

(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!

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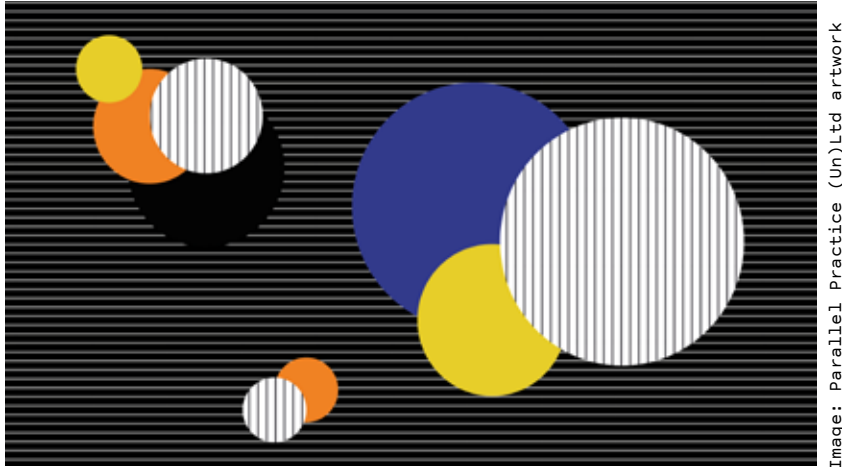
(Un) Learning Practice

Introduction: (Un)Learning Practice in Architecture Neil McGuire

In the more progressive fringes of management and organisational theory there are some interesting ideas around 'horizons thinking'. While what follows is not a comprehensive summary, in a nutshell it involves being able to think at a range of different scales and timeframes, so that practical considerations can be made in the short term while also giving genuine time, resource and consideration to the 'unknown unknowns' of the longer term future - and doing that in a way that makes it possible to be responsive, but also proactive, in shaping and influencing those futures in a beneficial way. In theory this is all well and good, but there is frequently a cognitive dissonance between these shorter and longer term time-frames that means short term needs come to dominate and block from view any more expansive views we might want to have of the future.

In the field of architecture, we felt it was worth considering which of these short term 'givens' we've come to accept as eternal gospel truths and where there might be the possibility to unlearn some of these 'fundamentals' in a proactive and positive way to advance the profession and practice. If we can't critically reflect on the nature of architectural practice, then the outcomes of that practice are very unlikely to differ from what we already know.

The 'practice' strand of events and activities for the Architecture Fringe 2021 were primarily concerned with opening up space for the types of discussion that frequently get squeezed out of the day-to-day of architectural practice, and to ask constructive questions of the way practice works



in Scotland, who it serves, how it functions, and in whose interests it operates. This means critically engaging with issues around public engagement, representation, work practices, new technologies, and who gets to practise in the first place. That is to say, it's all the juicy, intriguing and rewarding political, social and cultural issues that makes architecture such a rewarding and potentially transformative activity to be involved with.

Through a range of events we sought to tackle some of these questions head-on with a view to reimagining future forms of practice. The first of two *Roundtable* discussions invited contributions from FAME Collective, Jos Boys, and UVW-SAW who explored the internal methods and structures of practice from an ethical and cultural point of view. The second roundtable heard from iheartblob, Public Practice, and Roberta Marcaccio who together focussed on the external delivery of architecture and plural, alternative pathways to practice. Artists Rebecca Davies and Anna Francis devised a series of satirical programmes as part of *ArchiFringe TV: How clean is your practice?* which brought ethical and

moral quandaries to participants on a daily basis via videos in a messenger app, with participants then debating and discussing the implications of each episode. *Parallel Practice (Un)Ltd* was a collaboration between -ism and /other; a chance to form a temporary collective practice and investigate the profession from the perspective of young emerging practitioners. Also documented here is a contribution from Future Architects Front, one of the most vocal organisations of recent years advocating for the rights of architectural workers, progressive practice, and a more critical, intersectional engagement of both education and practice.

To (un)learn offers us the chance to realise something anew; it allows us the space and freedom to ask what we're doing and why we are doing it, whether it's working, and what it could become. We believe it's imperative to seize these opportunities, and in doing so, build a more progressive form of architectural practice in Scotland and beyond.



Roundtable One

Practice, Practise Roundtable One (Un)learning Architecture (looking in)

with FAME Collective / Tumpa Husna-Yasmin
Fellows, Jos Boys, and UVW-SAW / Keri Monaghan,
Aska Welford

Chair Christina Gaiger PRIAS

In the first of two discussions, *Roundtable One: (Un)learning Architecture (looking in)* explored the methods, ethics, culture and structures of practice, and how the profession operates with a view to reimagining a future fways of working.

How do the ingrained cultural norms and methods of working stifle progression in the industry? Are professional bodies doing enough to support their members and lobby change? Is the profession underselling its skills and value to the construction industry, at the expense of the workers? Has the profession actively changed to promote diversity and encourage individuals from marginalised backgrounds to advance and excel in their field? Is the desire for change generational, or do we continue to see the same barriers, reluctance and resistance time and time again?

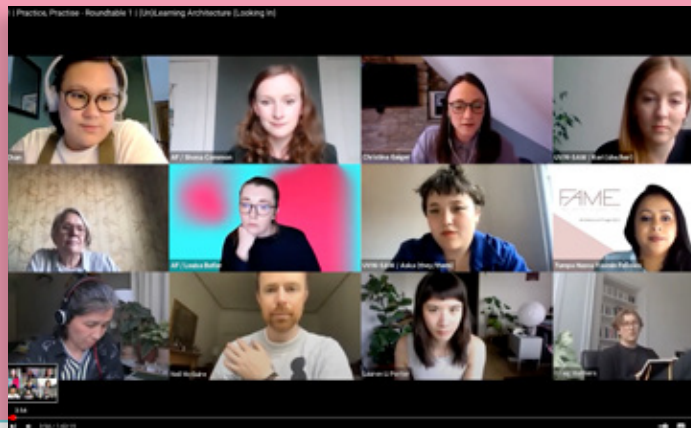


Watch
Practice, Practise
Roundtable One



Miro Summary of
Practice, Practise
Roundtables

Christina Gaiger:
What is the most important thing you think we should unlearn in practice? If there was one change you could make what would it be?

