

(UN)
Learn
—ing

ARCHITECTURE
FRINGE
2021



Provocation: (Un)Learning

The majority of systems and structures that we have built to bring order to our lives are destroying us and life on Earth.

Architecture is uncritically complicit in its reliance on these systems and structures for its very creation, with little resistance or defiance in its making or deployment. We have arrived at the intersection of a climate emergency, global pandemic and racialised capitalist economy and the ground on which we stand is shifting at speed. We are in transition, from one world to another. Things are changing, and in order to make that change positive and transformative we need to engage in a process of unlearning and learning anew. To (un)learn. There is hope.

‘Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing.’ **Arundhati Roy**

In a complex and interconnected world, with systems large and small, fast and slow, how can architecture as a process, as a way of thinking, help us (un)learn in order to firstly navigate this complexity to then reimagine a much better way of doing things? How can we radically rethink architecture's environmental impact on the Earth? How can we refocus architectural education away from a whitewashed Western lens? How can we redefine our relationship to the land, from ownership to stewardship? How can our neighbourhoods and cities achieve greater equality for those who live there, realigning architecture as a progressive force for a wider common good? The Architecture Fringe 2021 invites you to (un)learn with us, to interrogate your own behaviours, beliefs and biases in order to acknowledge how the world really is, to reimagine how it could be.

The Architecture Fringe is a non-profit, volunteer-led organisation based in Scotland which explores architecture and its impact within our social, political, cultural, and environmental contexts.

We seek to critically pluralise and expand architectural culture. It is a platform that encourages and supports both ideas and agency. We believe in thinking, testing, prototyping and taking risks. We believe that is our actions in response to our discourse that ultimately sets the tone for the culture that we create.

Since the inaugural Architecture Fringe Festival in 2016 we have inspired, commissioned or platformed over 300 projects, exhibitions events and happenings across Scotland and further afield.

Our aims are:

- to support emerging practice in architecture by commissioning new voices, new ideas, and new work
- to offer platforms and opportunities which encourage a wider conversation about architecture and design in our contemporary social, political, cultural, and environmental contexts
- to develop a friendly but critical community of voices to connect, support, and challenge each other
- to engage internationally with other people and organisations for the wider common good

Join others in helping us reach our ongoing aims by supporting us on Patreon; patreon.com/ArchitectureFringe – Thank you!

Contents

8	Introduction: New Spatial Realities
10	Past Typology Projects
12	2017 New Typologies
16	2018 Franktotypes
20	2019 ReTypes
24	2021 New Spatial Realities
26	Civic Soup - Get Wet!
44	Civic Soup- Reflections
46	Migrant's Bureau - Food Landscapes
62	Migrant's Bureau - Reflections
66	NOOMA Studio - Lost In Play: Collective Personal Storytelling
78	NOOMA Studio - Reflections
80	Voices of Experience x Raising the Roof - Households: The (un)ruly book
90	Voices of Experience x Raising the Roof - Households: Reflections
96	Outro by Chris Dobson
100	Contributors, Biographies, Credits, and Acknowledgements

New Spatial Realities

Introduction

New Spatial Realities was a design and research project which sought to explore and (un)learn the formation of more equitable spaces through prospective building types, spatial occupations, and cultural uses.

As humans under what governing conditions do we create space(s) for occupation and use? Following the recognition of some kind of need, how do we initially identify, define and signpost a space or spaces? What, or who, was there before our arrival? How was the space then defined, under what means or rules, and by whom? How is the space organised? How is it subsequently signposted (or otherwise), and what is transmitted or broadcast from that space, formally, visually, and culturally?

When we talk about a more equitable use of space, what does equitable or equity mean to different people, groups, or communities? What are the definitions governing equity in any particular circumstance? What are the conditions which have brought that space into being, into need? What is the context, both historic and contemporary, and what does that contemporary space provide in connection to a past or a future?

In the formation of new spatial realities we invited four teams - *Civic Soup*, *Migrant's Bureau*, *NOOMA Studio*, and *Voices of Experience x Raising the Roof* - to interrogate aspects which influence the occupation and expression of space such as ownership, stewardship, access, community, culture, occupation, social negotiations, orientation, layout, form, aesthetics, materials and lighting.

The project is a means for each team to explore and develop their own particular areas of interest or concern, to encourage a testing of current research, or for a complete renegotiation of the conditions required to help (re)imagine a new spatial reality.



Past Typology Projects

Typologies

New Spatial Realities continues the exploration of building typologies undertaken within previous editions of the Architecture Fringe.

In architecture, a building type or typology refers to the study and documentation of a set of buildings which have similarities in their type of function or form. Through the previous editions - *New Typologies*, *Frankentypes*, and *ReTypes* - we have provocatively explored the relevancy, composition, and reuse of various building typologies with a diverse cohort of architects and designers based in Scotland and further afield.

The work has provided the opportunity to re-examine familiar building types as well as imagine and create entirely new ones. Those commissioned have used the work to expand their portfolio and practice, often investigating new or ongoing areas of interest and research.

In terms of production and output, the previous typology editions were explored and expressed through wonderful, evocative drawings and models. New Spatial Realities continues this research with a shift towards a more holistic research approach utilising digital mapping, filmmaking, and publishing,

For the Architecture Fringe, the typology editions have enabled us to disrupt the lineage of a number of building types. In tandem with amplifying new design voices, the editions have introduced a range of new aesthetics and architectural propositions, testing their perceived projection and expression as well as their spatial composition and occupation.

2017 New Typologies

New Typologies was a research and design project which imagined how our shared civic infrastructure would exist in the future, if at all. New work was commissioned and exhibited for the Architecture Fringe 2017 from **McGinlay Bell**, **Stallan Brand**, **Adam Nathaniel Furman**, **Akiko Kobayashi & Jack Green**, **Fala Atelier**, **Mark Donaldson** and **Dress For The Weather**.

The future that we invite you to imagine is from tomorrow to the year 2042, and no further. How will our town halls, schools, community centres, health facilities and public spaces function and what will they look like? Will they exist as we currently know them, or will they transform into as-yet unseen building type. Perhaps they will become redundant and are superseded by a new hybrid. Perhaps the clue to their future lies in the past. What will the look like? What form will they take? Who will use these new typologies, and how..?

NEW TYPOLOGIES 2017

The Town Hall by Adam Nathaniel Furman

The Health Centre by McGinlay Bell

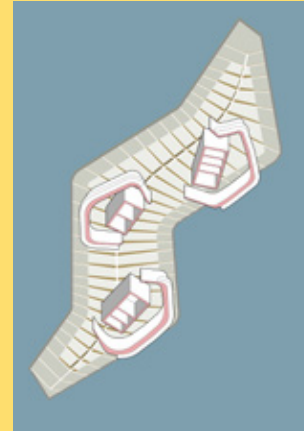
The Public Convenience by Akiko Kobayashi & Jack Green

The Arena by Fala Atelier

The Town Square by Mark Donaldson

The Community Centre by Dress For The Weather

The School by Stallan Brand



Images: The Public Convenience by Akiko Kobayashi & Jack Green / The Town Hall by Adam Nathaniel Furman / The Health Centre by McGinlay Bell / The School by Stallan Brand



Image: The Health Centre by McGinlay Bell

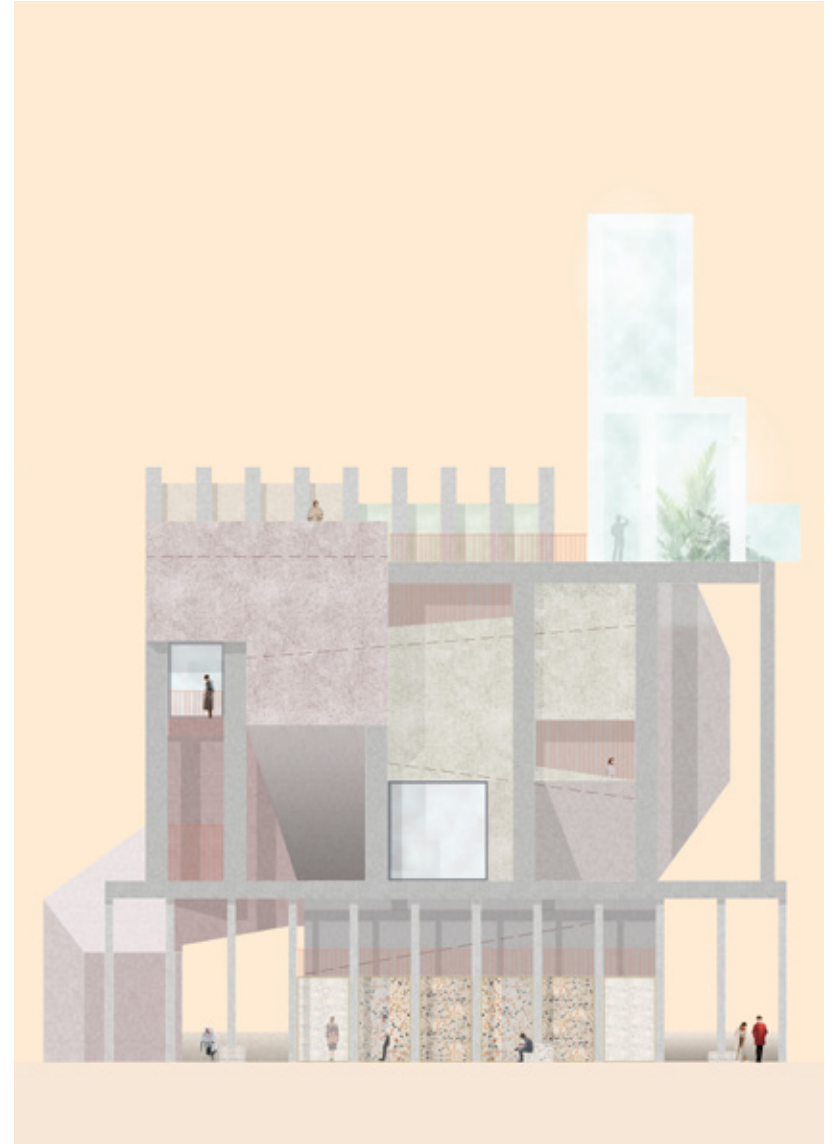


Image: The Community Centre by Dress for the Weather

2018 Frankentypes

Frankentypes was a research and design project which imagined how the unexpected pairing and sharing of different building types could create new architectural hybrids. New work was commissioned and exhibited for the Architecture Fringe 2018 from **Denizen Works**, **iheartblob**, **Studio MUTT**, **Missing in Architecture** and **Loader Monteith**.

In architecture and public life we take certain building types for granted in terms of how they look, how they operate and how they are used. We recognise, for example, a house as being different from a library, and a leisure centre as being distinct from a farm. As a society accessibility to amenity and housing is becoming more and more difficult for those on the margins and, increasingly, for those in the middle. Accessibility to a quality of life that is diverse, healthy and enriching is increasingly being determined by wealth. How can we imagine and provide a more inclusive architecture? One that liberates us from our current thinking? One that fuses together previously unrelated forms, functions and programmes of human activity to find meaning, and beauty, in a Frankentype.

