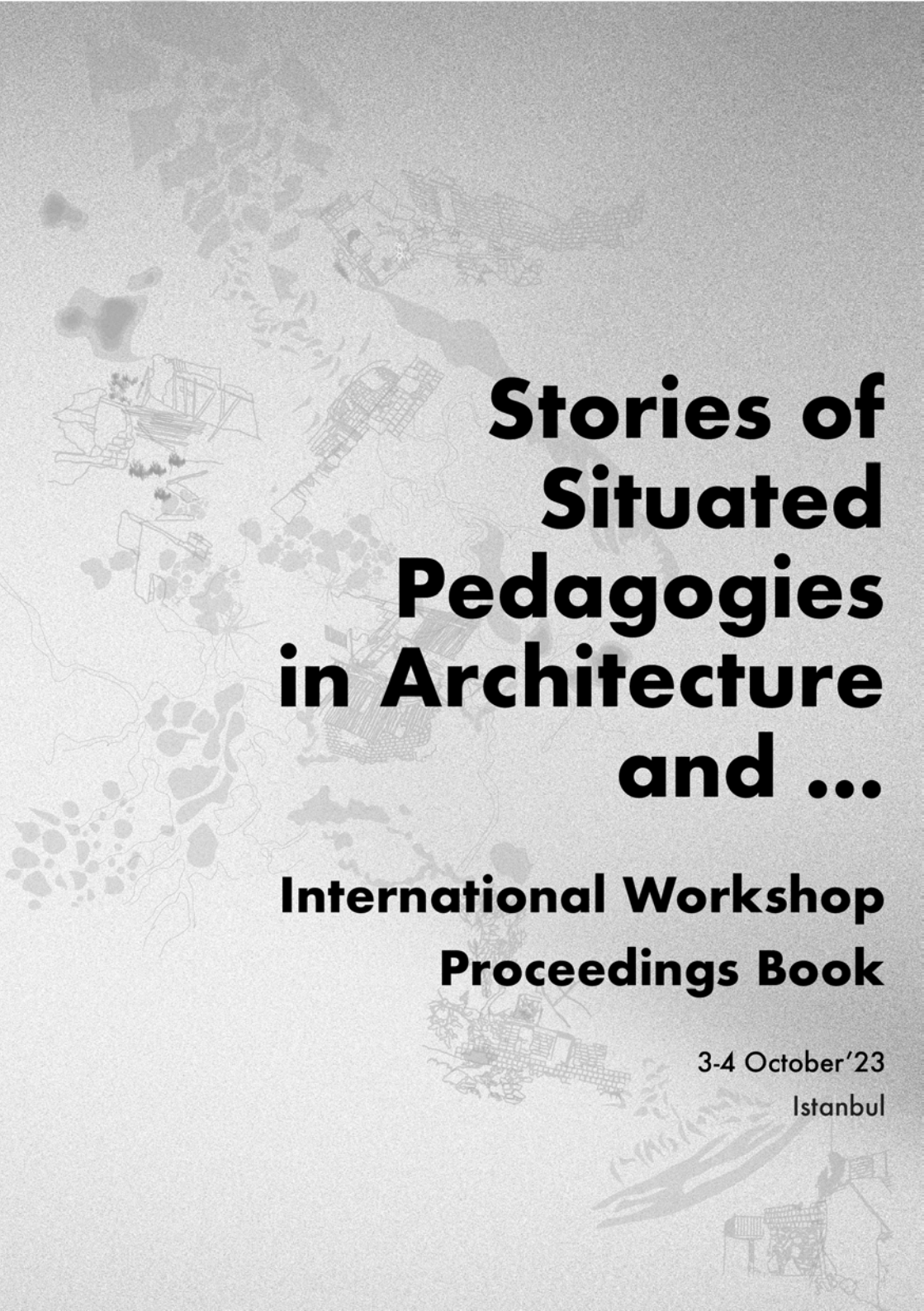


The background of the cover is a light gray with faint, overlapping architectural sketches. These sketches include various building plans, sections, and elevations, some showing complex structural forms and others showing more traditional building footprints. The sketches are rendered in a light gray tone, blending into the background.

Stories of Situating Pedagogies in Architecture and ...

**International Workshop
Proceedings Book**

3-4 October '23

Istanbul

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International Workshop Proceedings Book

3-4 October 2023 / İstanbul, Türkiye

Editors, Aslıhan ŞENEL, Bihter ALMAÇ, Buse ÖZÇELİK, Büşra BALABAN, Öykü ŞİMŞEK,
Elif Nur ADIGÜZEL

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Editors
Aslıhan Şenel
Bihter Almaç
Buse Özçelik
Büşra Balaban
Öykü Şimşek
Elif Nur Adıgüzel

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Stories of Situated Pedagogies in Architecture and ...

