

# **DESIGNING FROM CONTEXT**

A place-focused, ecophilic  
and integrated approach to  
urbanism by design

## **VOLUME 1(b) The Distinctive Contribution**

PhD by Published Work  
BRIAN MARK EVANS  
2017





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## Foreword

The Critical Synthesis contained in Volume 1 describes the publications submitted as an original body of work, the inter-relationships between them and introduces their intellectual significance.<sup>1</sup> The additional essay entitled 'the Distinctive Contribution', provides the opportunity to look beyond the body of publications and consider the author's individual and original contribution to knowledge.<sup>2</sup> This expresses the intellectual relationship between the 'Critical Synthesis' and the 'Distinctive Contribution'.

The narrative is intended to be freestanding but footnotes are provided to direct the reader to source material in the principal and supporting publications in Volumes 2 and 3 and in the freestanding books and documents.

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<sup>1</sup> The Glasgow School of Art/University of Glasgow Regulations that cover the degree of PhD by Published Work require *inter alia*, the submission of an 'original body of work' and a 'critical synthesis' (of 2500 – 5000 words) that, when a variety of publications are submitted, 'describes the links between the publications and their intellectual significance' (Regulations § 3 and 9).

<sup>2</sup> The submitted work must constitute 'an examination of a field of study which makes a significant and original contribution to existing knowledge and is of an equivalent standard to a thesis which embodies the results of three years full-time supervised research.' (Regulations § 11).

## THE DISTINCTIVE CONTRIBUTION

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<sup>3</sup> To avoid repetitive and potentially disruptive cross-referencing to the 'body of original work' (i.e. PP01 – PP25 and SP01 – SP15), the majority of these references have been consigned to footnotes to ensure that the links to the submitted publications can be made but that the reader is not unnecessarily disrupted.

<sup>4</sup> The Critical Synthesis at p. 19 describes the 5 seminal influence of Kevin Lynch, Jane Jacobs, Gordon Cullen, Edmund Bacon and Ian McHarg.

<sup>5</sup> The thesis '*The implications of conventional electricity generation for the Scottish Planning System*' was conferred with distinction. The thesis concluded that there was a need, at the time of writing, to promote the use of what was then described as '*Environmental Impact Analysis*'. A number of suggestions were put forward including the use of '*Planning Enquiry Commissions*' that might reduce the number and frequency of strategic and quasi-judicial public enquiries. The research was undertaken under the supervision of Professor R E Nicoll, Head of the Centre for Planning at the University of Strathclyde, former Director of Planning for Glasgow, former Chief Planner at the Scottish Office Development Department and influential through the Scottish Development Advisory Group in the formulation and then enactment of the Town and Country Planning (Scotland) Act 1972. Nicoll brought my thesis to the attention of the former South of Scotland Electricity Board (SSEB, now Scottish Power) and arranged for my engagement in the formulation of planning principles for power generation development, particularly the routeing of transmission lines.

<sup>6</sup> An appointment with William Gillespie and Partners offered the opportunity to continue to work with Prof R E Nicoll on the emerging discipline of Environmental Assessment to undertake research and develop techniques in practice.

<sup>7</sup> Refer to Volume 1a, Annex 06, the catalogue of work pp106-107 and pp121-122. Over the period 1979-1989, I made conference presentations and published papers documenting the research undertaken at the Centre for Planning at the University of Strathclyde and at EdCAAD in the University of Edinburgh and document.



## Introduction – the pre-conditions for Designing from Context

The exposition of the examples described in this narrative provides a more detailed understanding of the original work contained in the principal and supporting publications.

The body of work from the author's career has been assembled over two phases. The first, following formal education and professional apprenticeship, covers a period of research and development of practice in environmental assessment and landscape planning. The second involves the investigation, formulation, development and application of methods and principles in urbanism and in design leading to synthesis, reflection and commentary in a series of publications.

The submission for PhD by published work covers the second phase. This narrative examines the author's original contribution in three parts:

- the justification for the eight design propositions contained in the Critical Synthesis;
- the development of methods through research and practice; and,
- the formulation of three meta-principles now guiding further research and practice.<sup>3</sup>

The intellectual starting point for the PhD is explained in the Critical Synthesis by reference to the policy context of urban planning and design in the 1960's and 1970's and to the work of key individuals whose research influenced a paradigm shift in urban thinking, policy and practice.<sup>4</sup>

My journey to this starting point followed an honours degree in Earth Sciences and Mathematics and professional chartership in planning gained through practice in new town and extensive rural planning authorities in Scotland. This early career, with the meticulous work that underpins development management and rural planning policy, was carried out in parallel with postgraduate research in urban and regional planning and the preparation of a thesis providing new insights into the anticipation of Environmental Assessment in the Scottish Planning system.<sup>5</sup> This work enabled a move into consultancy to undertake further research in this field, to develop techniques in practice and to influence policy.<sup>6</sup>

For the next decade, I built on the knowledge gained and research undertaken at Edinburgh and Strathclyde Universities to develop, test and publish techniques of practice in the emerging field of environmental assessment and landscape planning supported by some 15 conference papers and published articles in a pre-PhD body of research.<sup>7</sup>

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<sup>8</sup> The seven research questions are stated in the Critical Synthesis at p.15 and were formulated to address the overarching aim of my work to examine the (re-) introduction of design methods and practice into urbanism:

- 1) Can methods be curated to achieve this?
- 2) What are the components of such methods?
- 3) Is it possible to test these in practice through research-by-design?
- 4) What can be learned from practical application and refinement?
- 5) What has been achieved by employing the methods?
- 6) What trends have been evidenced over the period of study?
- 7) What has been the contribution of the work in Scotland and internationally?

<sup>9</sup> Planning advice Note PAN36: Landscape and Buildings in the Countryside. The three books in the series are: *'Buildings of the Scottish Countryside'*, Robert J. Naismith; *'The Story of Scotland's Towns'*, Robert J. Naismith; and *'Tomorrow's Architectural Heritage: landscape and buildings in the countryside'*, J. Magnus Fladmark, George Y. Mulvagh and Brian M. Evans.

<sup>10</sup> The chapter titles of *'Tomorrow's Architectural Heritage: landscape and buildings in the countryside'*, Mainstream, 1991.

As we approached the final decade of the 20<sup>th</sup> century, three significant opportunities in research and practice came together and stimulated a period of further postgraduate research which provided the basis to formulate the seven research questions described in the Critical Synthesis that would underpin the next 25 years of my work with publications that form this PhD submission.<sup>8</sup> These opportunities were:

- The role of co-investigator in the research project, 'The landscape setting of buildings in the countryside' for the former Countryside Commission for Scotland (CCS);
- The role of deputy design coordinator in delivering the Glasgow Garden Festival 1988; and
- Postgraduate study and research in urban design at the Department of Architecture and Building Science, the University of Strathclyde.

The research for CCS formulated a series of design principles for the consideration of landscape context in planning. These were adopted as policy by the Government in Scotland, published in a Planning Advice Note and documented in the seminal book '*Tomorrow's Architectural Heritage: Landscape and buildings in the countryside*' (Fladmark, Mulvagh and Evans, 1991), the third in a trilogy supported by CCS.<sup>9</sup> Of pertinence here is the exposition in this book of (designing from) context provided in six principles in six chapters:

1. Respecting our heritage;
2. Location: deciding where to build;
3. Setting: fitting into the landscape;
4. Form and layout;
5. Colour and materials; and,
6. Tomorrow's heritage.<sup>10</sup>

I made a specific and key contribution to this work. My two co-authors as architects (also qualified in planning) approached decisions concerning context from a designer's perspective working from the particular, whereas in my case, as an earth scientist (also qualified in planning), I worked from the whole to the part. This difference was manifest in tests applied to context. For example: 'is the design appropriate to the site?' and conversely 'what – if any – siting decisions influenced the design'. Both are necessary and the final work was a collegial effort, but my view on the orthography of the book prevailed in structuring the content to address decisions faced by the client as opposed to the designer's response to answering these. The book therefore anticipates a series of decisions that need to be taken in a logical sequence in order to reach the appropriate understanding of context and conclusions about why to build, where to build and how to build. This structure was adopted in the final book and provided the rationale for the

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<sup>11</sup> Volume 1a, Annex 06, Catalogue of work, p.106, '*The challenge of designing for fun – masterplanning and design coordination of the Glasgow Garden Festival 1988*', Mulvagh, Evans, Nelson & Jones, Landscape Design, 1988.

<sup>12</sup> Master of Science, Urban Design, the University of Strathclyde 1992. Thesis, '*Restoring Urban Space: St Enoch Glasgow*'.

<sup>13</sup> 'Development Plans: A manual on form and content, Department of the Environment, HMSO, 1970; *Urban and Regional Planning: A systems approach*', J.B. McLoughlin, 1970). These issues are discussed in Evans, Brian, *Respecting the Town*, in Brogden, W.A. (editor), *The Neoclassical Town: Scottish Contributions to Urban Design since 1750*, the Rutland Press, Edinburgh, 1996, PP06.

Government policy based upon it. These insights and understanding shaped my future approach to the research and practice of design.

In the second instance, the role of deputy design coordinator for the Glasgow Garden Festival provided a counterpoint to the rigour of research in environmental assessment and in landscape design and planning. The Festival was a fast-track national UK project delivered in three years from conception to completion (1985-1988). The role of design coordination, was ill-defined and implicit at the outset of the work and was later rationalised by me in our post-hoc review of the role as *'providing mediation between the method and process of design and the demand and delivery of project and construction management in order to achieve an aesthetically composed and cohesive end result.'*<sup>11</sup>

When I reflected on (a) the accelerated integration of design and delivery in a major event leading to waterfront neighbourhood transformation through a process of design coordination, (b) the methodological rigour I had researched in Environmental Assessment, (c) the expression of design principles for building in a landscape context and (d) urban design masters research in the restoration and recovery of public space,<sup>12</sup> I set out to investigate whether these insights could be applied to urban places and could challenge and influence the modernist, place-less process of urban planning which was enshrined in documents such as the *'Development Plans Manual'* (DOE, 1970) with a worked example for the abstract construct of *'Planshire'* in turn influenced by contemporary research in publications such as *'Urban and Regional Planning: A systems approach'* (McGloughlin, 1970). In my view the content of these documents provided little or no insight into the specificities of place, culture or local identity and were based on a modernist certainty that by following a process and a method, a suitable solution will be delivered – whatever the context.<sup>13</sup> I described this approach, argued against its failings and sought support for place-based techniques in my published work including *'Respecting the Town'* (Evans, 1996, PP06) returned to below.

Confronted with *'Planshire'* and the opportunity to intervene in the city, I therefore founded on the rigour of environmental assessment, the principles for considering context in landscape, the practice of design coordination and the principles of urban design to formulate an approach to what became the methodological basis for urbanism by design.

**DESIGN  
PROPOSITIONS**

**+**

**DESIGN  
METHODOLOGY**

**=**

**META-  
PRINCIPLES**

In the following three parts of this text, part one (**Evolving the design propositions**) considers the justification of the eight design propositions contained in the Critical Synthesis by further reference to the author's practice that evolved them; part two (**Making the Method explicit**) considers the development by the author of methods for urbanism through research and practice; and, part three (**Meta-principles: derived and applied**) considers the ordering structure of three meta-principles to guide further research and practice through their embodiment in international practice and key publications with global reach and impact.

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<sup>14</sup> References are provided throughout to the relevant principal and supporting publications.

<sup>15</sup> These works are described in Evans, Brian, *Urban Design Strategies for the Public Realm: Lessons from Glasgow & Newcastle*, *Urban Design Strategies in Practice*, Biddulph, M & Punter, J, Built Environment theme issue, Volume 25, Number 4, 1999 (PP02); Alan Simpson, Mandy Sutter, Adriaan Geuze, Brian Evans, et al (editors), Scunthorpe, *Renaissance Towns, Visions, Actions, Realities*, Yorkshire Forward, 2005, (PP05); Evans, Brian, St Andrew Square: Shaping a place, *Garden History*, Journal of the Garden History Society, *Proceedings of the Edinburgh Gardens and Squares Conference*, 43:SUPPL. 1 (2015), Barbara Simms (editor), Spring 2015, (PP11); Mulvagh, G.Y., Evans, B.M., Creating the Context - a Review of the Public Realm in Glasgow City Centre, in *Architects Journal* Volume 191, No 22, 30 May 1990, (SP01); Galloway, M.P., Evans, B.M., Glasgow City Centre - Past, Present and Future, *Urban Design Quarterly*, Issue 37 January 1991, (SP02); Evans, Brian, Britische Wende : Freiräume statt StraBen, (Policy Change in Britain : Pro Open Space, Contra Roads), *TOPOS : European Landscape Magazine*, no24 - Landschaft und Verkehr (Landscape and Traffic), September 1998, (SP03); Evans, Brian, Arnold, James, Sheffield City Centre Urban Design Compendium, *Urban Design Quarterly*, Number 91, Summer 2004, ISSN 0266-6480, 2004, (SP05)

<sup>16</sup> Volume 1a, The Critical Synthesis, pp.25-27 and Mulvagh, G.Y., Evans, B.M., Creating the Context - a Review of the Public Realm in Glasgow City Centre, in *Architects Journal* Volume 191, No 22, 30 May 1990, (SP01); Galloway, M.P., Evans, B.M., Glasgow City Centre - Past, Present and Future, *Urban Design Quarterly*, Issue 37 January 1991, (SP02); Evans, Brian, Britische Wende : Freiräume statt StraBen, (Policy Change in Britain : Pro Open Space, Contra Roads), *TOPOS : European Landscape Magazine*, no24 - Landschaft und Verkehr (Landscape and Traffic), September 1998, (SP03);

<sup>17</sup> "I asked for a methodology – all but one gave me a finished design with models". Conversation with Ivor Tiefenbrun MBE, founder and Executive Chairman of Linn Products explaining the architectural response to his brief for the design of the new headquarters building for Linn.

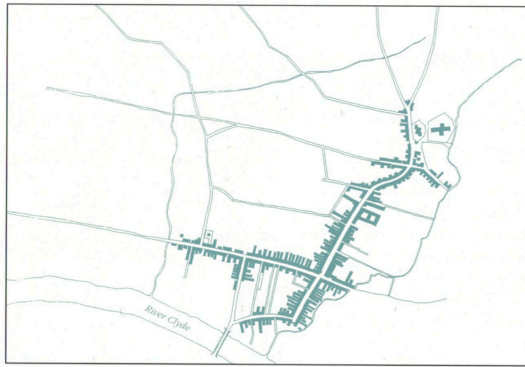


## Part 1: Evolving the design propositions

This part of the narrative examines the evolution of the eight design propositions introduced in the Critical Synthesis by reference to a series of key projects from the empirical evidence of practice that have been documented in the principal and supporting publications,<sup>14</sup> specifically: the public realm strategy for Glasgow city centre (and Grainger Town, Newcastle); the urban charter and strategic design framework for Scunthorpe in Lincolnshire; and, the design of key public spaces in Glasgow and Edinburgh.<sup>15</sup> Where appropriate other practice is referenced to enhance the narrative with further insights or contributions. Experience in practice seldom follows a linear sequence – themes come and go with events and society's demands. Nonetheless, the projects selected broadly follow chronological order. I begin in Glasgow.

From today's perspective, it is important to remember that in the early 1990s, there were, in the UK, no widely accepted methodologies for the comprehensive improvement of public space in a city. The improvement of the physical environment was certainly a widely held aspiration, but there were no collective views on how to identify the aesthetic typology of spaces, any hierarchies of use nor rationale for the direction of investment, in short which streets and spaces to improve and why. There was established practice about the design and form of physical improvement to public space based on a presumption in favour of pedestrianisation, the use of manufactured materials and design predicated on the aesthetics of space rather than its use. When my team in Gillespies was appointed to prepare the public realm strategy for Glasgow city centre, we took the opportunity to consider these questions. The task of bringing coherence to the method and the approach fell to me based on the experience I have described in the introduction.

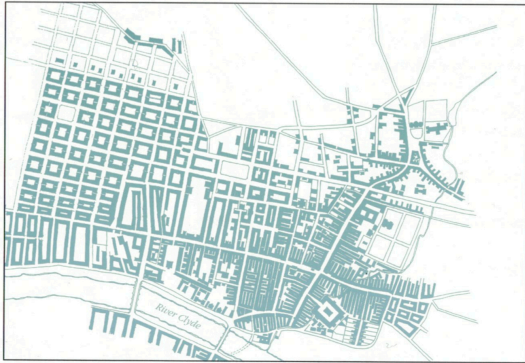
The Glasgow City Centre Public Realm Strategy is well-documented elsewhere and in the Critical Synthesis, but here I deal explicitly with a number of contributions that I made to develop a systematic methodology for the work.<sup>16</sup> In approaching the task, I was conscious that, all too often, designs are announced fully formed and thus the background, context, process and argument is insufficiently structured and presented in a manner to inform and convince the client.<sup>17</sup>



*Development along key arteries c. 1560*



*The Merchant City. The first planned extension c. 1789*

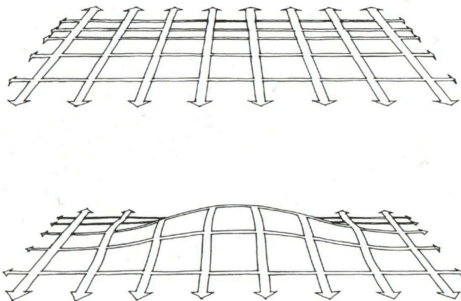


*Blythswood New Town laid out c. 1886*

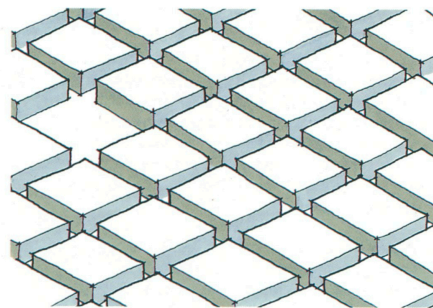


*City centre solid/void pattern c. 1992*

*A regular grid laid over undulating topography*



*The configuration of the Original Blocks...*



*...have had their massing altered over time. The regular grid remains.*

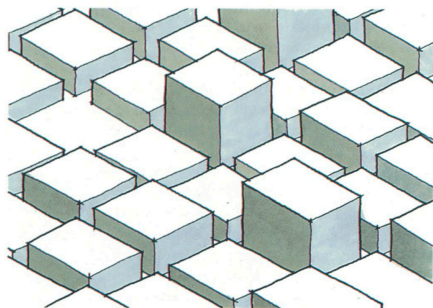
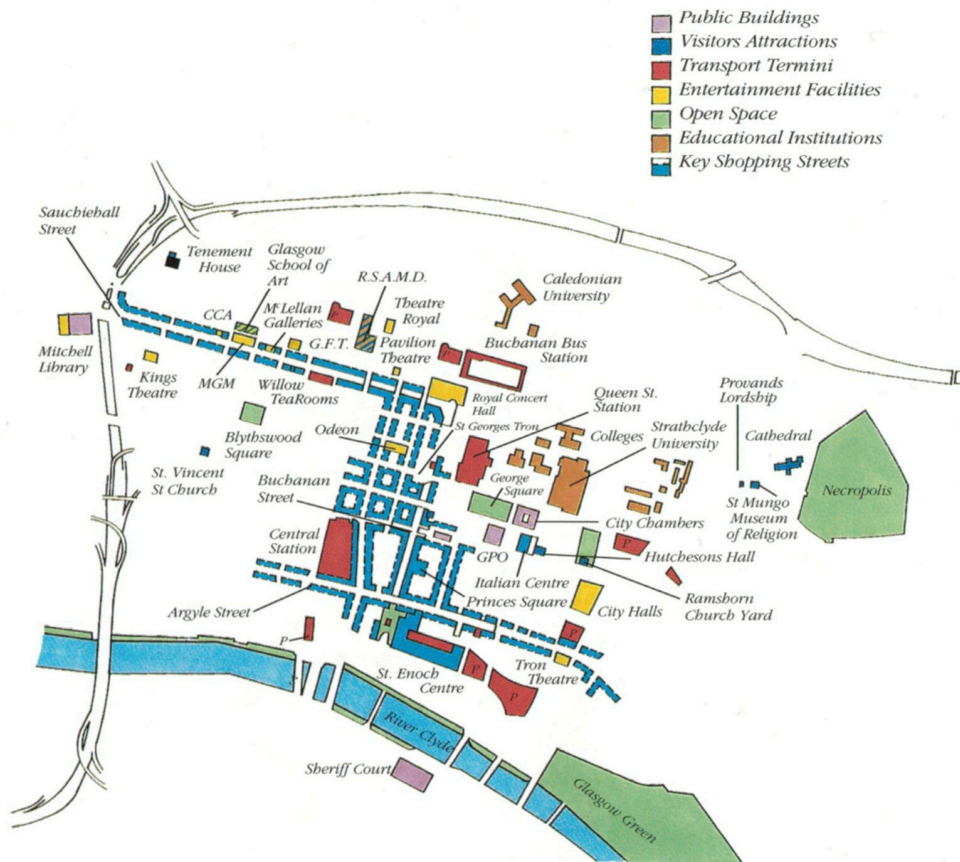


Figure 01:  
Figure-ground mapping combined with simple three-dimensional diagrams  
to explain the evolution of urban form over time.

