13

[Spatial] Pedagogic Readings of Queer Theory

Experimental Realism and Opportunities for Teaching and Learning

Gem Barton

This chapter aims to establish an understanding of approaches to queer theory via the teaching and learning of spatial design subjects in higher education. Introducing "experimental realism" as a pedagogical approach to (speculative) spatial design subjects, the chapter will discuss the relational binaries of architecture and interiority through an understanding of identity discourse and map the relationships between key interpretations of queer theory. In addition, it will consider the impacts that speculative design, diegetics/mimetics, and equitable futures could have on teaching and learning in spatial design. Ultimately the chapter aims to serve as a provocative catalyst for queer theory and queer pedagogy to be read spatially and/or architecturally: as Oliver Vallerand has written, "[d]espite most of the thinking about the relation between queerness and architecture taking place in the academic world, its impact on architectural pedagogy has been quite limited. However, to be transformative, the acts of queering space and of queering design should be thought about at the root, in design schools" (Vallerand 2018: 141). In education specifically, the *queering* of

archetypal architectural teaching practice, process, and product may offer an opportunity to interrupt heteronormativity at its inception. Acts of queering in the educational context open new avenues of thinking and practice that go beyond the narrow confines of identity politics, toward making space for equitable and desirable futures.

I will therefore argue here that interiority, and the pedagogies that shape it, should be defined by process rather than output, focusing on how design propositions are imagined and how educational processes can be designed to facilitate that. I will do this by introducing *Speculative Spatial Design* (SSD)—a spatial derivation of the well-known Critical Speculative Design (CSD) coined by Dunne and Raby in 2005. SSD is understood here as the application of speculative design processes and methodologies to spatial design subjects and the relationship this can enact between interiority and queer theory.

The Future Is Already Queer; It's Just Not Evenly Distributed.

In this chapter as in my practice, queer is not meant (only) as a signifier that represents gay, lesbian, bisexual, and transgendered identities. In this I follow bell hooks who once described "queer not as being about who you are having sex with, that can be a dimension of it, but queer as being about the self that is at odds with everything around it and has to invent and create and find a place to speak and to thrive and to live" (hooks 2014). Likewise, when I use "queer" it is not understood through a white gay male lens, as some earlier queer theory in architecture has been (Betsky 1997): showcasing how mostly rich white gay men experimented with their domestic space. As a queer woman, queer is most definitely an identity for me, but I also identify as an author and academic and for that side of me, queer (as the verb rather than the noun), holds the greatest power: *do*-ing queer (while also *be*-ing queer) in an academic context, operating (as many do) on the margins of a male-dominated discipline while deploying methodologies which depart from the dominant model. As Bryson and de Castelli write:

> Clearly, the distance from queer theory to queer pedagogy is great. [. . .] Queer pedagogy could refer here to education as carried out by lesbian and gay educators, to curricula and environments designed for gay and lesbian students, to education for everyone about queers, or to something altogether different. Queer pedagogy could refer to the deliberate production of queer relations and to the production of subjectivities as deviant performance—that is to say, to a kind of postmodern carnivalesque pedagogy of the underworld, as agitation *<implemented deliberately to*

interfere with, to intervene in the production of so-called normalcy in schooled subjects> (Bryson and de Castelli 1993).

There are differences in expectation and allowance for "being queer," "doing queer", "teaching queer," and "learning queer"—the tolerated trend being acceptance through co-existence, as a curiosity, an alternative offering, rather than a serious critical endeavor worthy of a stand-alone practice. The academe is still introducing itself cautiously, from a safe distance, to the full spectrum of queer pedagogy, requiring a greater level of ambition than many schools of architecture are ready to embrace.

