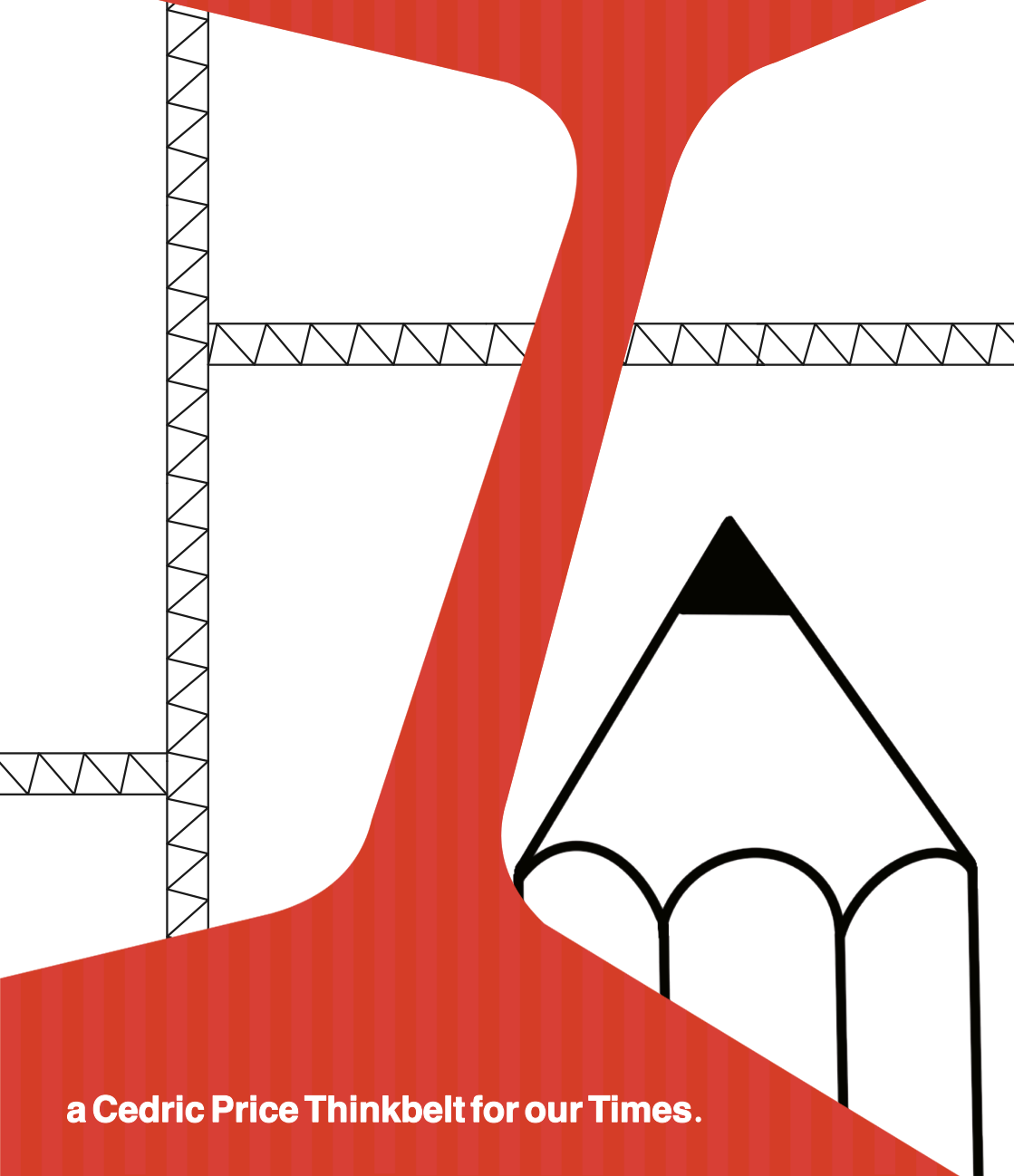


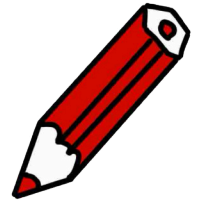
DELIGHTFUL FUN!

A STUDENT WORKBOOK.



a Cedric Price Thinkbelt for our Times.

THIS WORKBOOK
BELONGS TO:

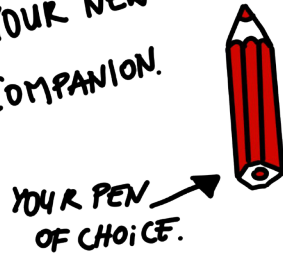


(A CEDRIC PRICE ENTHUSIAST)
+ JOAN LITTLEWOOD

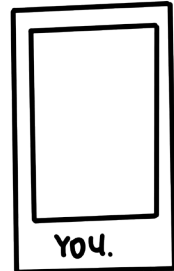
WHAT AM I SUPPOSED TO DO NOW?



THIS IS YOUR NEW COMPANION.



YOUR PEN OF CHOICE.



I'M NOT A FORTUNE TELLER SO YOU DRAW YOURSELF.

THIS IS YOUR SITE.



THIS IS YOUR BRIEF.



THIS IS YOUR



COMMUNITY.



THIS IS THE COUNCIL.

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PART 1:

To begin to understand the mind of Cedric Price you will first have to learn about who he was. This is your space to mind map - a good tactic to use to sort ideas into categories in the first place and see how they connect. Roam free, see what you can find.

Task: Write and sketch all over this page.

CEDRIC PRICE?