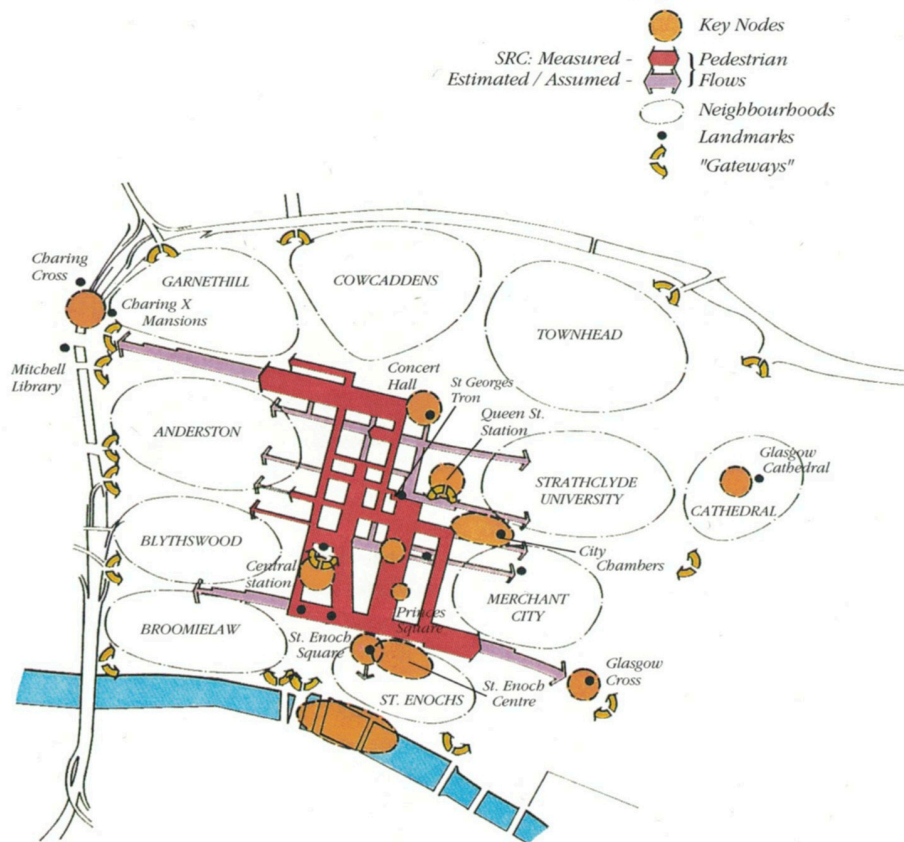
(source – Glasgow City Centre Public Realm Strategy and Guidelines, Gillespies, 1995 )

My earlier experience with environmental methodologies and context influenced me to study and explain the urban context explicitly, to identify the pre-conditions that we were attempting to address, to document the imperative driving the initiative and to provide these insights in a compelling and graphical format. The economic strategy for the City Centre, the area's unique character, the steps of conservation that had been made and the changing paradigm in urban design thinking were adopted as the starting point for the work. Using written justification, images and conceptual diagrams, I developed an argument to formulate a strategy to improve the quality of the city centre streets and spaces and to identify a hierarchy of spaces for investment (Figures 01–03). Using best practice and European precedents, design guidelines were evolved and demonstration projects were identified for early implementation that could become exemplars for the design guidelines in use.

The brief for the research underpinning the public realm strategy included the area of the city centre and the River Clyde corridor as two separate tasks. Given their proximity and the potential to mutually reinforce one another, the opportunity to link them seemed very sensible and I therefore concluded that one of the key tasks for the team was to investigate this arbitrary link and provide a rationale to achieve it. In the documentation of the research (*'Continuing the Renaissance: The City Centre and the Clyde'*), this was achieved using conceptual diagrams (Figures 04, 05). The insight we developed was to work with the city centre and the river as a sequence of inhabited spaces rather than a series of roads, footpaths, public squares (or car parks) and a tidal linear water body. These diagrams achieved this purpose but when the subsequent public realm strategy was commissioned, the link between the city centre and the river was decoupled once again mainly because the majority of public space in Glasgow, as in most UK cities, is owned predominantly by the roads authority (a major funder) that has no functional or statutory responsibility for the river. This omission was, in my view, a retrograde step and a missed opportunity to formulate a comprehensive and conceptual strategy to link the River and the City Centre and promote a programme of improvements to public space. The contribution of these conceptual diagrams to spatial thinking in Glasgow continue to be cited as one of the clearest statements of the challenges faced in attempting the regeneration of the river and as a means to encourage the property market to make the conceptual leap across what is perceived as a physical boundary and barrier rather than an internationally recognised city asset.



Pedestrian Generators

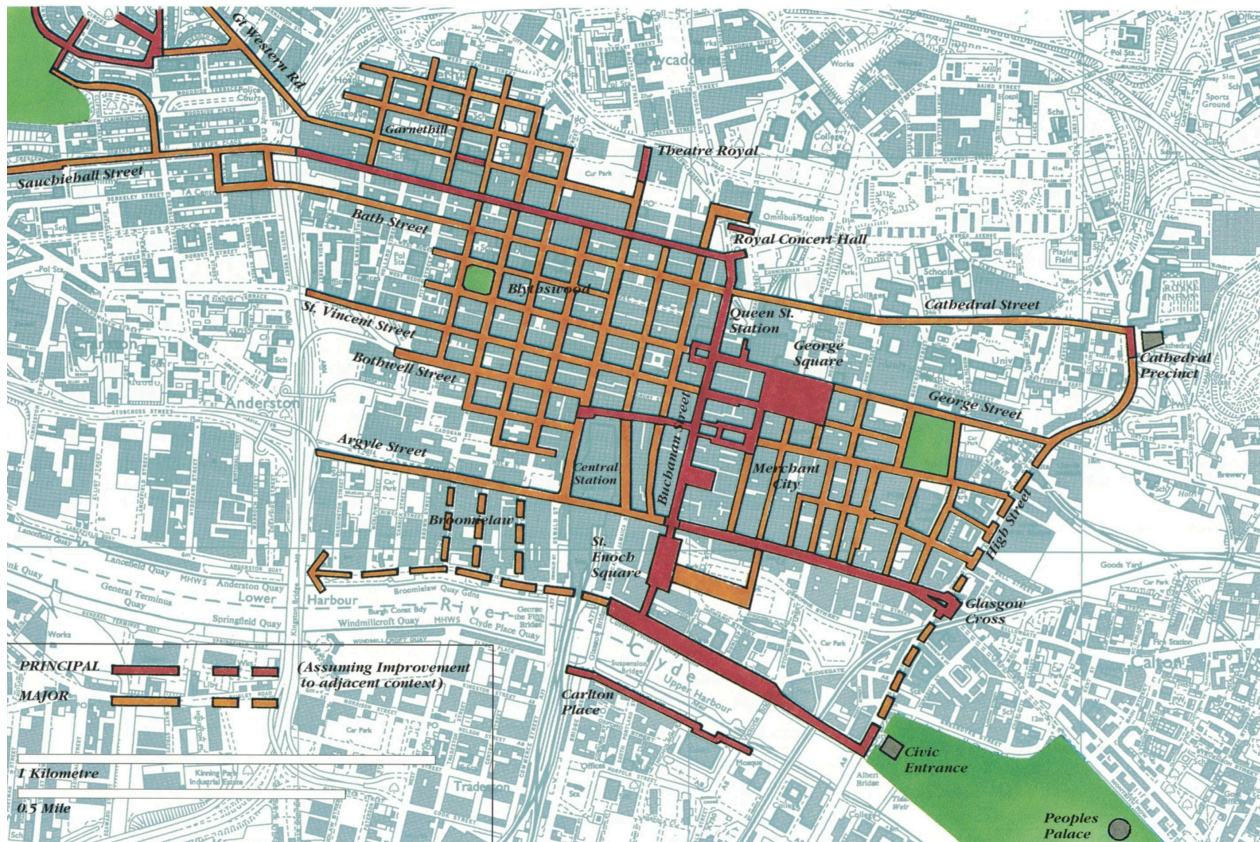


Pedestrian Movement

Figure 02: The neighbourhood structure and pedestrians generators of the city centre.

(source – Glasgow City Centre Public Realm Strategy and Guidelines, Gillespies, 1995 )





### Principal Streets & Spaces

- settings for key attractions/institutions/facilities
- settings for premier pieces of architecture
- spaces and streets representing the heart of the City Centre
- places heavily frequented by residents, visitors and influential persons

### Major Streets & Spaces

- settings for important attractions/institutions/facilities
- areas of notable architectural quality
- significant streets and spaces

### Minor Streets & Spaces

- other streets and spaces

Figure 03: Explicit framework for directing investment in public space derived from the process of audit – analysis – framework – implementation. A spatial action plan, not a 'wish list'.  
(source – Glasgow City Centre Public Realm Strategy and Guidelines, Gillespies, 1995 )



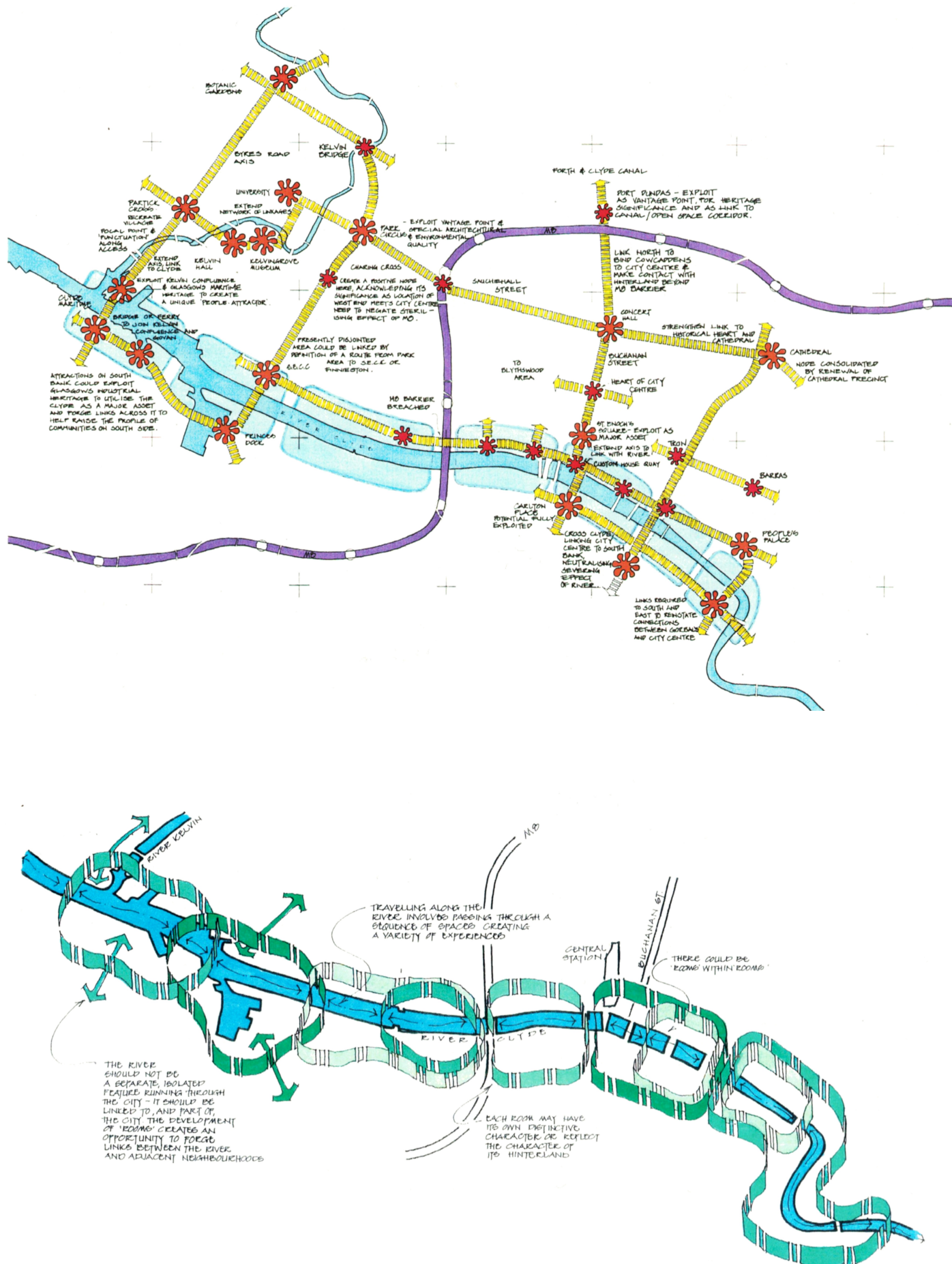


Figure 04: The conceptual diagrams illustrating the use of the River Clyde as a sequence of inhabited spaces rather than a series of roads, footpaths, public squares (or car parks) and a tidal linear water body .  
(source – Glasgow City Centre and the Clyde: Continuing the Renaissance, Gillespies, 1990)

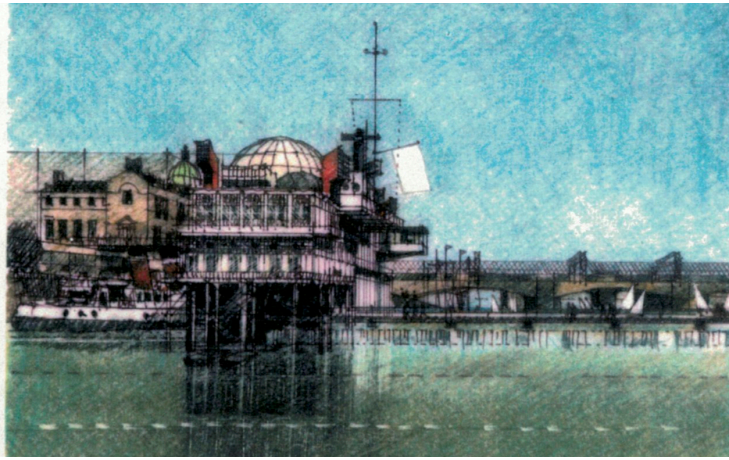


Figure 05: Preparation of sequences of images to express the spatial experience of passing through the envisaged and improved spaces – drawn by Gordon Cullen.  
(source – Glasgow City Centre and the Clyde: Continuing the Renaissance, Gillespies, 1990)

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<sup>18</sup> *The Public Realm Strategy and Guidelines*, Gillespies, 1995; *The Potential for Glasgow City Centre*, McKinsey & Company & Dr G. Cullen, Scottish Development Agency, 1984; See also Mulvagh, G.Y., Evans, B.M., *Creating the Context - a Review of the Public Realm in Glasgow City Centre*, in *Architects Journal* Volume 191, No 22, 30 May 1990, (SP01); Galloway, M.P., Evans, B.M., *Glasgow City Centre - Past, Present and Future*, *Urban Design Quarterly*, Issue 37 January 1991, (SP02).

<sup>19</sup> *'Public Places, Urban Spaces, The dimensions of Urban Design'*, Carmona, et al, 2010, pp. 344-345).

<sup>20</sup> Until this point in time, it was common to explain the evolution of urban form by reference to extant historical maps. These have particular and original qualities but they are frequently drawn in different hands, often not to scale and require considerable interpretation. Interpreting these, bringing them to scale and using a consistent graphical style bring an immediacy and understanding of where the extant historical fabric of the city can still be found.

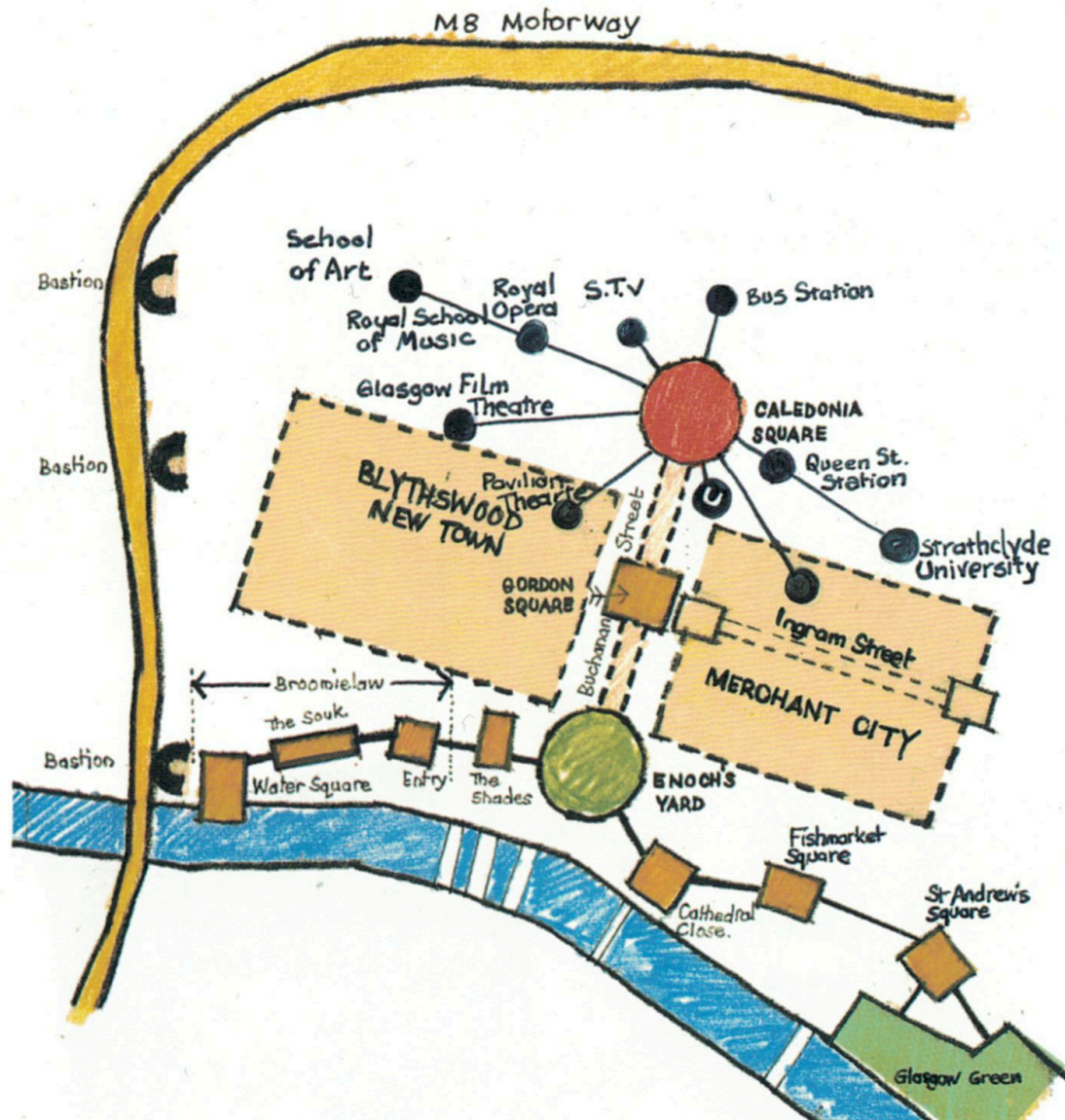


In the introduction to the public realm strategy document, the diagram that summarises the spatial strategy from 'Continuing the Renaissance' was juxtaposed with Cullen's 'ideagram' from the McKinsey Cullen strategy (Figure 06).<sup>18</sup> My requirement for this image was to encapsulate the key elements of the spatial strategy simply and clearly and it has proved seminal and frequently cited as an excellent example of the conceptual diagram in urban design, where:

*"... unresolved ideas can be presented in a way that encourages debate without committing to particular solutions or familiar ... images... Analytical and conceptual diagrams are often highly abstract ... to represent a relationship ... (and convey) ideas and principles rather than the intended reality ..."* (Carmona et al, 2010)<sup>19</sup>

As I later expressed in 'Respecting the Town' (Evans 1996, PP06), the innovative thinking behind 'Continuing the Renaissance' and the subsequent public realm strategy for Glasgow city centre are early examples that brought together in an ordered synthesis many of the key precepts that have since become established practice in urban design:

- The use of 'Nolli' figure-ground mapping combined with simple three-dimensional diagrams to explain the evolution of the urban form over time (Figure 01). Before this, it was common to explain the evolution of urban form by reference to extant historical maps. These have particular and original qualities but they are frequently drawn in different hands, to different scales (or no scale at all) and require considerable interpretation. Making the interpretation, rectifying the scale and using a consistent graphical style was an innovation I introduced into this work that brings an immediacy and understanding of where extant historical fabric in the city can still be found;<sup>20</sup>
- Explanation of urban form using diagrams pioneered in 'Design of Cities' (Bacon, 1978) and reference to precedent studies to explain the physical structure of the city centre – in the case of Glasgow the urban grid and its topographical expression (Figure 01);
- Using the ideas of Jane Jacobs to explain neighbourhood structure and use of the city centre (Figure 02);
- Preparation of sequences of images to express the spatial experience of passing through the envisaged and improved spaces using Gordon Cullen and Camillo Sitté (Figure 05);