It is important to clarify that identity and action are not exclusive; one can *be* queer and not *do* queer, equally one can be straight-identifying and still embody queer practices—as such, queer pedagogy is not *only* for queer pedagogues. As Susanne Luhman writes:

> Progressive pedagogies are already queer theories. What queer theory does to gender and sexuality discourse progressive pedagogy is doing to mainstream education. Both critically examine processes of normalisation and reproduction of power relationships, and complicate understandings of presumed binary categories. (Luhman 1998)

My own design, teaching, and writing practice is deeply informed by my lived experience (as a queer woman, with many intersections). But not all queer women design, teach, or write in the same manner. A queer identity (as with many minority representations) seems to bring with it a subversive desire, born from repression, to deform and reform mainstream standards. This aligns especially well with the field of the arts, less so with the architectural profession, and less again with the bureaucracy of academia. Arcidi wrote that "as a gay man or a lesbian you can consider yourself a person on the margins, critical of, or at least distant from, the norms that most people take for granted. But in a medium as complex as architecture, the sexuality of the designer can rarely be identified in the product" (Arcidi 1994). Meanwhile, twenty-five years later (2019) Adam Nathaniel Furman writes that:

> It is human instinct to externalise our identities through the form and decoration of our environments and buildings. Architecture has a duty to reflect the nature and make-up of those who produce it, and those it contains. Alternate taste or cultures from those of the mainstream have an equal right to presence in the urban context. Within architectural circles, it is, to a degree, acceptable to be queer in your life but it is not, and has never been, acceptable to express this through the architecture you produce. You will be tolerated, not accepted. (Furman 2019)

We might say that in architectural practice it is OK to *be* queer but not *do* queer. Similarly, in schools of architecture it appears OK to *be* a queer

academic, have queer students, even discuss queer theory to some extent, it is far less OK to *do* queer: to queer institutional systems or structures. Nevertheless, that has been part of my journey throughout a teaching career of more than a decade.

Intentionally Unknowable and (Un)Knowably Intentional

The 1990s, the period Arcidi writes of, was a time in architecture when queerness was strongly identified and reacted to. In 1994 Betsky writes in the *Architectural Record* about gay architects being labeled as "sensitive" or "decorating minded" and tells of Seattle-based architect Jeff Harris, "I was a project architect until I came out of the closet [. . .] Then I found myself where all the other openly gay architects in the firm were, designing tile patterns for elevator lobbies." It could be that the perceived subservient position of interior design in the architecture industry contributed to the formalization of interior architecture as a subject of its own. Almost a century earlier, Edith Wharton was, in 1897, the first person to reference the term in the book *The Decoration of Houses*. Conflating all three aspects of interior work—design, decoration, and architecture—into one whole, she named it Interior Architecture. The first intellectually prescient publication referencing Interior Architecture came almost seventy years later in the May 1966 issue of *The Architectural Review*. What is more quintessentially queer than adopting a term previously jostling for value and space and defining your own community when you are not accepted or respected by that which already exists? Interior Architecture's unknowability, being free from the regulations, controls (and formal identity) of architectural chartership provides the chance to redefine and experiment with its meaning and processes, ensures an open-ended opportunity to develop its cultures of practice, research, and education.

In order to contextualize the research informing this chapter, I first introduce a series of interrelated concepts, processes, and entities developed during my time as course leader for the BA (Hons) Interior Architecture program (2015–21) at the University of Brighton. Beginning with the overarching structure of this course, these constructions include a *pedagogy*, a *studio* (in a sequence of iterations), a *think tank*, and the particular use of the *scenario* for educational purposes. Figure 13.1 illustrates the interrelationships of the key components of the pedagogy—Experimental Realism,[1] which aims to be socio-spatial, mimetic, speculative, and protopian[2] in both pedagogy and curriculum.