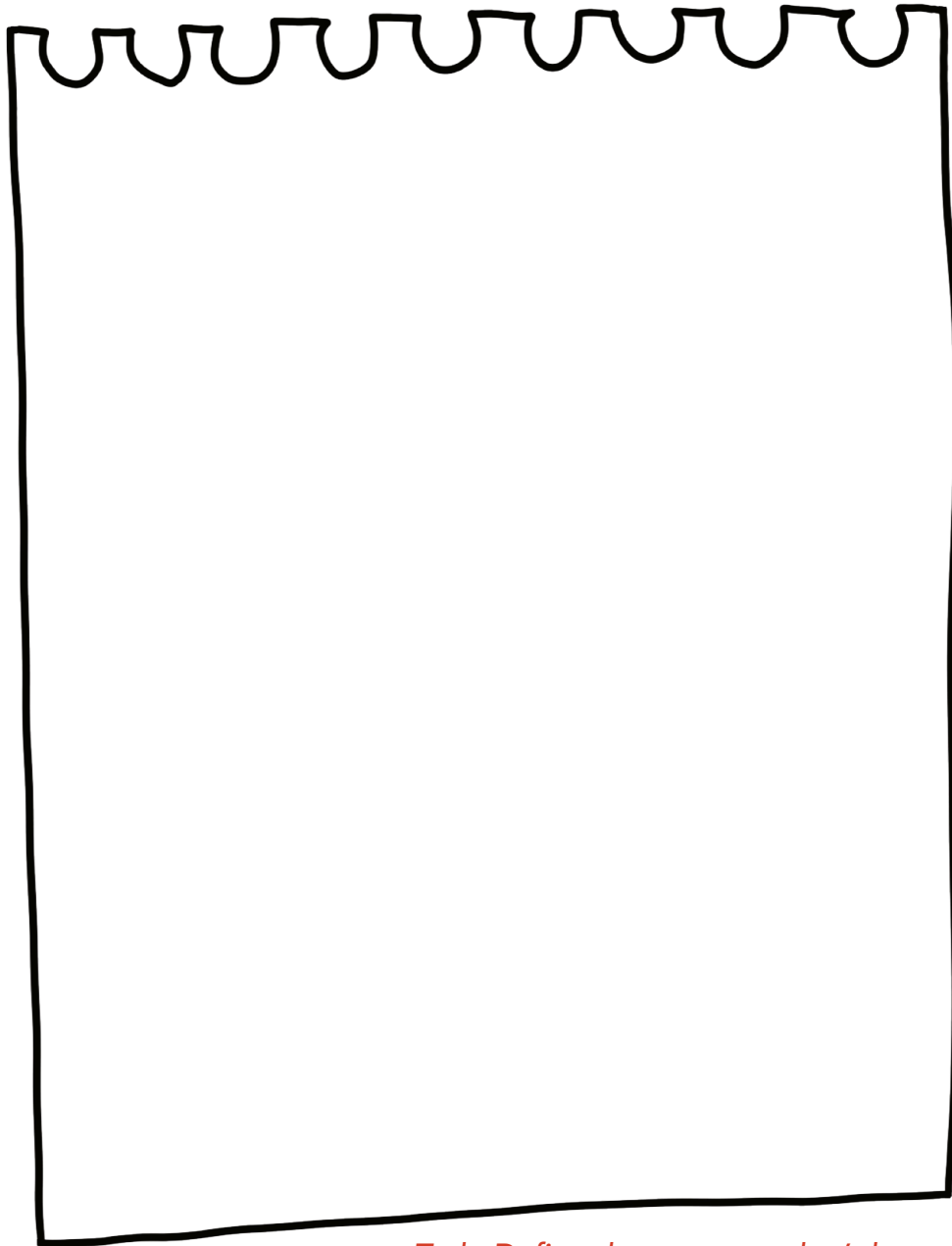


WORD SEARCH

CEDRIC PRICE USED SOME INTERESTING TERMS. **FIND THEM.**

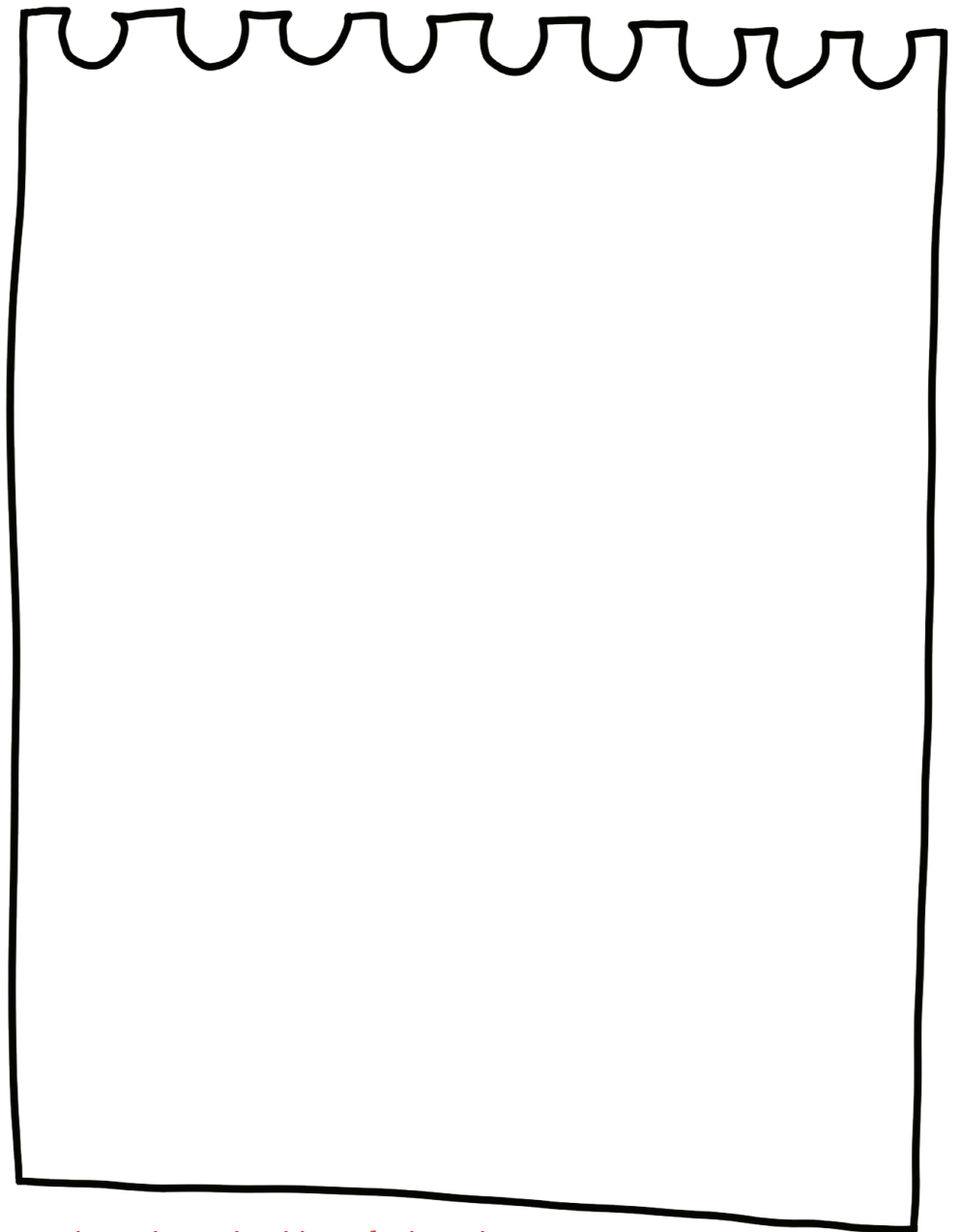
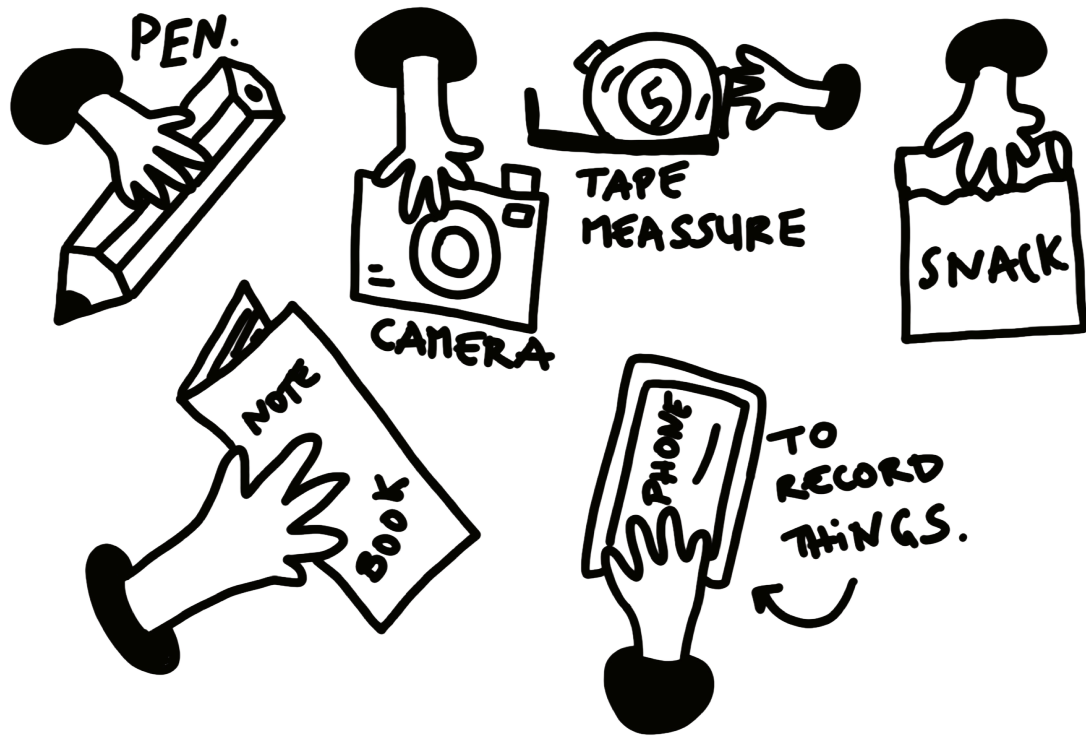
E D I S T O R T I O N N N Y
V O B S O L E S C E N C E O
I M C U R A T I V E A T A R
T M R N R I C Y T D M I L A
C O O U N C E R T A I N T Y
A D A S T R A N S I T O R Y
R U A A D A P T A B L E P I
E L I B O M N A L B E A O L
T A T E C H N O L O G Y U E
N R C A L C U L A T E D L Q
I I S C I T E N R E B Y C I
V T A I M P E R M A N E N T
E Y C P R E V E N T I V E Y
Y R O T A P I C I T N A E T