FRANKENTYPES 2018

Villa Savoy by Denizen Works

The White Hotel Room by iheartblob

The Last Public Architect by Studio MUTT

The Institute of the Everyday by Missing in Architecture

The Garden Plant by Loader Monteith

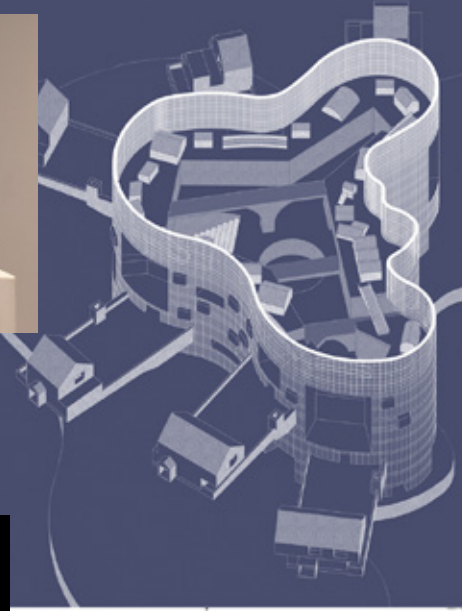




Image: The White Hotel Room by iheartblob

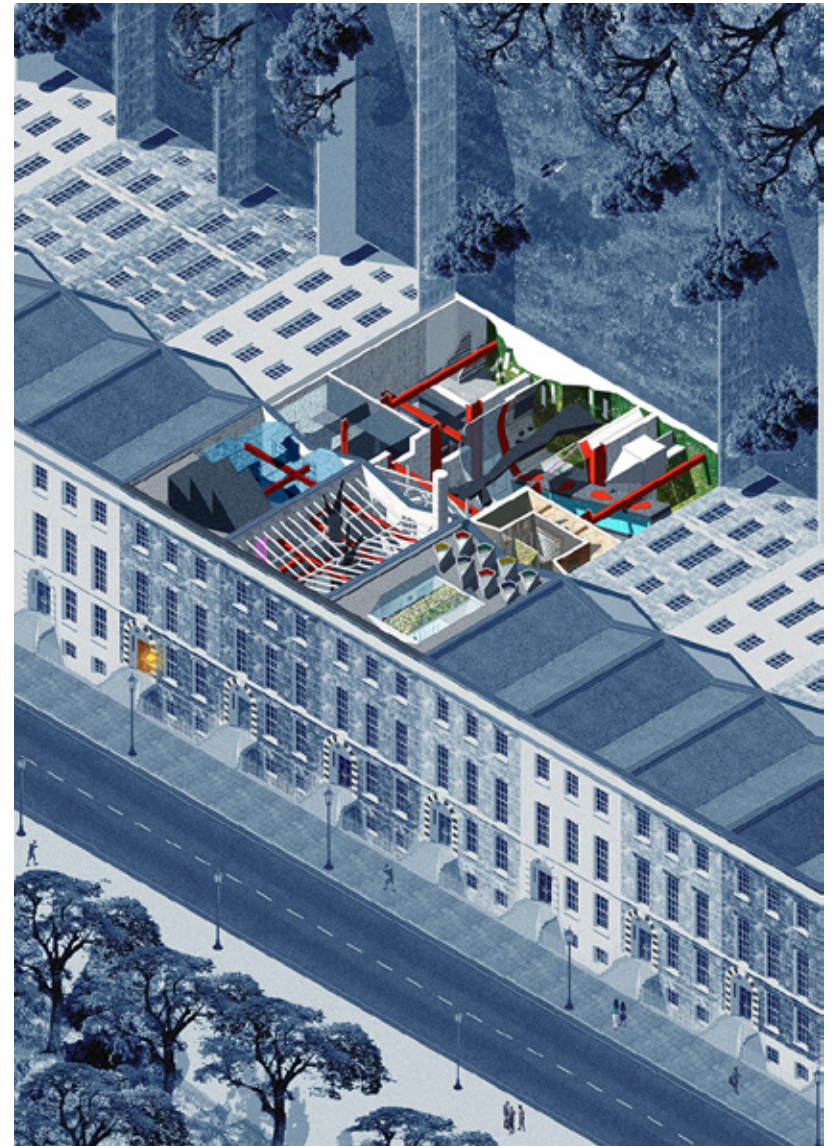


Image: The Last Public Architect by Studio MUTT

2019 ReTypes

ReTypes was an exhibition of ideas from four emerging practices, **Ann Nisbet Studio**, **Moxon**, **Studio NIRO** and **You+Pea**, exploring adaptive repurposing of imagined existing buildings.

At any given point in time, redundancy is present within our built environment. As our lifestyles, technologies, cultural values and systems of belief restlessly develop and change so too must our urban fabric.

Set against the growing spectre of climate change we must consider carefully the repeated pattern of demolition and rebuild. Instead, adaptive reuse should be our default choice in moving forward. For this year's core programme ReTypes was a research and design project which invited participants to consider the adaptive repurposing of imagined existing buildings in order to explore intersectional identities and new architectural expression. We sought to explore how historically key typologies could be subject to re-use and transformational change within an evolving contemporary society.

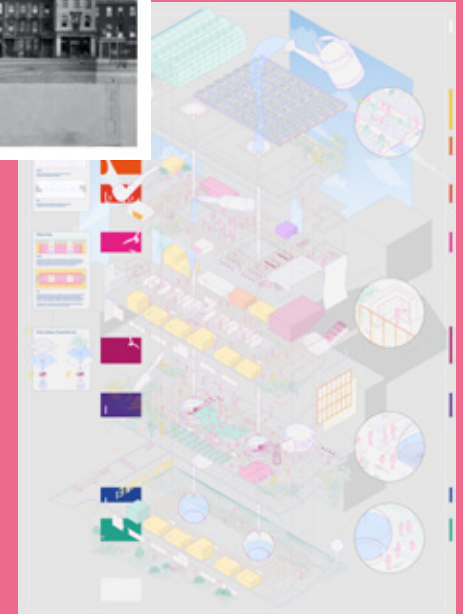
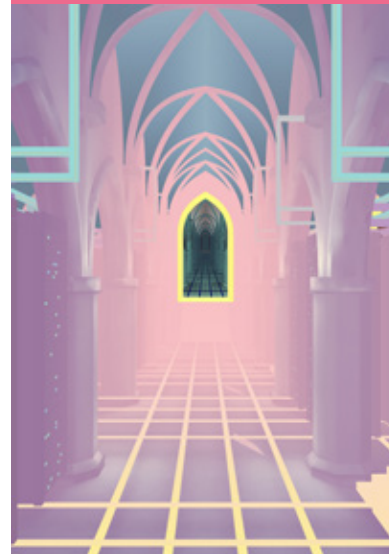
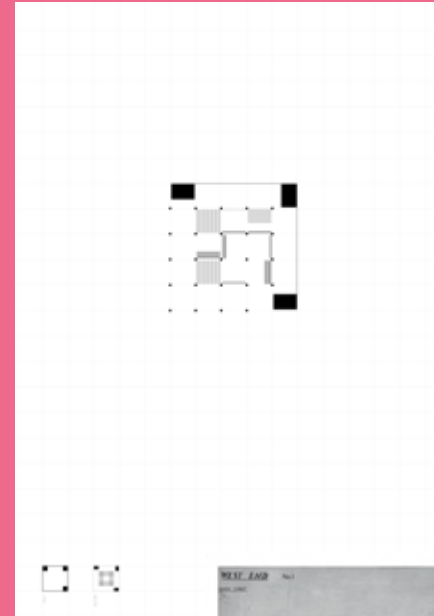
RETYPE 2019

Collective Intimacy by Ann Nisbet Studio

The Car Park by Moxon

The Department Store by Studio NIRO

The Church of Colocation by You+Pea



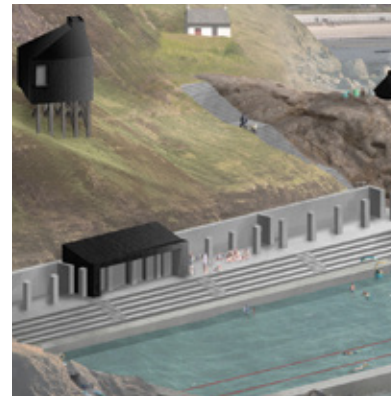
Images: The Department Store by Studio NIRO / Portobello
Outdoor Pool, research by Ann Nisbet Studio c/o Canmore /
The Church of Colocation by You+Pea / The Car Park by Moxon



Image: The Church of Colocation by You+Pea



Image: Collective Intimacy by Ann Nisbet Studio



A surreal landscape with a large, detailed eye in the upper left corner, looking down at a rocky, desert-like terrain. A blue line with a dot and arrows points from the eye towards the horizon. The text 'New Typologies 2021:' is overlaid in large white letters.

New Typologies 2021:

New Spatial Realities

Civic Soup



Get Wet!

Civic Soup is a collective of architectural designers and artists; formed in Edinburgh and active in Scotland and across Europe. Engaging with diverse communities, their work aims to generate interest in and facilitate action throughout our built environment.

Civic Soup invites you to explore our attitude towards the access to water in urban environments. Through a series of digital explorations the project aims to define the social, cultural, ecological and material attitudes towards the public access to the bodies of water.

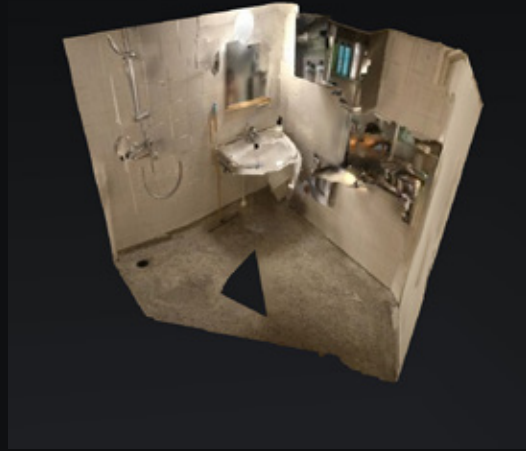
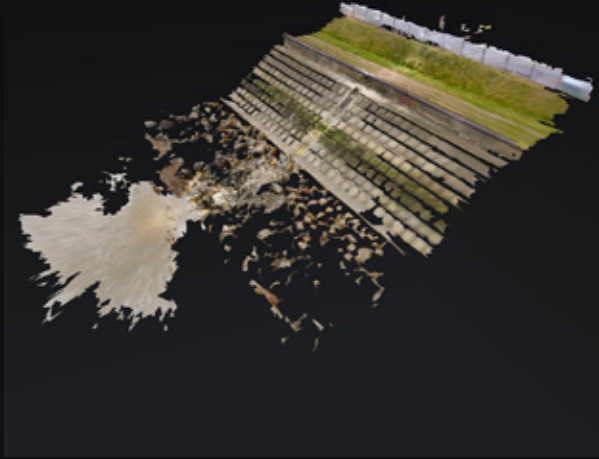
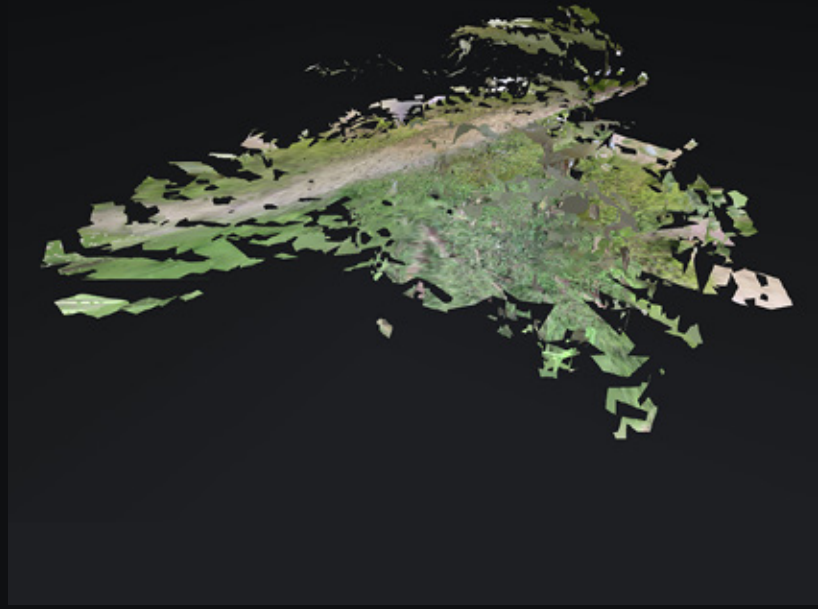
“We invite you to dive into the bodies of water we miss; bodies which divide; bodies with emergent communities; bodies we want to explore; ebbing, eroding, resonant, buoyant, disappearing.”