The concept and method of experimental realism originated in the testbed of a design studio titled the Near Futurists' Alliance[3] (the *studio*), which I led and co-taught with set designer Amelia Jane Hankin[4] from 2017 to 2021.
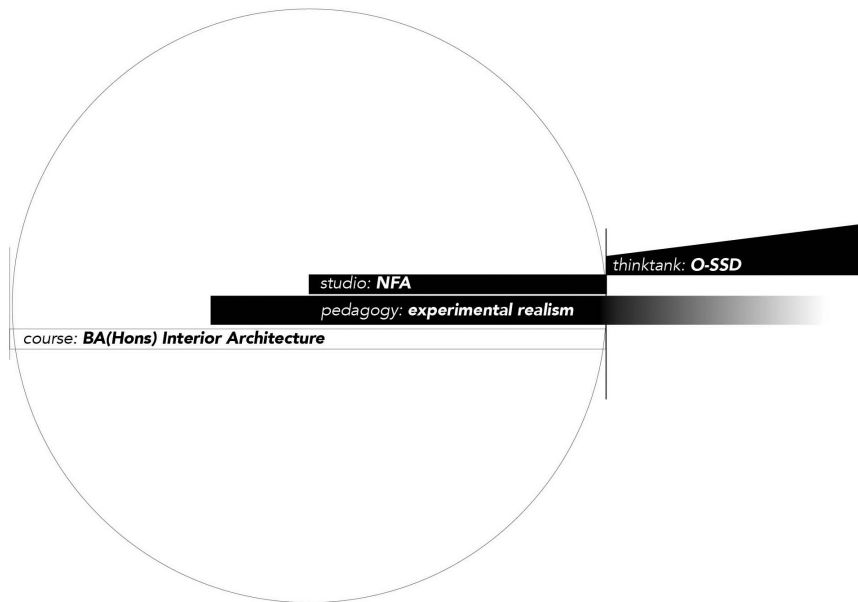
FIGURE 13.1 *Diagram showcasing the strategic interrelationships of/between the course (interior architecture), the design studio (Near Futurists' Alliance), the pedagogy (experimental realism), the think tank (O-SSD)*

Over 4 years approximately 100 undergraduate students were part of this educational journey. The Near Futurists' Alliance (NFA) is now associated with the Office for Speculative Spatial Design (O-SSD,[5] the *think tank*), where research-led design projects enable my collaborators and I to consider three core areas of human behavior and discover their interrelationships with space. Through these projects, and consideration of these behaviors, we hope to contribute to policy change toward a more just and inclusive society (Figure 13.2).

Our main educational method is the scenario: through imagined scenarios we are able to speculate on the ways in which relationships and interaction; pleasure and entertainment; genders and identities (and all the many intersections of these) could change in the near future. We use the insights generated from these developed scenarios to study potential spatial impacts and requirements, culminating in the exploration of emerging programs of use and new spatial typologies.

As we conceive it, experimental realism is intentionally unknowable. The term has previously been primarily used in the field of social psychology, where it refers to "the extent to which situations created in social psychology experiments are real and impactful to participants" (Aronson and Carlsmith 1968). In a pedagogical context, "experimental realism" reframes the experimental (adjective) as a method of testing, as well relating to something new and untried, and sees realism (noun) as both a practical understanding

FIGURE 13.2 *Office for Speculative Spatial Design core research themes mapping. O-SSD operates through the femme-queer lens of; relationships and interaction, pleasure and entertainment, genders and identities (www.o-ssd.com)*

of life and/or a simulation—building upon the currency of the present to design for new/different problems/situations of the future, as this is *always* an unknown.

The apparent opposition in the title is intentional: "experimental / realism" speaks to the inherent challenges of design and indicates the equally fragile and agile position of the designer. As a queer pedagogue, I face this juxtaposition head on, along with the friction and possible awkwardness it brings—underscoring the need to engage in speculation, testing convention, and playing (un)safely within the limitations of projected reality. Students and staff working together, as NFA, have sought a space safe enough for learning, and dangerous enough to enable speculation, guided by lived experience as well as other ethical, political, social, and cultural understandings.