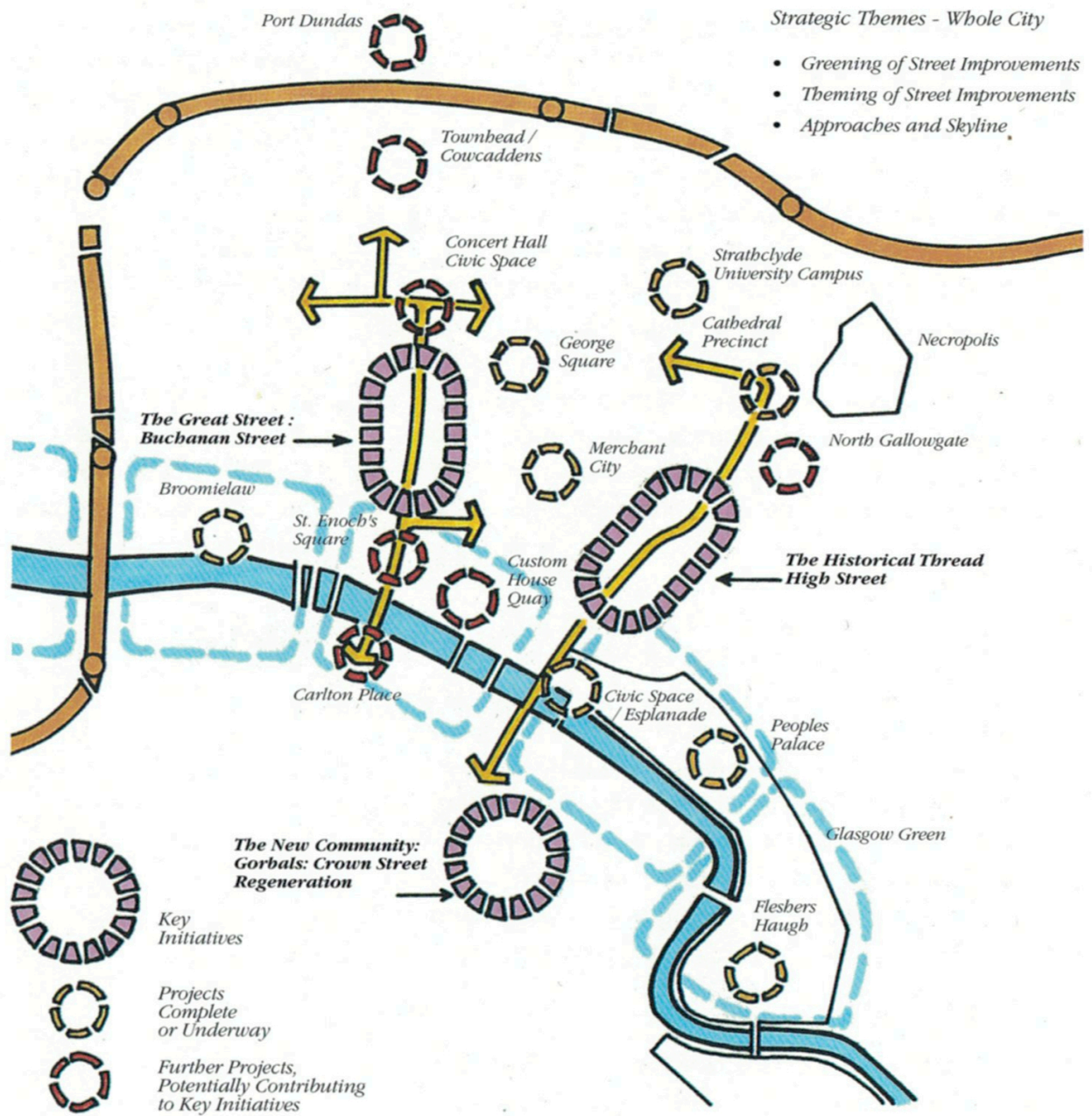
*The potential of Glasgow City Centre – Mackinsey Cullen*

Figure 06:

The spatial strategy diagram from 'The Potential for Glasgow's City Centre, McKinsey & Co, 1984 (left).

The spatial strategy diagram from Glasgow City Centre Public Realm Strategy and Guidelines, Gillespies, 1995 (right)

(source – Glasgow City Centre Public Realm Strategy and Guidelines, Gillespies, 1995 )



*Continuing the Renaissance — Gillespies*

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<sup>21</sup> Master of Science Urban Design, the University of Strathclyde 1992. Thesis: "restoring Urban Space: St Enoch Glasgow".

<sup>22</sup> The relevant publications are listed in footnotes 15, 16 and 18.

<sup>23</sup> Mike Biddulph, 'Urban Design Strategies in Practice: an introduction', *Built Environment*, Volume 25, Number 4, 1999, p.287.

- Employing the techniques of cognitive mapping developed by Kevin Lynch (and others) to explain the experiential quality of the city centre (Figure 02); and,
- The importance of analysing not only vehicle movement but also uses attracting and generating pedestrian movement and the hierarchy of space required supporting this (Figures 02,03).

My distinctive contribution was to ensure that the public realm strategy for Glasgow city centre was, if not the first, then certainly among the very first public space strategies to embrace these innovations and to follow a rigorous method working from context through character and use to design and implementation. The successful communication of this work can be traced back to my starting proposition to migrate lessons learned from techniques of design coordination, the methodological rigour of Environmental Assessment, the expression of design principles for landscape context and emerging principles in urban design and to apply these in an urban context.<sup>21</sup>

Using these insights, the completed strategy therefore adopts an emphasis on place and an understanding of context and uses a rationale for design that leads to implemented intent that is structured in four overall parts: 'context, character, guidelines and implementation'.

I have written up the Glasgow public realm strategy (and its later counterpart for Grainger Town, Newcastle) in a number of the submitted publications and in this narrative, I have sought to make my own contribution explicit. It is a frequently cited document and this contribution is widely recognised including Biddulph writing in Built Environment in 1999 who states:<sup>22</sup>

*"Evans discusses the methodology successfully adopted ... (in) ... Glasgow (and Newcastle) to provide ... public realm strategies which respect local identity and guide public sector investment ... to areas where it will have the greatest impact."*<sup>23</sup>

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<sup>24</sup> The Silver Jubilee Cup is the premier award for Town Planning in the UK conferred annually by the Royal Town Planning Institute. The Grainger Town Newcastle work also discussed in this text, won the same award 5 years later in 2003.

<sup>25</sup> Refer to the Critical Synthesis p. 29 and Annex 06, Catalogue of Work, pp. 131-138.

<sup>26</sup> The Panel was established by Yorkshire Forward, the Regional Development Agency for Yorkshire and the Humber established to implement the Urban Renaissance Agenda following the publication of the Urban Task Force Report (The Rogers Report) in 1999. Its work is described in PP05.

<sup>27</sup> The original model for the RUDAT (regional/urban design assistance team), was devised by the American Institute of Architects in at the end of the 1960s and prevalent there in the 1980s. The exercise involved a team of outside experts visiting a town or city for a 4/5 design brainstorming exercise with aim to inspire interest in a new agenda for action in planning and design, often in communities where planning is almost unknown. This is recognised by many as the birth of the 'design charrette'.

The innovations and impact of the Glasgow strategy and the physical projects based on the design guidance it contains has been widely documented and recognised in many national awards including the Royal Town Planning Institute Silver Jubilee Cup in 1995.<sup>24</sup> Grainger Town, Newcastle won the Silver Jubilee Cup in 2003, and further similar work was undertaken in a number of city centres including Aberdeen and Sheffield. My contribution to the field of urban design and the seminal success of the Glasgow and Newcastle work has contributed to a paradigm shift in the understanding, design and quality of public space strategies in the UK. This key contribution to the field provides the justification for the summary expression of the first five of the eight retrospective design propositions described in the Critical Synthesis at page 21, namely:

- **The historical record – evolution of pattern and culture;**
- **Structure, density and use;**
- **Composition and communication of aesthetics of place and form;**
- **Experiencing the city – navigation and legibility; and**
- **Movement and accessibility.**

A second example of practice has been selected to explain the derivation of two more of the design propositions. In a period of practice that followed on from the work in Glasgow and Newcastle, I had been investigating techniques of community engagement begun in work in Aberdeenshire towns such as Stonehaven in the 1990s.<sup>25</sup> In 2003, I was invited to join the Yorkshire Forward International Urban Renaissance Panel.<sup>26</sup> The project assigned to my team was the preparation of a town charter and subsequently a strategic design framework for the town of Scunthorpe. The Yorkshire Forward commission provided the opportunity for me to clarify the methodology further and undertake a full community design charrette for the first time. The model that we had been experimenting with took as its inspiration the RUDAT teams from the United States of the 1980s that also underpinned the model adopted by the Prince's Foundation in 'Sustainable Urban Extensions'.<sup>27</sup> However, our method was modified to embrace practices of urban regeneration in the UK with less reliance on coded outcomes and more emphasis placed on drawing people into the design process (see for example Wates, 1996, 2000 and 2008).

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<sup>28</sup> The Energetica Strategy for Aberdeen City and Shire and Scottish Enterprise in 2011 and Whitesands project for Dumfries and Galloway Council in 2013.

<sup>29</sup> Scottish Sustainable Communities Initiative (SSCI), Charrette Mainstreaming Programme, 2014

<sup>30</sup> Scottish Sustainable Communities Initiative (SSCI), Op. cit.



Before the Scunthorpe project there had been little opportunity in Scotland to employ a charrette methodology. The Scottish Government had enabled landowners to engage Duany Plater Zyberg from Miami to experiment with the model promoted by the Congress for New Urbanism (CNU) and the Prince's Foundation (TPF). However, my team sought to apply the more modest and less regulated model developed in Scunthorpe as part of the Yorkshire Urban Renaissance that embedded the charrette process within project development as a means to an end rather than an end in itself. Our first successful use of the method in Scotland was in the Grassmarket project in Edinburgh (returned to below) and in pursuit of other major strategies in Aberdeenshire and Dumfries and Galloway.<sup>28</sup> In 2012, the Scottish Government endorsed the use of design charrettes in local planning and our team was successful in applying our model in two Scottish Government supported projects in Girvan, Ayrshire and later for the whole towns of Wick and Thurso in Caithness, Highlands.<sup>29</sup> The Scottish process has now diverged from the CNU/TPF model and employs a less prescriptive form of engagement similar to the Scunthorpe trial expressed as:

*"a design process that is consultative, asking people what they know through the application of knowledge in a series of interactive design workshops, in which the public, local professionals and other stakeholders work directly with a design team to generate a masterplan."*<sup>30</sup>

Before the innovation made in introducing the charrette process in to the design process from the Scunthorpe work onwards, the aspiration to put people at the centre of urbanism was more of a belief than a principle and one that used the designer as a proxy for people's concerns. Involvement and engagement was implied but not yet fully formed. It is now a more recognised methodology that brings people directly and actively into the design process and underlines the expression of the sixth design proposition:

– **Working with people, for people.**

The Scunthorpe project also serves to provide an insight into a more rigorous and creative examination of the natural environment and climate. Scunthorpe was the first occasion that I faced at first hand the creative challenge of coping with climate change and in particular that adaptation of the physical environment for the purpose of flood attenuation. As a landscape designer it was of concern to me that this challenge was being (and largely still is) addressed in a sterile way as a technical solution to a technical problem with restrictive rather than transformative effects on people's lives. Returning to the writings of Ian McHarg and Michael Hough and studying the question from a design perspective led me to the little

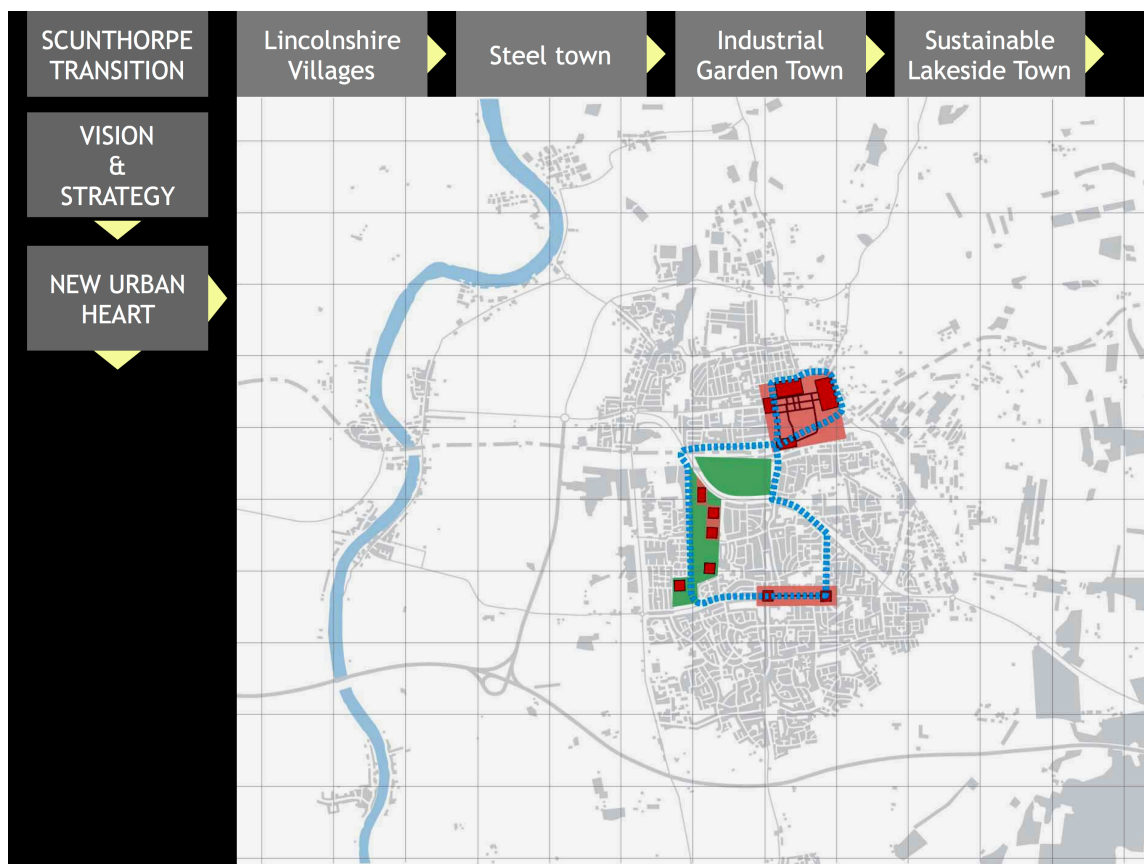
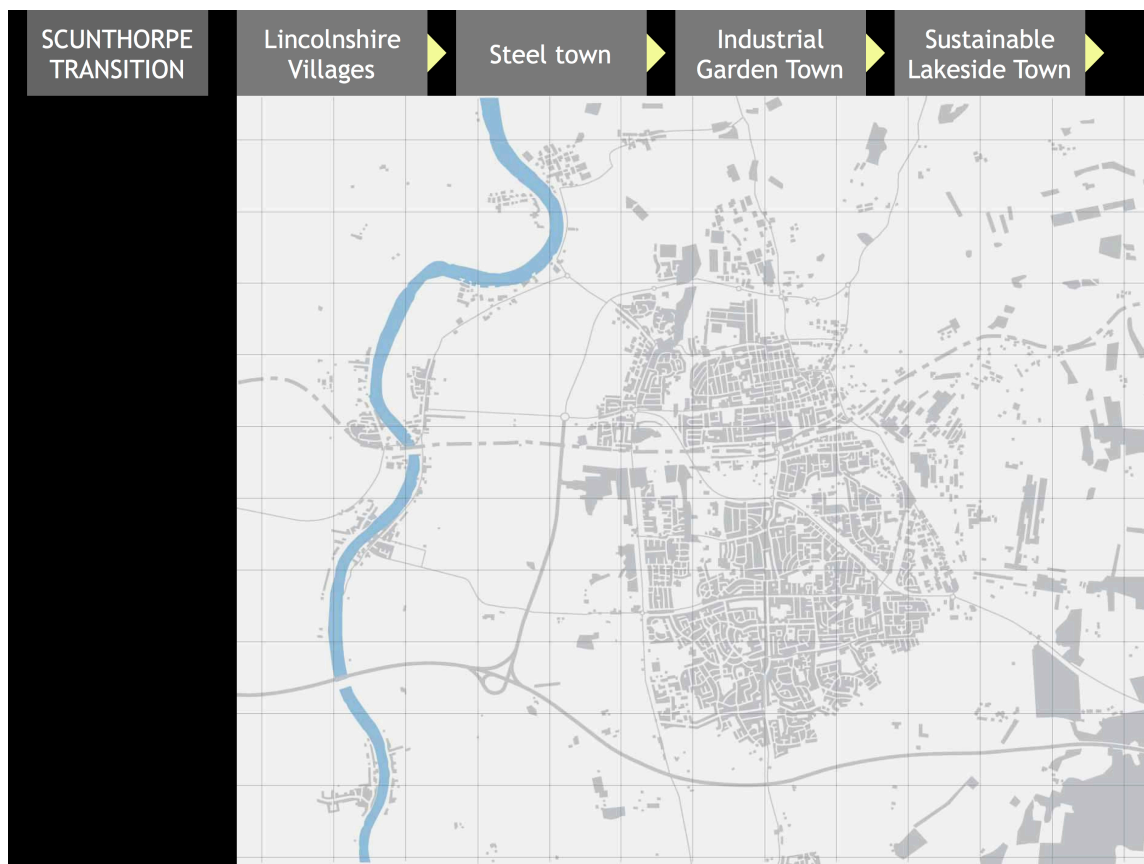


Figure 07a:  
Sequence of conceptual spatial strategy diagrams for Scunthorpe – the basic propositions

(source – Scunthorpe Strategic Design Framework, Gillespies, 2004)

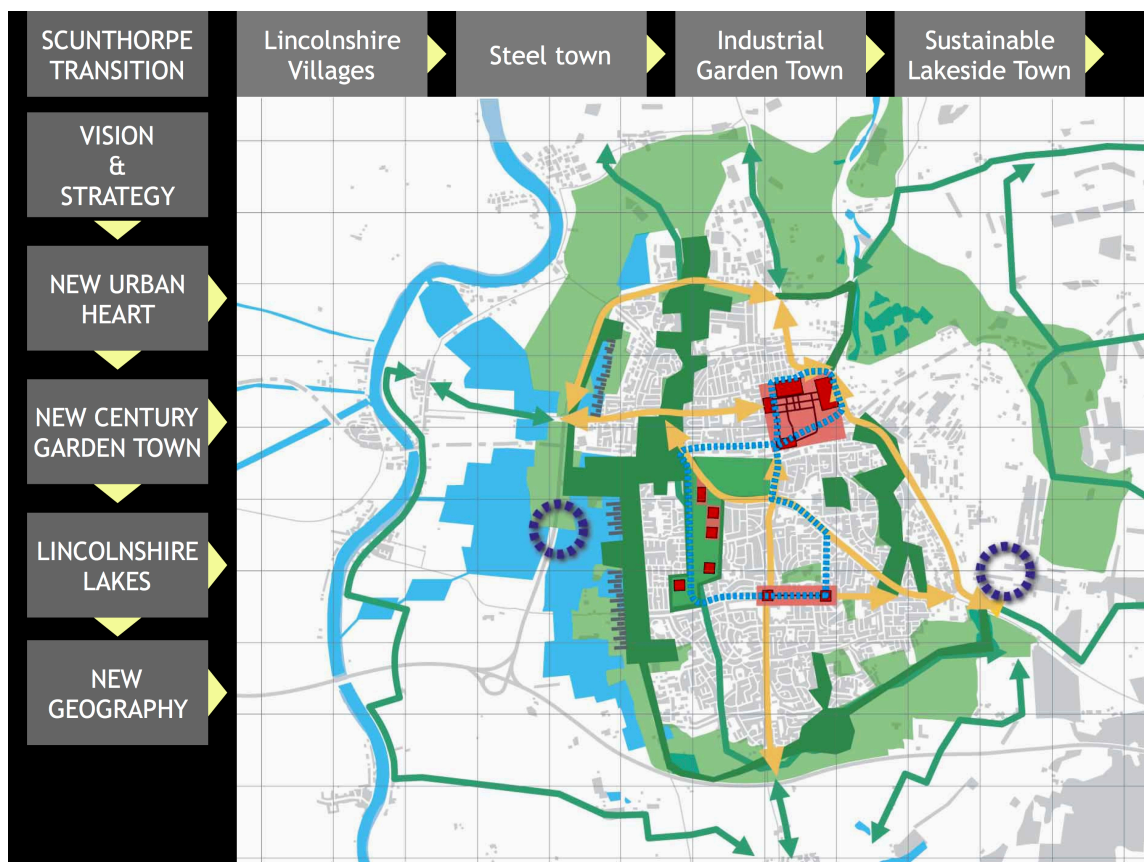
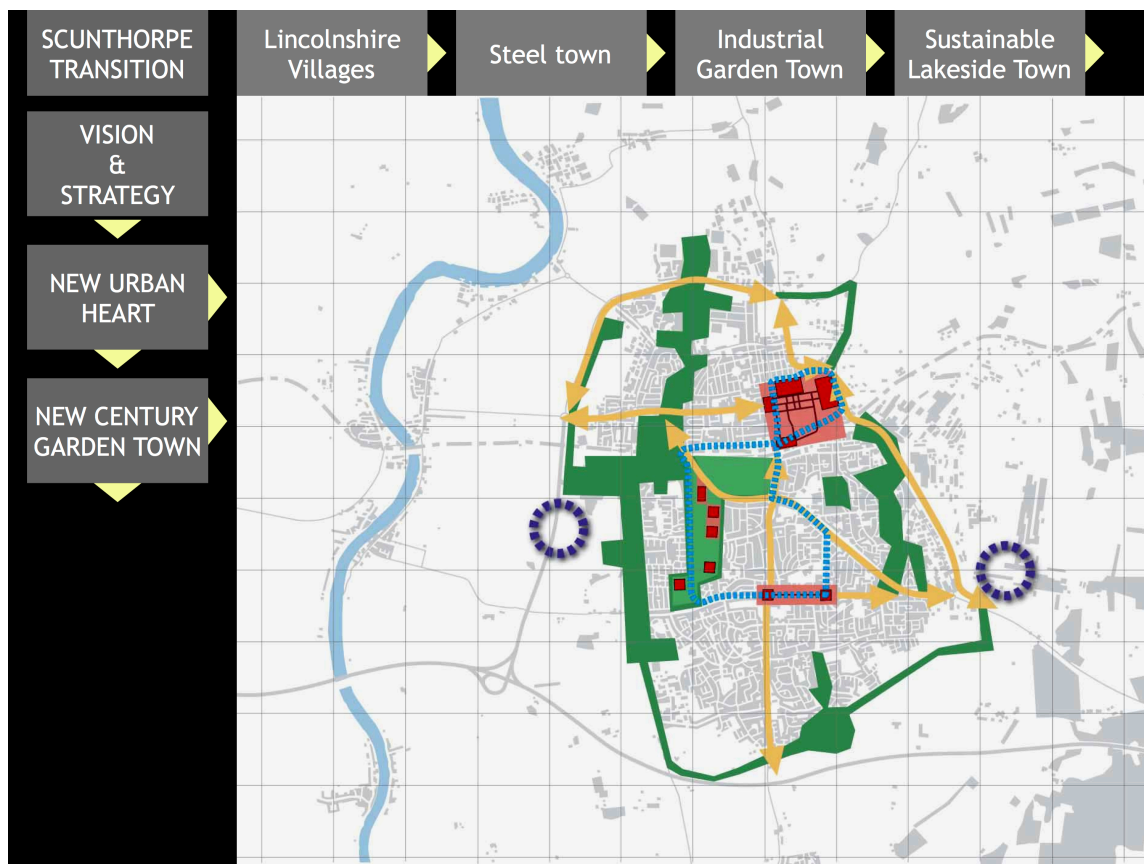


Figure 07b:  
Sequence of conceptual spatial strategy diagrams for Scunthorpe – the new geography.