3-4 October 2023, Istanbul

Prologue

Stories of Situated Pedagogies in Architecture and ... aims to gather educators and learners who are enthusiastic about sharing their stories of situated pedagogies in architecture and other fields with an interest in critical spatial practices. In April 2023, we invited all to apply to this workshop call with critical responses to their personal experiences in education. With this call, we envisioned a beginning of a playful and productive platform for communication through pre-workshop peer-to-peer reviews, round-table sessions and field trips in Istanbul, and post-workshop collaborations for publication.

The concept of situated pedagogies is rooted in Donna Haraway's claim for 'situated knowledges' (1988), which suggests that knowledge is produced through partial, subjective, embodied, and multiple perspectives. Through the conceptualization of knowledge as being produced rather than being transmitted, situated pedagogies question the static positions of educator and learner, and instead suggest a transformative-relational agency for both. Situated pedagogies may be approached as part of everyday life similar to bell hooks' 'engaged pedagogy' (1994), in which educators and learners connect their personal experiences to their academic practices for building their individual and situated voices and nurture a freeing, pluralistic, democratic, inclusive and most precisely a hopeful educational environment. In contemporary times of disasters, wars, and displacements, it is especially an urgent need to perpetually search for ways of situating education and oneself as educators and learners.

In this workshop, we are interested in situated pedagogies that may be conceptualized both around the notion of education that is specific to its socio-spatial context and simultaneously transformative for educators, learners, and that context. Regarding the stories of situated pedagogies in architecture and ...

articulation of situated pedagogies critical spatial practices, as in Jane Rendell's conceptualisation (2003; 2006; 2011), we call for experiences that question and transform the social conditions of the place in scrutiny for spatial speculation. For this workshop we made a call for educators and learners to send an abstract of 500 words, about their critical and personal reflection on situated pedagogies. We encouraged participants to bring their personal experiences, since we think as Joan W. Scott (1991) points out, every experience is partial and specific as well as contested and contingent. A critical handling of those experiences will allow us an insight into the ways in which power structures operate, if we want to act beyond them. In telling of the personal, we also welcomed speculative gestures, which as Isabelle Stengers and Didier Debaise suggest take risks to experiment with the possibles while the reality agreed-upon points to another, and which bring out the constraining situations of one's specific experiences (Stengers, 1997/2010; Stengers and Debaise, 2016/2017).

In this proceedings book, you will find those pedagogical experiments and/or experiences of 36 educators and learners focused on critical spatial practices in curricular and extra-curricular circumstances in architecture across 24 different institutions and 13 different countries (including Australia, Austria, Bosnia and Herzegovina, France, India, Italy, Jordan, Netherlands, New Zealand, Spain, Turkey, United Kingdom, United States). Among these, there are educators who are also administrators, with experiences of developing experimental and critical curriculums in support of such situated pedagogies. And there are more educators and learners, whose experiences are represented in the form of cards among the pages of this book. In the last part of this book, there are cards prepared by the educators who responded to our call in Istanbul Technical University, the institution that this event was carried out. The cards included in this book are examples from the 200+ cards prepared for the workshop tasks and a parallel exhibition taking place alongside the workshop.

The call invited submissions on themes that we would like to address through this workshop around the title 'situated pedagogies' include (but are not limited to):

- transformation of design studio and transformative design studio with a situated pedagogical approach,
- material and social relationalities that suggest resilience and kinship,
- ability to respond with responsibility to new sensitivities regarding current ecological,
- economic and political crises,
- urgent pedagogies in times of disasters, wars, and displacements,
- collective and trans-local ways of doing beyond the universalized and singular,
- local disregarded and/or marginalized ways of spatial production,
- performative and transformative acts of education.

The stories sent to us acknowledged some of these issues and more. Abstract acceptance was subject to double-blind peer-to-peer reviews. Our scientific committee selflessly reviewed submissions, we are grateful for their contribution. Participants also volunteered as referees, this nurtured the exchange from the beginning. In this workshop, we are

looking forward to discussing the possibility of developing the above and emerging themes further. For this, we organized an interactive and productive program, which you may find in this book. The one-and-a-half-day-long workshop will include playful exercises, round-table storytelling and discussions, along with model making and mapping practices rather than traditional presentations. After the workshop, we plan to make a call for publication, which will encourage co-authorship among participants to explore further the workshop discussions.