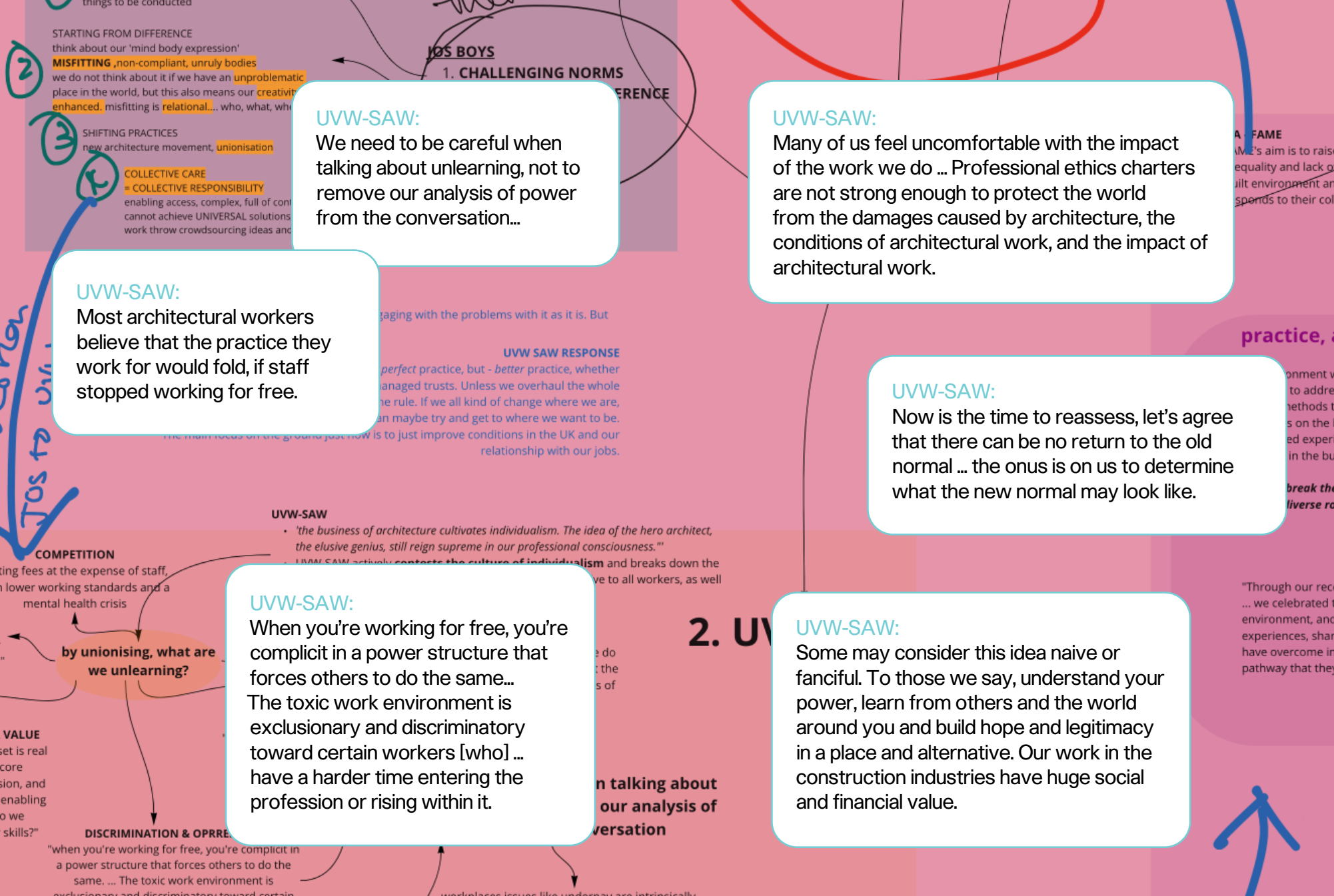


Jos Boys:
Starting from difference... if we're practitioners, we don't really think about our own bodies, our own body/mind... we don't think of practice as embodied, even though it is.

Jos Boys:
"Lumber(ing) around ungainly-like in borrowed concepts which did not fit the shape we feel ourselves to be"
Shiela Rowbotham, Woman's Consciousness, Man's World
[Jos Boys provocation]

Jos Boys:
In disability studies people often talk about non compliant and unruly bodies, and I really liked this idea that if you design from the misfits, from the outlets, you're potentially designing from a very creative place.

Jos Boys:
...and that sense of the way in which, misfitting is fantastic as a notion to me because it's relational, it's about who you are, who you're with, what you're doing and how the spaces around you do or don't fit.



UVW-SAW:

What kind of power do you generate by coming together as a community with these shared experiences, and shared demands?

Tumpa Husna-Yasmin Fellows / FAME:

My pedagogy uses design and practice as an active agent of social spatial decolonisation and environmental and social injustice...

Tumpa Husna-Yasmin Fellows / FAME:

How can architects enable the voices of under-represented communities to enable spatial and mobile environment for equity?

Tumpa Husna-Yasmin Fellows / FAME:

How do we break the barriers in our profession and emphasise some of the diverse role models that we have often overlooked?



Tumpa Husna-Yasmin Fellows / FAME:

FAME's aim is to raise awareness of the barriers, inequality and lack of diversity in architecture and built environment and to demand change that responds to their collective challenges.



Roundtable Two

Practice, Practise Roundtable Two (Un)learning Architecture (looking out)

with **iheartblob** / Shaun McCallum and Aleksandra Belitskaja, Public Practice / Claire Jamieson, Architects After Architecture / Roberta Marcaccio
Chair **Chris Speed**

The concluding part of two panel discussions, *Roundtable Two: (Un)learning Architecture (looking out)* focused on the delivery of architecture, exploring different types and methods of work and crossovers from related disciplines to consider alternate pathways to practise architecture.

Why is the architectural practitioner's skillset so easily transferable and recognisably valuable to other industries, yet their role is increasingly diminished in the construction industry? Can practitioners be encouraged to think beyond the horizons of traditional practice, to deploy their skills and training in other ways? How is the Architect and profession stereotyped and what can we do to challenge this, with a renewed understanding of their social role and function? How can we explore new possibilities for architectural thinking, constructing and being, to respond to the crises of our time?



Watch
Practice, Practise
Roundtable Two



Miro Summary of
Practice, Practise
Roundtables

Roberta Marcaccio:

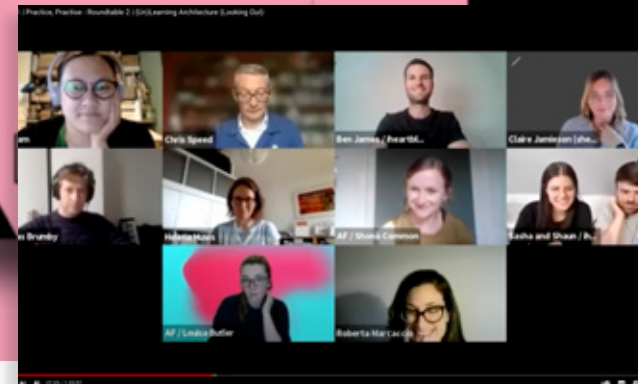
What would happen if we were to redefine what we do not based on products (buildings) but by a way of thinking, To redefine our value to be knowledge rather than the production of beauty...

Roberta Marcaccio:

Architects after Architecture acknowledges the diverse pathways, alternative careers, and marks as a sign of success a broader approach to the applicability of architecture, thinking beyond the act of making beauty and beyond the whole definition of the profession...

Roberta Marcaccio:

[We could] start putting emphasis on the skills we possess; flexibility of mind, capacity to bridge between different forms of knowledge and communities, (plus a) capacity to sit with uncertainty...



RM - resistance also within students themselves
having invested in the profession / vocational
training.. students also need to know about the
economic viability of alternative avenues

How do you get commissions, and does the
public sector engage at all? How have you
overcome hurdles, or is it private clients
getting away with being more revolutionary?

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Chris Speed:
Through practice, how
can we reconcile
opposing priorities, and
what tools do we need
to do so?

ice design?
ing process,
bjects, or

WHAT ARE THE SOFT SKILLS
mentioned in your talk?

CJ: initiative, empathy, humility,
perspective and resilience

DISCUSSION

Claire Jamieson / Public Practice:

...so we have uncovered new learnings about
the public sector;

1. it can be bold and enterprising, driving
innovation and excellence, not maintaining
the status quo
2. everyday places can be extraordinary;
planning can raise the standards of
normality itself
3. the rules can be designed; bureaucracy is
not a constraint on creativity
4. shaping places means shaping decision
making - design for the right brief; work
upstream to influence decisions with the
greatest impact
5. diverse planners make diverse places;
places and populations are complex and
should be represented, not simplified
6. planning builds democracy; every citizen
should have a say
7. planners are stewards of the future

Claire Jamieson / Public Practice:
[Public Practice aims to] Unlearn
preconceptions regarding
the public sector and ways of
working from the private sector.