The viewers are transported to these fluid spaces, captured using a 3D scanning technology, and are encouraged to explore and contemplate the space and objects found within it.

As part of Architecture Fringe 2021 core programme, Civic Soup hosted a talk immersing the viewers into the world of wet spaces nestled in and around Edinburgh, London and Amsterdam.

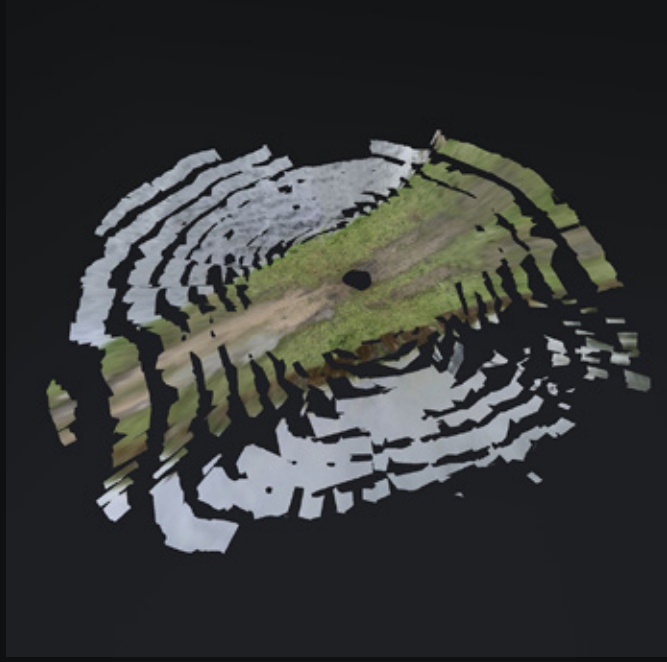
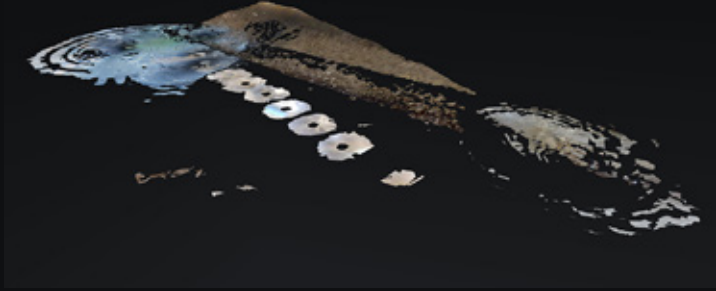
civicsoup.co.uk
[instagram.com/civicsoup](https://www.instagram.com/civicsoup)

From top left, clockwise): SW Bathroom,
Nieuwe Meer, BM Bathroom, Seafield;
Images courtesy of Civic Soup.





From top left, clockwise): RH Bathroom,
Waterfront, LH Bathroom, Wardie Bay;
Images courtesy of Civic Soup.



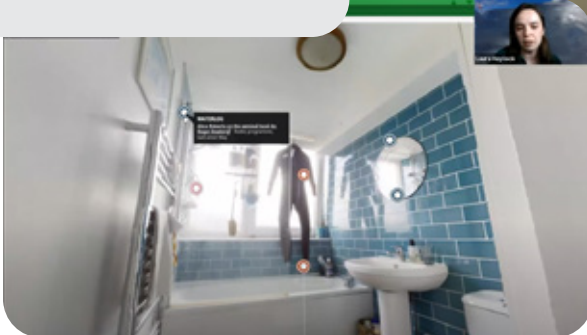
Get Wet! 🌊 Event

In an immersive digital space, Civic Soup pools localised perspectives on access to water and its sociocultural, ecological, economic and corporeal dimensions. CS invites you to dive into the bodies of water we miss; bodies which divide; bodies with emergent communities; bodies we want to explore; ebbing, eroding, resonant, buoyant, disappearing.

Over the course of the festival new puddles have appeared transporting the audience via domestic waterways to locations strange and familiar to explore collected materials and reflections.



Watch the talk here



SCRAPES WITH SEWAGE

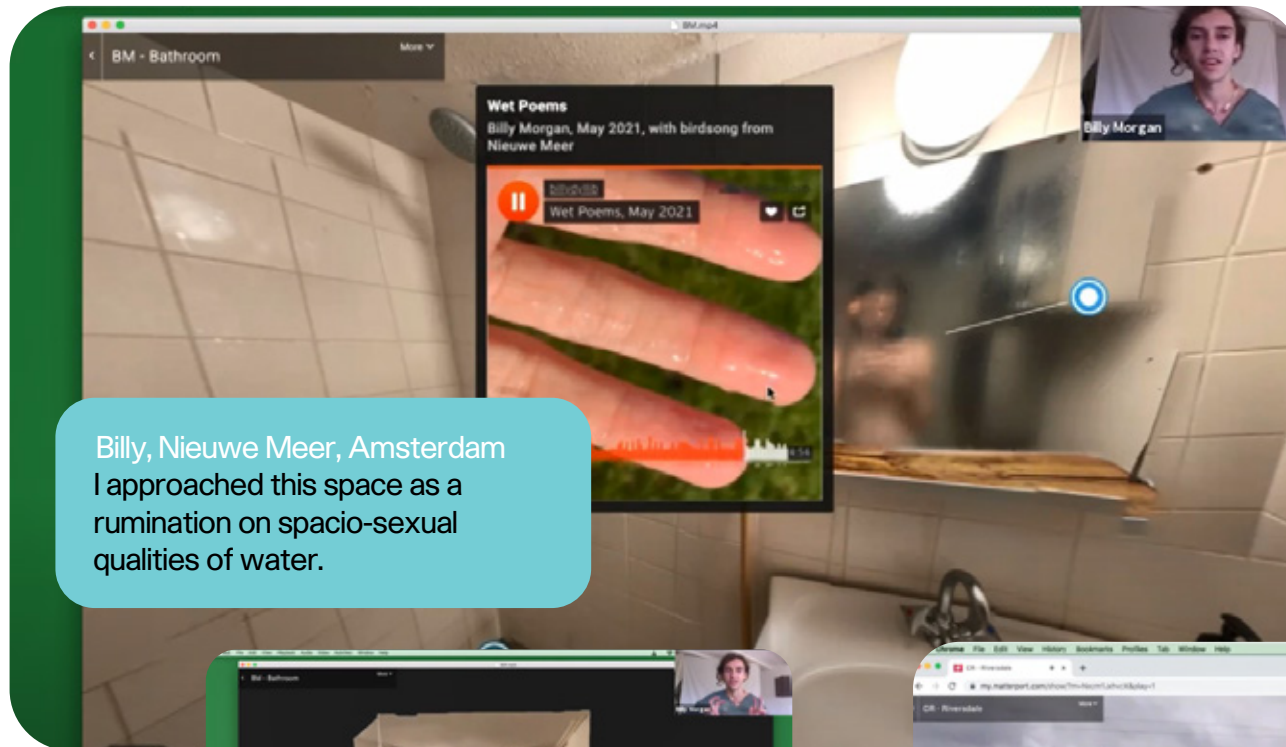


Laura Haylock

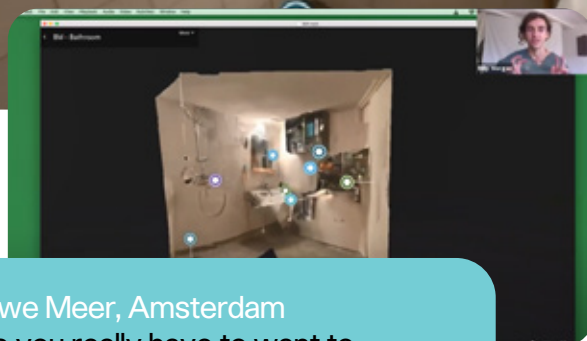
Laura, Wardie Bay, Edinburgh

Swimming at Wardie [bay] presents moments of subversion, sublime immersion, scrapes with sewage and a bustling social infrastructure. As a place it's cherished, yet spatially and politically fraught.

The beach swim has a potential to be a more inclusive spatial gesture as it sidesteps the latent politics of changing spaces. The whole body stands as a shivery mass of fat, muscle and bone.



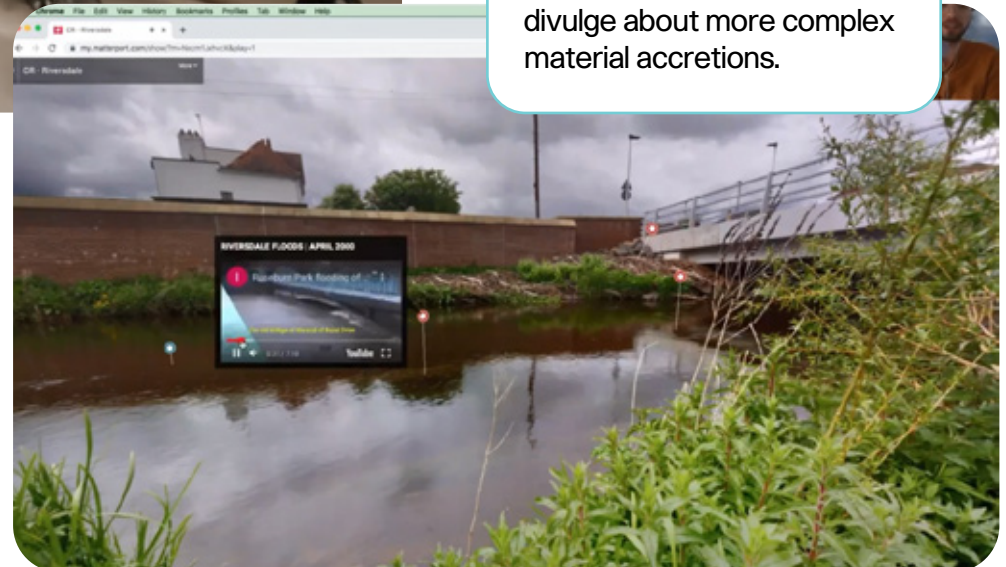
Billy, Nieuwe Meer, Amsterdam
I approached this space as a
rumination on spacio-sexual
qualities of water.

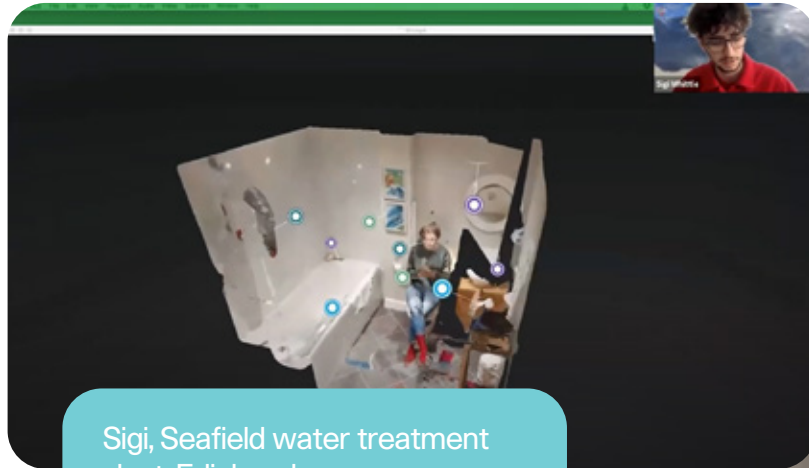


Billy, Nieuwe Meer, Amsterdam
It's a place you really have to want to
discover. A place that always asks you to
walk in a little further than you'd like. A place
that can't be summarized in one sweeping
look, that doesn't afford any panoramic
views. It can only be known by entering its
tangle of relations, desire and crossed wires.

Calum, Riversdale, Edinburgh

Though charting a relatively
unchanged course through
time, it would be a mistake
to understand this boundary
as anything so clear as one
in between the natural world
and the human environment.
Of course, this river has
known work before as its
water was channelled
through power mills and coal
foundries, level disturbances
in this day's steady current
of opaque orange brown
sedimented water gently
divulge about more complex
material accretions.