obsolescence, curative, quality, cybernetics, preventive, modularity,
distortion, anticipatory, calculated, adaptable, mobile,
impermanent, interactive, technology, transitory, uncertainty



*Task: Define the ones you don't know
or find more examples.*

PART 2: THE SITE



Task: Make a checklist of what else you need for your site investigation.

HEAR



SMELL



IF YOU ARE BRAVE ENOUGH

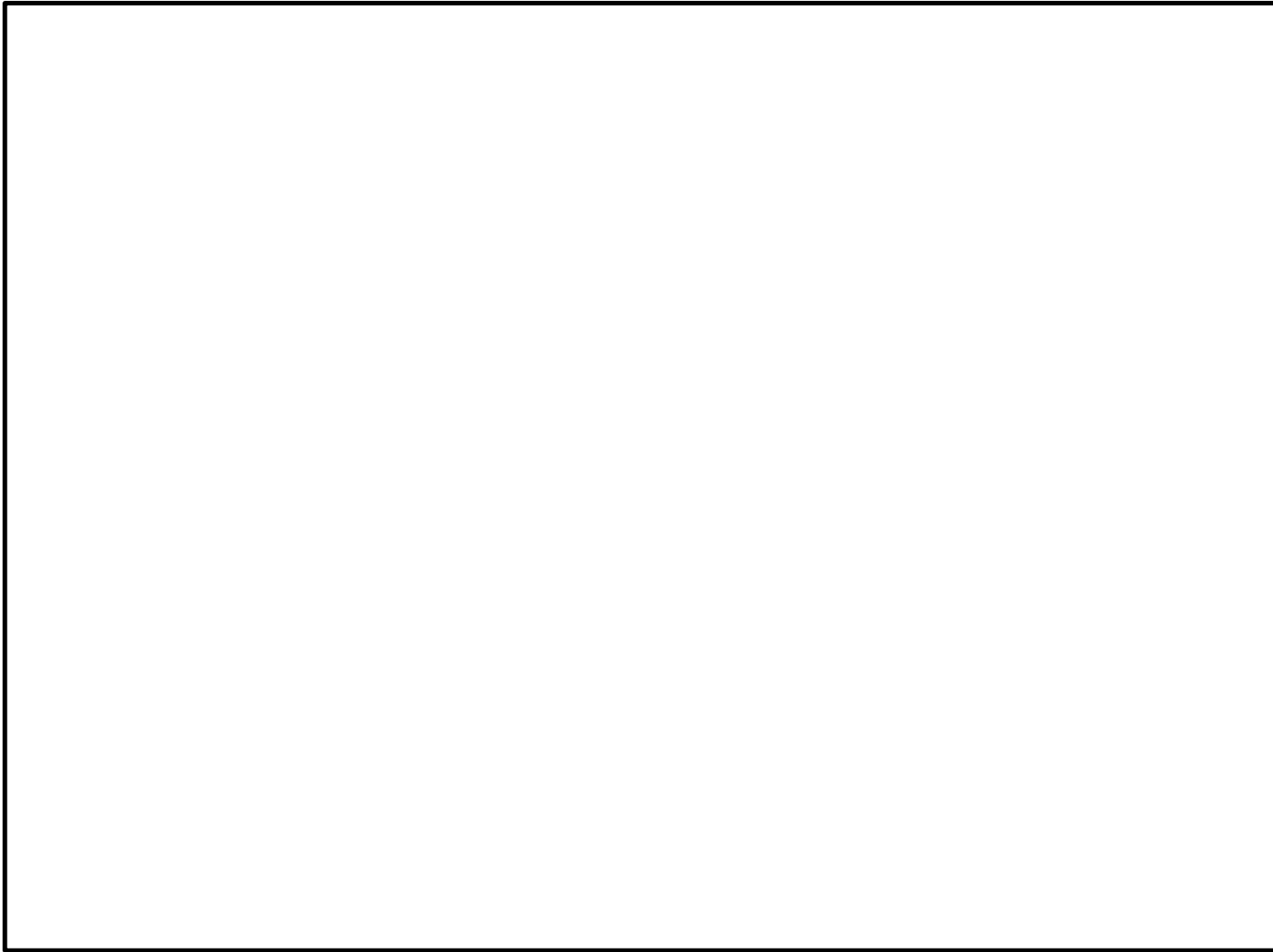


SEE



FEEL

LOCATION PLAN



HOUSING

?



STREETS



RAILWAY



CIRCULATION



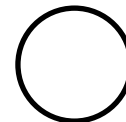
WATER



TREES

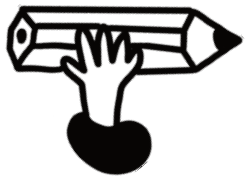
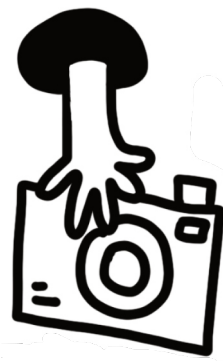
Task: Sketch a location plan, draw in details that make the site unique. There is a key on the right - add to it.