Claire Jamieson / Public Practice:
The programme purposefully
moves from a top-down
approach to co-learning, so the
community of practice is at the
heart of the programme.

nia and practice
in research,
evaluated on basis of
language doesn't
between academia

RM -

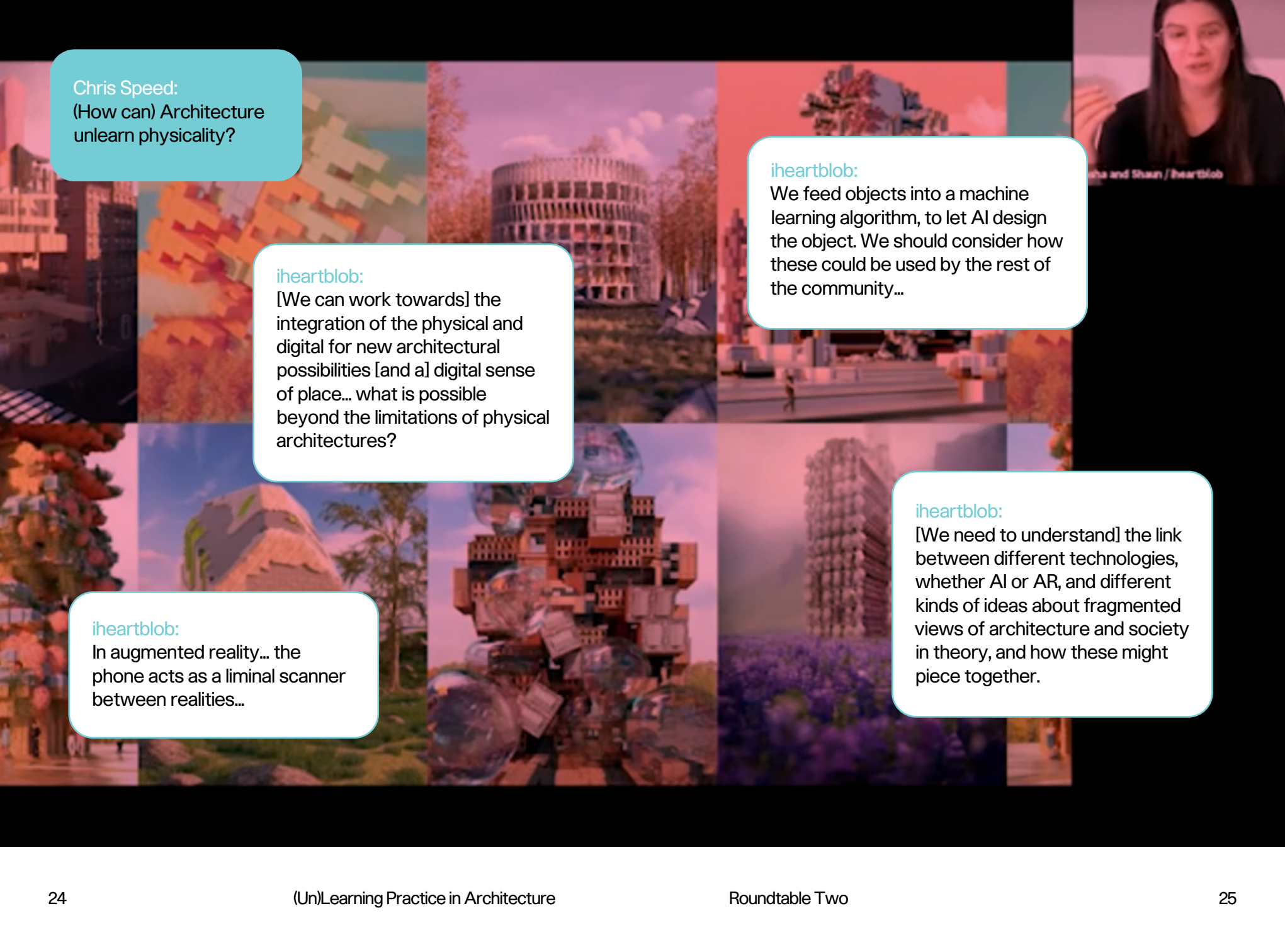
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IHB -

1. game dev
2. social me
3. NFTs

CJ-

1. Local com
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3. Local cour



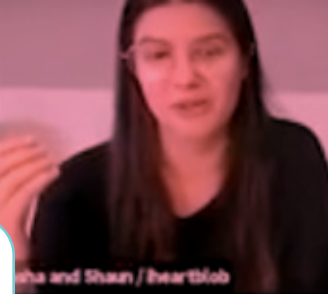
Chris Speed:
(How can) Architecture
unlearn physicality?

iheartblob:
[We can work towards] the
integration of the physical and
digital for new architectural
possibilities [and a] digital sense
of place... what is possible
beyond the limitations of physical
architectures?

iheartblob:
In augmented reality... the
phone acts as a liminal scanner
between realities...

iheartblob:
We feed objects into a machine
learning algorithm, to let AI design
the object. We should consider how
these could be used by the rest of
the community...

iheartblob:
[We need to understand] the link
between different technologies,
whether AI or AR, and different
kinds of ideas about fragmented
views of architecture and society
in theory, and how these might
piece together.





ArchiFringeTV: How Clean is Your Practice?

Rebecca Davies and Anna Francis

This new day-time TV show invited the Architecture Fringe audience to get their daily archi-fix with presenters Hayley and Bill – getting to the crux of development issues and shining a spotlight on all things health, lifestyle, bricks, mortar and concrete.

Each day during the first week of the Architecture Fringe 2021, participants were invited to respond, unpick and importantly get to the heart of situations commonly experienced by architects and communities across the country.

These stories were delivered via daily News Reports on *How Clean is your Practice?* Participants were challenged to navigate the story, get to its centre and explore methods and approaches that could be employed by stakeholders to improve the circumstances and alter the status quo.

The following conversation with Hayley and Bill (aka Rebecca and Anna) reflects on the issues raised during ArchiFringe TV, and their broader connection to the architecture and community projects they are currently engaged with.



Watch the AFTV
daily shows here

ArchiFringe

..I guess it's been kind of a while now, since the madness of ArchiFringe TV.. And it's interesting to get your reflections - looking back on it. So, yeah, it feels like there's a bit of a breakdown between the public at large and architecture as a practice. ArchiFringe TV was trying to get under the surface of some of these issues and see what was really going on. How do you think the practice of architecture could better connect with the public? And what discussions did this project provoke?

Rebecca

So this was the question that I've thinking about - because we're not "architects". And then last night I was thinking, for instance, the building that we've been working towards, for a long time, actually, has become more of a metaphor. And I think that, in a way, the architecture that we practice and are interested in is more metaphorical. And actually, architecture for us is networks. So networks of socialising, networks of community, networks of care, networks of learning. And I think that for me, that's what it has become about. It's really about connecting people.

And so if we're thinking about the traditional practice of architecture, it's about us getting our heads around that, in order to connect better with the public. Then it's not really about the buildings, is it? And the building (we are working towards) serves so many purposes in housing and nurturing and supporting communities to grow.

Anna

Yeah. And obviously, it's our approach to architecture, which is presumably why we were asked to get involved in interrogating some of these questions. And in the work that we do, the importance is everything in between the buildings and everything that isn't the building, because actually, that's where our project grew from. Recognising that the council only think about the buildings, they don't think about how the people are going to interact in the space in between. So *that* really I guess, is our approach and starting point.

And actually the architects that the two of us are most interested in, probably their approach and their process begins by thinking about the use and the people and how they might move through a space and what they need that space to do. Before actually designing anything or putting anything down? So, the question around how do you think the practice of architecture could better connect with the public, I think, start with the public, rather than starting with the building.