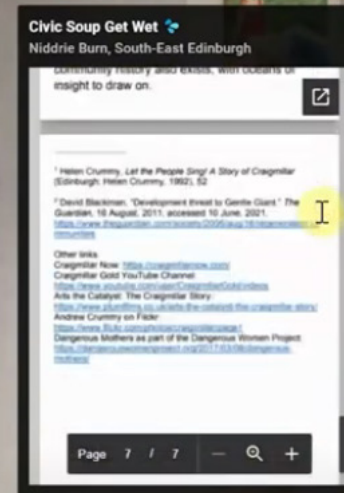




Sigi, Seafeld water treatment plant, Edinburgh

We live in an ever shrinking world. A world where the seas are increasingly encroaching the land we value so much. You are currently standing in my bathroom in Marchmont, Edinburgh, but I ask you to think outside of these walls and follow the water from and to its source.

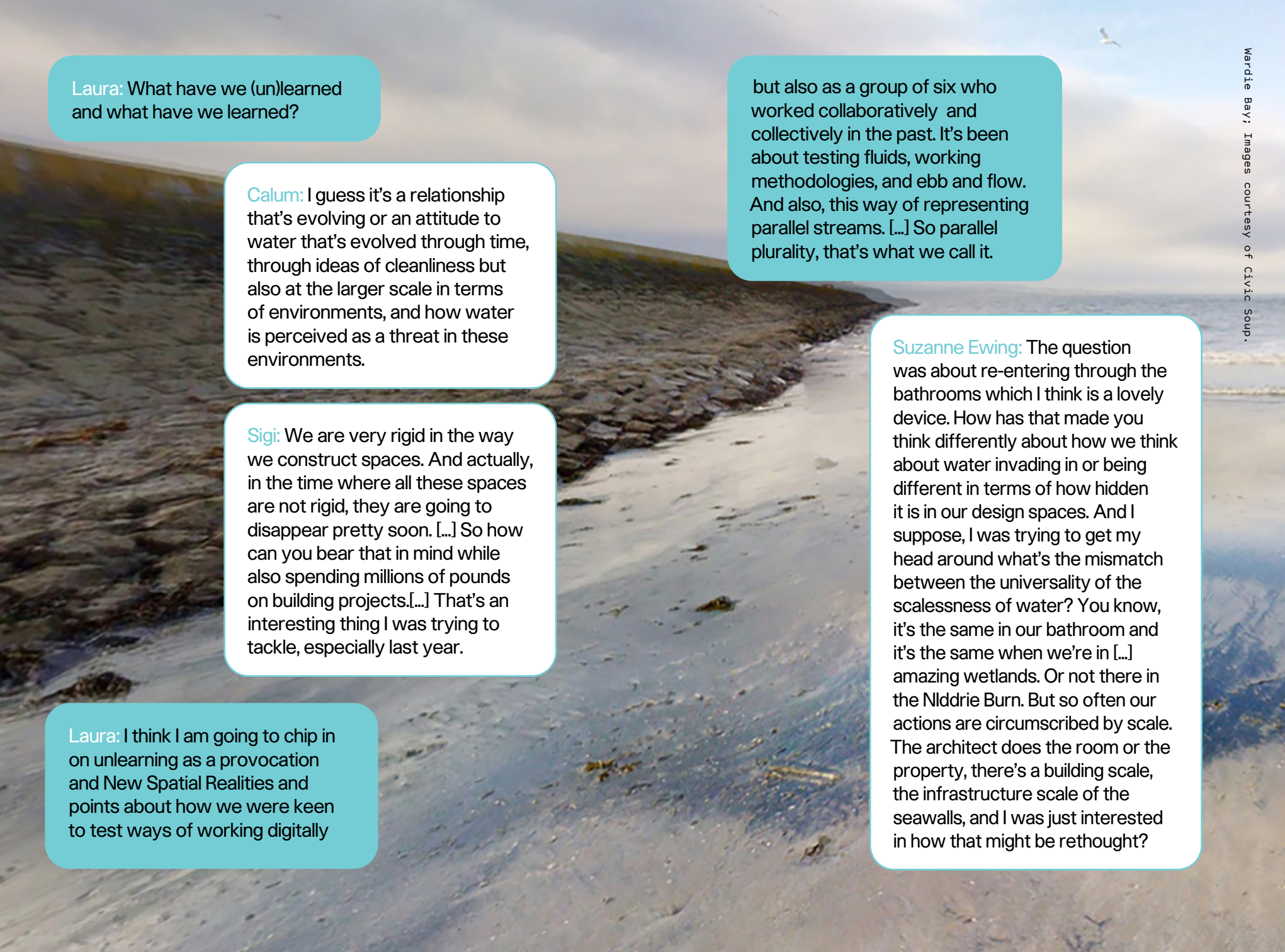
Ruth, Craigmillar, Edinburgh
As Helen Crummy so excellently summarises in her book 'Let the People Sing': 'Craigmillar was now suffering all the social ills of 20th century urban living.' But sadder still, society at large was now blaming the residents for their plight, not the environment their city had given them to live in.



Cameron, Walthamstow wetlands, London

How have we created a world where the supply of water, a human right, is an enormously profitable operation?





Laura: What have we (un)learned and what have we learned?

Calum: I guess it's a relationship that's evolving or an attitude to water that's evolved through time, through ideas of cleanliness but also at the larger scale in terms of environments, and how water is perceived as a threat in these environments.

Sigi: We are very rigid in the way we construct spaces. And actually, in the time where all these spaces are not rigid, they are going to disappear pretty soon. [...] So how can you bear that in mind while also spending millions of pounds on building projects.[...] That's an interesting thing I was trying to tackle, especially last year.

Laura: I think I am going to chip in on unlearning as a provocation and New Spatial Realities and points about how we were keen to test ways of working digitally

but also as a group of six who worked collaboratively and collectively in the past. It's been about testing fluids, working methodologies, and ebb and flow. And also, this way of representing parallel streams. [...] So parallel plurality, that's what we call it.

Suzanne Ewing: The question was about re-entering through the bathrooms which I think is a lovely device. How has that made you think differently about how we think about water invading in or being different in terms of how hidden it is in our design spaces. And I suppose, I was trying to get my head around what's the mismatch between the universality of the scalelessness of water? You know, it's the same in our bathroom and it's the same when we're in [...] amazing wetlands. Or not there in the Niddrie Burn. But so often our actions are circumscribed by scale. The architect does the room or the property, there's a building scale, the infrastructure scale of the seawalls, and I was just interested in how that might be rethought?



Reflections Civic Soup

At a time when access to outdoor space has been limited like never before, it is no surprise that questions of how we identify and value public realm, who is allowed access to it, and who owns it have become even clearer in our engagements.

As Civic Soupers Zoomed in from our respective homes and work spaces to discuss an approach to *New Spatial Realities*, our conversation drifted towards topics of collective ownership and public space. Beyond the (dry) spaces we tend to think of as public, we found we were being pulled towards and pooling around wet spaces, a direction our collective practice had never explored in much depth. However, be it academically, corporeally, leisurely or longingly, we all found that individually we had spent significant periods of the last year immersing ourselves in bodies of water; fluid frontiers in the quest for open spaces throughout the pandemic.

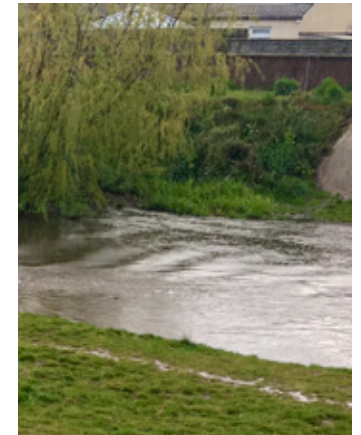
Wading is defined by the effort exerted whilst moving through water. This effort is what distinguishes it from walking. Through consecutive lockdowns, Civic Soup members had 'attended' exhibitions curated within 3D scans of physical gallery spaces, which we noticed strangely paralleled in the rise of walkthrough tours on real estate sites – an increasingly popular tool when property viewings weren't an option. For GET WET! 🌊, we found ourselves wading into this commercial world of 3D scanning - an industry based on selling experiences of reality.

Our chosen conduit was a service called Matterport, which we selected partially due to its advertised convenience of allowing users to 3D scan with just a smartphone app. This set-up however, was not as convenient as first thought. Fortunately, we were able to rely upon the student status of some members to access

scanning equipment worth in excess of £20,000 in order to create quality 3D digital spaces.

Even with this LiDAR scanner, our attempts to capture outdoor spaces yielded idiosyncrasies, such as the software believing we had gone 'up a floor' when the ground level changed slightly. It was clear that this programme was not intended to be used in the way we were attempting, but we had not considered how many impediments Matterport would ultimately create when it came to sharing our watery spaces in a digital realm.

Civic Soup is centred around inclusive design and inviting people to take ownership of public space. The desire for inclusivity with regards to this project was significantly challenged by the cost of a Matterport membership. A monthly fee of £55, required to keep these digital spaces live, quickly became out of our reach giving the project a short lifespan. Consequently, despite their existence both in reality and in the virtual, the spaces explored during GET WET!  have been replaced with videos of our Architecture Fringe lunchtime talk. They sit in a locked account, obscured by a paywall beyond our means. GET WET!  began life attempting to highlight the commodification of space as a *New Spatial Reality*, but perhaps its commentary truly lies with its own accidental commodification.



Images courtesy of Civic Soup



Food Landscapes

Migrant's Bureau is a social design and urbanism practice working for and with disenfranchised and migrant communities in the UK. Their work explores how social circumstances, geography and culture can impact people's experiences of the urban environments both locally and globally.

During strikes and protests, there is always food being served and exchanged. Complex spaces of sharing food bring people together and form the foundation of networks within families and communities.

Langar, the food served at Gurudwaras, is served free to people without discriminating against anyone based on religion, caste, gender, economic status or ethnicity. Mosques serve food for iftar. Voluntary and Community sector organisations, mutual aid groups, Campaign groups organise around food.

Spaces which stock or provide culturally specific food can become 'home' for migrant and disenfranchised communities, reflecting complexities of the experiences of communities where the food comes from. For example, The Gujarati community who have migrated to the UK from East Africa, which has created its own food culture.

- Whose legacies are within our food?
- How can we build more sustainable spatial environments and experiences centered around food?
- What are the memories and dreams of food that haunt and excite us?

“Culturally specific foods and the spaces they are stocked, sold and consumed provide a sense of home for migrant communities, tell their stories and serve as a means of connecting them to trans-local and global built environments.”

The Food Landscapes Film is accompanied by an essay ‘Food Landscapes: The Farmers’ Market and Aunties Suitcases’ by Hanifah Sogbanmu, exploring the aspects of food as cultural heritage, and a podcast by Ishwari Bhalerao on the Food Landscapes of Bristol.

‘Our practices of food embody the wisdoms of our cultural heritage. The physical ritual of bringing foods from the source, learning and understanding how to prepare, cook and consume them strengthens our relationship with our lands of origin. This is us preserving our cultural legacies, memories of home and informs our dreams of how to continue these practices in other forms culinary experiences.’