Speculative Design, with its dozens of wanderingly disparate definitions, was pioneered by Anthony Dunne and Fiona Raby, founders of the MA Design Interactions course at the Royal College of Art (2005–15) and authors of *Speculative Everything: Design, Fiction, Social Dreaming*. This seminal book proposes design as a tool not only to create things but ideas but also to speculate about possible futures. One way of describing speculative design is in relation to "typical design." Where typical design tackles small

problems with design solutions, speculative design could be said to address big societal issues with design processes and systems. According to Dunne and Raby, designers should not only be concerned with the issues of today but also consider future societal challenges and how design might play a part in these. With academic and student collaborators I work to imagine what SSD might offer to a future world, through the lens of spatial, architectural, interior systems and structures—a future designed to be free from the current limitations of space, technology, culture, politics, and regulation. In exploring such speculations, my collaborators and I operate with an intentional focus on the "near future" as an entity relatable to students; a timeframe near enough to follow, and more importantly connect, to the trajectory or acceleration of an idea, while being far enough into the future to suspend disbelief and shed the shackles of probability.

Queer as Non-normal, Interiors as Non-architecture

The approach to experimental realism examines "genders and identities" as one of three key research foci of the O-SSD, subverting conventional approaches to teaching design, not least through teaching students to imagine and design for near-future uses of space (rather than focusing on present-day commercial and/or normative uses)—and looking to actively subvert accepted power relationships and presumed binaries in the design process. This resists archetypal approaches to architectural education, including, for example, the syllabus of the Weimar Bauhaus (1923) which centers, quite literally, on the building as product, not process, and noun, not verb. In comparison, experimental realism centers on pedagogy rather than curriculum, stimulating students to think beyond the world as it is and consider the world as it might be. The ultimate aim is to teach students how to think forward—to speculate and take responsibility for the decisions they make; where the "design" of the proposition is a staging post and not the end point.

Vallerand writes that "[q]ueering design pedagogy means multiplying points of views, opening the discipline to not only other disciplines, but to the everyday, and thinking about how our experiences as human beings, impact and transform our designs" (Vallerand 2018: 141). But it also means expressing discomfort through design process, setting briefs designed to be tackled with questions rather than answers. In many ways it was these ambitions that lead to the development of experimental realism—which holds human behavior at the core of its design intent and process. This can be demonstrated by exploring in more detail the three themes of the O-SSD.

The first theme is the future of relationships and interactions. The definition and structure of "relationship," "family," and "love" are evolving

as are the ways in which humans interact, date, and display passion and commitment. The historic fluidity of identity and expression is being exposed, and polyamory and ethical non-monogamy are a growing desire for many. The word "parenting" is being redefined: What does that concept mean for domestic space and the home? Our research asks whether and how spaces designed for the archetypal family will become redundant. How will design allow for and celebrate future union ceremonies or multiple parents and/or partners? Will there be a growing desire for synthetic companions? In this we investigate possible scenarios: Consider a world in which holiday resorts are no longer restricted to stag and hen do's but provide a unique way to holiday for the growing polyamorous population. Or a new norm of "wedding" venues catering for multiple partner unions with aisles that allow a procession from three to fifteen. Or a time when ectogenesis becomes the most favorable way of having children, a new equality in parenthood that dismantles the gender hierarchy and completely changes the nature of human reproduction and thus the structure of our working and private lives. Students are invited to imagine the spatial futures that might accompany these social and behavioral shifts—if perceived as positive, students may design for the inclusion and encouragement of such scenarios, or if negative, students may choose to use their design skills to communicate the trauma and confusion that could play out.

The second theme explored in our experimental realism pedagogical model is the future of pleasure and entertainment. As individuals, the places and experiences from which we derive pleasure change throughout our lives. The same is true of society: once upon a time the people derived pleasure from the macabre—freak shows, blood sports, and public humiliation, but these are seen as distasteful or even immoral in contemporary times. Common pleasures today may seem more humane—but are they? What do the things we enjoy (or find taboo) say about us as individuals or as a society? In our teaching we have explored the part that design plays in this process, with our research questioning the relationship between humanity and gratification through the vehicles of architecture and design. We speculate about the future proponents of [dis]pleasure, and the design they require, or desire. Possible scenarios students are asked to consider are the design of a world where humanity has reached pleasure-saturation, where the only way forward is to design a factory for the creation of synthetic joy. Or the design of a secret HQ for a group of rogue pleasure-seekers from which they challenge strict authoritarian agendas. Or the design and execution of a new government-owned Instant Gratification Unit.