NORTH?



EXPLORE THE VIEWS:

Task: Roam free and sketch, collage, and write all over this spread.



PART 3:

JOAN LITTLEWOOD

"I DO REALLY BELIEVE IN THE COMMUNITY. I REALLY DO BELIEVE IN THE GENIUS IN EVERY PERSON. AND I'VE HEARD THAT GREATNESS COME OUT OF THEM, THAT GREAT THING WHICH IS IN PEOPLE."



JOAN LITTLEWOOD'S ROLE IN CEDRIC PRICE'S STORY IS PIVOTAL, WITHOUT HER, THERE WOULD LIKELY BE NO FUN PALACE, WHICH IS THE PROJECT WHERE HIS COMMUNITY-FOCUSED, FLEXIBLE ARCHITECTURAL THINKING REALLY TOOK SHAPE.

JOAN LITTLEWOOD (1914-2002) WAS A RADICAL BRITISH THEATRE DIRECTOR KNOWN FOR BREAKING DOWN THE BOUNDARIES BETWEEN PERFORMER AND AUDIENCE. SHE BELIEVED CULTURAL SPACES SHOULD BE OPEN, INFORMAL, AND PARTICIPATORY, NOT ELITIST OR RIGID.

THE CONNECTION TO CEDRIC PRICE:

IN THE LATE 1960S, LITTLEWOOD WAS RUNNING THE THEATRE WORKSHOP IN EAST LONDON AND DREAMING OF SOMETHING FAR BIGGER: A "LABORATORY OF FUN" A PLACE WHERE ANYONE COULD COME TO LEARN, PLAY, AND CREATE. SHE APPROACHED CEDRIC PRICE TO DESIGN IT. PRICE TOOK HER SOCIAL VISION AND TRANSLATED IT INTO ARCHITECTURAL TERMS, PRODUCING THE CONCEPT FOR THE FUN PALACE.

JOAN LITTLEWOOD'S VISION EMPHASISED PARTICIPATION, INCLUSIVITY, AND CULTURAL EMPOWERMENT; ENSURING THAT SPACES SERVE PEOPLE'S REAL, EVOLVING NEEDS RATHER THAN FIXED, TOP-DOWN PROGRAMS. THIS SOCIAL VISION TURNED INTO DESIGNING A FLEXIBLE, ADAPTABLE FRAMEWORK THAT COULD CHANGE WITH ITS USERS. ALTHOUGH THE FUN PALACE WAS NEVER BUILT, ITS PRINCIPLES HAVE BECOME A BLUEPRINT FOR MODERN, COMMUNITY-LED ARCHITECTURE THAT VALUES:

- USER EMPOWERMENT THROUGH CONTROL OF SPACE AND PROGRAMMING
- ADAPTABILITY TO EVOLVING SOCIAL AND CULTURAL NEEDS

COLLABORATION ACROSS DISCIPLINES AND WITH THE PUBLIC.

WE HOPE THIS PHILOSOPHY (AND THIS WORKBOOK) ENSURE THAT THE PROJECT YOU DEVELOP IS NOT ONLY ARCHITECTURALLY INNOVATIVE BUT ALSO DEEPLY ROOTED IN AND EMBRACED BY THE COMMUNITY IT SERVES.

THE FUN PALACE CONCEPT:

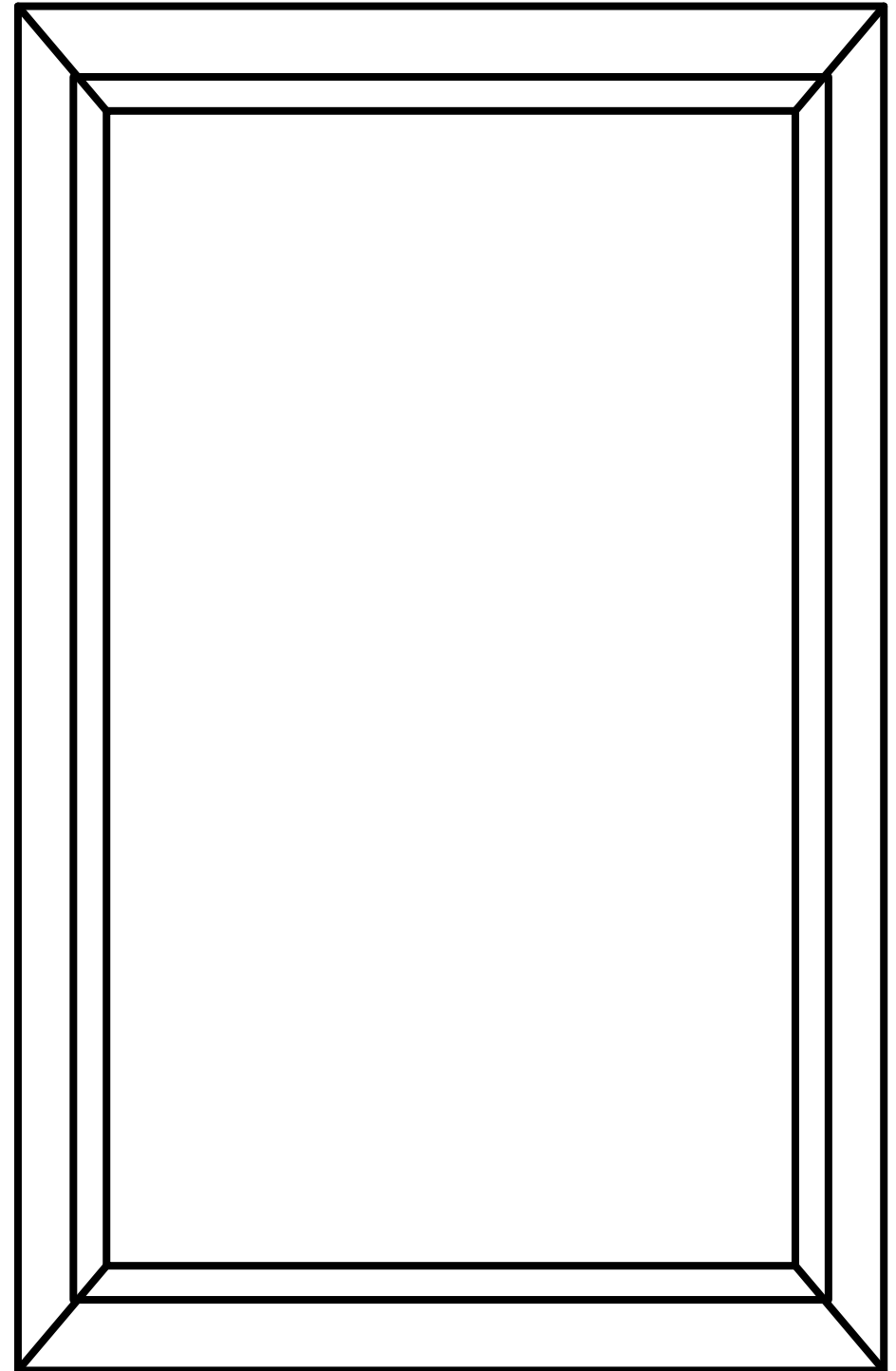
- NOT A TRADITIONAL BUILDING: PRICE CALLED IT AN ANTI-BUILDING, DESIGNED TO BE TEMPORARY, RECONFIGURABLE, AND USER-DRIVEN.
- PROGRAM BY THE PEOPLE : INSTEAD OF FIXED SCHEDULES, VISITORS WOULD DECIDE WHAT HAPPENED INSIDE, FROM THEATRE AND ART TO SCIENCE EXPERIMENTS AND SPORTS.
- TECHNOLOGY FLEXIBILITY: THE STRUCTURE WAS IMAGINES AS A HUGE FRAMEWORK OF CRANES, GANTRIES, AND MOVABLE WALLS THAT COULD BE ENDLESSLY REARRANGED.
- CYBERNETICS IN DESIGN: FEEDBACK SYSTEMS WOULD HELP ADJUST SPACES AND PROGRAMS BASED ON HOW PEOPLE WERE ACTUALLY USING THEM.