Images courtesy of Migrant's Bureau



MALIK'S
Soup Shop Retail/Wholesale Asian Food

Image: Food Landscapes by Migrant's Bureau

Food Landscapes

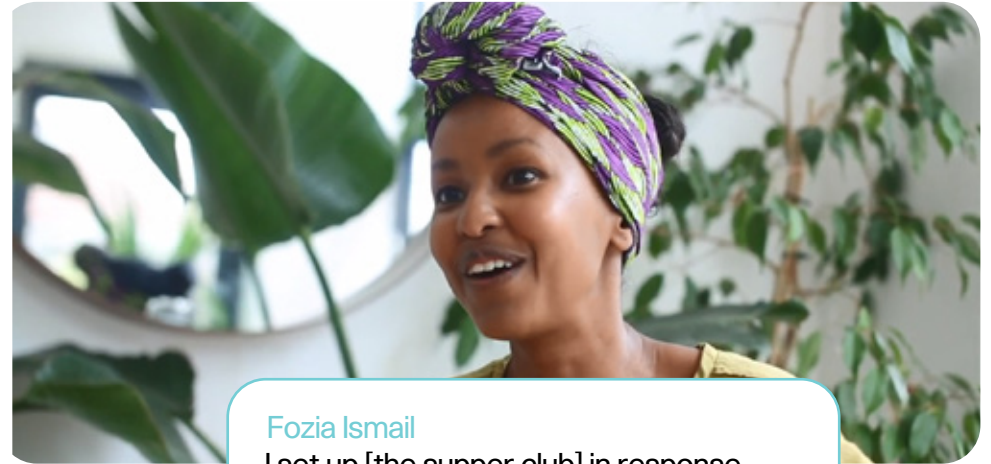
As part of this project, Migrant's Bureau created a film that looked into how food can tell stories of Bristol Neighbourhoods by interviewing and collecting stories, stories of political/social/religious organising, especially among migrant and disenfranchised communities, during the pandemic and before, through food.



Watch the film here

**Abdul Malik, Easton
Jamia Masjid**

During Ramadan there were no Ramadan prayers, and also there was no opportunity to break bread together within the mosques.



Fozia Ismail

I set up [the supper club] in response because I miss Somali food but also I found Bristol quite racist actually. [...] When I moved from London to Bristol, it was the first time I experienced [...] direct racism.[...] So there is racism built into financial structuring of how food systems work... There are a lot of black businesses dealing with structural racism, and I think a lot of food businesses don't want to recognise that and don't want to talk openly about some of the things that are holding a lot of the black food businesses back.

There's a real tourism element as if you're a zoo[...] there is something[...] voyeuristic. Like you are going into where the ethnics are, and their food. Let's have a look at theta they're ..? Oh my God, it's so colourful! You know? (laughs)



Abdul Malik, Easton Jamia Masjid
Communities have come together,
and we've found that hunger and
deprivation has no boundary of
religion, or skin, or language.



Patricia Alvarez, La Ruca

The community are people who
accommodate whoever comes
from whichever ideology, colour,
race or sex, and accept you as
you are.



Food Landscapes Event

"Our aim for this particular project was to highlight local neighbourhoods and communities in Bristol through their food landscape. In our conversations with locals we began to explore the various complexities of these spaces [...] that make up these food landscapes, and how food relates to much wider and deeper issues of racism, gentrification, politics and history."

– Hanifah Sogbanmu



Watch the talk [here](#)

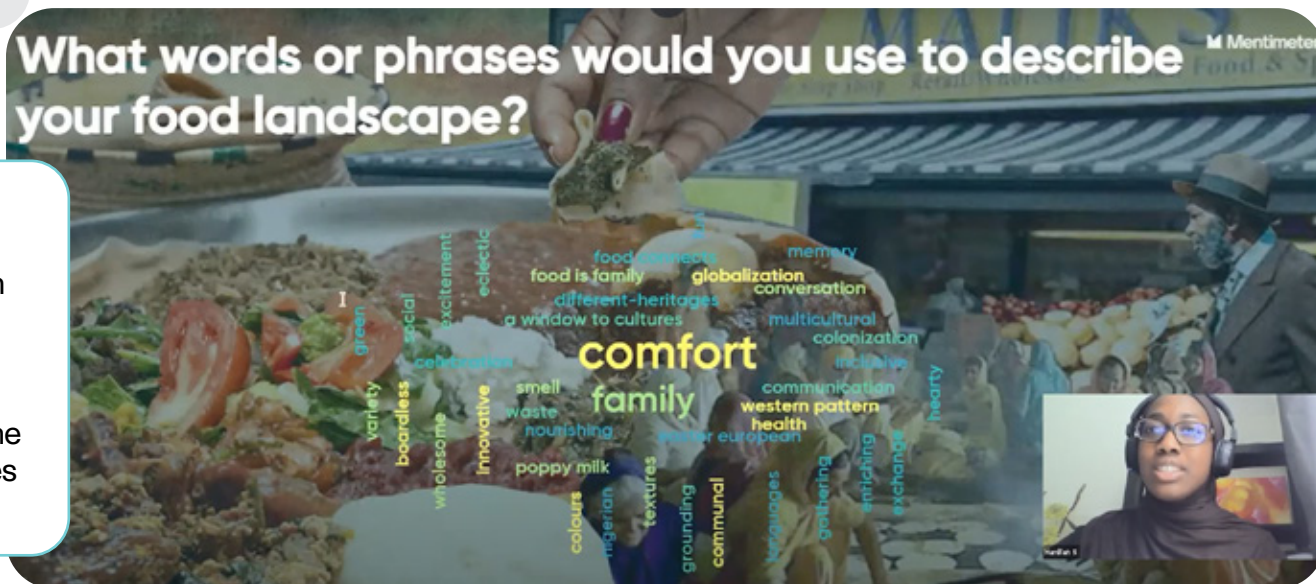


Genevieve Shaun

In the future I would love to see us as a new generation going towards what is more accessible and healthier food that still traces back to our roots.

Hanifah Sogbanmu

As a social design and urbanism practice working with disenfranchised and migrant communities, we were quite fascinated by the topic of food as a means of understanding the past, present and future realities of these communities.



Fozia Ismail

The food media [...] glamorizes the food world for a very middle class audience. [...] So if you look on TV you will have white chefs going around the world tasting bits. [...] It's almost like a concept of discovering flavours and the assumption being that it is always the white audience that's watching this, not the diverse range of people that live in Britain who might already be familiar with those foods.

Genevieve Shaun

I am really interested in using spatial analytics but applying it to more social issues.

My main motivation for fast food comes from the notion of it as a semi-public space. It's a common daily phenomenon.

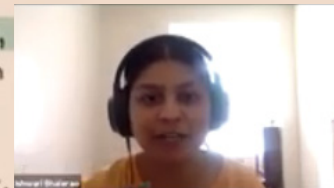
Hanifah Sogbanmu

Choosing a topic of food and organisation around food calls us to explore the links to land, social and environmental justice as it pertains to how migrant communities relate to their built environments.

Ishwari Bhalerao

The connection between globalisation, globalised food and the empire - every single empire traces back to black pepper, cinnamon, or cardamom. [...] I wonder how more corporate (food) chains, big fast food chains, [...] do they have any links to the empire?

We recognise the influence that culture, geography and social circumstances can have on people's experiences of our urban landscapes. We curate, design and facilitate sustainable interventions, experiences and services for translocal and global communities.





Reflections Migrant's Bureau

- How can we imagine expansive spatial realities that resist patterns of extraction and exploitation?
- What systems do we need to un-build, to enable that?

Using these questions, we invite you to read our reflections from three projects/times in our lives:

Food Landscapes

New Spatial Realities, Architecture Fringe

May-June 2021, Bristol

Migrant's Bureau

Over two weeks, we mapped neighbourhoods in Bristol to tell visual-sonic stories of spaces that have been curated around food + political, social and religious organising, among migrant and disenfranchised communities.

Cartography has been used to displace and violently marginalise, especially Black and brown, migrant, working class communities. We approached mapping through a lens of multiplicity, acknowledging realities across race, gender, class, religion.

We explored the need for visibility, and the need for anonymity, among severely disenfranchised communities working with food, Sub-Saharan African Bristol-based communities for example. Recognition is required for organisations to further access funding and resources. Power in anonymity maintains safe spaces that prioritise respect for communities, resisting exploitation of culture/resources through mainstream visibility.

While unlearning ideas of 'fully understanding' spaces through food+community, we centred on experiences, sounds,

visuals and perspectives of members of the Bristol food community, including Arawelo Eats, Easton Jamia Masjid, LaRuca, Houria, and Gurdwara SriGuruSingh sabha.

The resulting project is a starting point for us to build upon existing/ongoing work about food+organising in Bristol.

Artist's Residency in Care Homes

Magic Me

March-July 2021, London

Kneed: collaborative practice by

Leonie Rousham and Ishwari Bhalerao

We worked with a state-funded care home staff and residents to develop creative interventions in response to challenges faced during the pandemic.

The handling of the pandemic, austerity and its impacts have severely disenfranchised the elderly and sick. With staff+residents, we co-created interventions focussing on "How to socialise when we cannot be in the same place?" and "Group Euphoria". Respect, trust, sensitivity, listening to and identifying specific needs, and questions of agency and positionality were constantly being negotiated.

Using food and sound as transportive and imaginative tools, we learnt about how food/memory sharing, voice recording and collective listening to soundscapes created opportunities for staff and residents to create new imaginaries from within the care homes.



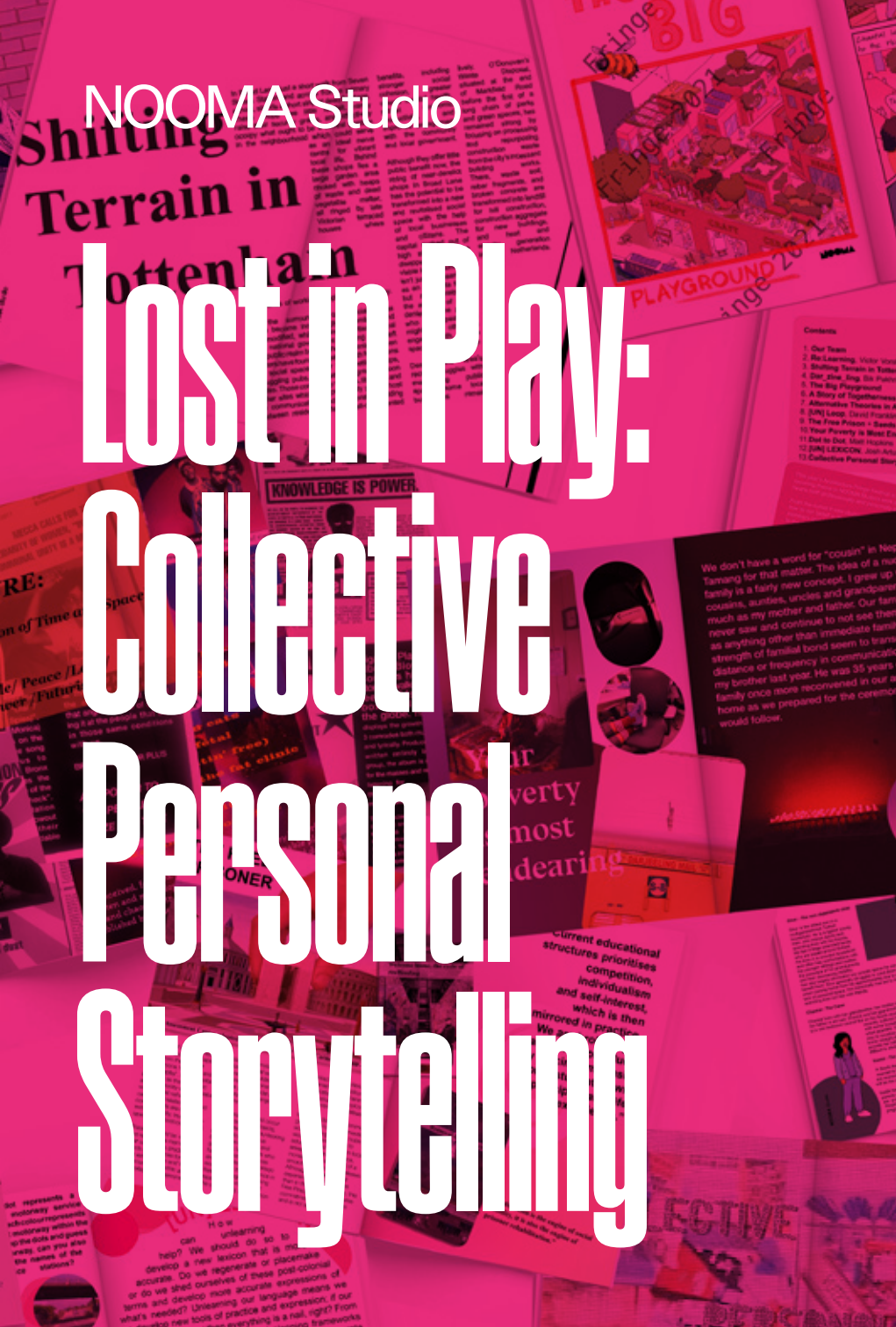
Collective Supperclub
January 2020, London
Migrant's Bureau

In Limehouse Town Hall, a community run multipurpose space, we hosted an evening of food and knowledge sharing for and with design and cultural workers sharing essential skills required to sustain themselves. This led to further conversations about systems of exchange we currently need, with increasing precarity and extractivist cultures within arts-architecture communities. During the pandemic, Limehouse Town Hall became a space for organising, providing food and requirements needed by their communities.