(source – Scunthorpe Strategic Design Framework, Gillespies, 2004)





Figure 08: Visualisations for 'The Lincolnshire Lakes', Scunthorpe.  
 (source – Scunthorpe Strategic Design Framework, Gillespies, 2004)

used design device of the balancing pond which I found expressed in the work of Derek Walker in the masterplan for Milton Keynes which has a strong landscape plan and used the idea to take up different seasonal water levels without adverse flooding or alternatively parched and unsightly ground in summer.

This suggested to me the possibility of working with nature rather than attempting to contain or mitigate it and of applying the concept of the balancing lake to accommodate the excessive flood water from the River Trent by permanently inundating a series of water meadows and lakes in the fields between Scunthorpe and the River Trent thereby offering a balancing effect for excess river water actively sought by the Environment Agency. In effect, this device sought to create a seasonal freshwater flow of less than half of a meter to contain the winter excess of the Trent while creating a new lakeside setting for Scunthorpe. This provided the impetus to introduce the concepts expressed in 'Design with Nature' (McHarg, 1969) to underpin the wider scope for the Scunthorpe strategic design framework to create balancing lakes that could cope with seasonal adjustment of volume and make a permanent contribution to the urban, physical and natural landscape. In common with the originality of thought and method expressed above for Glasgow, this work was also illustrated in a series of conceptual diagrams and visualisations (Figures 07-08).

The research and application of this creative and innovative step in landscape design and its use in combatting climate change provides the rationale underpinning the penultimate design proposition, namely:

- **Sensitivity of the natural environment – climate and ecology.**

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<sup>31</sup> John Punter, 'Urban Design Strategies in Britain – The key questions', in *Built Environment*, Volume 25, Number 4, 1999, p.375.

<sup>32</sup> See for example Volume 1a, Critical Synthesis, pp30-31 and PP11, Evans, Brian, St Andrew Square: Shaping a place, *Garden History*, Journal of the Garden History Society, *Proceedings of the Edinburgh Gardens and Squares Conference*, 43:SUPPL. 1 (2015), Barbara Simms (editor), Spring 2015.

<sup>33</sup> *Streets Ahead: Technical Guidelines for Quality Streetscape Projects*, Gillespies (Brian Evans – principal author & editor), Scottish Enterprise, Glasgow, 1997, Scottish Enterprise Publication Number SE/1079/Feb97, PP12. The research reports and the methodology adopted are described at Appendix 1.

The final examples from practice used to explain the derivation of the eighth of the design propositions concerns the public space projects commissioned as a direct consequence of the public realm strategy for Glasgow City Centre. These gave a clear signal about the importance of people and that public space should be designed around people and use. This echoes the proposition concerning the involvement of people in design. As Punter identified in *Built Environment*:<sup>31</sup>

*"Brian Evans defines the four stages in strategy preparation as audit, analysis, framework development, and implementation ... Many frameworks are no more than summary diagrams identifying 'potential': they are aspirational 'opportunity statements' with a wish list of new developments, infrastructure provisions and desirable enhancements. Few have taken the framework forward into a set of policies or guidelines, and even fewer have then attempted to devise action plans with partnership activities, resource commitments and firm programming. Strategies need to be converted into detailed recommendations about sites, and specific policies or forms of guidance."*

The demonstration projects identified in the Glasgow public realm strategy provided the opportunity to carry forward the design ethos using the design guidance developed for the strategy documents including the proposition that public space be designed for use by people and that aesthetics be subservient to this aim.

As we evolved our design approach to public space design in Gillespies, I began to assemble evidence underpinning the importance of designing the 'whole space' that is intrinsically 'democratic' in that it is people-centred and resolves the needs of all forecast users (e.g. children, elderly, disabled, family groups, adults, partially-sighted, etc) through a design process to reconcile checks and balances and design-out challenges in order to achieve the highest standard rather than the simplest, blandest, safest design.<sup>32</sup>

The Scottish Enterprise funded research supported the transition of our public space strategy work into practice and underpinned the reputation of the Practice in public space design, particularly in respect of an aesthetic approach based on a rigorous methodology and space in use where the animation of the space comes from people enjoying themselves rather than any artifice sometimes described as the 'wow' factor. The Critical Synthesis records my contribution to the two-year research programme commissioned by Scottish Enterprise leading to publication of the book 'Streets Ahead' (PP12).<sup>33</sup>

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<sup>34</sup> *"Urban design plans that carefully consider a city's character and history can address multiple problems while preserving a city's unique sense of place. Yet too often, revitalization plans solve one problem while undermining neighbourhood authenticity, compromising its overall appeal."*

*"The resulting comprehensive plans for Glasgow City Centre and Grainger, Town Newcastle build on the cities' historic heritage, market demands, and topography."*

*"Both plans focused primarily on enhancing the public realm of both cities. Clearing public space of clutter, identifying a proper hierarchy of urban forms, and carefully selecting materials allowed individual street redesign projects to subtly express the essential character of the buildings and squares they lined. The goal was to utilize and restore the historic beauty of Glasgow and Newcastle, not to radically reconfigure public space."*

*"These plans have successfully shown that cities can simultaneously reduce traffic and attract – not alienate – businesses and residents."*

Ellen Dunham-Jones, Jury Chair, Charter Awards, Congress for the New Urbanism, 2004, "

<sup>35</sup> Citation for the landscape Institute President's award for the best landscape architecture scheme of the year, The Landscape Institute, 2009. See also PP11, Evans, Brian, St Andrew Square: Shaping a place, *Garden History*, Journal of the Garden History Society, *Proceedings of the Edinburgh Gardens and Squares Conference*, 43:SUPPL. 1 (2015), Barbara Simms (editor), Spring 2015.



I have a particular commitment in the design of public space to ensure that as designers, we provide for the needs of as many people as possible in the use of a place: that special needs groups can and should be catered for and that it is the designer's responsibility to reconcile design challenges and design out regulatory restrictions.

The implementation of public space projects predicated on the strategies for Glasgow City Centre and Grainger Town Newcastle (together with the strategies themselves) were recognised in 2004 by a Charter Award from the Congress for New Urbanism in the USA with the citation:

*"The projects exemplify the CNU Charter principles ... and ... advance (them) by ... demonstrating new strategies and impressive ambitions from which there is much to learn. This ... is perhaps most evident in the way ... winning projects ... structurally improve their context... The ... plans for Glasgow City Centre and Grainger Town, Newcastle build on the cities' historic heritage, market demands, and topography."*

*Ellen Dunham-Jones, Jury Chair.<sup>34</sup>*

This leadership and reputation in public design gave me and my Practice the opportunity and responsibility to bring creative change to some of Scotland's most cherished places at the heart of the World Heritage Site in Edinburgh city centre. In 2009, St Andrew Square won the President's Award for the best landscape project in the UK conferred by the Landscape Institute (Figure 09). The citation read:

*"... a confident and convincing design for this world heritage site in the heart of Edinburgh. The completed scheme has proved a source of delight to local people and visitors alike, and is a splendid example of public space fulfilling its potential and contributing to the life of the city. The simplicity and elegance of the design belies the complexity of working in the public realm with lengthy consultations involving diverse ownership and interest groups. It is an achievement to be proud of."*<sup>35</sup>

The design ethos explained in this narrative and the insights into the plurality of use in public space led to the expression of the eighth and final design proposition:

- **The democracy of design or 'universal design'.**



Figure 09a: St Andrew Square, Edinburgh, design – Gillespies.

(source – Gillespies)









Figure 09b: St Andrew Square, Edinburgh. The completed project in-situ within the Edinburgh World Heritage Site (above). Visualisation of the final design (below).

(source – Gillespies)

In the Critical Synthesis I describe how my contribution draws on empirical, rational and pragmatic thought and techniques of design research (pp21-23). The purpose of this part of the narrative has been to examine my contribution to the field through innovations in practice justified by research that have led to the evolution of the eight design propositions identified in the Critical Synthesis. The text is supported by reference to the specific examples of practice all of which are in the public domain and have been written up in principal and supporting publications in this submission and cited in footnotes throughout.

My contribution documented in the principal and supporting publications is rigorous, innovative, researched, and makes an explicit contribution to the justifiable expression of eight key design propositions in pursuit of urbanism by design expressed in the logical order used in the Critical Synthesis (p.21):

- 1. The historical record – evolution of pattern and culture;**
- 2. Structure, density and use;**
- 3. Composition and communication of aesthetics of place and form;**
- 4. Experiencing the city – navigation and legibility;**
- 5. Sensitivity of the natural environment – climate and ecology;**
- 6. Movement and accessibility;**
- 7. The democracy of design or ‘universal design’; and,**
- 8. Working with people, for people.**

My contribution to the field, the insights and these propositions, with the support of a talented studio, has underpinned the formulation of urbanism by design with the practice of urban design and landscape design as a *“process of making better places than would otherwise be produced”* the overarching aim of urban design as expressed by Carmona et al (2010, p.3) and illustrated by three international examples: a street in Copenhagen, a park in Chicago and St Andrew Square in Edinburgh.

The next two parts of this narrative look first at further research and practice that has underpinned the explicit expression of the methodologies developed and then at the formulation of three meta-principles and their embodiment in international practice and key publications to enable future research and practice.

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<sup>36</sup> Scotland's most revered post-war planner from assistant to Sir Patrick Abercrombie, leadership of the Scottish Development Department and ultimately distinguished chair of the Highlands and Islands Development Board. The quotation is taken from the 1990 monograph 'Grieve on Geddes', published by the Sir Patrick Geddes Memorial Trust, Prologue, page iv, 1991.

<sup>37</sup> The Critical Synthesis, p.27, See also PP03, Evans, Brian, Dear Green Place: A Question of Equilibrium, in *La vita tra cose e natura : il progetto e la sfida ambientale (Life between artifact and nature: Design and the environmental challenge)*, the 18th Triennale di Milano, 501pp Electa, Milan, 1992, also appearing in abridged form in the *Edinburgh Review*, Issue 88, Summer 1992.

<sup>38</sup> Undertaken for the former Countryside Commission for Scotland published in book form as 'Tomorrow's Architectural Heritage' (Mainstream, 1991) and as Government policy in Planning Advice Note PAN 36 – Landscape and Buildings in the Countryside, 1991.

<sup>39</sup> Planning Advice Note PAN36 (Landscape and Buildings in the Countryside); Planning Advice Note PAN44 (Fitting new housing development into the landscape) and Planning Advice Note PAN 52 (Planning for Small Towns)

<sup>40</sup> Ministerial appointment was commenced in 2004, Architecture and Design Scotland was established by Scottish Planning Policy SPP 20 – The Role of Architecture and Design Scotland.

## Part 2: Making the Method explicit

This part of the narrative examines the research, development and publication of the methodology for urbanism by design derived from practice and research.

The key steps of the strategies described in the previous section as *audit – analysis – framework – implementation* could, on first reading, be taken as a contemporary recollection of Geddes' *survey – analysis – plan*. There would be no shame in this, Geddes looks over the shoulder of us all and I am in distinguished company: Sir Robert Grieve paraphrased the Greek epigram on Socrates thus 'wherever I go in my mind I meet Geddes (*sic*) coming back'.<sup>36</sup>

However, these steps are more than a selection of contemporary words to convey Geddes' aphorism, rather they are the summative expression of working a methodology from first principles from a clearly defined starting point through research investigation and repeated testing in practice. I rightly acknowledge my debt to Geddes in the Critical Synthesis and in my publications, but this is insufficient as the expression of a method.<sup>37</sup>

### ***The development of the method***

In the late 1990's, my group in Gillespies developed a close working relationship with the planning and environment divisions of the Scottish Office (later the Scottish Executive and then the Scottish Government under the devolution settlement). The relationship was first formed when undertaking the research project 'the landscape setting of buildings in the countryside'.<sup>38</sup>

Further research was commissioned to consider design methodologies for the expansion of towns and, in a further stage, for the regeneration of whole towns. The findings of this research was redacted and published as national advice in Planning Advice Note PAN 44 (Fitting new housing development into the landscape, 1994) and Planning Advice Note 52 (Planning in small towns, 1997). These two PANs (44 and 52), together with PAN36 discussed earlier<sup>39</sup> became the foundation for a comprehensive reworking of the system of national planning and design advice in Scotland that supported a paradigm shift in the way that advice is issued and monitored and, in 2005, led to the formation of Architecture and Design Scotland (A&DS) as a new Non-Departmental Public Body (NDPB) to replace the former Royal Fine Art Commission for Scotland (RFACS) and, for myself, a ministerial appointment as founding Deputy Chair and Chair of Design Review.<sup>40</sup>

The research reports that underpinned PAN44 and PAN52 provided the opportunity for me to explore the methods and processes that have

**PLACE**

**AUDIT**

**PLACE**

**CAPITAL**

**PLACE**

**FRAMEWORK**

**PLACE**

**DELIVERY**



informed the development of the eight propositions described in the previous part of this text and to expand and make explicit the systems behind these. In the case of PAN44, that dealt with settlement expansion, Government took the decision to publish the method as 'a design manual' included as an annex to support and explain the policy document.

As I describe in '*Respecting the Town*' (Evans, 1995, PP06) the method is an explicit examination of a regular and disciplined approach to the study of the site and appropriate intervention to support development requirements. Particular emphasis is placed on the examination of the site, its topography, climate and the landscape character with a view to establishing capacity for development stressing that it is important to enhance latent as well as obvious characteristics of place. In PP06, I argue that analysis by itself will not create the quality of plan nor the quality of place that is required for the future. The creative design process carried out by personnel with skill and experience is central to this process. The design component of the method therefore illustrates how various studies into landscape form, building shape, plot size, road and parking configurations can be applied and through the process of synthesis, conceptual design and checking (the requirements of the brief), an elegant and appropriate solution can be evolved.

I stress however, that the process of analysis and design is not intended to be a blueprint and the weight applied to each of the factors will vary with particular circumstances and it is the discipline with which the process is applied that is emphasised in the method and in the published advice. There is clearly a need to consider these issues in the preparation of development plans at all scales if design is to be treated seriously. If the contemporary expansion of settlements is to be given the importance which historical examples suggest, then the skills of site planning and design synthesis will have to be central skills for those involved in the process.

My views on this issue have not changed since I wrote '*Respecting the Town*'. A risk with methods issued as policy is that they can become overly codified and applied without sufficient thought or sensitivity. In design, methods are guides not rules and I have retained a distinct aversion to anything that might evoke the ghost of the placeless 'Planshire'. The challenge is to be rigorous without being prescriptive. In the research work leading to PAN44, I explained that the research on settlement expansion could only be undertaken successfully by using a real site to provide the worked example. This caused some consternation with civil servants who were apprehensive lest the Government be seen to promote a particular site for development. In the end, however, reason prevailed and we worked with a real site on the express condition that all the documents (photographs, plans, drawings) were made anonymous and the location known only to the

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<sup>41</sup> The full method and design manual is contained in PP07 – a copy of PAN44.

<sup>42</sup> See also Volume 1a, Annex 06 Catalogue of work.

<sup>43</sup> The Royal Institute of British Architects, the Royal Incorporation of Architects in Scotland and the Landscape Institute. See for example the Royal Institute of British Architects Work Stages <https://www.ribaplanofwork.com/about/Concept.aspx>.

team. We agreed to this compromise given that a defensible reality lay behind the many factors considered (e.g. sun-path, wind direction, topography, ground cover, etc.) and, therefore, an underlying logic existed for the design decisions expressed. The method statement of PAN44 was an important contribution to the explicit recognition of the steps involved in settlement design in Scotland and to their dissemination as official policy.<sup>41</sup> (The steps in the method are illustrated at Figure 10).

### **Commentary on the method**

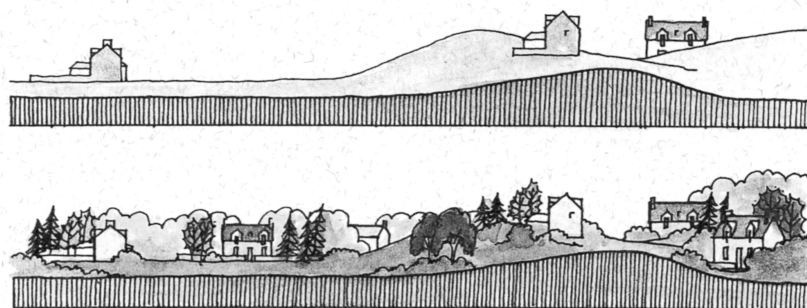
PAN44 was welcomed by the architectural and planning fraternity and stimulated discussion about the extent to which official documents should contain explicit advice about design methods. When Government published PAN52 concerning the regeneration of whole towns, the research report itself was not published and the detail of the methodology was redacted for the policy document. However, Government supported the dissemination of the work through conference papers and publications, notably in the anthology *'Conservation and Change in Historic Towns' ('Millennial burghs – Scotland's towns in the future', Evans, 1999, PP07)*, that provides a detailed exposition of the derivation and content of the method.<sup>42</sup>

These two pieces of research for Government provided the opportunity to investigate, make explicit and publish the steps in the method that I had derived initially for urban design strategies in city centres and developed in engagement exercises with communities.

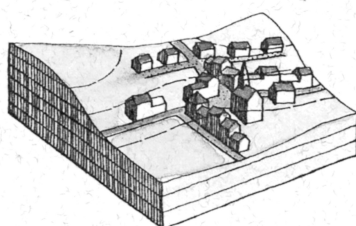
In both instances, I took as the starting point, the four strategic steps of *audit, analysis, framework* and *implementation*. It had become clear to me through repeated application and refinement in practice as described in part one above, that there are decision points between each of these four steps that are akin to the stages of the design process published by the professional institutions for individual projects and that this insight had not been transferred into the statutory planning process that concentrated on regulatory stages rather than design stages.<sup>43</sup>

These decision points occur irrespective of whether the process is a 'closed' design exercise for a private client or an 'open' or 'charrette' community-based project. It therefore followed that these decision points should be made explicit in the process, recognised and 'signed off'. Failure to do so exposes the process to a risk that the design appears 'fully formed' and the client or community is not party to the logic, nor the consensus, that is required to agree the findings in order to further the process and advance project development.

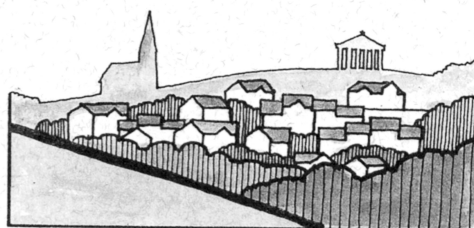
Some designers and clients do not favour explicit discussion of design decisions and the transition between stages and wish to retain the 'mystique



Level ground minimises the capacity of the landscape to absorb development. Variable topography and mature vegetation affords an increased capacity, offering landform screening thereby maximising the visual capacity of the landscape.