The third and final theme is the future of genders and identities. Here we posit the idea that space is gendered, and gender is spatial; likewise, that space is political, and politics is spatial; and that space has identity while identity is spatial. We propose that as society grows and transforms, so do the ways in which individuals behave in and experience the space around

them. There are over sixty different terms to describe gender, identity, and expression, and those identifying with every one of these, and their combinations, experiences space in a different way. Our research looks to explore the spatio-human experience, speculating upon future identification and recognition through spatial design, within the built environment. Students are encouraged to consider possible scenarios, including a world where softness and femininity are not interchangeable, and skyscrapers are not phallic. Students imagine a process of de/re-gendering our spaces and imagine a truly intersex-tional city.

Experimental Realism as Continuous Pedagogic Queering: The Queer-over

Experimental realism is a hybrid of other, more well-known pedagogies developed by psychologists, notably including constructivism (see Piaget and Vygotsky), behaviourism (see Skinner), and liberationism (Freire 1987). In general, pedagogic approaches are often described in terms of the direction of the learning, that is learner-centered or teacher-centered (instructional) learning. In the conception of experimental realism I have developed over the past decade, and embodying lessons from Greene's (1996) three differential "readings" of queer theory, through adjective, verb, and noun; and Morris's (1998) three "types" of queer theory: subject position, politic, and aesthetic sensibility—I have developed a pedagogic code of conduct for teaching spatial design subjects via "queer-overs." In this I embrace possibility over prediction, empathy over ego, co-discovery over instruction, inclusion over elimination, experience over representation—the queered open alternatives to more traditional closed approaches—as follows.

Possibility over Prediction

As Frederick Greene has written, "[q]ueer theory doesn't argue for a reversal of privilege or a revolution that puts what was subordinate on top; instead, it insists on other possibilities, refusing to be trapped or limited by an oppositional stance" (Greene 1996). In a similar way to future thinking, which centers multiplicity and plurality over singular visions, spatial design can be taught through Socratic methods rather than solution-centric problem-solving. If as the poem by Jezebel Delilah suggests "femme is queer queering queer" (Lewis, n.d.) then I argue for a similar assertion that *speculation is design designing design*. Speculative design is inherently queer in its plurality and multiplicity. As educators we must focus on opening up dialog, opposing and subverting modernist approaches to design centered around finding single solutions to specific problems.

Empathy over Ego

We must formulate a learning environment where students are encouraged to design and build from personal lived experiences. This recognizes the fact that to think critically is itself a privilege—for some who come from unsafe or culturally diverse backgrounds, these attributes are not taught nor do they come naturally. As educators we must nurture the ability to imagine in safe ways, providing empathic and democratic classrooms where open discussion is encouraged. Educators and students need to be willing and comfortable to have difficult conversations, to explore and navigate these together, without fear of judgment. This requires educators getting to know their students and curating learning opportunities to give all a chance to recognize their voice and unique point of view.
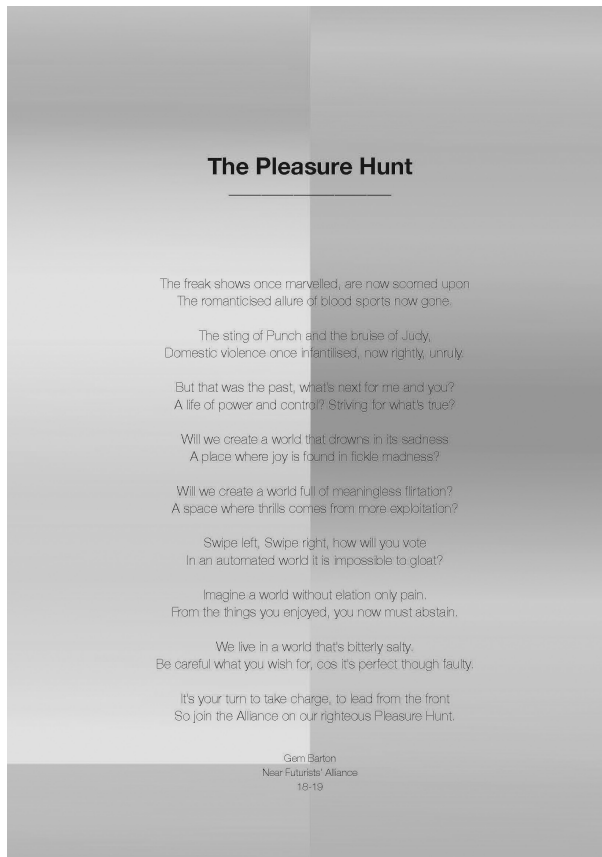
Co-discovery over Instruction