Rebecca

Yeah. And I think also connected to that, is this notion of loose architecture that Akiko (Kobayashi) introduced us to actually, and when she used that phrase, it was like a lightbulb moment. That's exactly what we want this to be like – a porous, constantly flexible, altering, changing physical space, just as our organisation is, and just as our community is, that's, you know, in flux as loads of communities are, and that is responsive as well.



Image: Stills from ArchiFringe TV: How Clean is Your Practice?
c/o Rebecca Davies and Anna Francis

Anna

So building things, which are inflexible, is actually really unsustainable and quite egotistical. Because it's forcing people to try and move the way you want them to move. And I guess, like we see with landscape design, the public will always find their own way, and will always find ways to undo that fixed work. And so actually, it's better to work with the flex.

Rebecca

Through our artistic practices, and also through the Portland Inn Project, we've learned a lot. And I think that then gives us a chance through working with friends, and being given the opportunity to share that learning through lateral and comical and different ways, that we hope will provoke discussion. And it kind of provokes us, as artists, to look outside-in as well and look at things differently and see those relationships as something we can sometimes embody in all these different characters. And in doing so, yes, it's comical and foolish, but actually, it comes from a space of understanding and care and frustration. And so that's why I always describe the first time that we did that ArchiFringe performance, and then this time as well, as a kind of catharsis.

And, so, that gives us an energy to look at things in a different light. And, we always learn from that process of stepping away from a project that we're deep in, and then stepping back into it, and bringing along some of those tools, perhaps, that we pick up along the way.

Anna

And then some of the things that we explored, we were obviously quite playful with, I guess, trying to expose and make visible, some of the bad practice that we have heard about - and experienced. But also, I think, questioning who

gets to be an architect in the first place, you know? So on Portland Street, it's been really fantastic for us to work with a few architects whose process and practice has been able to incorporate the views and thoughts and opinions of our community, and has supported the community to become architects themselves. And that's been really important to kind of support people in our area, who sometimes feel like nobody listens to them, and that they don't get to make any decisions. Through these processes, they get to actually be the architects of their own future.

ArchiFringe

I was going to sort of pick up on the point about using performance, humour. And then sort of caricature as well, what sort of discussions do you think that enables, that maybe say a more formal or more traditional consultation or debate or discussion or public talk might not?

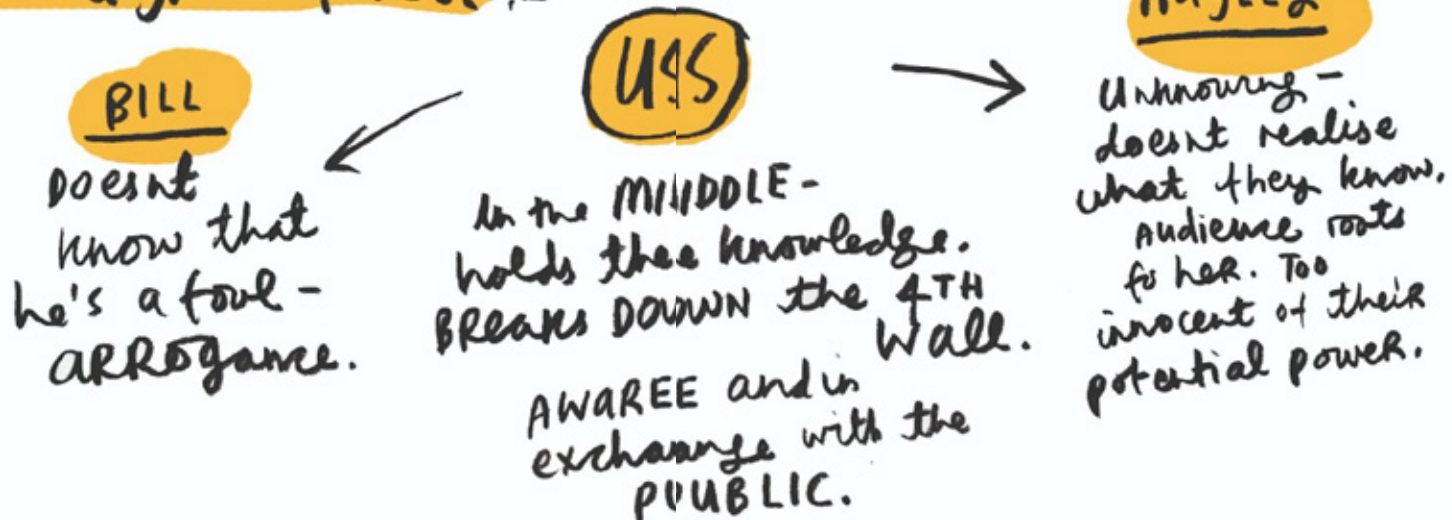
Rebecca

So, we've talked in the past about how, as artists, we're not always taken seriously. And so often I think we try to use that to our advantage. So sometimes that means that we have been invited around the table. And it's come as a bit of a shock to those at the table, when they realise we're 'informed', we come with a presentation, or when we have an informed question. But then there's this practice of turning the learning (from these experiences) into these characters and playing the fool. Anna and I have talked loads about this, practicing fooling as a way of dealing with crisis and challenges.

Historically in a medieval court, the fool was often the most knowledgeable person in the room. So they were playing this façade... And so for me, in these spaces, operating in that way - it's a bit like the Trojan horse...



THREE types of Fool :-



Anna

Yes - informed when you don't expect them to be. So you'll have that element of surprise. We're really interested in the notion of the fool ... why it is that the fool can create really interesting space for debate where I think, for example, the academic might come up against resistance, or just create an experience where people just don't want to engage at all.

Rebecca

And then I think with Hayley and Bill, as fools, they kind of also embody both of us, each of them in different ways. Anna - the academic (Bill)! And Hayley, who I play, could be accused of being naïve. This is where in the past, as an artist, I've been accused of being naïve, and actually, you know, it's not naïveté, for me it's having hope in a situation that might be challenging/tricky - that it's going to alter. And I feel a sense of power, like I'm able to kind of help make that change. And so, Hayley is sort of really creating that kind of safe and sociable space and asking Bill those questions that, you know, he'll always think he'll be able to answer because he's read them in a book. He's also kind of quite an open minded academic, I think, but Hayley is the kind of person that sort of acts before thinking and that's not necessarily a bad thing. So they're quite lovable fools that again, come from a space of experience and knowledge.

Anna

We've both used character in the past to enable us to ask questions that perhaps as ordinary humans and artists we maybe wouldn't feel comfortable asking and also, getting our foot through the door in character. I think this can give you the confidence to kind of push and get access to spaces in places that you might not as your ordinary self or as an artist. So actually having the "celebrities" - Bill and Hayley - can give you that license to ask those questions and again, gain that access.

Rebecca

Yeah and I also enjoy it because I feel like, often in social art practice it's very serious and there's very little space for making fun. So to create that space to fool around a bit and take fooling around seriously..

Anna

Also when we are working with these characters, rather than everything being quite sure and well considered, we can be quite playful and experimental, I think. And we're able to sort of actually work through some of the things we're thinking about in a way which unlocks quite a lot for us in relation to how we understand some of the difficult things that we're trying to grapple with, in terms of community development and negotiating with services and councils, that can be quite frustrating.

Rebecca

I also think it's quite powerful when residents see us as those characters as well because there's that element of playing a weird part that sort of surprises them but I found that's also a space where there's a bit of - well, I think I talked to you before about the Feast of the Ass, I first read about this in Pablo Helguera's book on socially engaged practice. It's a mexican festival where the most 'important' person in the room - plays the donkey - or the "ass", and then sometimes children get to be the priest or the businessman or whoever the most powerful person in the room is. And I think that for me, it's getting to play the part of an MP or a world renowned architect, and playing those parts is not only fun, but is kind of, it's like what you were saying earlier about why can't we all be architects or who gets to be an architect?