Lastly but not least, this workshop is organized by a team in Istanbul Technical University Faculty of Architecture, Aslıhan Şenel (Assoc. Prof. Dr.), Bihter Almaç (Dr.), Buse Özçelik (Res. Assist., PhD candidate), Elif Nur Adigüzel (Res. Assist., MSci candidate), Öykü Şimşek (Res. Assist., MSci candidate), and Büşra Balaban (PhD candidate), in connection to an Erasmus+ KA220 Project titled “SArPe: Socially Situated Architectural Pedagogies” to be carried on between 2022 and 2025 by 4 academic partners and 2 non-profit organisations: Università degli Studi di Pavia (Coordinator University; UniPv, Italy), Istanbul Technical University (ITU, Turkey), Universidad de Málaga (UMA, Spain) ve Technische Universiteit Delft (TU Delft, Netherlands), Zero Discrimination Association (Turkey) and Spazio Gioco (Italy). The workshop advisory committee consists of Ioanni Delsante (Dr., UniPv), Guido Cimadomo (Assoc. Prof. Dr., UMA) and Caroline Newton (Assoc. Prof. Dr., TU Delft).

SArPe Istanbul Team

Workshop website: <https://storiesofsituatedpedagogiesinarchitectureand.wordpress.com/>

SArPe Main Website: <https://sarpe.org/>

SArPe Instagram Account: https://www.instagram.com/sarpe_network/

kinship

Inspired by feminist critical pedagogy (bell hooks 1994), situated knowledges (Donna Haraway 1988), and a cross-university, cross-disciplinary, and cross-generational approach, the workshop series used the pandemic-induced magnifying glass to look at the crisis at higher education itself.

*Will an understanding of **pluriversity** (Boidin, C. et.al. 2012) enable us to establish knowledge as commons and practices of caring at the intersections of the physical, digital and social spaces of the university?*

Marlene Wagner, Sabrina Burtcher, Gilles Schneider, Lauren Janko, Katharina Brunnmayr -
SAVEing SPACES - cultures of learning physical, digital and social spaces

situated identity

*Marlene practices, researches and teaches social architectures, **formal and non-formal spatial practices**, critical spatial production, transformative process, methods, mediation and participation of designing and building between local and global scale.*

Marlene Wagner, Sabrina Burtcher, Gilles Schneider, Lauren Janko, Katharina Brunnmayr -
SAVEing SPACES - cultures of learning physical, digital and social spaces

site

*The experiences mentioned are developed as **architectural design studio curriculum**, for Istanbul Technical University Faculty of Architecture. The two cases differ in their settings and methods of engagement. There are approximately 25-30 students in both cases who work collectively and individually work to develop architectural responses to given conceptual frameworks.*

Sevgi Türkkan -
The placeness of sound and of time

exhausted term

*The pedagogical environment aimed to communicate more of a situated idea of architecture, in the sense that architecture must become more **socially involved in the process**, and for this, **the learners** were, from the beginning, in **close contact** with the city and the communities.*

Maddalena Giovanna Anita Duse,
Linda Migliavacca -
Compot: reuse of the urban commons of Pavia

situated identity

Linda is interested in sustainable architectural and commoning practices.

Maddalena's educational interests lies in shared architecture and the redevelopment of underused spaces.

Maddalena Giovanna Anita Duse,
Linda Migliavacca -
Compo1: reuse of the urban commons of Pavia

exhausted term

*(...) with an interest in critical spatial practices and motivated by the generation and study of **collective experiments** as autonomous spaces for the production of critical reflections and speculations in relation to the territory.*

*The programme in itself was an **experimental space** for the collective practice of learning and **experimentation**.*

Ignacio Rivas -
An experience to think collectively and critically

situated identity

Sevgi completed her dissertation in 2017 entitled "Making and Breaking Authorship, Potentials in Architectural Design Studio" in Istanbul Technical University, Architectural Design Program. Completed her Post-Doctoral Research on the "Pedagogy of the Loge" in 2018-2019 at Research laboratory IPRAUS UMR3329 in Paris.

Sevgi Türkkan -
The placeness of sound and of time

kinship

*Often, in fact, the architectural projects carried out within the Universities do not intervene in a broad context, but only on an architectural context, however this was an opportunity to create a project **"with" the community rather than "for"** (R.Sara, 2018). Therefore, the module envisaged the identification of some places that the learners, through analysis of the context, would define as a **common space** (Stavrides, 2016) available to citizens.*

Maddalena Giovanna Anita Duse,
Linda Migliavacca -
Compo1: reuse of the urban commons of Pavia