We must disrupt the archaic hierarchy of architectural institutions, the model of the "tutor as master" and "student as apprentice" and move toward a democratic model of education: a profoundly respectful, collaborative pedagogy, focusing on co-discovery and co-creation, a natural home for speculation, for pure futures (theory) and applied futures (practice). This requires embracing the notion that there are infinite possible futures, and these cannot be "taught" as fact. Closing the loop of co-discovery involves mutual feedback and learning between student and tutor.

Inclusion over Elimination

Depictions of the future are powerful. Given this, educators in speculative design, those who create and enable fictions and other visions of the future are in an extremely privileged position—one which must be taken with the weight that it deserves. There are many challenges to consider: future fatigue, future shock, academic navel gazing with a weak appetite for real action, the dangers of utopian ideals, the fascist history of some of the Futurist art movements, and not least the fact that research and development has to date been the focus of the privileged—those who have access to education, to university tuition and those who are invited to participate and to speculate. Thus, the role of the educational institutions and educators themselves is to change this—it is time for a more relatable, more inclusive, more hopeful, and more careful reflection of humanity to engage in speculative design and futures thinking.

Experience over Representation

Borrowing from the cinematic world, and strands of design fiction (Figures 13.3 and 13.4), we must encourage the use of mimetic and diegetic prototypes
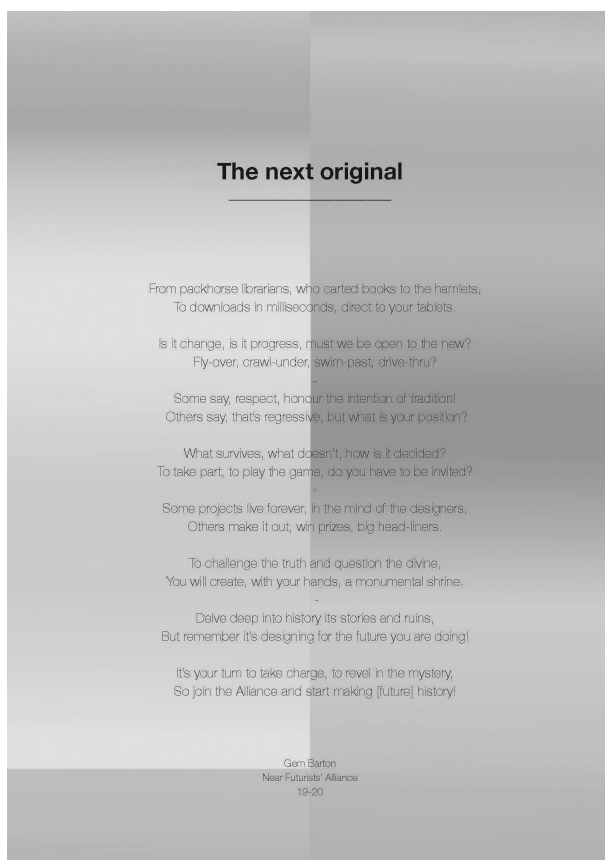
The Pleasure Hunt
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The freak shows once marvelled, are now scorned upon
The romanticised allure of blood sports now gone.