ArchiFringe

I think it touches on a few issues to do with power hierarchies. And this idea of role reversal, as a way of subverting that as well. So we've talked a lot about art being serious and about academia being serious. But if we're talking about seriousness, then you can't beat architecture... regarding seriousness, did the project kind of make you think of ways in which these approaches might benefit architecture, public space, these kinds of things. Just in relation to that question of power, I think, and about where power lies, and who has power in these relationships?

Rebecca

My guess I think, like we were saying earlier - if we start with the public, rather than the building, then it's about what happens when all the voices in the room are being heard and being represented somehow. But I know that there's an element of responsibility and accountability if you actually design a building, you're then responsible for, if the roof caves in on everybody... So there does need to be that person that holds that. And that's something we're grappling with in terms of the governance of our own organisation. We don't want community members who might be on little or no income, for instance, and are on our community decision making panel, to be financially accountable if the shit hits the fan, and so in a way, there might need to be a role in place to take certain responsibility. And so I guess, in sort of crushing those hierarchies, you're spreading the accountability, which can get, I think, quite confusing in the running of an organisation or a building.

Anna

I think it's about how do you decide which bits to take seriously, and which bits to allow other people into? So which bits do you need to be wholly responsible for? And which parts can you collaborate on? And can you enable space for others to be involved, because there's contributing and then there's being responsible? And I think in many ways, the way we view architecture and architects as being quite lofty and unreachable, is perhaps based on all of those notions of responsibility and power and ego. And some of the difficulties of having to uphold all of that and being responsible for that. But then, it almost gets taken too far to the point where it's untouchable and unreachable. And then, you know, there's no space for the community in decision making and in even consideration for how people need and will use a building. So I feel like it's around power and responsibility, kind of knowing where to give space and then where to stick to your guns and I think our relationship with the architect we've been working with on the Portland Inn Project has been really interesting because I think he embodies that; knowing where to get the space and then knowing where to tell us but you know – “the doors have to be this particular way...”, so leading us and our community through that process. Access. And giving as much space as possible in decision making.

The Portland Inn Project CIC embarks on the renovation of its building in Summer 2022 after a 6 year process of collaborative imagining and design with residents, following the negotiated Community asset transfer of the old pub building.



Image: Stills from ArchiFringe TV: How Clean is Your Practice?
c/o Rebecca Davies and Anna Francis

Architecture as Network

Rebecca Davies

As an extended part of *ArchiFringe TV: How Clean is Your Practice?* Rebecca Davies produced a series of illustrations, unpicking some of the issues, tensions, and potentials at work in the relationship between architects, activists, the public-at-large, and community interests.

They reflect on the idea of architecture as a complex network of actors and agendas, and draw on her work as one of the lead collaborators (with Anna Francis), of the Portland Inn Project, a creative arts project (and building) for and with a community in Stoke-on-Trent.

Find out more:
theportlandinnproject.com

Been thinking about architecture as networks - and what I think that means

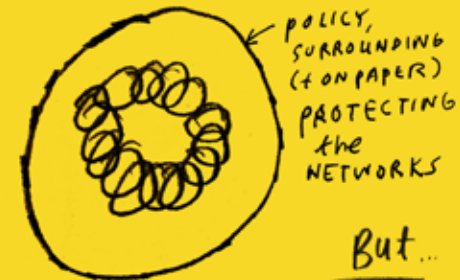


AND IT BEING like a CHAIN - interlinking.

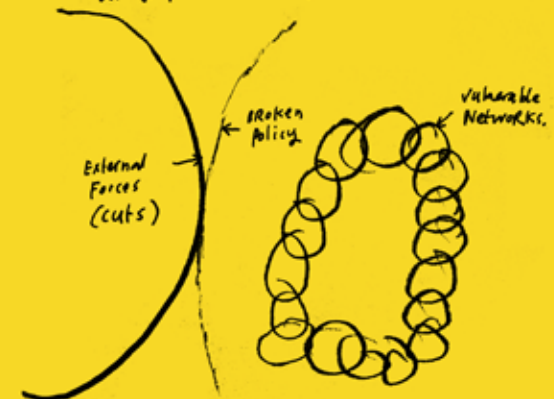
sometimes, there are external forces that can upset the chain - causing it to BREAK and/or TIGHTEN, maybe even become stronger.



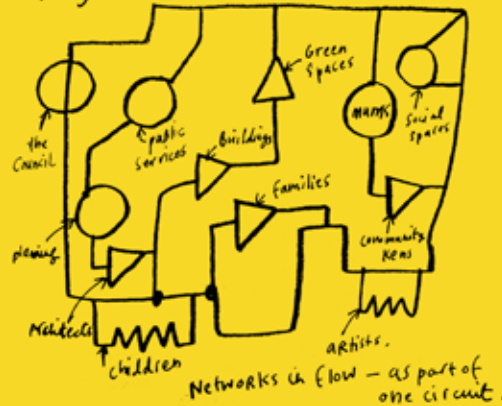
AND THIS IS WHERE POLICY OUGHT TO HELP - SO THAT NETWORKS IN THE CHAIN CAN ~~BE~~ CALL OUT BAD PRACTICE AND BE PROTECTED BY THESE LAWS/ GUIDELINES / REGULATIONS OF POLICY.



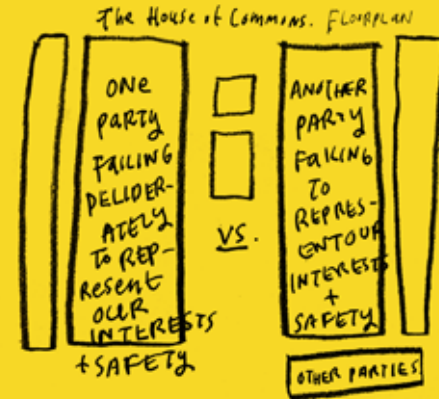
policy is weakening / Being threatened by cuts to the services that action those Regulations. And it's being punctured by external forces.



So it's important that the architecture (networks) of our neighbourhoods are Resilient

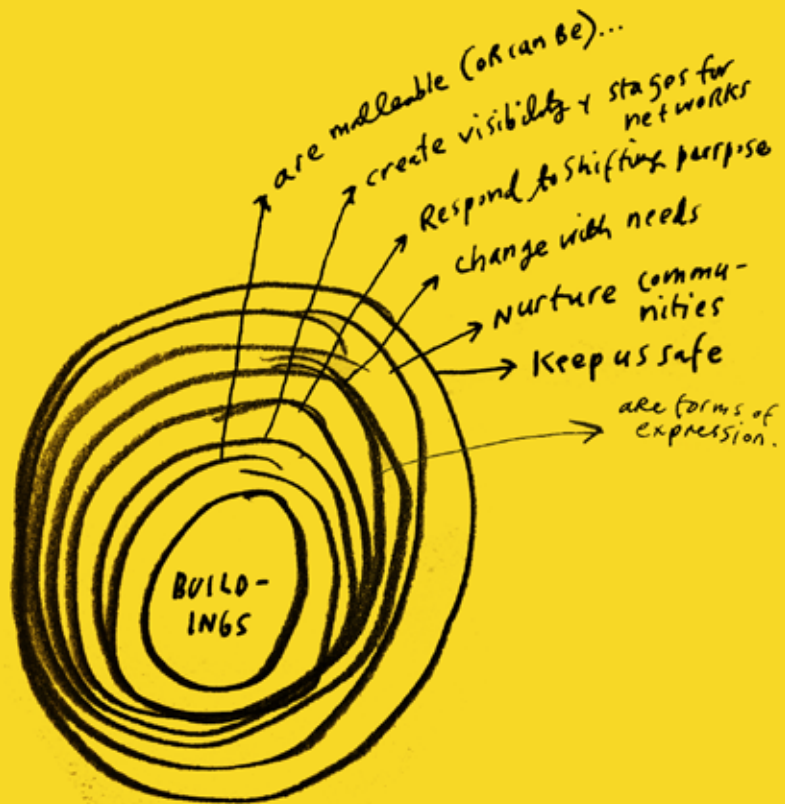


and importantly, that our networks are VISIBLE because increasingly we feel (because it's true) we are not represented by GOVERNMENT (national + local) or the policy they implement...