Buildings arranged parallel or perpendicular to the contours appear to complement the topography. Those arranged in a more random fashion present an awkward appearance



Buildings seen against the sky can create greater visual impact. This can appear visually intrusive or can be used to good effect for important public buildings. Buildings seen against a solid backdrop are more easily integrated with the landscape

#### Impact of massing on elevations



**TYPICAL TRADITIONAL MASSING**  
A mixture of heights and types creates attractive visual diversity

#### CONTEMPORARY EXAMPLES



2 storey

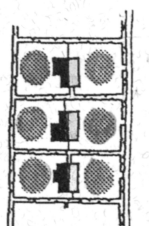
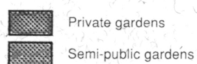
3 storey

mixed

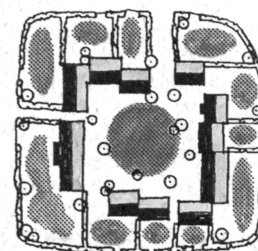


Lack of massing results in decreased cohesion and visual interest. Opportunities for casual social interaction are minimised.

#### Impact of massing on site layout



Evenly spaced dwellings have a consistent relationship with the street and each other.



Grouping buildings creates more varied relationships between dwellings and the street, and opportunities for space of more varied quality and type.

Figure 10a:  
Examples of design diagrams describing landscape capacity (above) and height and massing (below)

(source – A Design Manual, Planning Advice Note PAN44, Gillespies, 1994)

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## **ANALYSIS CHECKLIST**

- ✓ **Ascertain Land Ownership in and Around Site**
- ✓ **Refer to Local Plan**
- ✓ **Examine Landform, Slope and Contours**
- ✓ **Undertake Landscape Analysis**
- ✓ **Define Landscape Character**
- ✓ **Undertake Visual Assessment**
- ✓ **Make Photographic Record**
- ✓ **Compile Climatic Information**
- ✓ **Identify Vegetation around Site**
- ✓ **Establish Ground and Subsoil Conditions**
- ✓ **Refer to Existing Services Information**
- ✓ **Confirm Developers Requirements**

## **DESIGN CHECKLIST**

- ✓ **Establish Landscape Capacity**
- ✓ **Define Development Concept**
- ✓ **Determine Scale and Density of Development**
- ✓ **Establish Structure and Layout**
- ✓ **Determine Height and Massing**
- ✓ **Develop Planting Framework**
- ✓ **Integrate Access and Parking Requirements**
- ✓ **Consider Orientation Implications**
- ✓ **Compile House Types and Plot Studies**
- ✓ **Develop Sketch Layouts**
- ✓ **Ongoing Testing of Proposals by Brief and Consultations**
- ✓ **Prepare Masterplans**

Figure 10b: Analysis and design checklists.

(source – A Design Manual, Planning Advice Note PAN44, Gillespies, 1994)

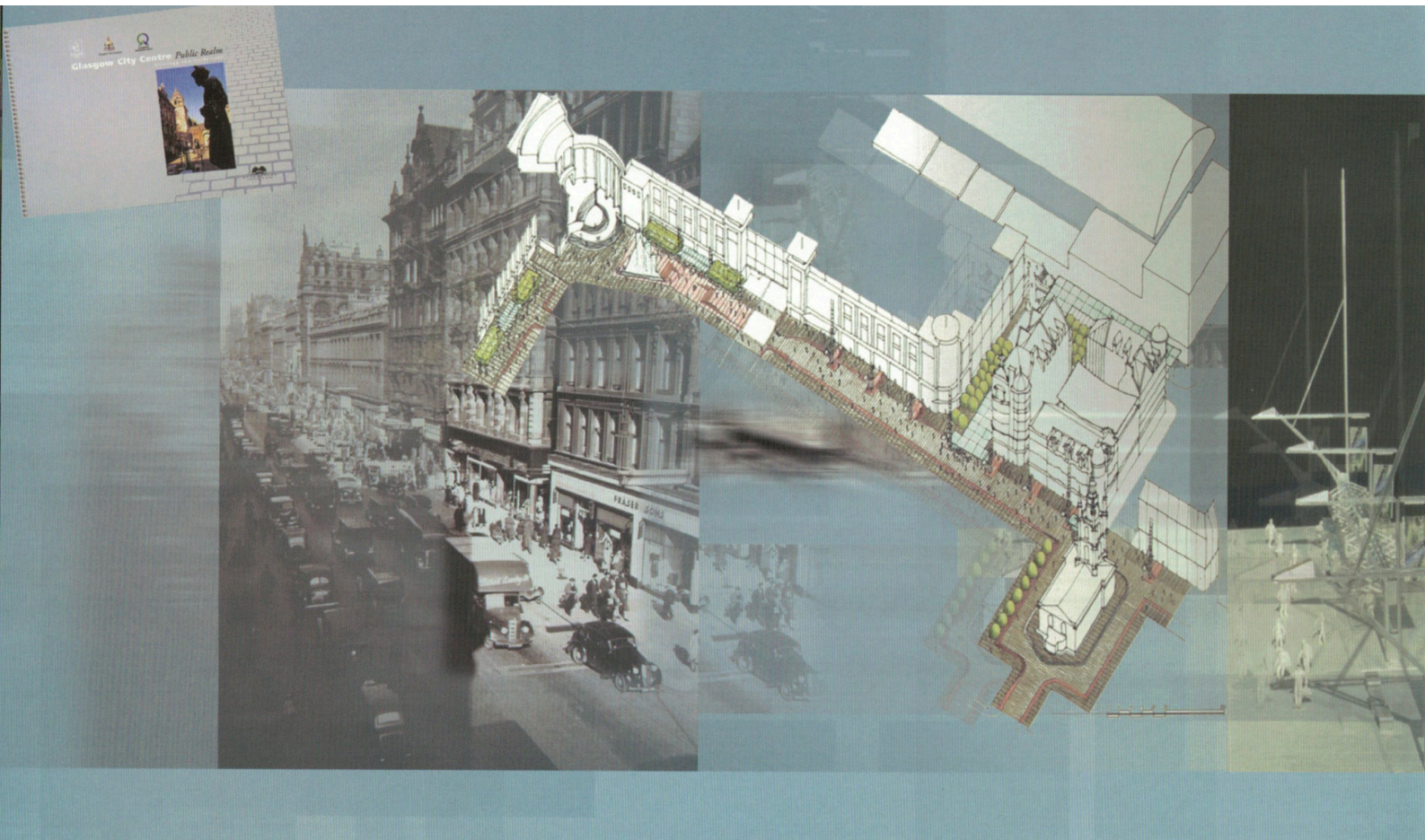


Figure 11: The Glasgow public realm strategy and public space demonstration projects (Buchanan Street) used to illustrate the Scottish Government Policy on design frameworks.

(source – Designing Places, Scottish Government, 2001)





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<sup>44</sup> As an example, consider how to make explicit to lay people that a flight of steps (with all the contingent challenge of accessibility can reduce the risk of a fall from a change in level on one hand while obviating the need from a handrail obscuring the view on the other.

<sup>45</sup> Development of the method is dealt with in some depth in my publications '*Millennial burghs: Scotland's towns in the future*' (Evans, 1999, PP08), '*Respecting the Town*' (Evans, 1996, PP06) and in PAN44 itself (Gillespies, 1994, PP07).



of design'. I do not favour this approach as it can obfuscate the design process and it runs the risk of undermining consensus with the client, multiple stakeholders and the communities involved in the prosecution of urbanism. In reality, reaching a consensus about obvious issues can be straightforward. However, an overt and transparent approach is, in my view, essential to the prosecution of urbanism in order to make informed choices about apparently irreconcilable alternatives and deal with counter-intuitive action such as designing-out apparently inconsistent or opposing aspirations or restrictions imposed by restrictive regulations.<sup>44</sup>

Explaining the benefit of removing something from an emerging design for the benefit of the overall strategy and the end product at the appropriate stage in the process is a much more straightforward task than trying to convince someone once the design is complete. This is a clear example of where a rigorous process together with sufficient experience, confidence and skill can expose the necessary steps to scrutiny and convey the transformative power of design. The ethos of openness is central to the method. This is not universally favoured and mystique remains important for some designers particularly when dealing with buildings and objects and a desire to be seen to be 'clever'. In dealing with neighbourhoods, towns and cities however, with hydra-headed clients, stakeholders and communities, this is counterproductive – the confidence of openness based on a rigorous but non-prescriptive process is essential.<sup>45</sup>

Following recognition and clarification of the decision points in the process, the next step was to make explicit the content of each of the four steps. In my view, making explicit the *process* of (urban) design in urbanism is the single biggest contribution of the method. This is discussed at some length in my paper '*Millennial burghs – Scotland's towns in the future*' and paraphrased in summary here.

This explicit consideration also clarified that, whereas the distinction between *audit* and *analysis* is relevant within the professional process, it is somewhat arbitrary in communication to a wider audience of stakeholder and communities – people are interested in the facts (the *survey*) and the consequences (the *analysis*) and, therefore, in the research for Government, I combined these two steps into one described as '*audit*', introduced a new step of '*capital*' as the initial and strategic step of synthesis before retaining the third step as '*framework*' and final step of '*implementation*', renamed as '*delivery*' to embrace both *design* and *implementation* (on the ground). The methodology process is attached at Figure 12. Finally for the purposes of this narrative, I have added the adjective 'place' before the four motor words describing the stages for two reasons: use of design as a prefix is too narrow and the compound phrases (e.g. design framework) are already in common usage with diverse meanings.

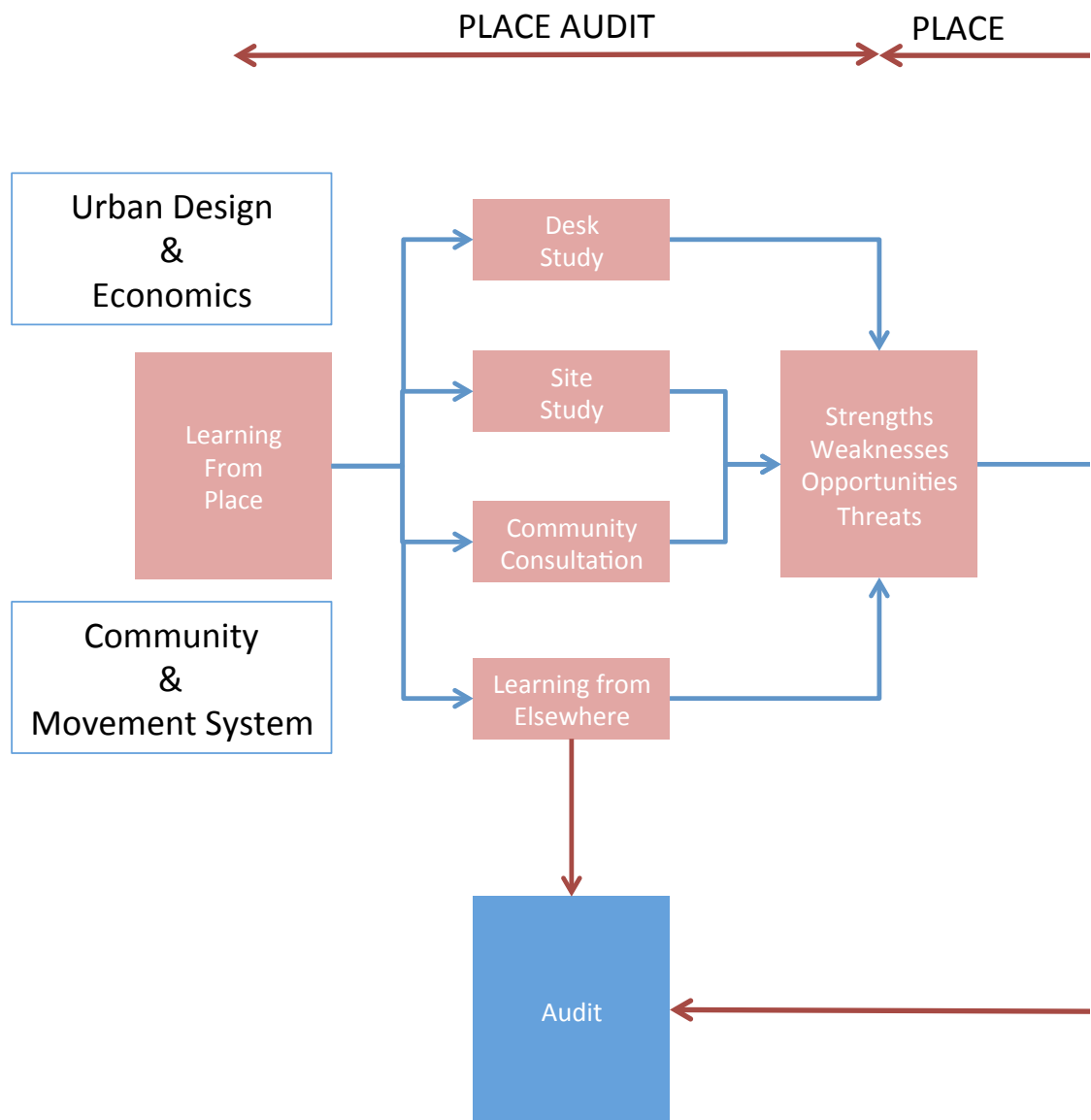
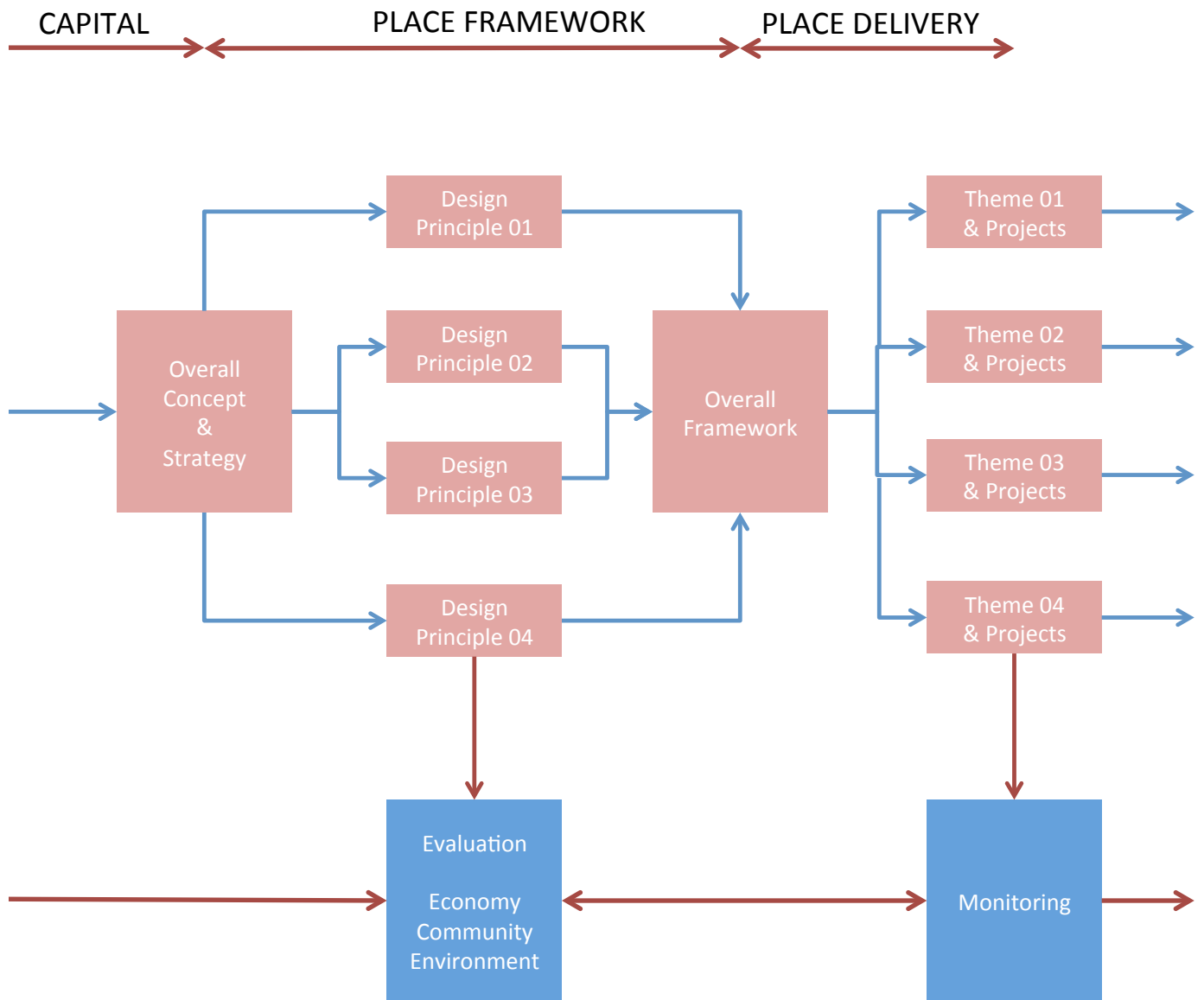


Figure 12: The 'place-based' methodology process for considering the whole town.

(source – Author 2017)



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<sup>46</sup> *'Millennial burghs: Scotland's towns in the future'*, p.183. (PP08)

<sup>47</sup> For a further discussion about capital and stewardship expressed with this meaning, see *'Reasoning the Landscape'*, in *Growing Awareness*, Evans and Evans, RIAS, (PP23)

<sup>48</sup> See in particular *'Millennial burghs: Scotland's towns in the future'*, pp.184-191. (PP08)

In '*Millennial burghs: Scotland's towns in the future*' (Evans, 1999, PP08) the step of *audit* is underpinned with a consideration of the issues and challenges faced including community involvement, economic development and environmental improvement which are well understood (PP08, pp182-183). The distillation of this work is expressed as the '*capital*' of a place (whether neighbourhood, town or city) and is expressed through a synthesis of the economic, community and environmental assets that represent the inherited investment accumulated over time through periods of adversity and prosperity alike.<sup>46</sup> The method also suggests the use of the term '*stewardship*' to safeguard this '*capital*' as a term embracing the understanding of the place and the ability to reconcile competing forces impacting on it.<sup>47</sup>

The elements of a '*place audit*' are described in detail '*Millennial burghs: Scotland's towns in the future*' (PP08 on pp184-191) and include the examination of the following elements: *Local context, Setting, Historic context, Urban morphology, Quality of the built environment, Public and open space, Circulation – vehicles and pedestrians, Views and vistas, Character zones*.<sup>48</sup>

The published work suggests techniques (such as SWOT analysis) for the reconciliation of issues and inputs derived from formal processes including Environmental Assessment and/or Economic Impact assessment. Thereafter, the method describes the formulation of '*place capital*' as the step of synthesizing the results of the *place audit* into an overall concept and strategy to safeguard and enhance the location, neighbourhood or town leading onto a '*place framework*' with the identification of key themes and project proposals for: *Community; Economy; Culture; and Environment*.

The method also expresses, a continuity and consistency with my pre-conditions of rigour, coordination and designing from context identified in the introduction to this paper and develops the steps of *audit, analysis, framework* and *implementation* introduced in the strategy work described in the first part of this narrative justifying the intent behind the eight design propositions and familiarity with the principles of rationalist, empirical and pragmatic thought required to work the method and evident in the skill set of most designers.

The work described here was researched and developed for and published as policy by Government and documented in my publications in the late 1990s. It was revisited by the Scottish Government in 2001 in the methodological expression underpinning policy included in '*Designing Places*', the overarching policy statement that introduced the new suite of design policies to be issued by the Scottish Government. In '*Designing*

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<sup>49</sup> Designing Places: A policy statement for Scotland, Scottish Executive, 2001

Places', the policy for design frameworks is set out in six steps as (1) *Context appraisal*, (2) *Policy review*, (3) *Vision statement*, (4) *Feasibility appraisal*, (5) *Planning and design principles*, and (6) *development process* (Figure 11) and based on and exemplified by the public realm strategy for Glasgow and the design processes and implementation of the major public space projects including Buchanan Street in Glasgow prepared by Gillespies.<sup>49</sup>

The method described here represents a significant component of my contribution to developing an approach to urbanism by design. In preparing the original submission, I reflected on the passage of time since its original publication at the turn of the century, but it remains substantially unchanged and remains valid and a significant contribution to the expression of a process that I formulated to learn from context and design for place (Figure 12 here and Figure 2 in the Critical Synthesis).

One of the principal purposes of this methodology is to ensure that the themes and the projects derived from it have a degree of place specificity. The overall purpose of the strategy of which they are a part may well be to address particular aspects of Government policy, Government initiatives or local circumstances such as the closure of a major plant or source of employment or the expansion of the settlement to address perceived market need, but that in so doing the shaping of the themes and the projects designed to implement them should be informed by local character, identity, culture and environment and this method is intended to help ensure that this is the case.

In drawing this section to a close, there are some final points to be made:

Firstly, the practice and the research has convinced me that there are systemic inter-relationships that concern place and the method is intended to address these. Unsurprisingly these relate to economy, environment, social and cultural factors. However, an essential aspect of the method is the understanding of the inter-relationship between these factors and for this reason, the feedback loop between each of the stages is essential. Themes or projects identified to address one issue need to feed back and be considered in respect of the other characteristics of place also. There are many examples of where this has been done in the wider body of work that I have been privileged to lead in my career, but in terms of the examples for this narrative, the Scunthorpe project (identified in part one and documented in Simpson and Sutter, 2005, PP05), themes have been derived and evaluated to address the economic imperative facing Scunthorpe (advanced manufacturing town) and its environment quality (industrial garden town) in order to address both the context of place and the inter-relationships of forces that impact on it.



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<sup>50</sup> See for example Lawson, 1997 & Rowe, 1998.