Turning Circles in Neverland

Ambrose Gillick¹

¹University of Kent, a.gillick@kent.ac.uk

Whilst it has become something of a trope to suggest that successful design education requires the development of programmes which advance interdisciplinarity, agility and job-ready skills, in reality this too often seems to translate as little more than competence in IT graphics and environmental data analysis, in combination with a knowledge of building regulations and u-Values. Consequently, abstract and god's-eye-view design techniques remain the foundational logic of architectural design education, mediated by precise technical information. In contrast, the reality of the human person still remains a sort-of cipher, a Vitruvian Person, devoid of values and desires. Henri Lefebvre's proposition for a return to the senses remains just as remote, the rhetoric of architectural phenomenology notwithstanding, and responsive, situated practices remain niche. Likewise, the site remains abstract, fantastical, viewed online or filtered through photographic capture, devoid of the specificities of sensory and hands-on encounter: the what, where and how of the techno-social context. Consequently, the output of architecture schools continues to walk this strange line - students tyrannized by turning circles and door swings, but on projects located in Neverland. The nuance of everyday urban dwelling, of what it means to be a citizen on a ground in a specific urban space remains the subject of speculation rather than knowledge. The political content of architecture is thus reduced to near-enough zero; outrages against workers' wellbeing are brushed aside, rarely penetrating the spectacle. The possibility of an architecture or architects tooled up to do something good in a place remains unlikely. This paper describes a research programme of long-term situated community engagement in north and east Kent that builds community resilience and supports social and mental wellbeing through in situ intervention-making, facilitated play and structured reflection, documented through critical ethnographic tactics. It proposes that the model of engagement described, whilst building on established pedagogical examples of live projects and community-engaged practice, particularly those from the author's own body of research-practice, offers forward a new way of conceiving of community practice, which situates learning in the socio-technical, and perceptual context to hand, eschewing superficial environmental and spatial analysis and the reductivist and subjective notions in genius loci-ism, and that has specific value to contemporary design-based education. The approach outlined enables student and research learning to quickly go beyond superficial engagement and contextual analysis, instead coproducing with communities a rich picture of urban reality as it is lived and perceived. Further, it argues that the simple model described is an effective tool for meaningfully encountering, and collaboratively assisting communities to improve wellbeing outcomes, enhancing what Tahl Kaminer termed 'the efficacy of architecture'. Through this, the described model serves to reinfuse the political into design practice, emancipating it from the twin tyrannies of technology and fantasy. These three outcomes – accurate contextual knowledge of the social site, impactful design-making

stories of situated pedagogies in architecture and ...

work and the reintegration of theory into design studios - are of specific value to current architectural education, as it seeks to foreground socially and environmentally just practices.

Keywords: coproduction, prototyping, intervention, design.



Biography

Ambrose Gillick is Lecturer in Architecture and MArch course lead at Kent School of Architecture & Planning, lead transdisciplinary research on home, health, play and food poverty with community groups and colleagues across the Channel region, am writing a book on London's postmodern urban history, host the A is for Architecture podcast, am forming a commercial toy maker, and as director of Baxendale, codesigned and built the Scottish collateral project at the 2018 Venice Biennale among other recognized schemes. I previously held research and teaching roles at the Glasgow School of Art, and hold a PhD from the University of Manchester for a thesis on coproduction in post-earthquake Gujarat.

Minor Trajectories, Minor Spatialities, Minor Cartographies

Fulya Selçuk¹; Ayşegül Çakan²; Zeynep Dünder³; Nurten Özdemir Gökmen⁴

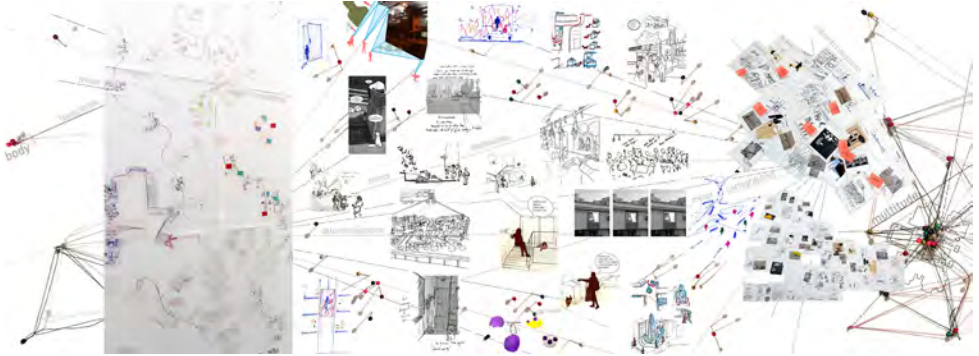
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The workshop which is called as ‘minor meeting’ will be presented as pedagogical experience. In this workshop, the workshop community is considered as a ‘multitude’ (Spinoza, 2021; Hardt and Negri, 2011; Virilio, 2013) with diverse subjectivities. We argue that spatial knowledge of multitude, which is subjective, embodied and situated, can be deciphered through subjective trajectories. The nodes, thresholds and paths where the bodies encounter with others would be revealed as critical spatialities through these trajectories, independent from public-private, interior-exterior divisions, borders and zones defined by property relations and state control. The notion of ‘minor’ was instrumentalized to conceptualize these trajectories and spatialities as it develops from within the structure and language of the major, delight in imperfect, incomplete outcomes (Stoner, 2012). Focusing on the concepts of ‘multitude’ and ‘minor’, two questions were asked to the participants: 1- Which routes do you take from home to the studio? 2- ‘HOW’ and ‘WHERE’ do you relate to other bodies on these (subjective) trajectories? In the first day of the workshop students were asked to draw cognitive maps of their daily routes they take to studio. The concepts of ‘multitude’ and ‘minor’ were discussed through these maps. For the second day, the students were asked to record their subjective routes by photographing, video recording, drawing and writing (spatial narratives). Deciphering the minor spatialities by drawing and transforming them from material to virtual is the stage of ‘deterritorialization’ (Deleuze and Guattari, 1987). On the second day, students presented the minor spatialities they recorded on their minor trajectories. On the last of day of workshop, the critical mapping phase was held. The students were asked to map these ‘deterritorialized’ spaces and establish new relations. The coding and mapping of minor spatialities is the stage of ‘reterritorialization’. Mapping the minor spatialities provided ‘minor cartographies’ that present the spatial network of the ‘multitude’. At the end of the meeting, students’ evaluated the workshop by the following statements: ‘...we realized that we needed to share our feelings.’ ‘...we got to know ourselves and each other in another way.’ ‘... it was instructive to look at the routes we know through the eyes of the others...I started to look like Mikail, I started to pay attention to what Mikail saw on my daily route.’ ‘... abstract things we did in studio became concrete with our discussions in this workshop.’ With reference to students’ statements and our personal experiences following arguments are evaluated: - Everyday life and experiences became part of the process of co-learning, generating knowledge and developing critical view. - The minor trajectories which were instrumentalized in order to read the city through body scale have turned into a powerful tool of dialogue, and therefore an alternative pedagogical tool. Subjective trajectories and narratives enabled students to get to know each other in a short time, communicate more easily, have fun and be