Even the Building those policies are made in is UNDEMOCRATIC.

Which BRINGS me Back to ARCHITECTURE - and how buildings are a link in the chain of networks - How they are just as capable as citizens to be rooted in their community AND shifting with changes in that community. Exclusively individual AND nurturing of networks. physical in shape AND metaphors for the networks they Represent.



Not the end.

Image: A poster from the uprising which began in May 1968 in Paris. The text reads "Workers, the struggle continues. Form base committees" (translated from French)



What Are You Working For?

Mapping the centralisation of architectural labour and production in the UK

Charlie Edmonds

In her 2021 piece, *Is London a fetter on a socially mobile and inclusive profession*, Indujah Srikanan argues that the UK's architectural opportunity and investment are centralised within the capital to the detriment of the profession at large. Srikanan builds a rich economic context for this argument with reports from the Social Mobility Commission and the Sutton Trust, elaborating on how the concentration of economic activity within the capital advances the careers of those already in London and those with enough wealth to relocate. The article paints a stark picture of a profession in dire need of devolution, yet research into the centralising effect of London on the architecture profession remains somewhat limited. Studies from the GLA and RIBA tend towards an over-dependence on census and quantitative data with little ethnographic consideration for the material impacts of centralisation on architectural labour and production. Within the midst of both climate and cost of living crises, there is evident need for new research into the centralisation of architectural work alongside often-neglected analyses of labour, equity, and devolution.

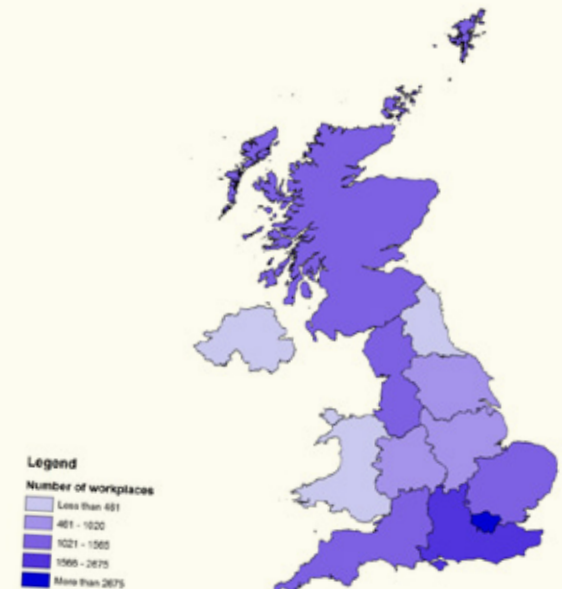
In collaboration with Douglas Spencer, the Future Architects Front are organising a new study that will contribute original research into the material repercussions of an overly centralised architecture profession. Through a series of surveys and interviews, we will map both the domestic

migration of architects in the UK, and the normalising effect this has on architectural production. In addition to this mapping, we will examine how architectural production from within London is imposed on the rest of the UK - particularly how this production may exclude the incorporation of site-local supply chains and labour. In addition to focusing on specific issues of regional professional power, this research will also benefit from a broad relevance to wider architectural discourse regarding the profession's role in the climate crisis and social inequality.

Through the Future Architects Front [FAF] platform we intend to utilise this data as part of their larger organising efforts to end the exploitative and extractive practices that have come to define the world of architecture. As digital infrastructures and open-source information become more accessible, the potential for both research and organising to unite in support of campaign-work is ever-more significant. At FAF we have already seen the potential of this method: from our RIBA Open Letter to working with the ARB on radical education reform. We hope to further develop this mode of campaign strategy through our partnership with Architecture Fringe, combining our developing research methodologies with local organisers knowledge of the architecture profession in Scotland. We believe that by campaigning for a radical devolution of industry power, we may collectively move towards a more distributed and locally empowered professional body.

Find out more:
fafront.co

Map 1: Workplaces in the Architecture sector by UK region in 2017



Source: ONS Inter-Departmental Business Register

Table 4: Number of workplaces in the Architecture sector by UK region between 2001 and 2017

Region	2001	2005	2010	2015	2016	2017	CAGR (15-17)
North East	145	165	260	380	395	390	1.3%
North West	470	615	935	1,240	1,255	1,295	2.2%
Yorkshire and The Humber	325	500	645	930	975	1,020	4.7%
East Midlands	275	400	600	800	835	890	5.5%
West Midlands	405	550	745	920	975	1,015	5.0%
East	530	705	1,020	1,345	1,455	1,565	7.9%
London	1,295	1,865	2,635	3,905	4,240	4,515	7.5%
South East	915	1,235	1,755	2,410	2,565	2,675	5.4%
South West	515	725	985	1,300	1,385	1,465	6.2%
Wales	185	275	365	425	440	460	4.0%
Scotland	540	690	1,055	1,205	1,220	1,230	1.0%
Northern Ireland	295	375	425	380	380	385	0.7%
UK Total	5,895	8,100	11,425	15,240	16,120	16,905	5.3%
London's share of UK	22.0%	23.0%	23.1%	25.6%	26.3%	26.7%	n/a

Note: Improvements to the data collection process means that the historic data is not directly comparable. This is particularly the case when major changes were implemented in 2011 and 2015. Source: ONS Inter-Departmental Business Register

Parallel Practice (Un)ltd.



Parallel Practice (Un)Ltd. was an autonomous fictional architectural office formed by /other and -ism architecture magazine in order to critique and comment on the unethical, discriminative and toxic work culture of architectural practice today.