Secondly, the method should be followed as a design process. I have made the reference to design stages as promoted by the design institutions but I wish to stress this aspect in application of the method in a place. This means for example that designers, (architects, landscape architects, urban designers) are expected to bring to this process the design techniques they would bring to any design challenge including for example, the principle of composition – the act by intent of combining parts or elements to form a coherent whole. In this sense, therefore, the method is not, nor is intended to be, quantitative. It is qualitative and uses ordinal evaluation to weigh different factors systematically and explicitly. Ultimately decisions are based on judgement and expressed visually using design techniques including 'protocols', 'generators' and 'problem-solving'.<sup>50</sup> Central to the method and to the Scottish policy based on it, is that the 'stewardship' of 'capital' requires an understanding of place, the ability to reconcile competing aims and a degree of judgement and skill to effect successful intervention.

Thirdly, this place-based method is intended to be a retrospective and prospective method for studying, recording and predicting certain qualities. It is designed as a means to integrate the application of the eight propositions into a purposeful process that could be followed in pursuing the transformation of a town – and by extension a neighbourhood at the smaller scale or a city at the wider scale. As I have demonstrated through practice, the method can be applied at different scales and in different situational contexts. Although the research for the Scottish Government was intended initially for smaller towns, the city centre examples described in the first part of this narrative indicate that it can be applied at different scales and in different situational contexts.

This methodological approach underpins my contribution to the field and my intention to describe the overall approach as 'learning from place'. In the final section of this narrative, I consider my published reflections with examples where I have applied the method nationally and internationally and how this has led me to identify three meta-principles to structure my work and act as an ordering framework for further research and practice.

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<sup>51</sup> Geddes described the evolution of human settlement in three stages: 'eotechnic', 'paleotechnic' and 'neotechnic'. Geddes Neotechnic Age foresaw what would today be described as green or low-carbon technologies with the emergence of ecological conservation as an essential imperative (PP03).

<sup>52</sup> For my comments on 'urban entropy', see Evans, Brian, Urbanism is the path to urbanity, in *Here & Now*, Journal of the Academy of Urbanism, No.5 Spring 2015 (PP01).

<sup>53</sup> See for example: Evans, Brian, Dear Green Place: A Question of Equilibrium, in *La vita tra cose e natura : il progetto e la sfida ambientale (Life between artifact and nature: Design and the environmental challenge)*, the 18th Triennale di Milano, 501pp Electa, Milan, 1992, also appearing in abridged form in the *Edinburgh Review*, Issue 88, Summer 1992 (PP03); Evans, Brian and Barton, Rudolph (executive editors), *The Creative City: Connecting People Place and Identity in Glasgow & Portland*, MSA Publications, Glasgow, 2015, (PP18); Evans, Brian and Stockhard, James (executive editors), *The Liveable City: Glasgow & Boston*, MSA Publications, Glasgow, 2016 (PP19).

### Part 3: Meta-principles: derived and applied.

In this final part of the narrative, I briefly review some of my more recent published work and the body of critical analysis that it embodies to explain how I have derived the three meta-principles introduced in the Critical Synthesis and how these may inform future research and practice.

#### ***Meta-principle 1: Learning from Place***

A key requirement expressed in method diagram for learning from place concerns the identification of appropriate themes to work with. As I have expressed in the Critical Synthesis (pp.27-35) this is an aspect of urbanism that I have invested considerable to investigate and to publish reflections as a means to develop my understanding of the forces affecting cities and to make an explicit contribution to the role of strategic design in the dynamics of contemporary urbanism.

I began this thematic exploration in the essay '*Dear Green Place: a question of equilibrium*' (PP03), using the City of Glasgow to address the relationship of people and their urban environment in a search for a sustainable future through a number of key themes including: '*living in the city*', '*greening the city*' and '*fabric of the city*', within the overall drivers of '*heritage*' – in the sense of cultural as well as built – and '*context*' – the post-war history of the city.<sup>51</sup> The conclusions of this essay introduce the concept of *urban decay* that I have more recently expressed as *urban entropy* and suggest that striking a balance between the forces of development and decay through processes of integrated thought is a necessary pre-condition for establishing a state of dynamic or sustainable equilibrium in a city.<sup>52</sup> The essay advances a series of proto-principles in support of a city that is international, productive, creative, communicative, liveable and 'good' and foresaw, albeit implicitly, the structural shift from the 'industrial city' to the 'knowledge city' which I developed in later publications including '*The Creative City*' and '*The Liveable City*' and in my work for the United Nations discussed below.<sup>53</sup>

Further publications continued the exploration of urban themes using critical analysis to underpin the design propositions discussed in the first part of this narrative to position my work within a wider context – reflecting for example on the ideas of Geddes, Lynch and Norberg-Schultz – and to further justify the design and methodological propositions I have expressed in this narrative. For example, in the essay '*Reading the City*' (Evans, 1998, PP04), I examine the significance of place as ancient and transcendental and propose that a balance needs to be struck between the cultural and existential understanding of place and the physical and functional (technological) expression of place and conclude that cognitive mapping remains valid for contemporary practice in urbanism in order to enhance understanding of the structure and form of the city and assist in the

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<sup>54</sup> Refer to 'Reading the City' for a discussion of why some cities have clear and accessible form and others are confused and perplexing and how sophisticated and expensive applications of modern technology to orientation and information provision can sometimes be immediately understandable or alternatively indecipherable, PP04, p.473 and p.488. See also Amoroso 2010, Chapter 2.

<sup>55</sup> If some consensus and stability was reached on the cusp of the 21<sup>st</sup> century, the full extent of the digital age has exposed challenges as the century begins to mature. The 'smart city' exposes this challenge. The publications '*Binary Winds*' (Evans, 2004, PP15) and '*The Congruence of Place*' (Evans and Glowinska, 2014, PP16) explore these challenges concluding that every technological 'revolution' brings its own set of challenges for the relationship between people and place.

This conflict between a people-centred and systems approach to planning is the subject of a European COST Action TU-1204 (People friendly cities in a data-rich world). The author is a member of the executive management committee.

<sup>56</sup> Initially: Governance , Character & Distinctiveness, ease of user, Commercial Success & Viability, Environmental & Social Sustainability; and Functionality. And more recently: Leadership and governance; Environmental Sustainability; Local character; Social Sustainability; User Friendliness & Amenity; Community, health and well-being; Commercial success & viability; and Functionality & Connectivity. (Academy of Urbanism).

<sup>57</sup> This has been published in three books the first two jointly edited by myself: '*Space, Place, Life: Learning from Place I*', (Evans & McDonald, 2007, 2011, PP20); '*Urban Identity: Learning from Place II*', (Evans, McDonald & Rudlin, 2011); '*Urbanism: A compendium of the 75 finalists from the urbanism awards 2007-2013*', (Rudlin, Thompson & Jarvis, 2017). "these publications (demonstrate) Brian's ... intellectual understanding of place, his rigorous analysis and his drive to ensure that the Academy's pedagogic mission is documented and published." (John Thompson, Founding Chair and Honorary President of the Academy of Urbanism)

preparation of strategies for the design of public space.<sup>54</sup> The critical analysis of the tension between places and people in the industrial age and its impact on place and identity is a consistent theme of my published work and more recent publications have begun to consider the tensions between place and people and systems of globalisation that will be as great as those experienced between people and industrial processes in the nineteenth and twentieth centuries. In *'A city of continuing traditions'* (Evans et al, 2014, PP17) it is argued that the aspiration for balance and learning from place remains a valid basis for addressing the challenges of the 'smart city' and 'big-data' today.<sup>55</sup>

The active application of the propositions and the methods described in parts 1 and 2, together with this on-going critical analysis have underpinned the formulation of the meta-principle *'learning from place'*. The thematic understanding of, and designed interventions in, places has been a consistent intent of my contribution to urbanism. The investigation and explicit understanding of different situational contexts – the city-region, the city, the town, the neighbourhood and individual public spaces (streets, squares and parks) has enabled me to document the commonalities present in this typology of *'place'*.

I have further explained the way that the situational contexts that I have worked in to derive the propositions and then to evolve and test the model have, in turn, provided the intellectual analysis underpinning the work of the Academy of Urbanism. The understanding derived from my contribution to urbanism has enabled me, when invited, to develop the rationale for the typology, and the methodology for assessment, of places for the Academy that recognises the commonalities and differences in the situational contexts of *Cities, Towns, Neighbourhoods, Streets and Places* and the criteria by which these should be addressed.<sup>56</sup> This method was adopted by the Academy when it was founded and has now been used over the period from 2005 until the present with 175 places assessed and documented. My contribution is recognised by the Academy's founding Chair *'in the intellectual rigour needed to underpin the Academy's mission... the typology of places to be considered: ... and the criteria by which these were to be assessed ... insisting that ... places in each category should be assessed using the criteria established and then ensuring that each category was written up and subsequently published.'*<sup>57</sup>

Many people now hold that 'place matters'. It is certainly important that the importance of place is appreciated in the widest sense by the greatest number of people: this is a mission for many, my contribution to this aim has been to work to underpin the generality with rigorous methods, explicit criteria and reasoned justification to advance our understanding of place beyond a general desire.



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<sup>58</sup> Evans, Brian, '*Competition for the Expansion of Moscow*', in *Water Landscapes*, TOPOS – the International Review of Landscape Architecture & Urban Design, No81, Munich, 2012. (SP06).

<sup>59</sup> This is expressed most clearly McHarg's own introduction to the 25<sup>th</sup> anniversary edition of '*Design with Nature*' (McHarg, 1992).

### **Meta-principle 2: Designing with Nature**

Following collaboration on the International Yorkshire Forward International Urban Renaissance Panel described above, I joined with the principals of other firms to form a consortium for international collaboration: firstly with John Thompson and Partners to collaborate together in Russia and subsequently with Urban Design Associates from Pittsburgh, Pennsylvania in further and larger Russian projects. This team combined with others to form a consortium that would go on to enter and win the international competition for the expansion of Moscow and the design for a new federal capital as described below.<sup>58</sup> I had two roles in this team – a shared responsibility for the guardianship of an approach based on the application of place based methodologies as described above and the individual leadership for ecology, nature conservation and landscape design.

I have described in part 1 of this narrative my re-awakened awareness of the importance of ecological issues in confronting climate change with reference to the Scunthorpe strategic development framework. Working in the UK, there are habitat surveys and policy documents for landscape character. Working in countries-in-transition, there are none. In developed countries such plans and policies function as a series of sieves in the process of urbanism – they explain what is prohibited, usually by policies of protection for significant reserved areas. Whereas this is important and remains essential, it fails to address the importance of the linking of habitat networks for biodiversity nor is it sufficient to confront the dynamics of climate change in a pro-active manner.

In my view, the greatest contribution of Ian McHarg, the Glasgow born landscape architect and author of *'Design with Nature'*, was the move to bring the importance of the earth sciences, especially ecology, into city design and stress the importance of all ecological systems, not only the pristine and protected sites.<sup>59</sup> In international practice, I updated and revised the methodology from *'Design with Nature'* and incorporated it into the methodology process explained in part 2 and at Figure 12 and, as with *'learning from place'*, I embarked on my own reflective and critical analysis of the importance of ecological themes in designed inputs to urbanism.

I have made this contribution to the field of urbanism and of landscape design in a series of essays including the comparative analysis of Randstad–Groene Hart in the Netherlands and Central Scotland in the UK and more recently, building on work in practice in the Moscow Region, in collaborative research into the periphery of Moscow in the essay *'The Ecology of the Periphery'* contributing to the research led by Strelka and leading to the proposition of the *'superpark'* as a conceptual proposition for the population of the former soviet neighbourhoods between the inner city

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<sup>60</sup> Refer to Evans, Brian, 'The City with a Green Heart: Lessons from Randstad Holland', in *Het Debat over de Groene Metropool* by the Eo Wijers Foundation and the Netherlands Instituut voor Ruimtelijke Ordening en Volkshuisvesting (NIROV), the Netherlands, September 1995, republished in the UK in *Sharing the Earth*, J M Fladmark (editor), Donhead, London, 1995 (PP13) and Evans, Brian, 'The Ecology of the Periphery', in *The Archaeology of the Periphery*, Project Meganom/Strelka Institute, Moscow Urban Forum, 2013. (Also member of the research team and editorial board) (PP14). See also ecological references in 'Dear Green Place: A Question of Equilibrium' PP03 op.cit.

<sup>61</sup> The Central Scotland Green Network (CSGN) is a national development in Scotland within the National Planning Framework which aims to make 'a significant contribution to Scotland's sustainable economic development'. It involves public agencies and stakeholders working together to align their policies, programmes and actions to achieve a common aim. <http://www.centralscotlandgreennetwork.org>. An annual conference organised by the CSGN Trust, brings together distinguished practitioners and reserachers, collates and disseminates research and best practice in environment, landscape and green infrastructure. The book 'Growing Awareness' represents the output from 5 years of this research.

<sup>62</sup> Based on 'Towards a new paradigm in landscape and environment', Chapter 18 of *Growing Awareness: How green consciousness can change perceptions and places*, Evans and Evans, 2016 (PP23)

'garden' ring road and the outer peripheral ring road (MKAD – equivalent in scale and volumes to the M25 orbital around greater London) (Figure 13).<sup>60</sup>

The culmination of my contribution to the development of this meta-principle was published in the book *'Growing Awareness'* (Evans and Evans, 2016, PP25). The book documents the output of a five-year programme researching the role of green infrastructure in landscape, ecological, community capacity and recreational systems in Central Scotland.<sup>61</sup> My role in this work was to organise and prepare the critical analysis of the findings of the research for the book. I did this through the editorial and organisation of fifteen selected essays, considering them in respect of empirical, rational and pragmatic thinking and enquiring into the differences in the reasoning behind landscape and environmental decisions made by those who write policy, construct initiatives and design projects. Given this ordering device I was then able to consider the contributions from the internationally recognised contributors and assemble a coherent view about the future of landscape and environment.

In the final chapter of the book, I derived a number of key themes around the changing context in our cities and their hinterlands when an excess of 70% of the global population will experience their interaction with ecosystems in city-regions; that climate change and health are the principal challenges to be faced given that the way we build currently exacerbates health problems and increases heat island effects, magnifying the likely impacts of climate change; and that water systems are key but that economic trends and technological developments are actually a cause for optimism. This enabled me to observe and record a series of trends based on the best practice documented in the book, including: the 'New Normal' with standards emerging that have changed the perception of what is possible – such as 'ecosystem services' which influence thinking on what will be done and how it is done; the 'New Aesthetics of Landscape' – new environmental imperatives changing the way places look – primarily a growing understanding about the aesthetics of ecological and bio-diverse landscape design that I have contrasted with the earlier aesthetics of the '*landscape sublime*' and the '*landscape picturesque*'. I have defined this new aesthetic as the '*landscape ecophilic*' (Figure 14). And finally, bringing landscape and environmental concerns into mainstream thinking from a former role as a specialist and peripheral interest.<sup>62</sup>

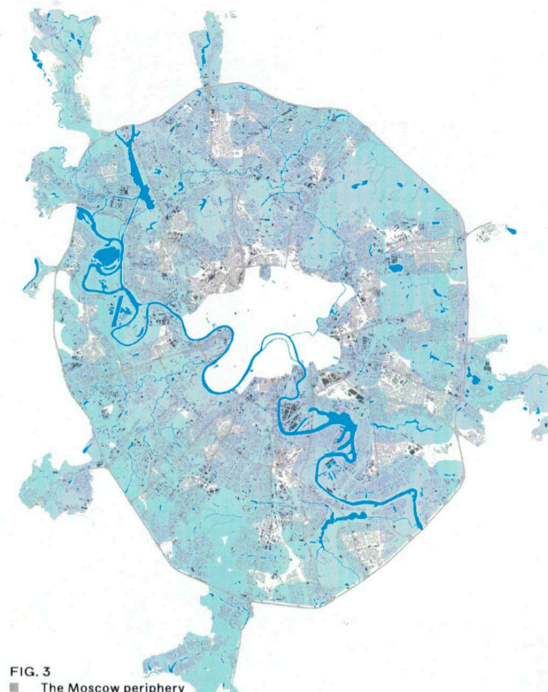


Figure 13:  
Ecological and landscape strategy of the Moscow periphery – natural networks and human accessibility.

(source – The ecology of the periphery, Evans, 2014)





The sublime landscape – a view of nature untamed, mysterious and awe-inspiring. A place of wildness, wild habitats and wild creatures. (Scottish lake landscape in front of mountains, oil on canvas, Frank E Jamieson0.



The picturesque landscape – nature is tamed, sheet, fitted to man's needs and occupation. A classical and pastoral rather than a natural ascetic. (Easby Hall and Abbey with Richmond, Yorkshire in the background, oil on canvas, George Cuiitt).



The ecophilic landscape – unthreatening nature is welcomed back into the city. Order is replaced with a natural and informal aesthetic. The natural and semi-natural is recognised to possess salutogenic and ecological properties necessarily for its own sake and for the future of humankind. (design visualisation for the Garden Bridge, London).

Figure 14: 'Sublime', Picturesque' and 'Ecophilic' representations of landscape

(source – Growing Awareness: How green consciousness can change perceptions and places, Evans and Evans, 2016)



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<sup>63</sup> *ibid.*

<sup>64</sup> The competition and the jury's findings are described in PP13. VINEX ('*Vierde Nota Ruimtelijke Ordening Extra*'), was the acronym used for the Fourth Memorandum on Spatial Planning issued by the Dutch Ministry of Housing, Spatial Planning and the Environment in 1988.

<sup>65</sup> Central Scotland lacks a universally accepted nickname but has been variously described as ClydeForth (by Geddes) and GlasBurgh (in common parlance), the exuberant 'Oceanspan' and the more prosaic 'Midland Valley of Scotland'. Clydeforth is described in Glendinning and Page, 1993, and 'Oceanspan' is referred to in Evans and Evans, 2016.

This critical analysis building on my many years of practice and reflection has enabled me to propose a manifesto for future thinking about the landscape and environment based on: *trends in urban growth and concentration; Water systems, Climate Change and health; Economic and technological advances; Best Practice, an emerging 'new normal', a new 'ecophilic' aesthetic and mainstream interest.*<sup>63</sup>

I have used these insights and this contribution in the formulation of my second meta-principle: '*designing with nature*'.

***Meta-principle 3: Integration of research and practice through urbanism by design***

I have discussed above that, embedded in the methodology, there is a systemic-interrelationship between the key issues and themes in urbanism and expressed in the methodology diagram reproduced here at Figure 12.

My interest and commitment to better understand the integrative nature of urbanism can be tracked back to my time experience in the design coordination of the Glasgow Garden Festival – an implicitly integrative activity. Part of my responsibility then was the preparation of briefs for and the technical assessment of the national design competitions for the Festival. This experience led an invitation to act as a judge for the international competition '*Inside Randstad Holland*' staged by the Eo-Wijers Foundation in 1994 to investigate the perceived need to accommodate one million new homes in the Randstad region of the Netherlands. I have described in the essay '*City with a Green Heart: lessons from Randstad Holland*' (Evans, 1995, PP13) a number of the themes that emerged from the international competition and later in working for the Secretary of State for Environment in the Netherlands prior to addressing the international colloquium on the future of VINEX.<sup>64</sup>

This experience contributed to my awareness of the ecological challenge in urbanism but it also provided the insight that competition had provided an excellent example of research-by-design and afforded the opportunity to examine the issues influencing the polycentric region of the Randstad-Groene Hart that I later used in a systematic comparison of Central Scotland.<sup>65</sup> In retrospect however, I also realised that the systemic nature of the inter-relationships were implied but not made explicit, and that a multi-disciplinary international competition could provide the potential to act as an excellent vehicle to explore these systemic inter-relationship.