stories of situated pedagogies in architecture and ...

motivated for production. The intersection of the students' trajectories made cross-readings possible. The subjective, situated, embodied, spatial knowledge of these trajectories are transformed into collective knowledge.

Keywords: multitude, minor, subjective trajectory.



"The studio is "the space of the multitude" where subjective trajectories of bodies intersect, where the situated and embodied knowledge of the minor spatialities of subjective trajectories can be shared and transformed into collective knowledge through minor cartographies."

Biography

Fulya Selçuk graduated from Istanbul Technical University, Department of Architecture in 2011. She spent one year of her undergraduate education in Brussels, Sint-Lucas Hogeschool with the Erasmus Exchange Programme. In 2014, she became a research assistant at DEU Department of Architecture. In 2018, she got her master's degree in the same university with her thesis titled "A contribution to the Actor Network Theory as a method of deciphering the relationships of power implicit to space: Chronological Relationship Diagram" and enrolled in Architectural Design PhD Programme. She has been a visiting PhD candidate at Politecnico di Milano with the Erasmus Exchange Programme in 2019. She is a member of "Participation Workshops" team since 2016 and has taken an active role in organization of many local participation workshops. Her research interest are "participatory architecture", "social architecture", "research by design", "feminist practices in architectural research and education."

Aysegül Çakan graduated from Istanbul Technical University, Department of Architecture in 2014. She spent 6 months of her undergraduate education in Porto, University Fernando Pessoa with the Erasmus Exchange Programme. In 2015, she became a research assistant at Gebze Technical University Department of Architecture. In 2017 she moved to İzmir and since then she has been assisting design studios at Dokuz Eylül University, Department of Architecture. In 2018, she completed her master's degree in Istanbul Technical University with her thesis titled "Tactical potentials of architectural theory and criticism: Tactical action as liberation potential against instrumentalisation in build environment" and started her PhD in Dokuz Eylül University Architectural Design PhD program. "Architectural criticism", "critical spatial practices", "architecture and critical posthumanities", "new materialism in architectural research" is her fields of interest. She has national and international publications and experience in conducting informal workshops in architectural education.

Zeynep Dündar graduated from Istanbul Technical University, Department of Architecture in 2011 and has been working as a research assistant at Dokuz Eylül University since 2012. She got her master's degree in Istanbul Technical University Architectural Design Program in 2014 and then she completed her doctoral thesis titled "A Conceptualization for Research-Based Architecture Between Theory and Practice: An Atlas for Architectural Research in Turkey" at Dokuz Eylül University in 2022. She works on research by architecture, design research, the relationship between architectural theory and practice, the production of urban space, the architectural environment of Turkey after 2000, critical and post-critical approaches in architecture, and experimental architecture.