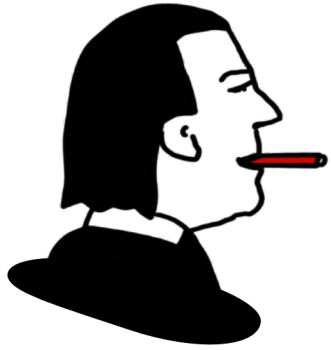
JOAN'S INFLUENCE ON PRICE:

- HER INSISTENCE ON PEOPLE BEFORE ARCHITECTURE REINFORCED PRICE'S BELIEF THAT BUILDINGS SHOULD SERVE CHANGING NEEDS, NOT DICTATE THEM.
- SHE BROUGHT A THEATRICAL, IMPROVISATIONAL MINDSET TO DESIGN; HELPING PUSH PRICE AWAY FROM STATIC FORM AND TOWARD ARCHITECTURE AS A PROCESS.
- MANY OF PRICE'S LATER IDEAS ABOUT FLEXIBILITY, OBSOLESCENCE, AND PUBLIC PARTICIPATION GREW DIRECTLY FROM THEIR COLLABORATION.

WHY IT MATTERS TODAY:

THE FUN PALACE WAS NEVER BUILT (FUNDING AND POLITICS GOT IN THE WAY), BUT ITS DNA INFLUENCED MAJOR PROJECTS LIKE THE CENTRE POMPIDOU IN PARIS AND THE HIGH LINE IN NEW YORK. IT'S NOW SEEN AS AN EARLY MODEL FOR COMMUNITY-ENGAGED, ADAPTABLE CULTURAL SPACES.



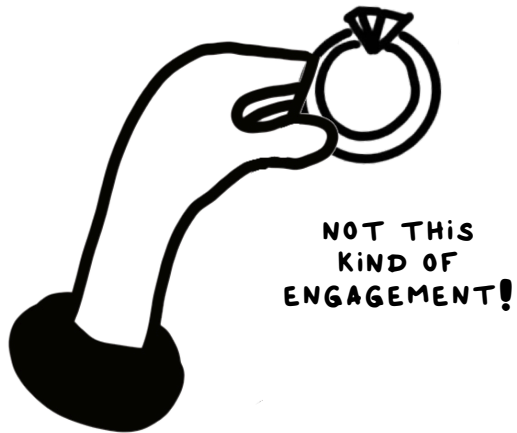


WHAT ABOUT SOME OF MY OTHER PROJECTS?

Task: Find other projects that Cedric Price worked on and if they were built or not. How are they still relevant today and how can they influence your project?

PART 4:

COMMUNITY ENGAGEMENT



How to engage the community?

Engaging the community in architectural projects works best when people are not just informed but are actually co-creators in shaping the outcome.

Let's approach this with Cedric Price's people-first adaptive thinking:

Early-stage listening *(you do this before any design work)*

- *Pop-up conversations: set up stalls at local markets, transport hubs, or community events where people can share needs and ideas.*
- *Story mapping: invite residents to mark places they love, avoid, or wish to improve on a big map.*
- *Walking workshops: tour the site with locals so they can directly point to problems and opportunities.*

Co-design and collaboration:

- *Participatory design sessions: hands-on workshops where people sketch, collage, or model their ideas.*
- *Open studios: a public project space where people can drop in and comment on evolving designs.*
- *User scenario building: work with community members to imagine how they would use the space over time, not just on day one.*

Feedback loops

- *Rapid prototyping: use temporary, low-cost installations so people can test concepts before they are made permanent.*
- *Digital polls and forums: combine in-person engagement with online voting and idea boards for those who can't attend events.*
- *Iteration sessions: present updates, then change course based on feedback, show that the input actually shapes the design.*

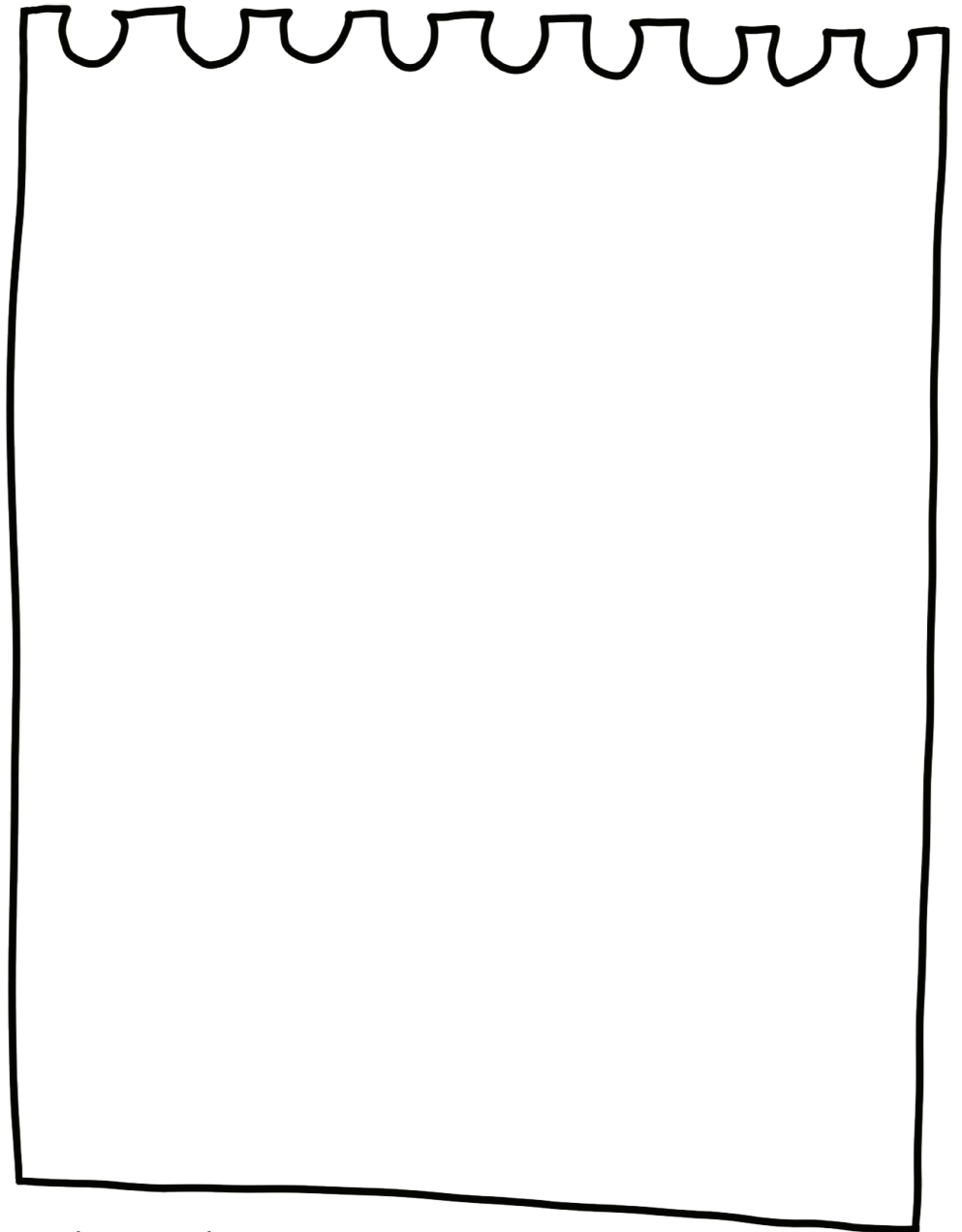
Shared ownership and long-term involvement