Although slowly, lessons (explained and embodied) from these projects continue to inspire in me imaginaries of equitable futures. The spatial and social contexts of all the people and places we work with hold value. Resisting neutrality and approaching processes of eating, working, resting, listening, imagining, critiquing, trusting, caring, organising, in multiplicities, form the foundations that enable processes of (un)learning to take place.



Image: Collective Supperclub, Migrant's Bureau



NOOMA Studio

Lost in Play: Collective Personal Storytelling

NOOMA Studio is an interdisciplinary collective of architects and creatives based in London. Founded on diversity, NOOMA's work focuses on creating accessible, people-led spaces through collaborative co-creation.

(Un)Learning and Play are some of the core themes of NOOMA Studio's collective design ethos, both professionally and personally. From the start, NOOMA were interested in leading the conversation through playfulness and collaboration.

“Engaging with the [Architecture Fringe] festival this year has given us an opportunity to look deep within and to open a dialogue amongst our wider network on the theme of (Un)Learning. It has encouraged us to ask what more can be done to shake off the inherited knowledge and social structures that perpetuate the social injustices that we seek to deconstruct?”

The members and friends of the studio contributed and collectively created a 'Lost in Play' zine responding to the theme of (Un)Learning through Play.

COLLECTIVE

PERSONAL

STORYTELLING

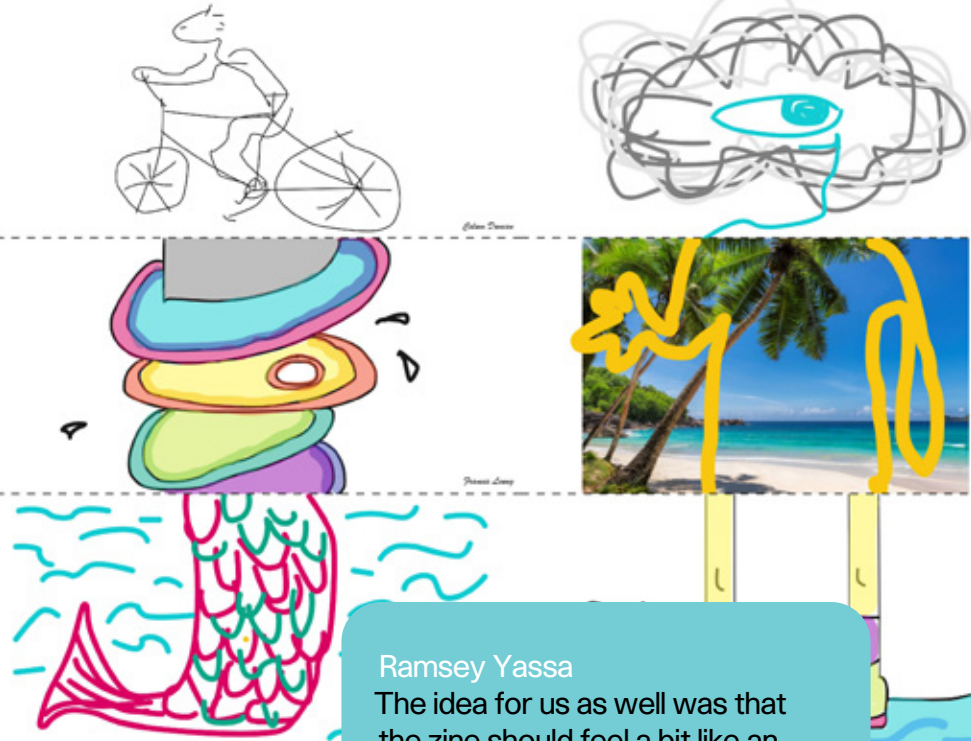


Lost In Play Event

To aid the exploration of how we engage with the concept of Play in the everyday, Architecture Fringe facilitated a collective play workshop led by NOOMA Studio members in conversation with Calum Duncan (Calum Duncan Architects + Play Scotland) and Karl Lenton (The Free Prison + Seeds Education). The participants were asked to engage in the game of a playful Exquisite Corpse, drawing on memories of childhood and our ability to once again learn how to play as adults.



Watch the event here



Ramsey Yassa

The idea for us as well was that the zine should feel a bit like an activity book with opportunities for people to make and create things. And really capitalizing on the opportunity of play to allow us to drop our guardedness and to actually allow us to loosen up and be more creative which is a really integral step in (un)learning. And one of the really key influences for the zine and our proposal, and also for the workshop today were the games played by surrealists and dadaists, and they played games like the exquisite corpse[...]



Calum Duncan

I'm quite passionate as the chair of Play Scotland and otherwise in the power of Play, and actually take it quite seriously. There [are] benefits of play for all ages and I am actually particularly interested in how we can in our older years - I mean older than children and young people- benefit from a playful approach. And the zine is a great example of a playful approach looking at some pretty heavyweight issues [...]

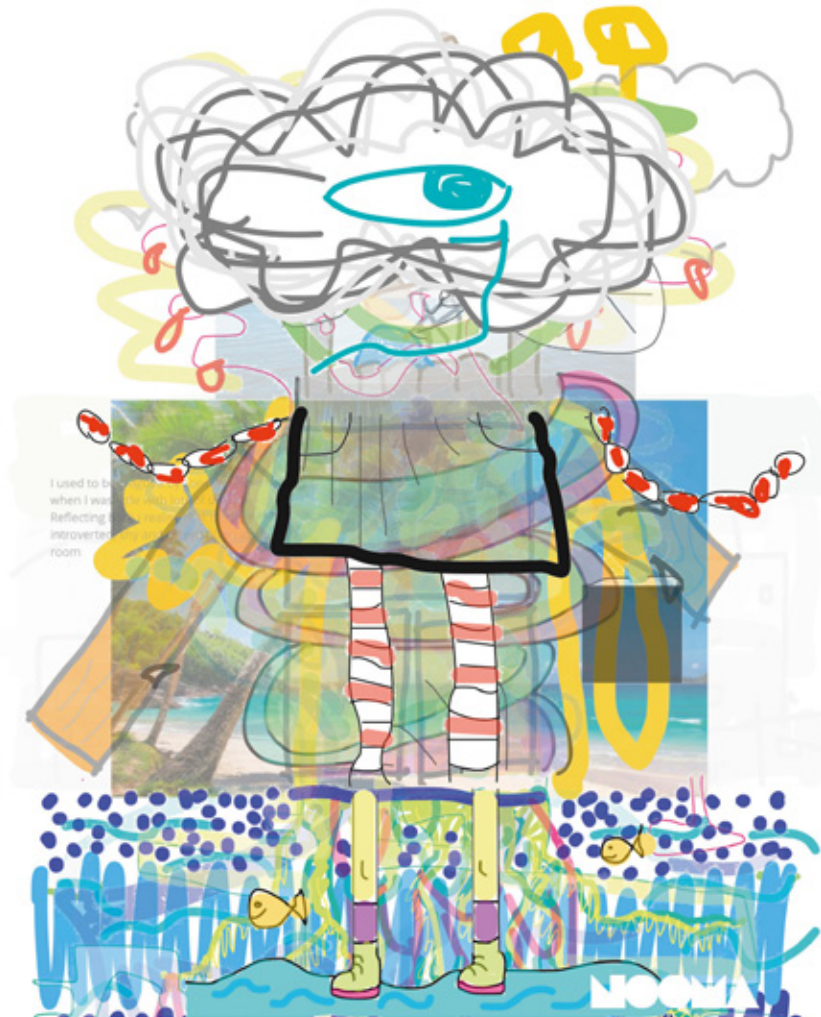
I am interested in this relationship between playfulness and the idea of (un)learning ideas.[...] We are talking about unlearning as a way of learning, and taking away seriousness as a way of learning which we call playfulness.

Karl Lenton

Education has to be engaging from the outset, and dare I say fun. As students of architectural education, sometimes fun may not be the words that describe that education but fun or the creating a space that enables creativity and freedom [...] is what we are trying to achieve. And I think the (un)learning or the trick that we find ourselves is that although we are delivering architecture to a [...] standard set of rules, because we haven't got those tools at our disposal, we have to be more creative and more fun in finding new ways of adapting new ways of teaching and education.

Ramsey Yassa

From the outset what was really important about this was being able to address some of our key themes in the studio which are around the theme of collectivity, playfulness and narrative, and conversation.



The Exquisite Corpse



Reflections NOOMA Studio

"The Zine represents the Cognitive Diversity of Nooma Studio" - Karl Lenton

Nooma Studio's Lost In Play Zine explored the theme of UN:Learning, taking inspiration from Surrealist Games.

KNOWLEDGE IS POWER

You witness this on your drive

'social capital'.

exploration of circular narratives.

lush jungle on either side

it is also the engine of

sprawling organic settlements

"If education is the engine of

intergen living scenario.

green spaces,

and

repurposing,

picture and share with

prisoner rehabilitation

The scorching heat and humidity

from the city's incessant

social landscape

"no joke"

- Frances Leung

"UN:Learning is to challenge the legitimacy of your ideas by communicating with others and listening"

- Josh Artus

LOST

IN

PLAY

We are brokering a
realignment of values
mirrored in practice.

- Ramsey Yassa

@nooma.studio

"RE:Learning is doing the things that resonate with you, the questions you ask and the things you pursue is first and foremost" - Farouk Agoro