The sting of Punch and the bruise of Judy,
Domestic violence once infantilised, now rightly, unruly.

But that was the past, what's next for me and you?
A life of power and control? Striving for what's true?

Will we create a world that drowns in its sadness
A place where joy is found in fickle madness?

Will we create a world full of meaningless flirtation?
A space where thrills comes from more exploitation?

Swipe left, Swipe right, how will you vote
In an automated world it is impossible to gloat?

Imagine a world without elation only pain.
From the things you enjoyed, you now must abstain.

We live in a world that's bitterly salty.
Be careful what you wish for, cos it's perfect though faulty.

It's your turn to take charge, to lead from the front
So join the Alliance on our righteous Pleasure Hunt.

Gern Barton
Near Futurists' Alliance
18-19

FIGURES 13.3 *Poems written as part of the Near Futurists' Alliance design brief, set as both synthesis of ideas and provocative prose.*

in student works, such as utilizing narrative props and designed dramatic experiences to illustrate ideas/concepts/designs instead of relying solely on the more traditional language of a package of drawings.

As David Kirby writes, "[t]he presentation of science within the cinematic framework can convince audiences of the validity of ideas and create public excitement about nascent technologies" (Kirby 2010). He observes that science fiction films typically have science consultants and technology consultants who provide expertise on the communication of technological innovations and how they might coexist in society—but there are few such opportunities for a similar role advising on the future design, use, and inhabitation of space. Kirby continues:

Fiction's lack of constraints and film-makers' creative assistance provides an open, "free" space to put forward speculative conceptualizations; it also embeds these speculations within a narrative that treats these ideas as

The next original
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From packhorse librarians, who carted books to the hamlets,
To downloads in milliseconds, direct to your tablets.

Is it change, is it progress, must we be open to the new?
Fly-over, crawl-under, swim-past, drive-thru?
–
Some say, respect, honour the intention of tradition!
Others say, that's regressive, but what is your position?

What survives, what doesn't, how is it decided?
To take part, to play the game, do you have to be invited?
–
Some projects live forever, in the mind of the designers,
Others make it out, win prizes, big head-liners.

To challenge the truth and question the divine,
You will create, with your hands, a monumental shrine.
–
Delve deep into history its stories and ruins,
But remember it's designing for the future you are doing!

It's your turn to take charge, to revel in the mystery,
So join the Alliance and start making [future] history!

Gem Barton
Near Futurists' Alliance
19-20

FIGURES 13.4 *Poems written as part of the Near Futurists' Alliance design brief, set as both synthesis of ideas and provocative prose.*

> already actualized within a social context. The key to cinematic diegetic prototypes is that they allow scientists and filmmakers to visualize specific methods and technologies within the social realm of the fictional world. (Kirby 2010)

In this way we can see that diegetic and mimetic prototypes for visions of the future in popular culture can impact the ways we see and imagine what is possible through design. This is one core aim of experimental realism: to be a powerful force in creating and framing the desire for socio-spatial advances. These "queer-over" values are delivered through research-led design projects in a three-phase process: first via a catalyst based on analysis of human behavior; second a structured methodology of speculation; and third an output, namely a spatial design proposition.

Ultimately, spatial design is the design of space and its uses, and it comes in many forms. Using the experimental realism method and within the

Near Futurists' Alliance we do not seek closed-loop solutions but rather a multiplicity of possibilities. Drawings and models are not representative of solutions but instead open-ended questions. We use narrative props, spatial diegetic and mimetic prototypes, and film to explore spatial potentials: to test concepts, express possibilities, present our findings, and share our ideas.