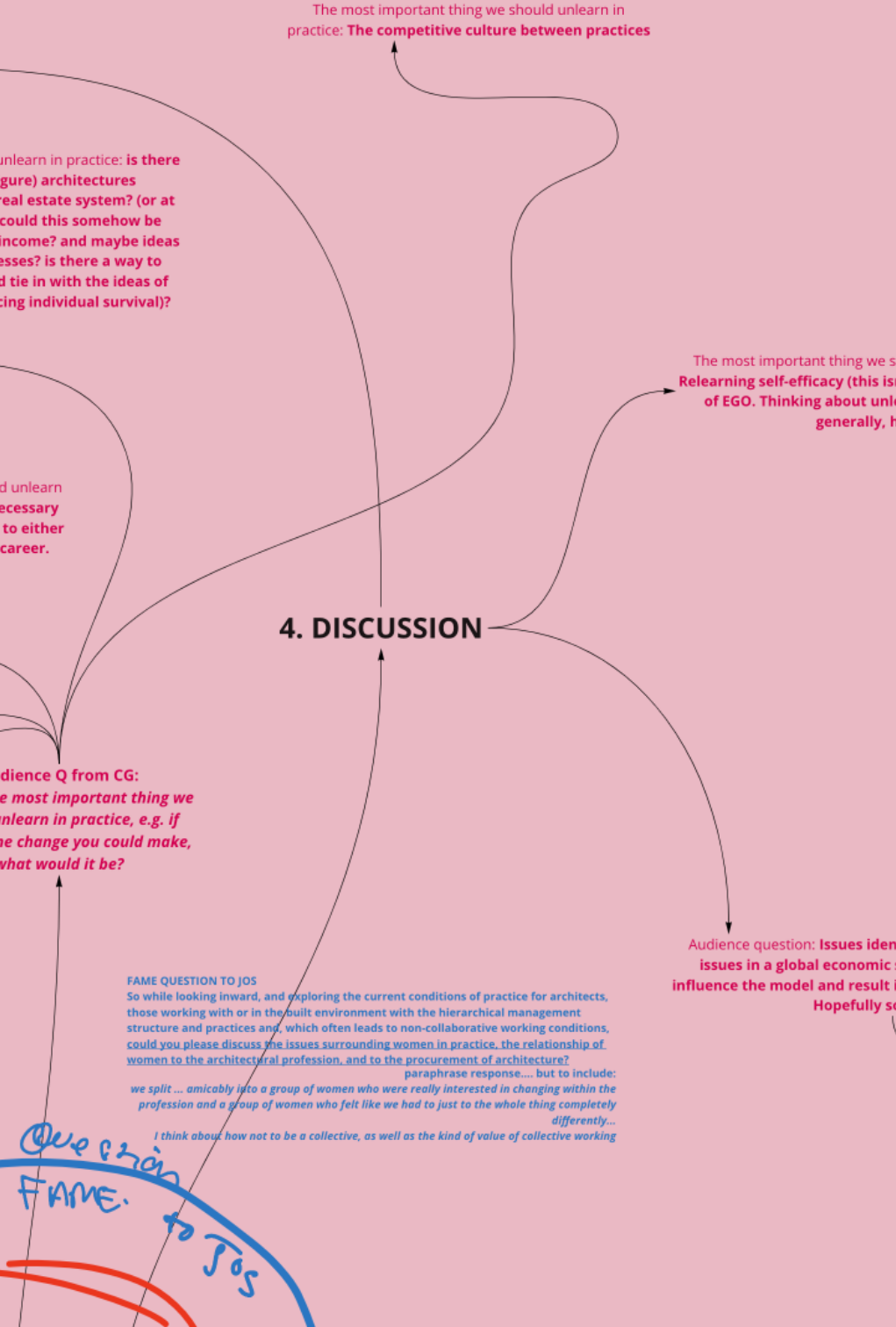
The outcomes of the project can be found in the accompanying 'Take the Reins' zine, and include collaborations, podcasts and interviews looking at the future of Architectural Practice.

Find out more:
[instagram.com/parallel.practice](https://www.instagram.com/parallel.practice)



Image: Part of Parallel Practice team and collaborators,
c/o Robb Mcrae





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

Louisa Butler, Shona Common,
Neil McGuire

PRACTICE, PRACTISE |

ROUNDTABLE 1 - (UN)LEARNING
ARCHITECTURE (LOOKING IN)
FAME Collective / Tumpa Husna-
Yasmin Fellows, Jos Boys, and
UVW-SAW / Keri Monghan and
Aska Welford

Chair Christina Gaiger PRIAS

PRACTICE, PRACTISE |

ROUNDTABLE 2 - (UN)LEARNING
ARCHITECTURE (LOOKING OUT)
iheartblob / Shaun McCallum,
Shasha Belitskaja, Ben James,
Public Practice / Claire Jamieson,
Architects After Architecture /
Roberta Marcaccio

Chair Chris Speed

ARCHIFRinge TV - HOW CLEAN IS YOUR PRACTISE?

Rebecca Davies, Anna Francis

PARALLEL PRACTICE (UN)LTD

/other and -ism magazine with
Adam Stent, Simone England, Laura
B. Stevenson, Matt Farr, Imogen
Mann, Matthew Manao

Many thanks to Graphical House for
the use of their studio.

PARALLEL PRACTICE (UN)LTD INTERVIEWS

-ism magazine with Raymond
Young, Charlie Edmonds, Priti
Mohandas, Becca Thomas, Kathy Li
& Miranda Webster

Biographies

ROUNDTABLES

Tumpa Husna-Yasmin Fellows

FAME [Female Architects of Minority Ethnic] Collective is a research based collective founded to support women of diverse backgrounds and ethnicities in Architecture and the built environment.

Tumpa Husna Yasmin Fellows is an award-winning British architect and founder of FAME Collective. She also co-founded the interdisciplinary practice Our Building Design, the charity Mannan Foundation Trust & the Asian Architect's Association which (in addition to FAME) promotes and supports architects from the ethnic minority in the UK. She is a Senior Lecturer in architecture at the University of Westminster where her teaching draws on her research methodologies on interdisciplinary approach to design. Tumpa was awarded the RIBA-J Rising Star Award in 2017, and a commendation for the RIBA President's Award for Research in 2019.

twitter.com/collective_fame
instagram.com/fame_collective

Jos Boys

Jos Boys originally trained in architecture and has worked in feminist and community-based

design practices, as well as a researcher, educator, and journalist. She is currently working at the Bartlett UCL. She has published extensively, about learning spaces in Higher Education, feminist approaches to architecture and interrelationships between disability and the built environment.

Jos has had many year's experience of design activism, exploring alternative critical and creative ways of designing for inclusion. She co-founded the feminist design and research practice Matrix Feminist Design Co-operative in the 1980s, and more recently co-founded and is director of The DisOrdinary Architecture Project, a platform led by disabled artists.

twitter.com/disordinaryarch

UVW SAW

United Voices of the World – Section of Architectural Workers (UVW-SAW), is a newly-formed grassroots trade union for architectural workers in the U.K. SAW collectively take action and fight against the negative impacts of architectural work on workers, communities, and the environment.

Members of SAW organise both in their workplaces and across the sector around overwork, under-pay, unstable employment, a toxic workplace and university culture, discrimination and unethical

practice. Members facilitate collective casework, host training and events, and run campaigns.

twitter.com/uvw_saw
instagram.com/uvw_saw

Christina Gaiger

Christina Gaiger is the youngest-ever President of the Royal Incorporation of Architects in Scotland, and only the second woman to be elected to the role. Christina is committed to the creative reuse of buildings and the construction of a supportive network for the profession, to give traction to the value of good design. Following graduation, Christina has worked on a wide variety of projects, including universities, education facilities, museum design and domestic architecture, for design-led practices Renzo Piano Building Workshop in Paris and TsAO & McKOWN Architects in New York. Christina returned to Edinburgh and joined Helen Lucas Architects Ltd at the end of 2014, being particularly interested in the practice's attention to detail and work in architectural conservation.

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iheartblob

iheartblob is an award winning architectural design studio and research collective formed by Aleksandra Belitskaja, Ben James

and Shaun McCallum. Their work is expressed through mixed reality objects, real-time renderings as well as custom designed architectural software and has been exhibited across the globe including Storefront for Art and Architecture, New York and A+D Museum, Los Angeles.

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Public Practice / Claire Jamieson

Public Practice is a not-for-profit social enterprise founded in September 2017 by the Greater London Authority, with a mission to improve the quality and equality of everyday places by building the public sector's planning capacity. They have created a unique professional placement programme offering professionals currently in the private sector an attractive route into working for the public sector whilst also celebrating and capturing leading industry knowledge and sharing it across the wider sector.

Claire Jamieson is an architecturally trained academic and researcher, with over nine years experience as a lecturer, currently leading on Research & Development for Public Practice. Prior to entering academia, she led the RIBA's think-tank Building Futures, most notably authoring 'The Future for Architects?' –

challenging the profession to consider its changing roles.

twitter.com/practicepublic
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Architects After Architecture / Roberta Marcaccio

Roberta Marcaccio is an editor, educator at the Architectural Association (AA), and a researcher collaborating with various architectural practices. Her latest book with Dr Harriet Harriss and Rory Hyde, *Architects After Architecture*, was published by Routledge in 2020.