- *Community stewards: a volunteer group to co-manage the space after it's built.*
- *Programming partnerships: let local schools, cultural groups, and small businesses propose activities for the space.*
- *Skills workshops: involve people in certain construction or landscaping elements to create a sense of pride and care.*

Principles to keep in mind *(that Price would approve of)*

- *Make it adaptable: design so the space can evolve with community needs.*
- *Value "use" over "appearance": a functional, loved space is better than a perfect-looking one nobody uses.*
- *Encourage play and experimentation: allow for trial spaces, unexpected uses, and a little bit of chaos.*

**THE BEST WAY
TO FIGURE OUT
WHAT PEOPLE WANT
AND NEED IS
TO ASK THEM.**



Task: Write down questions you want to ask your community.

SPACE FOR OTHERS:

Task: Let the people you talk to sketch how they use the site, or write down what they have to say.

Task: Listen to the people talking to you.

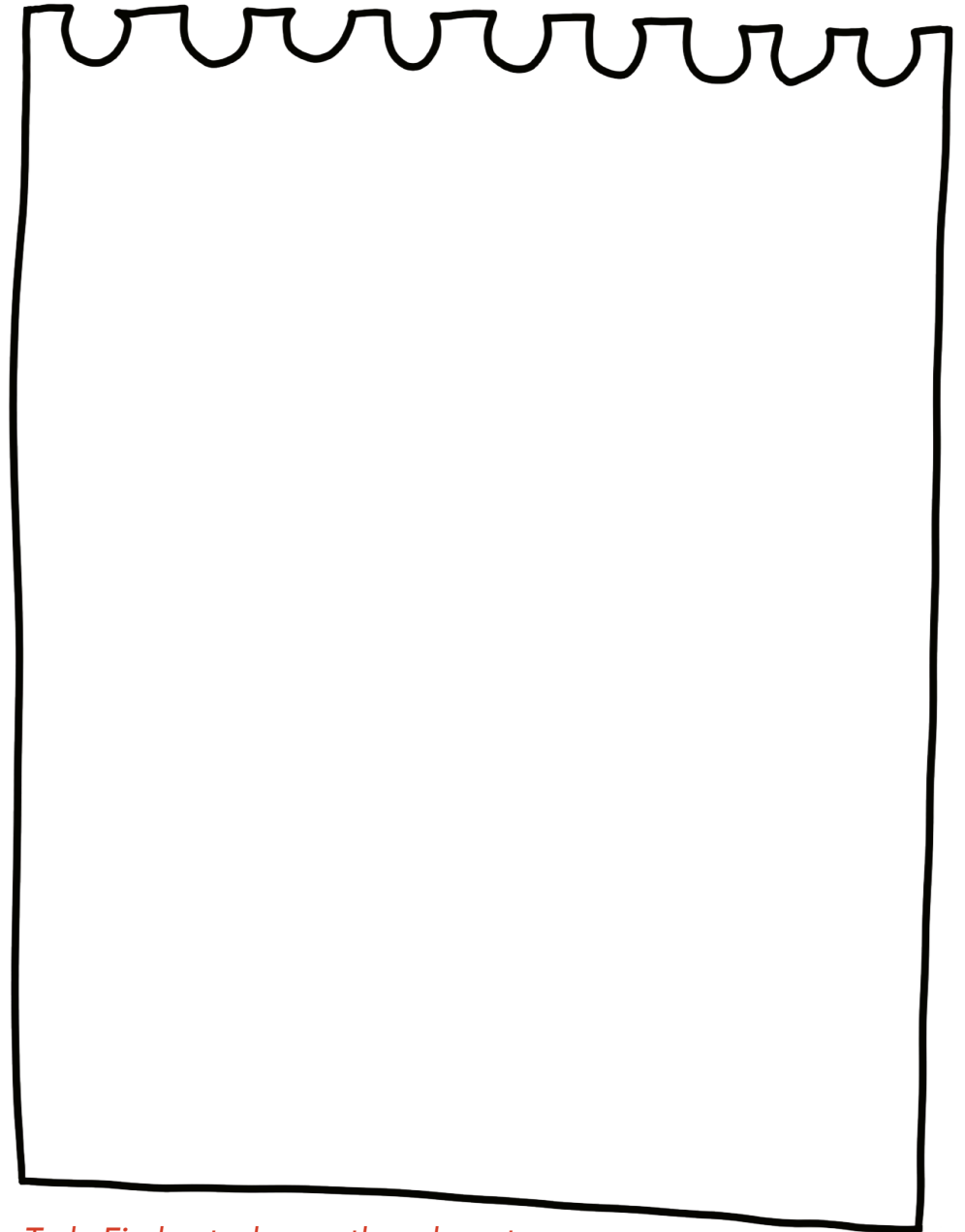


PART 5: STAKEHOLDERS

BUT WHO TO ASK?



AND HOW?



Task: Find out who are the relevant people you need to talk to in order to get a project off the ground.

Subject: Proposal for [project name]

Dear [their name],

I hope this message finds you well. My name is [your name], and I am [a student / an architect / someone that's interested in change] with an interest in developing a new architectural project in [where your project is located].

The proposed project [project name] aims to [help the community / make something new / be pretty]. Inspired by principles of [sustainability / community / modularity].

I would like to request an opportunity to discuss this idea further with the council, particularly to:

- [hear if you would be interested].
- [ask if you would help].
- [give you a presentation about the project].