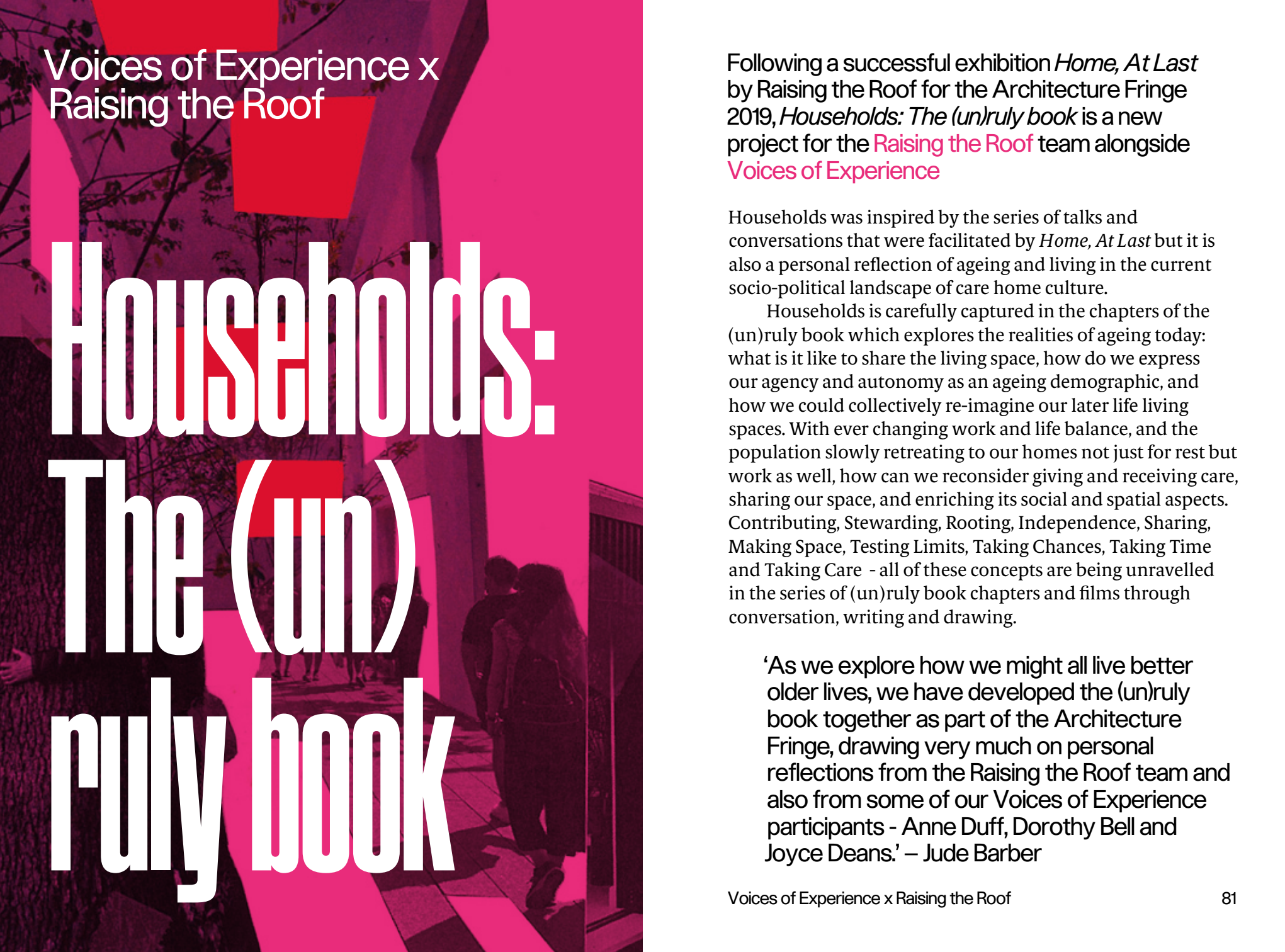
"Its such a conversational project and the reader can make their own personal connections between the works" - Matt Hopkins

"I loose sight of the playful aspect in my music and its good to remember to have fun once in a while" - David Franklyn

"After reading the zine it reminded me of David Bowie's approach to lyrics, he would cut up sentences and reorder them in a blind format. so that there was no clear narrative but at the end of the day you where left with very powerful, expressive sentences." - Josh Artus

"I loved the rough and ready nature of the Zine"

- Bik Pakhrin



Voices of Experience x
Raising the Roof

Households: The (un) ruly book

Following a successful exhibition *Home, At Last* by Raising the Roof for the Architecture Fringe 2019, *Households: The (un)ruly book* is a new project for the **Raising the Roof** team alongside **Voices of Experience**

Households was inspired by the series of talks and conversations that were facilitated by *Home, At Last* but it is also a personal reflection of ageing and living in the current socio-political landscape of care home culture.

Households is carefully captured in the chapters of the (un)ruly book which explores the realities of ageing today: what is it like to share the living space, how do we express our agency and autonomy as an ageing demographic, and how we could collectively re-imagine our later life living spaces. With ever changing work and life balance, and the population slowly retreating to our homes not just for rest but work as well, how can we reconsider giving and receiving care, sharing our space, and enriching its social and spatial aspects. Contributing, Stewarding, Rooting, Independence, Sharing, Making Space, Testing Limits, Taking Chances, Taking Time and Taking Care - all of these concepts are being unravelled in the series of (un)ruly book chapters and films through conversation, writing and drawing.

‘As we explore how we might all live better older lives, we have developed the (un)ruly book together as part of the Architecture Fringe, drawing very much on personal reflections from the Raising the Roof team and also from some of our Voices of Experience participants - Anne Duff, Dorothy Bell and Joyce Deans.’ – Jude Barber

Images: from the (un)ruley book, Voices of Experience x Raising the Roof



Households: The (un)ruly book Event

The (un)ruly book considers how we might better live together: towards sharing, agency and autonomy in the context of increasing age demographics, rising levels of loneliness and more paid work taking place at home - an already lived reality for many, particularly women and those with caring responsibilities.



Watch the talk here

Jude Barber

In each of the five schemes within the (un)ruly book it begins with what we see as status quo in society, and how we design, and how we develop. In this one [Contributing, Stewarding] it starts with a traditional boardroom, the man looking over the development of the city and towers [...], and then that's replaced and dissolved, and becomes this alternative imagined scene of feminist decision making and action.

Adele Patrick: Janice, do you remember that moment? The moment in Cove Park. I don't know if you want to describe the setting, and how this started, and our idea germinated for us.'

Janice Parker: Absolutely! Adele and I were at an artist dinner at Cove Park which is an artists retreat. [...] We knew each other but haven't really had conversations [...] that weren't about work. And I think that time and space liberated other conversations. And Adele started talking to me about her vision for the future as she was growing older. And literally the hairs on the back of my neck started to stand up because I heard Adele talking my words, my words! And I had to stop you, Adele, and say hang on a minute, have we had this conversation before? And you went 'no'. And immediately there was a sense of shared values, [...] trust. And we shook on it that night'

Anne Duff

.....

“ The people, you know, they are not daft these old people, they don't want to sit at home and do nothing. They want an enterprise to keep them busy. They are bored stiff in these care homes. These poor old souls are bored. ”





Adele Patrick

'The economic costs of the status quo. It doesn't make sense to have individuals who are experiencing dementia, who are experiencing mobility difficulties or some of the things that do happen to some people in older age, and how this atomised way of living, this high cost way of living is unsustainable. In the longer term.'

Sue John

We share the desire for shared resources.[...] We are dancers and we love music, and we love parties so the three of us [...] have a vision where we say: why shouldn't we have space where we can do that as well?

“ We want to step into and embrace without fear, living our lives as older people ”

Raising the Roof

Janice Parker

Wouldn't it be wonderful to wake up in a space where you could move and dance? So the physical and architectural space germinated this discussion.



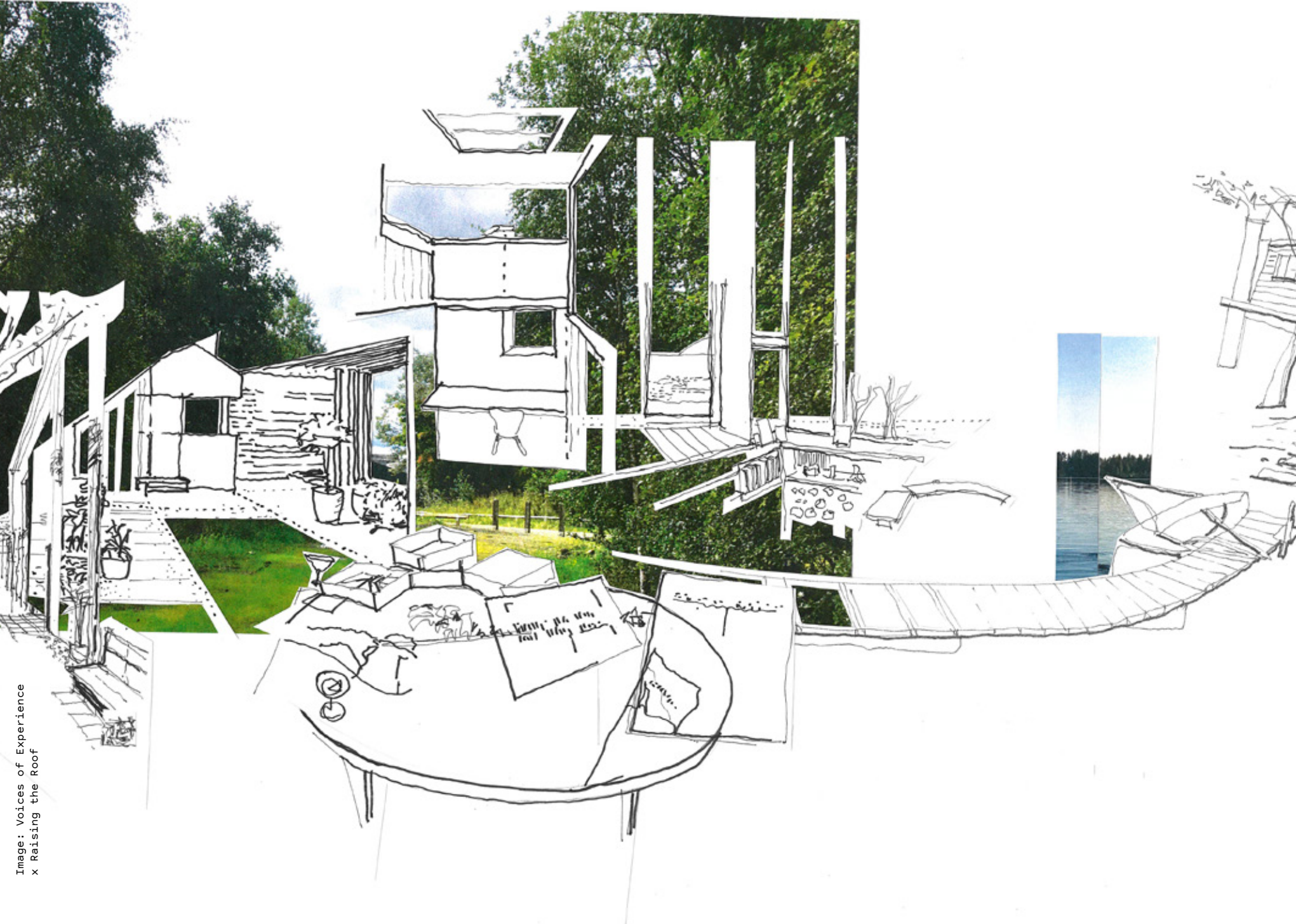


Image: Voices of Experience
x Raising the Roof

Reflections **Voices of Experience x Raising the Roof**

These are a selection of 5 stills from a collection of short films by artist **Janice Parker**. These beautiful films were inspired, developed, and incorporated into The (un)ruly Book. A collaboration between Raising the Roof and Voices of Experience for the 2021 Archifringe, New Spatial Realities proposal, with each dance becoming a meaningful chapter.

These short films are part of Janice's on-going daily movement practice, which she began at the start of lockdown in her local park in Edinburgh. She advocates for access to green and wild space in the City, our reconnection with our natural expressive movement and embodied physical selves, and challenges limited and limiting expectations and stereotypes of older people and ageing.