She was previously Head of Research and Communication at the London-based architecture and urban studio DSDHA from 2015-19 and, in 2016, was awarded a 2-year Research Fellowship in the Built Environment by the Royal Commission for the Exhibition of 1851 to study the future of cycling and urban mobility in London.

She has lectured widely in the UK and internationally and her writing has featured in AA Files, Blueprint and in the books *Real Estates: Life Without Debt* (Bedford Press, 2014) and *Erasmus Effect. Italian Architects Abroad* (Quodlibet, 2014).

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Chris Speed

Prof. Chris Speed FRSE, is Chair of Design Informatics at the University of Edinburgh where he collaborates with a wide variety of partners to explore how design provides methods to adapt, and create products and services within a networked society. Chris directs the Institute for Design Informatics that is home to a combination of researchers working across the fields of interaction design, temporal design, anthropology, software engineering and digital architecture, as well as the PhD, MA/MFA and MSc and Advanced MSc programmes. Chris was made a Fellow of the Royal Society of Edinburgh in 2020.

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ARCHIFRinge TV

Rebecca Davies

Rebecca Davies is from London and lives in Stoke On Trent. She has a deeply embedded and collaborative practice that crosses illustration, design, performance and event. She studied illustration at Glasgow School of Art and graduated from the RCA Communication Art & Design course in 2010, receiving the Sheila Robinson Prize for Drawing. Her project, *The Oasis Social Club*, represented Great Britain at the 2015 Mons European Capital of Culture

before completing a UK tour.

Rebecca and artist Anna Francis set up The Portland Inn Project CIC in 2016 in a residential area of Stoke on Trent, working in collaboration with other artists, arts organisations and residents to improve their community and renovate an old pub building. The project advocates for people led change, and champions the importance of art in leading that change, and in cooperation with public services.

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Anna Francis

Anna Francis is an artist and researcher whose work aims to create space to discuss and reframe city resources, through participatory art interventions. Anna is Associate Professor of Fine Art and Social Practice at Staffordshire University, and a Director at AirSpace Gallery, and The Portland Inn Project.

She creates situations for herself, the public and other artists to explore places differently. In recent years the interventions which Anna has worked on focus on the city of Stoke-on-Trent, and use an action research process to recognise untapped resources, plan responses to disused sites in the city, take action to change the way these sites are viewed, and potentially, make

changes, which can be temporary and sometimes permanent. Through this, Anna aims to gain an understanding of the role of artists, arts organisations and communities in the development of places.

twitter.com/annafrancisart
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PARALLEL PRACTICE

/other

/other is a collective of POC artists and designers, co founded by Alysha Choudhury, Carl Jonsson and Mia Pinder-Hussein in 2019. Placed in the intersection between architecture, critical theory & research, and the contemporary culture of diverse creative expression, they work interdisciplinarily to shed light on the stories of black/yellow/brown/Oriental/Western/other.

twitter.com/slash_other
instagram.com/slash_other
slashtother.com

-ism

-Ism is a creative architecture publication based in Glasgow with a desire for bold and current critical reflection. Each issue manifests as an opportunity to analyse and dissect the various movements and -isms of our time, whilst at the same time confronting and

questioning the -isms of the past. By focusing on seemingly every-day factors of society, and dissecting their relevance in our built environment, they hope to unearth an abundance of knowledge and new understanding. They believe there should be no defined way of engaging in the discourse if new opportunities, ideas and solutions are to arise.

With its complex socio-political and economical entanglements, architecture requires a lawless break-out space to breathe and cultivate. The magazine aims to be a perceivable platform to do just that.

twitter.com/_ism_magazine
[instagram.com/ism.magazine](https://www.instagram.com/ism.magazine)

Adam Stent [they/them]

Embracing colour, camp, and the constructed image, Adam Stent is a photographer who approaches their work with sensitivity. Predominantly working through still life, they challenge the relationship between photography and reality.

[instagram.com/saltyclam](https://www.instagram.com/saltyclam)

Simone England [she/her]

Simone England is a research-based designer inspired by the visual language within niche points of interest ranging from

1970s secretary work NASA food packaging. She is currently experimenting with typography in new contexts such as textiles and salt dough.

[instagram.com/simone.england](https://www.instagram.com/simone.england)

Laura B. Stevenson [she/her]

Laura B. Stevenson is a Glaswegian multi-disciplinary artist. Her illustration work is a vessel for storytelling surrounding larger-than-life characters with architecture.

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Matt Farr [he/him]

Matt Farr is a painter and two-time Blue Peter badge winner. He won his first of Blue Peter badges in March 2007 for coming third in a drawing competition. The other was won for some writing, though he doesn't remember entering anything. His work aims to question how ideas of masculinity are created through the apparent perfection of the Hollywood machine.

[instagram.com/mattfarrart](https://www.instagram.com/mattfarrart)

Imogen Mann [she/her]

A creative working in fashion history, culture, and photography, Imogen Mann is a post-graduate student studying MA Fashion

Cultures and Histories at London College of Fashion. Her practice is predominantly focused on building narratives through the themes of structures, music, and film within fashion.

[instagram.com/imogenfloramann](https://www.instagram.com/imogenfloramann)

Matthew Manao [he/him]

Exploring the language of drawing and painting, Matthew Manao's work focusses on the versatile nature of paint and charcoal. He deconstructs the complexity of his subjects through instinctive mark-making. Through evaluating the playful nature of painting and drawing mediums, he creates studies that convey his idea through layering. By building marks and shapes he creates a visual language of his process.

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PARALLEL PRACTICE INTERVIEWS

Raymond Young [he/him]

Raymond Young was a key figure in the pushing for housing reform which saw the rise of housing associations in Scotland. He also helped make sure that many of the ubiquitous tenement building, along with their associated communities, were preserved rather than demolished and displaced, all of which is explored in his book

'Annie's Loo: The Govan Origins of Scotland's Community Based Housing Associations'.

Charlie Edmonds and Priti Mohandas of Future Architects Front

Future Architects Front (FAF) are an informal organisation of young architectural practitioners and students founded by Charlie Edmonds and Priti Mohandas. They are a fully independent group, and exist beyond the pressures and interests of architectural practice, education, and media. They operate in a number of different capacities, from research to activism to quasi-political campaigning.

Becca Thomas

Becca Thomas is an architect and Creative Director of Glasgow-based architecture and design studio New Practice. She is committed to truly collaborative work processes with clients, communities, and individuals- designing beautiful, but ultimately practical spaces, which deliver sustainability within the city.

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Kathy Li and Miranda Webster of Missing in Architecture

Kathy Li and Miranda Webster are founding members of Missing in Architecture (MiA). Together with

Isabel Deakin, Kirsty Lees and Nick Walker MiA promotes creativity and action within architectural pedagogy and practice, addressing four themes of equality + diversity / education + inspiration / Identity + Practice / and The Future.

ARCHITECTURE FRINGE

Louisa Butler

Louisa Butler is an architect working at LDN Architects in Edinburgh, and teaches part-time at the Edinburgh School of Architecture and Landscape Architecture [ESALA] at the University of Edinburgh.

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Shona Common

Shona Common is an architect working for 3DReid Glasgow, having graduated from the Edinburgh School of Architecture and Landscape Architecture at the University of Edinburgh in 2015.

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Neil McGuire

Neil McGuire is a designer and design tutor who works on a range of projects and activities including; graphic design commissions, artworks, event production, curation, learning and teaching, talks, and self-initiated projects. He graduated from Communication

Design at Glasgow School of Art in 2003 and has since worked in a freelance capacity (under the name After the News), while more recently (having taught for nine years at Glasgow School of Art) he has also undertaken part-time teaching at the University of Strathclyde.

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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.

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