I can prepare and share concept sketches and a short project outline at your convenience.

Please let me know if there is a suitable time for a meeting or if you prefer that I submit a formal proposal through an official channel. Thank you for your time and consideration. I look forward to the possibility of working together to create something that will serve [your community] well in the future.

Kind regards,

[your name again]
[and a contact email]

COUNCIL?

Task: Take these example emails and make your own.





Task: And also mark what you would do differently.

Subject: Funding for [project name]

Dear [their name],

I hope this message finds you well. I am reaching out to share an opportunity to help bring an architectural project to life in [your site].

[your project title] is designed to [what it's designed for]. With its focus on [sustainability / adaptability / aesthetic]. The project will deliver long-term benefits for [your community] and align with the values that [the organisation] champions.

We are currently seeking funding partners to help make this vision a reality. Your support would enable us to:

- [actually build this project].
- [have enough money to eat].
- [give us the resources to make it the best it can be].

In return, we would be proud to offer [a plaque with your name on it / fame / fortune].

I would welcome the opportunity to present our detailed proposal and discuss how [their name] could play a key role in making [project title] a landmark of positive change for [your community]. Could we arrange a call or meeting in the coming weeks?

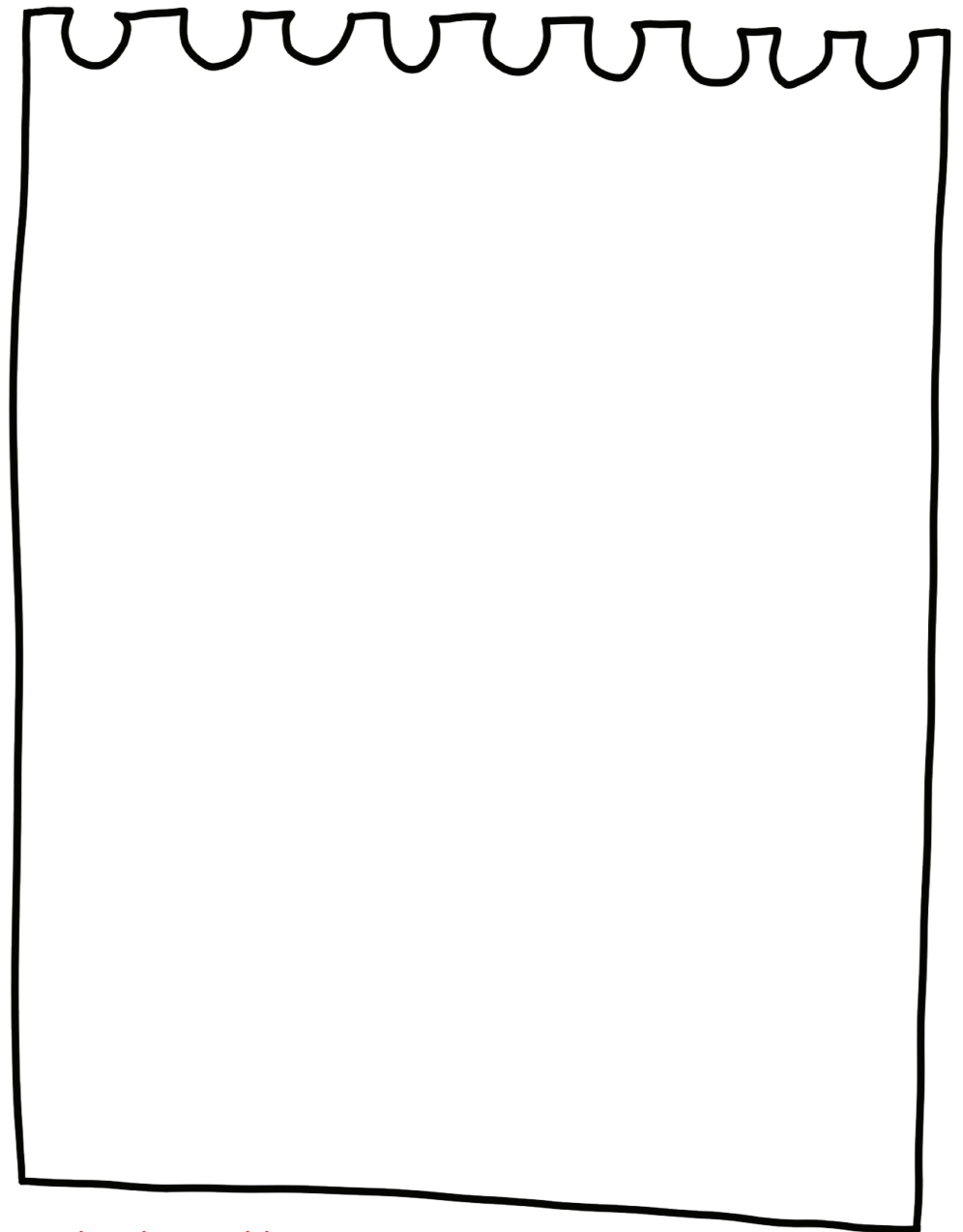
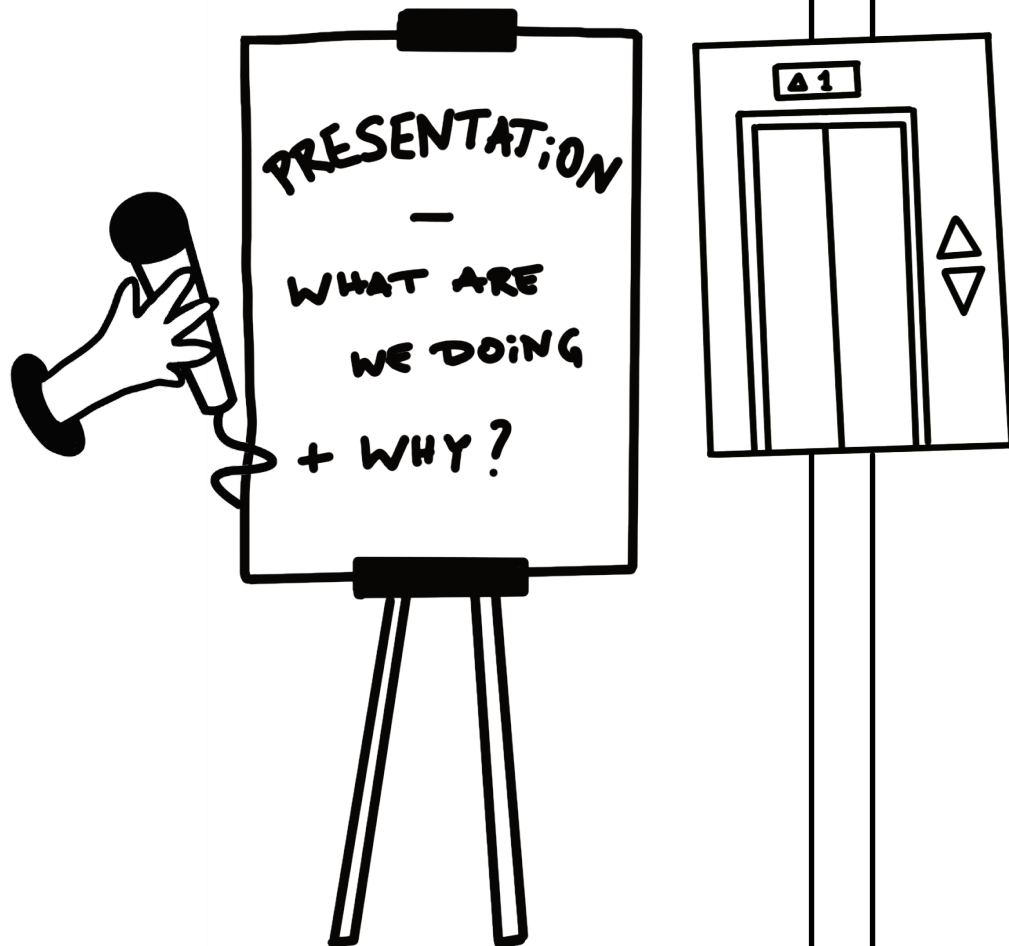
Kind regards,