During my time as a partner with Gillespies, the firm entered many competitions but many were 'object' or 'project' driven where a complete 'solution' is desired. However, certain competitions were specifically orientated to distinctive content in urbanism and I pursued those where

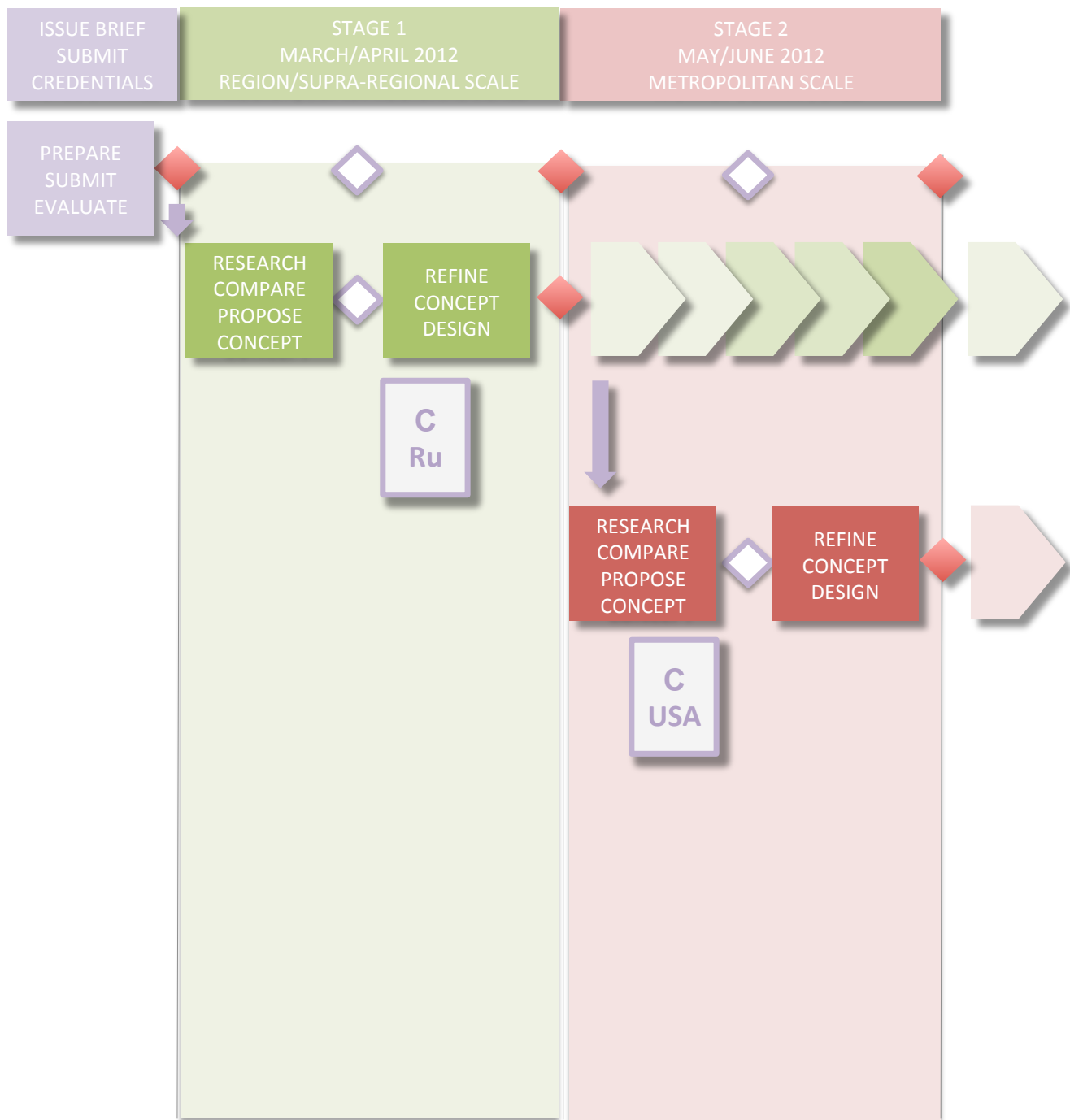
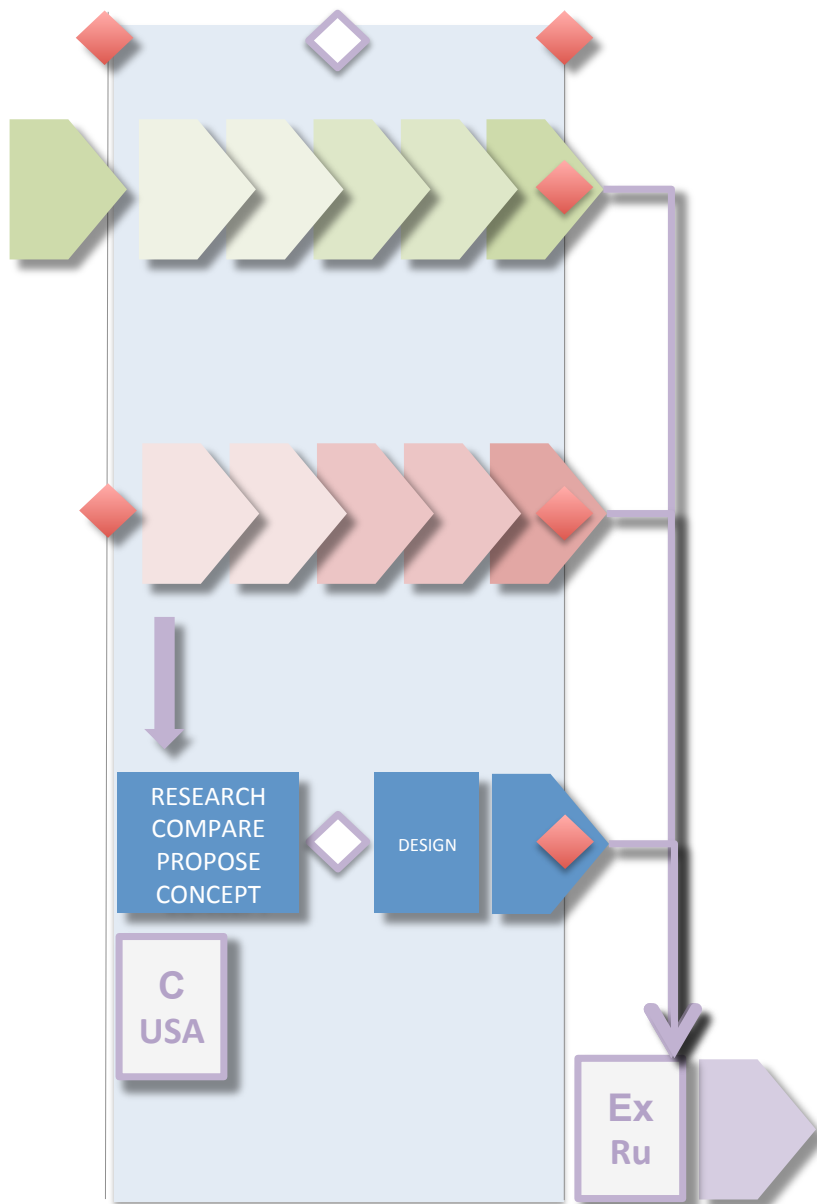


Figure 15: The methodology from Moscow Expansion Competition ('C' denotes charrette).  
(source – Author, 2012)



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<sup>66</sup> The competitions that I led are listed in my catalogue of work in Volume 1a at pp.148-149.

<sup>67</sup> These are described in the publications: Evans, Brian, *Competition for the Expansion of Moscow*, in *Water Landscapes*, TOPOS – the *International Review of Landscape Architecture & Urban Design*, No81, Munich, 2012 (SP06) and Evans, Brian, *Moscow River a Living Environment*, in *Resilient Cities & Landscapes*, TOPOS – the *International Review of Landscape Architecture & Urban Design*, No90, Munich, 2015 (SP07) and in the two short films outputs: Evans, Brian, Co-curator, *The Expansion of Moscow*, short film produced for the Capital Cities Planning Group, directed by Alkis Tsavaris, JTP Architects, Masterplanners, Urbanists, London, 2012 (SP10) and Evans, Brian, Co-curator, *Suzhou Eco-town*, Suzhou, China, short film produced for JTP-Gillespies Consortium, directed by Alkis Tsavaris, JTP Architects, Masterplanners, Urbanists, London, 2012 (SP14)

<sup>68</sup> Evans, Brian, Elesei, Pietro, Rosenfeld, Orna, Roll, Gulnara, Figueiredo, Amie and Keiner, Marco, (2016) *HABITAT III – Towards a New Urban Agenda*, *disP – The Planning Review*, 52:1, 86-91, DOI: 10.1080/02513625.2016.1171053, (PP24) and Evans, Brian, Rosenfeld, Orna, Elesei, Pietro, Golubchikov, Oleg, Saliez, Frédéric, Lenz, Annika and Küsters, Christian, *Towards a city-focussed, people-centred and integrated approach to the 'new urban agenda'*, UN Habitat regional report on the UNECE, United Nations Economic Commission for Europe, Geneva, 2016, published at <https://www.unece.org/housing/habitat3regionalreport.html> (PP25).

<sup>69</sup> *ibid*

there was the opportunity to develop solutions through research-by-design, to apply the methodologies discussed in this narrative, to develop an understanding of these meta-principles and make to make explicit, if possible, the systemic nature of the inter-relationships in urbanism by design.<sup>66</sup>

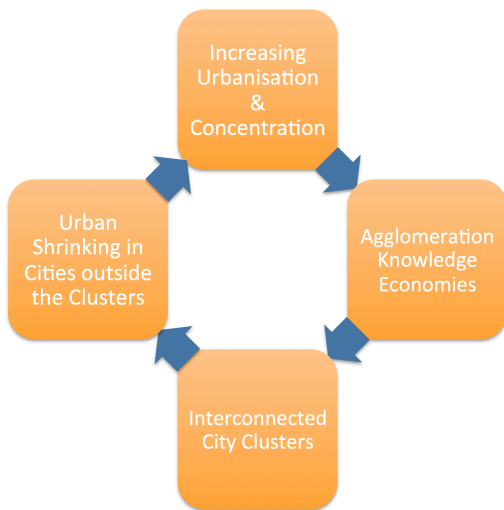
The outputs from two such examples were included in the PhD submission i.e. the strategic expansion of the City of Moscow in 2012-2014 and the strategic expansion of Suzhou in China in 2011-2013.<sup>67</sup>

The international competition for the expansion of Moscow proved to be a remarkable example of research-by-design where ten international teams worked in a competitive and collegiate manner over a six-month period to deliver a regional plan, a metropolitan plan and the design for a new federal centre. The methodology we developed for the competition was based on the process described in this narrative and it embraced the charrette methodology as an effective device for bringing a widely spread international team together (Figure 15). The content of the competition is reviewed in the publications submitted but of interest to this narrative was the recognition by the judges given not only to the quality of the design but also the team's ability to make the inter-relationships explicit between the circumstances in Moscow's economy, movement systems and the landscape and ecological potential offered by the new city in finding a mechanism to rationalise the fragmentation of informal settlements beyond the peripheral motorway of the city.

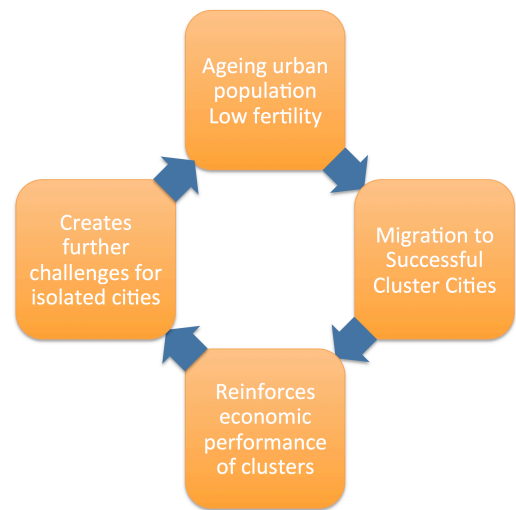
As with the formulation of the two preceding meta-principles, the presentation of the methods and systemic and integrated thinking described here provided the opportunity to bring together and apply a critical analysis of the systemic inter-relationships in urbanism at an international level in a research appointment for the United Nations.

In 2015, I was appointed by the Executive Director of UN-Habitat to lead the team responsible for preparing a report on the urbanisation trends within the area of operation of United Nations Economic Commission for Europe covering North America, Europe, Russia, the former CIS countries and Turkey/Israel and the Balkans. The purpose of the work was to research and document urban trends since Habitat II in Istanbul in 1996 and bring these together in a report on the UNECE region for Habitat III in Quito in 2016.<sup>68</sup>

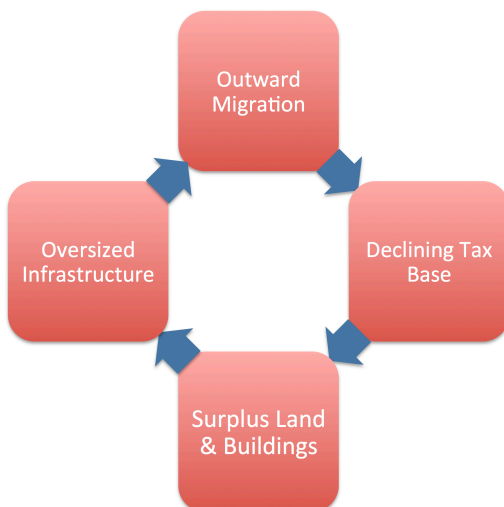
In the Critical Synthesis I have described how I was able to contribute leadership in place based thinking in the formulation of the report such as the subtle but significant change in emphasis in the consideration of the living environment by re-orientating the focus from housing as a commodity



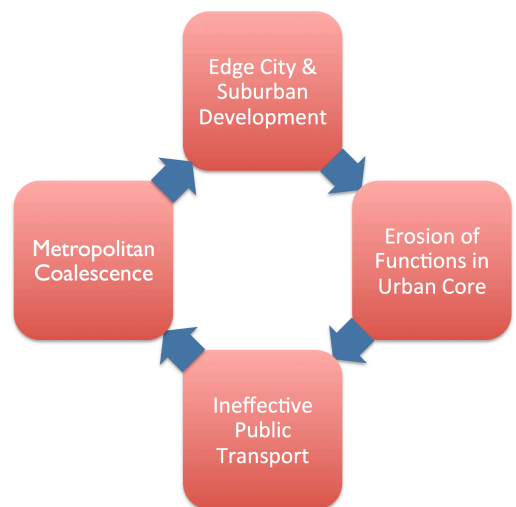
The Cycle of Urban Concentration



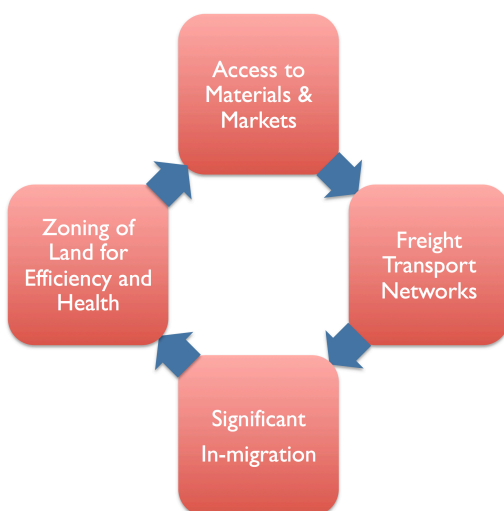
The Cycle of Urban Migration



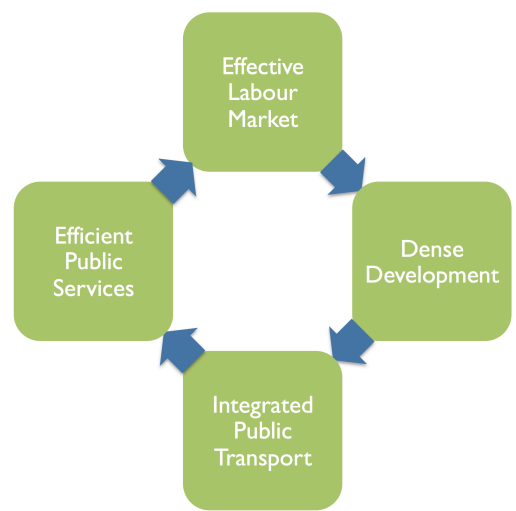
The Cycle of the Shrinking City



The Cycle of Sprawling City



The Cycle of the Industrial City



The Cycle of Knowledge City

Figure 16: The methodology diagrams produced for the UNECE.

(source – Towards a city-focused, people-centred and integrated approach to the new urban agenda, Evans et al, 2016)



to a mechanism whereby people live in a city. The title of the report emphasised this focus: '*Towards a city-focused, people-centred and integrated approach to the New Urban Agenda*'.<sup>69</sup>

In concluding this section of the narrative, however, I wish to highlight my contribution to ensuring that the key messages of the report were able to focus on the integrated and systemic inter-relationships of trends influencing the development of cities in the UNECE. Under my leadership, the team was able to demonstrate a number of key trends through our research including the paradigm shift in the developed north from *industrial city* to the *knowledge city*, the identification of '*super-cities*'; and the contradictory trends of *Urban Concentration* and *Urban Shrinking* both of which are contributing to *Urban Sprawl* and *Urban Coalescence*. An introduction to these trends can be found in the executive summary of the report and there is a full exposition of these trends in the body of the report. In essence however, the clusters of successful cities such as the Boston-Washington corridor in the USA or the St Petersburg-Moscow corridor in Russia exert a centripetal force around knowledge, research and government centres with a countervailing effect on cities more than 1-2 hours away by air. When combined with the dynamics of ageing, low-fertility, migration and the operation of the market economy, these factors can cause a dynamic and inter-related systemic effect on cities and their natural support systems.

I formulated a series of diagrams express the cyclical and mutually reinforcing nature of these systemic and inter-dependent forces and these are included at the appendix to the report and here at Figure 16.

From a modest basis of reviewing the integrated nature of design coordination as an activity, through the opportunities for research-by-design offered by international competitions, to my recent research for the United Nations as supported by my personal commitment to rigour in urbanism and the development of method processes for its prosecution, I have been able to enquire into, synthesize, publish and disseminate the integrated and systemic inter-dependencies that underpin urbanism by design and I have expressed this meta-principle as '*Integration of research and practice through urbanism by design*'.

**DESIGNING**  
**from**  
**CONTEXT:**  
**Place-Focused**  
**Ecophilic**  
**Integrated**  
**URBANISM**

The contribution synthesized and summarised.

The character of my contribution has been consistent, longitudinal and situational. It is consistent in that I have continuously adopted a rigorous and explicit approach to the methodologies and processes of design. It is consistent in that I have made insights and original contributions to the field of urbanism and landscape design across a 40-year career, 25 of which are the subject of this submission. And it is situational in that I have investigated, analysed and innovated in the understanding of context and place from the whole to the part: from the individual public space through neighborhoods, towns, cities and city-regions and laterally I have made this contribution at an international level.

The distinctive nature of my contribution may be described by many small steps and a few big moves. The first such move was to combine the rigour from methodologies in Environmental Assessment together with insights into landscape context, the integrative and mediating role of design coordination within the context of urban design to establish a basic methodological proposition for intervention into the city: that investigation must be rigorous, take account of context and be integrative.

Thereafter, I sought to question received wisdom that I have here described as 'place-less' that provided little insight into 'the specificities of place, culture and local identity'. To do so, new approaches had to be formulated that I have described in part 1 of this narrative. This involved the innovative assembly of established techniques including historical mapping of the city, 3-D studies to understand urban form, using serial vision to convey the experience visually and cognitive mapping to understand legibility and finally innovation in considering the pedestrian movement in the city.

A further step required the synthesis of these different techniques into a robust and meaningful framework that could be used to make judgements about priorities and so inform investment decisions. In the early days, I did not understand that some of my activity was research or innovation. I simply found that methods to synthesize and evaluate competing processes did not exist and set about inventing them. I was fortunate however, that my background, training and early research career provided the understanding to evaluate and judge different outcomes and I was able to combine these many small steps into an overall framework of *audit, analysis, framework* and *implementation* that stood up to professional scrutiny, testing in practice and was subsequently adopted by others as a proven method in use. Other steps of investigation and innovation included the testing of methodologies for undertaking design charrettes as a consultative design process and community engagement exercise and the integration of these techniques with the overall methodological design framework.

I found through the investigation of established techniques in public space design that these were not fit for purpose and were directed to an imprecise design intent based on aesthetic parameters alone rather than space-in-use. The documentation and delivery of this insight in practice contributed to a fundamental change in the underlying purpose of public space design. And finally, investigation of the challenges of climate change for landscape design led to insights and innovations in addressing the sensitivity of the natural environment, climate and ecology.

These insights and the sequence of small original contributions allowed me, through the process of assembling material for this overall submission, to make the first big step, that of synthesizing the sum of these insights and innovations together with existing knowledge in the field and express the eight design propositions that inform and shape contributions to urbanism by design.

In part 2 of this narrative, I have described how further research and practice enabled me to investigate and make explicit and thereafter formulate an overall method for drawing together urban investigation with the creation of frameworks for design. The investigative research enabled the improvement of the stages of the method and the documentation of certain fundamental insights such as the need for rigour on one hand but the avoidance of prescription on the other. The original expression of the method as *audit, analysis, framework, and implementation* was recast as *audit, capital, framework and delivery* and the full exposition of the method was published and tested in practice. The investigation and documentation of the method revealed further insights were required into systemic inter-relationship between key issues in the process of urbanism and that the method works most effectively when prosecuted as a design process rather than an analytical tool. The second big step therefore concerns the intrinsic relationships and explicit methodology for learning from place.

In part 3, a further series of insights came through the critical analysis of the thematic nature of urbanism and to reiterate the thematic understanding of, and designed interventions in places has been a consistent intent of my contribution. The investigation and explicit understanding of different situational contexts – the city-region, the city, the town, the neighbourhood and individual public spaces (streets, squares and parks) has enabled me to document the commonalities present in this typology of '*place*' and to give expression to the method and its thematic underpinning as '*learning from place*'.

A second strand of critical analysis has assembled research inquiry and reflective practice to propose a basis for future thinking about the landscape

and environment based on trends in urban growth and concentration; water systems, Climate Change and health; Economic and technological advances; an emerging 'new normal' and to propose a new and 'ecophilic' aesthetic in landscape design expressed as '*designing with nature*'.

A final stage of critical inquiry and analysis has pursued further the systemic inter-relationships in urbanism by investigation of the opportunities for research-by-design in the competition process and through integrative inquiry at the international level on behalf of the 56 member states of the UNECE to formulate a third overarching principle: '*Integration of research and practice through urbanism by design*'.

The formulation of three meta-principles is the third big move enabled by the reflection and retrospective critical analysis of my submitted work. In turn, these meta-principles form an ordering device to inform and structure future research and practice.

Whether in commissioned practice or research, I have followed processes of investigation that uses my knowledge of the fields of urban design, landscape design, urbanism and design-based research to address specific questions and I have sought to follow methodologies that are appropriate to the field of design in the city. On occasions I have formulated new methodologies to address well-established issues and on other occasions I have used well-established techniques to seek new insights.