Nurten Özdemir Gökmen PhD, architect, academic scholar and researcher, graduated from Yıldız Technical University, Department of Architecture in 2013. She spent 6 months of her undergraduate education at the Brno University of Technology in Czech Republic with the Erasmus Exchange Programme. Since 2014, she has been assisting design studios at Dokuz Eylül University, Faculty of Architecture where she completed her master's and doctorate education. She completed her master's degree with the thesis entitled "Architectural Analysis of University Museums as a New Learning Environment" in 2017 and doctorate degree with the thesis entitled "Analysis of Informal Environments in Architectural Education in Turkey" in 2023. "Architectural education", "informal approaches in architectural education", "theories of learning", "pedagogical approaches in architectural education", "museums as learning environments" is her fields of interest. Her works have been published in international and national journals, conferences.

University of Malaga (Spain) and Municipality of Bonanza (Nicaragua). Back and forth

Guido Cimadomo¹

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The volunteer project is conceived as a service-learning experience for students of the UMA, who collaborate in the activities of the planning office of the municipality of Bonanza. Architecture is not the only discipline involved, an interdisciplinary approach has always been sought (with profiles from Tourism, Social Work), to enrich the own experiences of the volunteers and the results produced. The interventions to be carried out are agreed annually with the counterpart, aimed at improving the conditions of the local population (SDG 11). Indirectly, the local institution is also strengthened (SDG 16). The activities, which include museum and sports project design, population surveys, training and strengthening of local initiatives related to health, or the diagnosis of one of the conflictive neighborhoods of the municipality, respond to sustainability over time, coherence with the criteria and guidelines of AACID's volunteer and cooperation activities, gender and equal opportunity issues. The experience, which involves immersion in a cultural context far from the students' habits, not only offers a work experience for the students that can open new perspectives for the future, but also generates personal growth that would be difficult to achieve in other types of academic activities. The fact that the activity is not linked to official academic programs brings students with real interests to be involved in the improvement of the social fabric through their knowledge and dedication. At the same time, activities are carried out to bring students closer to research, delving deeper into traditional Mayangna housing, the water cycle in a Mayangna village, and climate change effects on a society deeply rooted with nature. Among the results achieved, master theses, book chapters and presentations at international conferences.

Keywords: service-learning, volunteer, cooperation, interdisciplinary practice.



“The service learning experience in Nicaragua offers the opportunity to be involved in low technology design in a very different cultural and climatic environment, which stretch volunteers established knowledge and experience.”

Biography

Guido Cimadomo is Associate Professor in Architectural History and Composition at the Department of Art and Architecture, University of Malaga (Spain) where he teaches across history, theory and design subjects since 2010. Guido is Architect for the Politecnico di Milano (Italy) and PhD (Int. hons.) for University of Seville (Spain). He is Expert member of the ICOMOS' scientific committee CIPA for the Documentation of Architectonic Heritage, UN-Habitat UNI focal point at the University of Malaga, and member of the Research Group HUM-696 Utopia. He investigates contemporary urban transformations, with special interest in bottom up processes, tourism pressures, borderland flows and world expositions; and the documentation and cataloguing of cultural heritage, with a special focus on vernacular architecture, as an expression of collective identity.

An Experience to Think Collectively and Critically

Ignacio Rivas¹

¹La Escuela Nunca y los Otros Futuros, ignaciorivas@gmail.com

I am a Berlin-based architect, researcher and educator with an interest in critical spatial practices¹ and motivated by the generation and study of collective experiments as autonomous spaces for the production of critical reflections and speculations in relation to the territory. My practice reflects on the impositions of neoliberal ideologies and how they have impacted territories, spatially and symbolically. In 2012, I co-founded the architecture collective TOMA that develops experimental spatial projects of action and research. In 2019, I co-founded La Escuela Nunca y los Otros Futuros, a Latin-American, para-institutional, anti-bureaucratic, deeply personal, non-hierarchical, free and open school as a space for the generation of collective experiences for thinking together critically. La Escuela Nunca y los Otros Futuros is an experiment that investigates new and other forms of learning and living together, exploring the critical powers of spatial practices as a weapon to question the current state of affairs. Composed of artists, architects, teachers, students, this unstable and experimental community propose to imagine affective alternatives for the self-management of collective learning in a world in crisis, through speculation about the future and through ourselves. The group began operating in January 2020, in Santiago de Chile, and made three appearances in its first year of existence. The first, *The street under dispute: monument, infrastructure and multitude*, was developed in the context of the Chilean social mobilizations of late 2019 and early 2020. The second, *Techo-natures² under dispute: infrastructures, bodies and fluids*, took place in March, also in Santiago, in the early days of the spread of the coronavirus in Chile. The third appearance, entitled *Bodies under dispute: virus, enclosure and connectivity*, took place in a performative digital encounter in the context of the quarantine imposed during the global pandemic that affected the entire planet in 2020. Between August 2021 and January 2022, La Escuela Nunca y los Otros Futuros developed a residency programme for the experimental development of projects, research and actions between art and architecture. In its first year, the programme worked under a common theme: *Space in Dispute*, through which it aims to critically reflect on the spatial conditions of the various scenarios of struggles and conflicts that exist in contemporary society. The programme supported projects that linked socio-political, cultural, environmental or other areas of contemporary interest and conflict, and that move between the various scales of the microscopic, the intimate, the domestic and the local to the urban, global or planetary. The programme in itself was an experimental space for the collective practice of learning and experimentation. It approached from a deeply affective and non-hierarchical position, seeking to generate a common experience to learn together and develop the critical imagination³ from collectivity. In this way it aimed to transcend disciplinary limitations and barriers, generating a space that links diverse ways of thinking and doing.