[your name again]

[and a contact email]

FUNDERS?

PART 6: PRESENTATION



Task: Who would you present your ideas to? Remember to tailor your presentation to the audience.

PART 7: REFLECTION

Task: Take some time and reflect on what you have done and hopefully learned during your project and using the workbook.



MORE READING

Bonet Miro, A., 2024. *Architecture, Media, Archives: The Fun Palace and After*. London: Bloomsbury.

Dundjerovic, A.S. & Martínez Sánchez, M.J., 2024. *Placeness and the Performative Production of Space*. London: Bloomsbury.

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Lobsinger, M.L., 2001. *Cybernetic Theory and the Architecture of Performance: Cedric Price's Fun Palace*. In: S.W. Goldhagen & R. Legault, eds. *Anxious Modernisms: Experimentation in Postwar Architectural Culture*. Cambridge: The MIT Press, pp.119-137.

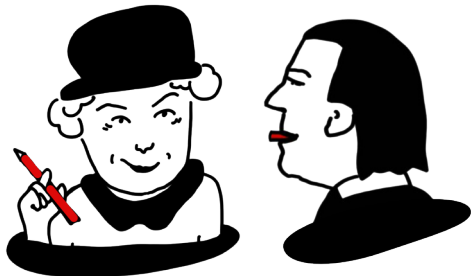
Martínez Sánchez, J. & Martínez Sánchez, M.J., 2022. *Dynamic Cartography: Body, Architecture, and Performative Space*. London: Routledge.

Mathews, S., 2007. *From Agit-Prop to Free Space: The Architecture of Cedric Price*. London: Black Dog Publishing Ltd.

Rattenbury, K. & Hardingham, S. (eds.), 2008. *Cedric Price: Potteries Thinkbelt: SuperCrit #1*. London: Routledge.

Rufford, J., 2011. 'What Have We Got to Do with Fun?': Littlewood, Price, and the Policy Makers. *Cambridge: New Theatre Quarterly*, 27(4), pp.313-328.

"Flatten it."
If a project does not work, accept weakness and failures
and offer new hypotheses.



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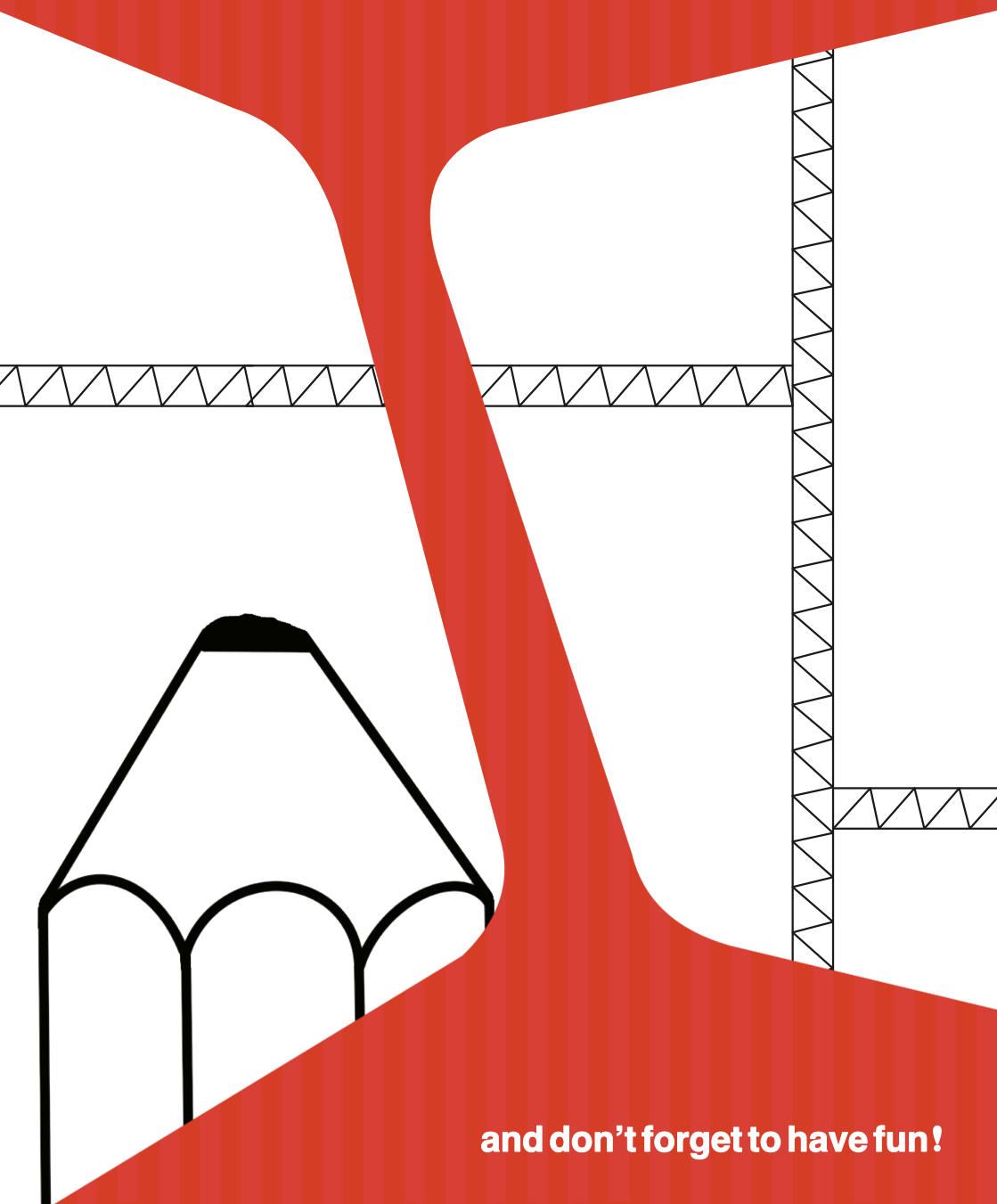
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With special thanks to Martin Brown.



and don't forget to have fun!