I have sought to follow a process of investigation to address the research questions that I set for myself and I believe that this process has revealed new insights and, by continuously delivering papers to conferences and publishing articles and books, I have effectively shared these insights widely in the public domain.

I believe I have challenged long-standing assumptions about how to address questions of design in the city. The investigations have been rigorous, and the outputs have been adopted as policy by local authorities and by Government. All of the work that is described in this narrative and the volumes of the PhD submission is in the public domain, there is a wide range of output types – not only books, articles and conference papers, but also visual media including small films that are all available on the web. The audience for the work has been professional, lay and academic and it has been scrutinised by communities, by professional peers and by scholars.

This then is the summation of my view of the distinctive contribution that I have made to the field of enquiry that I have entitled '*designing from context: a place-focused, ecophilic and integrated approach to urbanism by design*'.



## DOSSIER OF CORROBORATION





## NOTES ON THE DOSSIER

By its nature and scope, urbanism is collaborative.”

Brian Mark Evans  
The Critical Synthesis, footnote 46

The portfolio of publications submitted in support of the Critical Synthesis ‘Designing from Context: A place-focused, ecophilic and integrated approach to urbanism by design’ contains items with joint, multiple and/or authorship by an entity. The ‘Declaration of Authorship’ bound into Volume 1 of the submission provides an explanatory statement of the author’s role in the preparation of the portfolio of publications.

In pursuit of due diligence by the Institution, the ‘Declaration of Authorship’ has been provided to all co-authors of publications submitted and these colleagues have been asked to verify the veracity of the Declaration. No further corroboration has been requested for those publications with B. M. Evans as sole author. In addition to the Declaration, co-authors were provided with the list of Principal and Supplementary Publications (Annexes 01-03 of Volume 1). Individual citations and/or the full text of the Critical Synthesis was also offered and in some instances requested. Colleagues were asked to verify the Declaration in respect of their work and to provide a few lines of context.



The corroborative material is attached in the form of letters, a publisher's contract and an email. The following list correlates the material supplied to the coded list of publications:

- Letter from Mike Galloway, Dundee City Council – PP03, SP01 & SP02;
- Letter from Alan Simpson (Yorkshire Forward) – PP05;
- Letter from Steve Nelson, Gillespies – PP07, PP12 (and generally SP01 – SP15);
- Letter from Stuart Tait, Clydeplan – PP17;
- Letter from L. Rudolph Barton, Portland State University, College of the Arts – PP18;
- Letter from James G. Stockard Jr. Harvard University, Graduate School of Design – PP19;
- Letter from John Thompson, Academy of Urbanism – PP20–PP22;
- Email from Chris Brett – PP20–PP22 and specifically PP21;
- Letter from Sue Evans, Central Scotland Green Network Trust – PP23;
- Letter from Gulnara Roll, United Nations – PP24, PP25;
- Letter from Pietro Elesei – PP24, PP25;
- Letter from James Arnold, Bolsover District Council – SP05;
- Letter from Alkis Tzavares, JTP/Urban Parametrics – SP10 & SP12 – SP15.



Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
GLASGOW  
G3 6RQ

Mike Galloway OBE – Executive Director  
City Development

Dundee House,  
50 North Lindsay Street, Dundee DD1 1LS

Tel: 01382 434000

If calling, please ask for  
**Mike Galloway, 01382 433610**

Email: [mike.galloway@dundee.gov.uk](mailto:mike.galloway@dundee.gov.uk)

Our Ref: MPG/MS

Your Ref:

Date: 2 March 2017

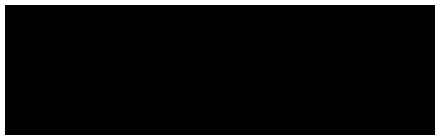
Dear Sir/Madam

**PROFESSOR BRIAN MARK EVANS  
PHD BY PUBLISHED WORK**

In the early 1990s, I was Assistant Chief Planner with Glasgow City Council responsible for the city centre local plan. I worked closely with Brian Evans who as partner with Gillespies was leading the public realm strategy work for the city and the economic development agency that led on to the publication of the ground-breaking Glasgow City Centre Public Realm Strategy providing the framework for the radical improvement to the city centre spaces from the mid 1990s until the early years of the 21st century.

I have read Brian's 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement in respect of Glasgow's contribution to the Milan Triennale and the papers on Glasgow City Centre for the AJ and the UDAQ.

Yours faithfully



Mike Galloway OBE  
Executive Director of City Development

If you have trouble understanding English please contact the address below

اگر آپ کو انگریزی سمجھنے میں مشکل پیش آتی ہے تو براہ مہربانی نیچے درج پتے پر رابطہ کریں:

ਜੇਕਰ ਤੁਹਾਨੂੰ ਇੰਗلیش سمجھنے میں مشکل پیش آتی ہے تو براہ مہربانی نیچے درج پتے پر رابطہ کریں:

Jeżeli masz trudności w zrozumieniu języka angielskiego, skontaktuj się na poniżej podany adres:

如果你對英語理解有困難，請聯絡以下地址:

Dundee Translation & Interpretation Service, Mitchell Street Centre, Mitchell Street, Dundee DD2 2LJ.  
Tel: 01382 435825 Fax: 01382 435805

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**Alan Jackson Simpson**  
**RIBA.RTPI.**  
**architect + professor of urbanism**  
**[urbanism@alanjsimpson.com](mailto:urbanism@alanjsimpson.com)**  
**[www.alanjsimpson.com](http://www.alanjsimpson.com)**  
-----0-----  
**9 Gowan**  
**JESMOND**  
**Newcastle upon Tyne NE2 2PS UK**  
**(44) 0777 948 3720**

17 February 2017

Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow G3 6RQ

Dear Sir/Madam

**PROFESSOR BRIAN MARK EVANS**  
**PhD BY PUBLISHED WORK**

From 2001 until 2006, I was Head of Urban Renaissance with Yorkshire Forward, the Regional Development Agency for the Yorkshire and Humber region. During this period I appointed an international panel of leading urbanists to work with me to develop a programme for Yorkshire to take forward the Government's programme of Urban Renaissance established following the Rogers Task Force report prepared at the end of the 1990s.

Individuals appointed to the panel were partners of leading urbanism practices from the UK, Europe and the USA. Each panelist was requested to lead and delivery a strategy and charter for the small cities of Yorkshire. Brian Evans was appointed to the panel and asked to lead the work for Scunthorpe in Lincolnshire.

I have read Brian's 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement in respect of the book 'Renaissance Towns, Visions, Actions, Realities'.

Yours faithfully

  
Alan J Simpson ;

Professor of Urbanism Glasgow University (GSA) 2007-2010 ;  
Head of Urban Renaissance Yorkshire Forward (2001-2006)



Our Ref: SRN/Admin

21 February 2017

Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow G3 6RQ

Dear Sir/Madam

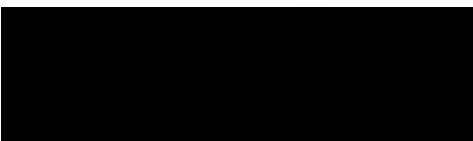
**PROFESSOR BRIAN MARK EVANS**  
**PHD BY PUBLISHED WORK**

I have known and worked closely with professor Brian Mark Evans since 1982 and was in partnership with him and others for the period 1992 – 2015. Throughout this period Brian worked tirelessly to innovate, test, record and document developments in practice in landscape planning and urban design and latterly in the formulation of an approach to ecological urbanism.

His work, leadership and intellectual commitment were essential to building the practice of Gillespies in Scotland and internationally and lead to recognition in numerous national and international awards. A distinctive aspect of Brian's work has been reflective practice whereby he sought not only to innovate but also to record explicitly the developments made and to address the questions they sought to answer.

I have read Brian's 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement with the publications produced under his leadership and authorship for Gillespies.

Yours faithfully



Stephen R Nelson  
Partner  
Gillespies LLP



Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow  
G3 6RQ

2<sup>nd</sup> March 2017

Dear Sir/Madam

**PROFESSOR BRIAN MARK EVANS**  
**PhD BY PUBLISHED WORK**

In 2015, I was invited by Prof Brian Evans to contribute to a chapter he was writing for a Polish led comparative enquiry into the cities of Gdansk and Glasgow. Brian invited technical contributions from myself and a number of other colleagues which he evaluated and prepared a comprehensive text structured in a number of themes.

I have read Brian's 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement in respect of the publication 'Glasgow – a city of continuing traditions'.

Yours faithfully

  
**Stuart Tait**  
**Manager**

**Glasgow and Clyde Valley Strategic Planning Development Authority**



**College of the Arts**  
School of Architecture

Post Office Box 751  
Portland, Oregon 97207-0751  
Shattuck Hall 235  
1914 SW Park Avenue

503-725-8405 tel  
503-725-8318 fax  
architecture@pdx.edu  
www.pdx.edu/architecture

5 March 2017

Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow, Scotland G3 6RQ

**Re: Professor Brian Mark Evans**  
**PhD by Published Work**

Dear Sir/Madam:

In the academic year 2014-15, I was fortunate to hold a distinguished visiting scholarship attached to the Glasgow Urban Laboratory at the GSA enabled by the US-UK Fulbright Commission.

From January to July, I contributed to the Urban Lab's research program in comparative urbanism led by Professor Brian Mark Evans. We worked together on a comparative enquiry into the urbanism of Glasgow and Portland, Oregon. The work provided the research basis for the students' individual research dissertations and was subsequently brought together for publication by the students under the direction of Professor Evans and myself.

I have read Brian's 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement in respect of the book 'The Creative City: Connecting People, Place and Identity in Glasgow and Portland'.

Respectively yours,

  
L. Rudolph Barton  
Professor Emeritus of Architecture  
College of the Arts  
Portland State University





# Harvard Design School



March 2, 2017

Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow G3 6RQ

Dear Sir/Madam

## **PROFESSOR BRIAN MARK EVANS PhD BY PUBLISHED WORK**

In the academic year 2015-16, I held a distinguished visiting scholarship at the Glasgow Urban Laboratory at the GSA enabled by the US-UK Fulbright Commission.

Throughout the year, I contributed to the Urban Lab's research program in comparative urbanism led by Professor Brian Mark Evans. We worked together on a comparative enquiry into the urbanism of Glasgow and Boston. The work provided the basis for the students' individual research dissertations and was subsequently brought together for publication by the students under the direction of Professor Evans and myself. Professor Evans was a master teacher in this context, providing stimulating lectures as well as the intellectual framework that guided their research.

Professor Evans is that rare practitioner/scholar who excels in both the intellectual work of analysis and insight and also the understanding of how to make those ideas clear to the public. I am proud to call him a colleague.

I have read Brian's 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement in respect of the book "The Liveable City: Glasgow and Boston".

Sincerely,

  
James G. Stockard, Jr.  
Curator Emeritus, The Loeb Fellowship Program  
Lecturer in Housing Studies  
Harvard Graduate School of Design

Harvard University  
Graduate School of Design  
George Gund Hall  
48 Quincy Street  
Cambridge, MA 02138  
[www.gsd.harvard.edu](http://www.gsd.harvard.edu)



Date: 21 February 2017

Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow G3 6RQ

Dear Sir/Madam

**PROFESSOR BRIAN MARK EVANS**  
**PhD BY PUBLISHED WORK**

In 2003, I was asked by the then President of the RIBA to examine the relationship between architecture and planning in the UK. I established a small group of key individuals under my chairmanship including the President of the RIBA (George Ferguson, later mayor of Bristol), Brian Evans (then Deputy Chair of Architecture and Design Scotland), Kevin Murray (former president of the RTPI) and Sarah Chaplin (then Head of Kingston University School of Architecture and Landscape).

As a group, we quickly established that the relationship between architecture and planning had become mired in process and procedure and that little attention was given to the understanding and celebration of the places of the British and Irish islands.

Following wider consultation of our initial findings it became clear that there was considerable interest in a new body that would focus on place. The Academy was founded by 100 of the U.K.'s leading urbanists with a board of key individuals including George, Brian and Kevin under my chairmanship. The body was duly launched in London in 2005 as The Academy of Urbanism with a mission to celebrate place through a series of awards.

Brian played a key role in the establishment of the Academy and undertook a central role in the intellectual rigour needed to underpin the Academy's mission. In particular he worked closely with me on the typology of places to be considered: cities, towns, neighbourhoods, streets and places and the criteria by which these were to be assessed. Brian led the documentation of the Academy's activities, notably insisting that all the shortlisted places in each category should be assessed using the criteria established and then ensuring that each category was written up and subsequently published.

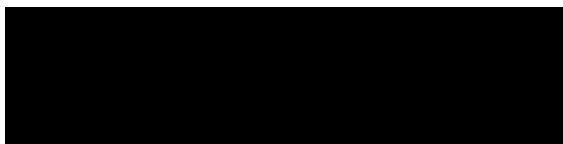


This led on to him leading the editorial of the first two editions in the 'learning from place' series: 'Space, Place, Life – Learning from Place 1' first published in 2007 with a second edition in 2011 and 'Urban Identity – Learning from Place 2' also published in 2011. The series continues today.

I have no doubt that these publications would not have happened without Brian's commitment to the Academy, his intellectual understanding of place, his rigorous analysis and his drive to ensure that the Academy's pedagogic mission is documented and published.

I have read Brian's 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement with the publications produced for The Academy of Urbanism.

Yours faithfully



John Thompson  
Founding Chair, The Academy of Urbanism  
Honorary President, The Academy of Urbanism



---

**PhD**

1 message

---

**chris.brett52@yahoo.co.uk** <chris.brett52@yahoo.co.uk>  
To: "b.evans@gsa-urbanism.org" <b.evans@gsa-urbanism.org>

14 March 2017 at 09:03

Dear Brian

Many thanks for sending through your declaration of authorship and list of publications for your PhD, together with the letter of endorsement received from John Thompson, the Academy of Urbanism's Honorary President and Founding Chair.

I am well placed to fully endorse what John has written about your contribution to the Academy and its publications, being one of the one hundred founder academicians and having served as a Director of the Academy from 2008 to 2013.

I have read your declaration of authorship and I agree that it is a true and accurate statement in respect of the Chapter 'Small Cities' in the book 'Urban Identity' published by Routledge in 2011.

With all best wishes for the PhD

Chris Brett BA(Hons), M.Sc, Dip TP, MRTPI (Ret'd), AoU, FRSA







## Central Scotland Green Network Trust

Registered Office: Hillouseridge, Shottskirk Road, Shotts  
North Lanarkshire ML7 4JS  
Tel: 01501 822015 Fax: 01501 823919  
www.csgnt.org.uk

SE/AM

2 March 2017

Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow  
G3 6RQ


Dear Sir/Madam

**Professor Brian Mark Evans**  
**PhD By Published Work**

In the period 2015-16, I co-edited the book 'Growing Awareness; how green consciousness can change places and perceptions' together with Prof Brian Evans (my husband). The book is an edited volume of contributions to the Central Scotland Green Network Forum over the period 2010-2015. The idea for the book came from Brian who chaired the Forum in 2015 and suggested that the Trust analyse, record and document in book form the information assembled about green infrastructure at previous fora.

I have read Brian's 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement in respect of 'Growing Awareness'.

Yours faithfully

  
**Sue Evans**  
Head of Development  
Central Scotland Green Network Trust





Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow G3 6RQ

Date: 20 February 2017

In confidence

Dear Sir/Madam

**PROFESSOR BRIAN MARK EVANS**  
**PhD BY PUBLISHED WORK**

In 2015, in preparation for Habitat III 2016, UN-Habitat asked each of the five UN regional economic commissions to prepare a 'Regional Report' for their territories. The purpose of the report was to reflect on trends and patterns of urbanization in the 20 years since Habitat II (1996) and to suggest scenarios for the next two decades. The reports were intended as significant contributions to the preparation of the 'New Urban Agenda'. Each regional commission was asked to appoint a 'regional report writer' to act as lead author of the report who would coordinate and edit contributions from other UN agencies, other stakeholder organisations and experts.

The UNECE is the Regional Economic Commission for the 56 member States in Europe, North America (Canada and United States), Central Asia (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan), Turkey and Western Asia (Israel). The UNECE appointed Professor Brian Mark Evans as Regional Report Writer working to me in my capacity as Secretary of the Committee for Housing and Land Management (January 2012- 16 September 2016).

Prof Evans applied himself to the task with diligence and diplomacy, coordinating the inputs received from international experts, editing and integrating specialist chapters, presenting content and progress at regular intervals to meetings of an international expert advisory panel, liaising with the European Commission, with UN-Habitat offices in Brussels and Nairobi, with Secretary General of Habitat III as well as reporting to the UNECE Committee of Housing and Land Management (CHLM) at its meetings in Geneva and representing UNECE on panel discussions at European Habitat in Prague in March 2016 hosted by the Czech Government. All nine drafts of the report were published on the UNECE website including the final document approved by CHLM for submission to Habitat III.

I have read Prof Evans', 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement in respect of the UN-Habitat Regional Report on the UNECE and for the article prepared for dISP published by ETH-Zurich.

Yours faithfully

Gulnara Roll,  
Secretary to the UNECE Committee for Housing and Land Management from 1 January 2012 to 16 September 2016; currently Senior Programme Manager, UN Regional Commissions Liaison Office in New York



Dr.-Ing. Pietro Elisei  
Town and Regional Planner, Researcher in Urban Policy Design

Urbasofia Founder and Managing Director, <http://urbasofia.eu/en/the-team/>  
URBACT (EU Programme) Validated Lead Expert, <http://urbact.eu/elisei>

Bucharest, Bulevardul Unirii 20, Romania  
Velletri (Rome), Via Madonna degli Angeli 31, Italy

✉ [pietro.elisei@urbasofia.eu](mailto:pietro.elisei@urbasofia.eu), ☎ 0040731159675

To whom it may concern,

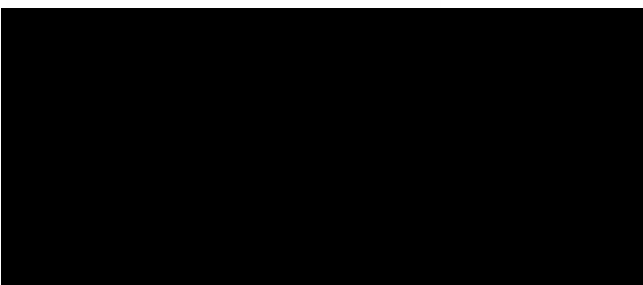
Hereby I confirm that I have read Prof Evans 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement with the UN-Habitat Regional Report on the UNECE and for the article prepared for dISP published by ETH-Zurich.

Moreover, it was very easy and pleasant to collaborate with Prof. Evans. He is a self-confident, proactively helpful, and smart person and I know he will continue to find success in all professional and research activities.

Kind regards

Dr.-Ing.

Petro Elisei







Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
GLASGOW  
G3 6RQ

Your Ref:  
Our Ref: JA/AH  
Contact: J Arnold  
Tel: 01246 217831  
Fax:  
Date: 16 March 2017

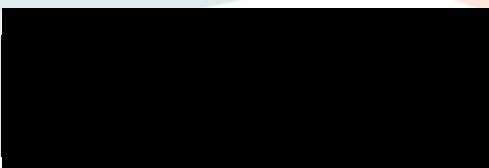
Dear Sir/Madam

**Brian Evans**

From 2000 to 2010, I was Head of the Urban Design & Conservation Team at Sheffield City Council. In this capacity, I worked closely with Brian Evans who led the consultancy team appointed by the City to prepare the City Centre Urban Design Compendium. The document was adopted by the Council in 2004.

I have read Professor Evans' 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement in respect of the article "Sheffield City Centre Urban Design Compendium" published in the 'Urban Design Quarterly' in 2004.

Yours faithfully



James Arnold  
Assistant Director of Planning & Environmental Health  
Bolsover District Council/North East Derbyshire District Council





Head of Research  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow G3 6RQ

Dear Sir/Madam

**PROFESSOR BRIAN MARK EVANS**  
**PhD BY PUBLISHED WORK**

In the period 2005-2015, I collaborated with Professor Brian Mark Evans in his role as lead partner with Gillespies LLP on an extensive number of commissions for design charrettes in Russia and China. In addition to my role as a member of the charrette team, I also acted as film-maker to the group, recording project development for publication. Throughout this period Brian played a central role in the leadership of the projects and was a core member of the team briefing me on the film content (particularly in respect of structure and coherence of the message).

I have read Brian's 'declaration of authorship' for his degree of PhD by published work and agree this to be a true and accurate record of his involvement in respect of the short films I directed for the team about the projects in Moscow (Moscow Expansion, Zhokovsky, Vatutinki) and China (Suzhou and Pingshan Eco-towns).

Yours faithfully



**Alkis Tzavaras**  
*BA(hons) Dip-Arch*

Consultant, JTP LLP  
Director and Founder, Urban Parametrics GmbH

**Urban Parametrics GmbH**

5a Neuhoftstrasse  
Baar, 6340  
Canton Zug  
Switzerland

[www.urbanparametrics.com](http://www.urbanparametrics.com)  
t: +41 41 7693949  
e: [Info@urbanparametrics.com](mailto:Info@urbanparametrics.com)

Director and founder:  
ILIAS TZAVARAS  
BA(Hons) Dip (Arch)

Urban Parametrics GmbH  
Registered in Switzerland  
ID Number: CHE-443.860.390