Keywords: collectivity, domesticity, experimentation, criticality, non-hierarchical.



“La Escuela Nunca y los Otros Futuros, 2073 fake-documentary”

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³Garcés, Marina. “Critical Imagination”. Artnodes, 2022, Num. 29, pp. 1-8, <https://doi.org/10.7238/art-nodes.v0i29.393040>.

Biography

Ignacio Rivas is an architect born in Santiago, Chile and currently living in Berlin, Germany. In 2019 he finished an MA in Situated Practice at The Bartlett School of Architecture, UCL, London, where he developed a series of performative collective actions that question the contemporary idealization of independent and flexible work. Through his practice he mainly reflects on the impositions of neoliberal ideologies and how they have impacted territories, spatially and symbolically. Drawing on critical and performative approaches, his practice uses alternative methodologies for the production of critical, cultural, political and territorial reflections and speculations.

Compo1: Reuse of the Urban Commons of Pavia

Maddalena Giovanna Anita Duse¹; Linda Migliavacca²

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The focus of the article arises from a shift within the university setting, transitioning from students to tutors with an approach to the research environment. This change stems from new tools provided through collaboration with the 'SArPe' (Socially Situated Architectural Pedagogies) project. The process emerges from the need to reflect on the experience and themes of the Composition 1 course through instruments provided by the literature review, such as 'reflection-in-action' (Shon, 1984) and 'live project' (Sara, 2004)

The pedagogical environment of the module aimed to communicate more of a situated idea of architecture (Rendell, 2006), in the sense that architecture must become more socially involved in the process, and for this the learners were, from the beginning, in close contact with the city and the communities. The first process phase had, as fundamental steps, a psychogeographic derive (Débord, 1956) around the city, in which one was guided only by a defined starting point and an indication of the turns to be made.

L: I felt that I had developed a more precise spatial idea of Pavia, especially as I had never frequented the city. Direct observation led me to reflect on all the aspects I came into contact within those moments. Seeing people move, hearing different noises and observing the use of spaces has developed in me a critical idea of flows and possibilities.

M: The sensations observing a space that changes over time, have given me back a city I didn't know before hidden and unlive parts with enormous potential. The aim of the process was to start a project that has the objective to redevelop these spaces as common good (Stavrides, 2016).

L: The reason that led us to choose Pavia Botanical Garden as a project location is the possibility of making it a "public park" for citizens. That was evident due to its location near the centre and close to numerous schools. The most stimulating part of the process was looking for interested people, contacting the communities and talking to them directly. The final project did not envisage a real physical feasibility, but it was clear what it meant to design for the community of the city in order to dare new life to the spaces.

M: The choice of the place to be designed, the Arnaboldi Dome in Pavia, was dictated by an analysis carried out in relation to its architectural and social potential. We tried to involve as many student associations as possible, to think of a modular design solution that could evolve during the day and change shape in relation to uses, people and moments. The notion of negotiation (Sara, 2015) with stakeholders required us to be actively involved in the process and co-creators of the project, this led to the development of other non-academic skills, but which concerned more the professional level.

stories of situated pedagogies in architecture and ...

Even now that we hold the role of junior educator, we continue to convey to students that analysing spaces and needs, understanding them and thinking about how to solve them is the key to a complete process which can then lead to a valid architectural project. As students we have undergone these processes and this learning methodology, and as tutors we try to orient learners to the development of a socially situated architectural practice.

Keywords: urban commons, situated pedagogy, communities, reuse.



"Psychogeographic dérive exercise: a photo of the learners taken during one of the city walks, in via Morazzone (Pavia)"

Biography

Maddalena Duse is a student of the Faculty of Building Engineering and Architecture and currently working as part of the consortium of the Erasmus+ project SArPe (Socially Situated Architectural Pedagogies) as a research assistant - Maddalena's educational interests lie in shared architecture and the redevelopment of underused spaces.

Linda Migliavacca is a student of the Faculty of Building Engineering and Architecture and currently working as part of the consortium of the Erasmus+ project SArPe (Socially Situated Architectural Pedagogies) as a research assistant - Linda is interested in sustainable architectural and commoning practices.