Further access to and versions of her films can be found on the social and environmental justice platform, Necessity, voices-architecture.com and on her twitter feed [@janicemparker](https://twitter.com/janicemparker).

voices-architecture.com

necessity.info/who-will-dance-with-me-when-i-am-old

twitter.com/janicemparker

facebook.com/JaniceParkerProjects

flickr.com/photos/janicemparker



Rooting and Interdependence

Steadied by rock and reaching for the sky in places and spaces of connection and belonging

Planting and porous, in community and with community, feeling the outside inside

Living with reciprocity, sharing and caring, being known and cared about

Ease of access to things that matter



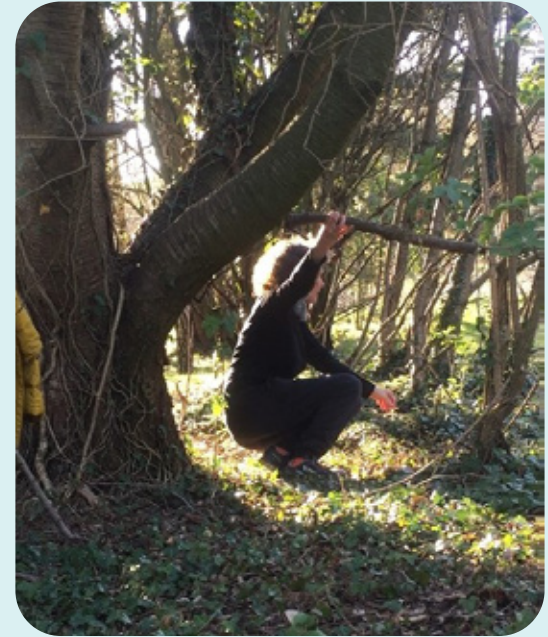
Stewarding and Contributing

Mutual support, the tree and me,
standing by and looking on

Looking after and looking out for,
giving back and making whole, part
of the solution

Creating, influencing, shaping new
collective forms of ownership

Having a stake in the future and
passing on



Making Space

Feeling safe and secure under the branch
of a tree, in a room of one's own

A tree that offers many places of shelter
and belonging, enough for us all, sharing
spaces and resources and time and
laughter and dancing

A space that shifts and grows and changes
as we do, a space at one with nature

A place to live and a place to die



Taking Chances

Dancing with the wind and feeling the weather, gazing at the stars in the dead of the night

Feeling the dignity and thrill of risk and freedoms

Living fearlessly with agency and autonomy, embracing the unknown, developing possibility and potential, growing up and growing old

Being more fully alive



Taking Care and Time

The ripple of the water made by movement, both fluid and strong, on the surface and in the hidden depths

Looking after oneself, each other, buildings, green space, gardens and nature, treasured objects, and interior shared and personal spaces

Repairing, fixing and mending, cleaning, cooking, creating and making in circular ways, as an act of love

Creating kindred rituals of cooperation and respect, sharing, growing and nurturing



Outro

Chris Dobson

Over the course of the past four iterations of the Architecture Fringe, the Typologies programme has provided a platform for an array of practices to consider the shape and form of our shared civic infrastructure and how the buildings and spaces that comprise this could be reshaped to become more equitable and progressive, in reflecting ongoing demographic and societal change.

Frequently commissioning young, emerging and often home-grown practices, the diverse array of projects presented over the course of this ongoing series of works have often provided provocative responses to our existing built environment, whether it be in the rethinking of established building types (New Typologies, 2017), the melding of functions to create new institutions (Frankentypes, 2018), the radical Re-Purposing of redundant uses (ReTypes, 2019), or a change in spatial occupation, or cultural use (New Spatial Realities, 2021).

This necessary capacity to be able to step back from the established norm and reconsider has yet to be reflected back in the real world. Process-driven procurement continues unabated and the latent talent that exists within Scotland and which is so clearly evidenced within the Typologies works remains unharnessed and with no clear mechanism through which to enact any form of positive change.

One great privilege of being a part of the Architecture Fringe has been the affording of the ability to engage with a new generation of architects, to be able to provide them with a means to develop, present and prompt discussion around an array of increasingly pertinent topics. That this isn't equally represented within the way in which our existing public

realm and buildings are currently commissioned seems a great loss. Not only do we risk losing the means to create positive changes to the environments within which we live, learn, are healed and are enriched, we also risk losing the true potential of these practitioners, who are without route or capacity to be a part of this conversation.

We must collectively continue to advocate for a reform that considers 'best value' as more than just a figure on the bottom line, a given level of insurance cover, a minimum turnover and an established track record of the delivery of a given build type, regardless of quality.





Contributors

The following people have contributed to the work at hand and to this publication. A big thank you to everyone for their energies, ideas and collaboration.

CORE PROJECT TEAM

Architecture Fringe

Andy Summers, Rūta Turčinavičiūtė

Civic Soup

Laura Haylock, Calum Rennie, Billy Morgan, Sigi Whittle, Ruth Hamilton and Cameron Bray

Migrant's Bureau

Alisha Morenike Fisher, Ishwari Bhalerao, Hanifah Sogbanmu

NOOMA Studio

Ramsey Yassa, Frances Leung

Voices of Experience

Suzanne Ewing, Jude Barber, Nicola McLachlan

Raising the Roof

Adele Patrick, Sue John, Janice Parker

Outro

Chris Dobson

SPEAKERS

Get Wet!

Laura Haylock, Calum Rennie, Billy Morgan, Sigi Whittle, Ruth Hamilton, Cameron Bray, Suzanne Ewing

Food Landscapes

Alisha Morenike Fisher, Ishwari Bhalerao, Hanifah Sogbanmu, Fozia Ismail, Genevieve Shaun

Lost in Play: Collective Personal Storytelling

NOOMA Studio, Ramsey Yassa, Karl Lenton, Calum Duncan

Households: The (un)ruly book

Adele Patrick, Sue John, Janice Parker, Suzanne Ewing, Jude Barber, Nicola McLachlan

Biographies

CIVIC SOUP

Civic Soup (Laura Haylock, Calum Rennie, Billy Morgan, Sigi Whittle, Ruth Hamilton and Cameron Bray) is a collective of architectural designers and artists; formed in Edinburgh and active in Scotland and across Europe. Engaging with diverse communities, their work aims to generate interest in and facilitate action throughout our built environment.

twitter.com/civic_soup
instagram.com/civicsoup
civicsoup.co.uk

MIGRANT'S BUREAU

Ishwari Bhalariao

Ishwari Bhalariao is an Arts and Community Manager within Migrant's Bureau, a multi-disciplinary social design & urbanism practice facilitating sustainable design interventions, research, podcasts and community workshops for both trans-local and global disenfranchised & migrant communities. Ishwari's artistic practice currently explores, breaks down and expands violent histories embodied within landscapes and language, using performance, text, moving image and analogue photo development processes. She is an artist and is the co-founder of Knead,

a resource for artists and cultural workers learning how to work collectively, sustainably and with accountability.

Hanifah Sogbanmu

Hanifah Sogbanmu works as our Architecture + Community Collaborator within Migrant's Bureau. With a strong passion for community, culture, art, design and phenomenology of spaces, Hanifah is interested in exploring how best to facilitate community-focused projects, cultural education and public art projects. As an Artist with a background in Architecture and Planning, she combines her knowledge of the built environment and creative practices to engage, learn and connect with people and places.

Alisha Morenike Fisher

Alisha Morenike Fisher is an environmental design practitioner & researcher. Alisha is also co-founder + co-director of Migrant's Bureau, a multi-disciplinary social design and urbanism practice facilitating sustainable design interventions, research, podcasts and community workshops for both trans-local and global disenfranchised & migrant communities. She is engaged in work focusing on landscape and environmental management, African architecture and decoloniality of space.

twitter.com/migrantsbureau
instagram.com/migrantsbureau
migrantsbureau.com

NOOMA STUDIO

NOOMA Studio is an interdisciplinary collective of architects and creatives with a heartfelt connection to London. We are here to problem solve and create joyful space that support human thriving and wellbeing. The studio is founded on diversity and our collaborative co-creation methodology is our way of making things happen. We create accessible, people-led spaces through investigation, engagement, design, delivery and post occupancy support. NOOMA is formed of members from non-traditional backgrounds. We take London's cultural mosaic as our normal.

instagram.com/nooma.studio
nooma.studio

VOICES OF EXPERIENCE

Voices of Experience is a collaborative project led by Suzanne Ewing, Jude Barber and Nicola McLachlan formed in 2014. Motivated by a lack of recognised female presence and role models within architecture and the built environment, Voices of Experience instigates and participates in projects that shine a light on women who have made important contributions. Previous

projects include the publication 'Remnants: How you build a city' with Panel 2020 and 'Mementoes of a working life' exhibition as part of Architecture Fringe 2019. The groups' work has been exhibited and presented around the world including the 'MoMoWo' Symposium in Torino, Italy 2018 and the 'Transformations' conference in Melbourne, Australia 2019.

twitter.com/voexperience
instagram.com/voicesofexperience
voices-architecture.com

RAISING THE ROOF

Raising the Roof (RtR) is a radical and anomalous project by Adele Patrick, Sue John & Janice Parker: an architectural initiative led by non-architects; a housing development taking inspiration from feminist economics; and a project aiming to provide care and homes for older people, shaped by them. RtR is radical in its aim to straddle the manifest rupture between, on the one hand, the industries of architecture, land ownership and care home culture, and on the other ethics, equity and diverse housing needs of older people.

twitter.com/roofraising

OUTRO

Chris Dobson

Chris is a qualified architect with over 12 years of experience and is a Director at 3DReid in Edinburgh sitting on the Management Board of the Scotland offices. Chris has been a co-producer and co-director of the Architecture Fringe, a member of the working group for Hidden Door Festival, and is a member of a working group, constituted by the Scottish Futures Trust, to consider our future learning environments. Outside of his architectural practice, Chris has also regularly exhibited his visual arts work, most significantly as part of the RSA Open Show and the Hidden Door Festival. Chris was shortlisted for 'Emerging Architect of the Year' at the RIAS Awards 2017.

twitter.com/c_i_dobson
instagram.com/c_i_dobson

ARCHITECTURE FRINGE

Andy Summers

Andy Summers is an architect, curator, and public programmer specialising in architecture and the built environment. He is interested in developing and contributing to a pluralised, progressive culture of architecture which seeks to support a just common good. His work questions and explores the conditions within which

architectural cultures emerge, often challenging existing structures and cultural norms. He is a co-founder and co-director of the Architecture Fringe, and currently teaches architecture part-time at the Glasgow School of Art and the University of Edinburgh.

twitter.com/mrandysummers
instagram.com/robb_mccrae
andysummers.eu

Rūta Turčinavičiūtė

Ruta is an Architectural & Urban Designer with 3DReid in Edinburgh. In addition to a masters from the University of Edinburgh and a diploma from the Mackintosh School of Architecture in Glasgow, Scotland, she has studied Architecture in Vilnius, Lithuania and in Florence, Italy. Since 2018 she has been a co-producer of the Architecture Fringe, where she is responsible for coordinating and commissioning the event programme, managing the event budget, fundraising, and engaging and coordinating the volunteers. She is interested in urban design, sustainability, research and community projects.

twitter.com/RutaTurci
instagram.com/ruta.turci

Credits

New Spatial Realities

ASSEMBLED BY

Andy Summers and
Rūta Turčinavičiūtė

EDITED BY

Andy Summers and
Rūta Turčinavičiūtė

DESIGNED BY

Fiona Hunter, Neil McGuire and
Andy Summers

FRONT COVER ILLUSTRATION BY

Dhamintha Wickremasinghe

PUBLISHED BY

Architecture Fringe CIC

PRINTED BY

J.Thomson Colour Printers Ltd.

Acknowledgements

The New Spatial Realities project would like to thank:

Civic Soup (Laura Haylock, Calum Rennie, Billy Morgan, Sigi Whittle, Ruth Hamilton, Cameron Bray), Nooma Studio, Calum Duncan of Calum Duncan Architects and Play Scotland, Karl Lenton of Seeds Mindfulness, Alisha Morenike Fisher, Ishwari Bhalerao, Hanifah Sogbanmu of Migrant's Bureau, Fozia Ismail of Arawelo Eats, Genevieve Shaun, Paradigm Network, Adele Patrick, Sue John & Janice Parker of Raising the Roof, Suzanne Ewing, Jude Barber and Nicola McLachlan of Voices of Experience, Anne Duff, Joyce Deans, Dorothy Bell, Sofya Staune of VAJ. Power, Tao-Anas Le Thanh

Special thanks go to the Architecture Fringe volunteer production team for their imagination, commitment and resolve in continuing to explore and expand a critical culture of architecture.

The Architecture Fringe 2021
Production Team:

*Raina Armstrong, Liane Bauer,
Louisa Butler, Shona Common,
Matthaios Lymperopoulos, Neil
McGuire, Scott McAulay, Andy
Summers and Rūta Turčinavičiūtė*

© ARCHITECTURE FRINGE CIC

architecturefringe.com

Funded by:



Supported by:



moxon

COLLECTIVE
ARCHITECTURE

helen lucas
ARCHITECTS