By deploying this approach, between 2015 and 2021 undergraduate students have produced research-led design projects pushing at the boundaries of traditional building typologies. These include: a honeymoon suite in a hotel designed specifically for polyamorous relations, a set for a post-industrial reality TV shows where contestants compete for employment, digital graveyards, test facilities where bankruptees pay their debts to the government through medical trials, dining labs where food-derivatives are used to manipulate dream experiences, rebel education environments lead by the Covid home school generation and innovative environments for sex workers to provide experiences for those with pandemic-induced intimacy anxiety. All these projects demonstrate and manifest various ideas and ideals of queer spatial pedagogy, for which I offer the following manifesto:

> Queer spatial pedagogy is not unsettled by structural biases—it is democratic in structure, supporting an equilibrium of multi-directional feedback between students and staff—enabling the mutual sharing and examination of life and lived experience, enabling empathetic thinkers, design, questions.

Queer spatial pedagogy is a continuous, growing, breathing, subversive process; it is responsive and reactive and will always be moving. It goes beyond queer visibility (Neto 2018) for educators and students and transgresses into adjacent disciplines. For the field of interiors this means engaging with film and game design as the liminal space and fantasy threshold between the two blurs into submission.

Queer spatial pedagogy is the facilitation of imagined futures through the lens of spatial practice, designed outside of today's limitations of space, culture, technology, hegemony, and normativity. For the education in interiors this means questioning the spatial impacts of our behavioral changes. For example, what impacts might a generational wave of ethical non-monogamy have on the way we design and/or use interior space? Or the introduction of a universal basic income? Or the ready availability of lab-grown meat?

Queer spatial pedagogy does not accept the problem-solving design proposition as the summation of learning and is instead an advocate for Socratic question-asking and question-seeking academic design endeavors. For teaching in interiors, the most radical outcome of such a pedagogy might be the making of a design to produce a brief rather than the writing of a brief to produce a design. "Design" can instead be a means to a more sophisticated process of fostering intelligent and inclusive practice where we

construct in order to deconstruct—focused on the interrogation of human behavior, speculation, and inhabitation of space.

Notes

1 Experimental Realism as pedagogy embodied by the practices of Near Futurists' Alliance uses cinematic storytelling and ficto-critical approaches to imagined events and environments, absorbing the extremes of "fact-as-truth" and "untested fiction" as fuel for fantastic yet grounded speculative processes and products. The Experimental Realism digital platform www.experimentalrealism .com which offers an archive of student projects and a global mentoring scheme. The Experimental Realism book, published by RIBA Publishing 2022).

2 Protopia set out by Kevin Kelly in the book *The Inevitable: Understanding the 12 Technological Forces That Will Shape Our Future* defines the state between the fight for survival (dystopia) and perfection (utopia). Monika Bielskyte, founder of the Protopia Futures [framework] takes a "significant departure from the original framing of 'better futures' via the route of technological innovation to proactive prototyping of radically inclusive futures that shifts the gaze from technological panaceas to focus on future cultural values and social ethics." https://medium.com/protopia-futures/protopia-futures-framework -f3c2a5d09a1e

3 Near Futurists' Alliance embraces the speculative, the unreal, the theatrical, the processes of narrative and storytelling, personification, and characterization. With no pressures for its outputs to exist in the concrete world, it can be described in the following way: facilitating students through speculative design projects to question, test and simulate the ways in which our physical, emotional, societal, and intellectual behaviors could change in the future. Looking at the multiplicity of ways in which that impacts the ecologies of spatial design practice.

4 www.ameliajanehankin.com Amelia is a London-based set and costume designer. She completed a year as a trainee designer at the Royal Shakespeare Company 2014–2015. Previously Amelia graduated from RADA in 2013 with a Postgraduate Diploma in set and costume design. Amelia initially trained in architecture and her first-class BA (Hons) in architecture was received from the University of Nottingham in 2009. Amelia has designed a variety of theatre ranging from new writing, devised, touring theater, immersive, site-specific, and theater for young people.

5 Office for Speculative Spatial Design (www.o-ssd.com) co-founded with Amelia Jane Hankin in 2021.

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