After the pandemic is before the pandemic. On cultures of learning in physical, digital and social spaces via the transdisciplinary action research SAVEing SPACES

Marlene Wagner¹; Sabrina Burtscher²; Gilles Schneider³; Lauren Janko⁴; Katharina Brunnmayr⁵

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Insights from personal experiences, learning theories and neuroscience all point to a crucial realization: learning in isolation is insufficient.

The SAVEing SPACES project, funded by the Center for Technology and Society in Austrian winter term 20/21, originated from a practical need to provide students and faculty with a means to navigate the challenges posed on institutions of higher education during pandemic lockdown.

By creating a safer and experimental environment, this transdisciplinary action research project set out to document altered perceptions and novel experiences and therefore claiming the so called 'new (not)normal'. These insights served as a basis for reflection and speculation regarding uncertain futures within institutions of higher education.

Drawing from situated knowledges as discussed by Donna Haraway in 1988, engaged pedagogy as articulated by bell hooks in 1994 and embracing a cross-institutional, cross-disciplinary and cross-generational approach, the workshop series leveraged the unique lens of the pandemic to examine the multidimensional crisis within higher education itself. Further recognizing the university as formative center for knowledge cultures, society and the city.

The collaboration encompassed diverse disciplines, architecture and planning, computer sciences, pedagogy and social work which allowed for the facilitation of various methodological considerations and the research interests of individual participants. Participants included members of the Claiming*Spaces Collective from TU Vienna, student council representatives, students of bachelor, master, and doctoral programs and faculty from tutors to senior lecturers and professors with their varying degrees of agency. The central enquiries revolved around How, Why, Where, When, with Who and ultimately What knowledge is produced in the environment of higher education. These questions steered the common focus towards a collection of formats, tools and theories and a reflection of practices, with the project itself understood as hybrid, intersectional and transformative space and infrastructure.

A digital learning space established with an online reading-group, biweekly open workshops, testing of available applications, a public whiteboard and a collective blog as living documents for continuous, unstructured, structured, asynchronous and synchronous exchange for the period of 7 month.

Participants collected, reflected and speculated with multiple voice on spatial configurations between the public and private, discriminatory examination settings, physical and digital protection measurements as well as lost and found activities of social interaction

stories of situated pedagogies in architecture and ...

and knowledge exchange.

These reflected experiences merged with a collaborative design-workshop on alternative learning formats to challenge conventional teaching and learning settings and requirements of the institution. Three prototypical courses or frameworks were developed around the topics of failing, disabling and playing.

The project emphasizes that safer spaces for transversal knowledge production can not be found pre-existing within the university but require collective action. Within such co-created physical, digital and social spaces learning can extend beyond hierarchies, extraction and close-ended outcome. Rather than providing final answers, the project aimed to frame questions and to cultivate attitudes and skills of mutual learning. This endeavor relied on the generosity of sharing, active listening and fostering a sense of community that extended beyond immediate peer group, instilling a desire for learning and other forms of knowledge. Ultimately the project posed a crucial question: Can the understanding of pluriversity, as discussed by Capucine Boidin and others in 2012, cultivate practices of care at the intersection of physical, digital and social spaces of higher education and further the establishment of knowledge as common resource?

The documented process is available online as a digital resource and inspiration:

<https://save-ing.space>

Keywords: caring, covid-19, digital, unlearning, pluriversity.

Biography

Marlene Wagner practices, researches and teaches social architecture, formal and non-formal spatial practices, critical spatial production, transformative process, methods, mediation and participation of designing and building between local and global scale. <https://www.marlenewagner.online>



The Placeness of Sound and of Time

Sevgi Türkkan¹

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Kitchens (2009) argues that a situated pedagogy: “attends to place, not only as the focus of student inquiry or academic study, but as the spaces for performative action, intervention, and perhaps transformation”. In this regard, understanding, decoding, and engaging with “place”; its dynamic, complex living & non-living constituents, its implicit and explicit layers of knowledge become essential for a situated learning experience.

However, “place” is a notion in fluxes due to its ever-changing technological, cultural and societal formation, its content and materiality. Gruenewald (2003) discusses diverse perspectives on “place” for its implications on place-conscious education.

Hence, I propose the discussion of two different notions of “place” therefore modes of “situatedness”, via two pedagogic explorations: one embodied in sound, the other in time. In both cases, the learning experience is situated in a blend of immaterial and material notion of placeness, therefore acquire methodologies that could specifically address and work with the complex spatial qualities of sound and time.

First is an experiment in ITU Faculty of Architecture first year online design studio in 2020-2021 fall semester. During online education, sound became one of the two remaining means of communication, alongside the visual realm. This major shift in the role of sound has turned the aural environment into a primary place for not only the virtual studio space itself, but also all projects that are communicated and worked on in the design studio context. The means and methods to grasp, and work with this environment required various acts such as listening, graphic notation, synesthetic translations and sound performances. The attempt to dwell into the spatiality of sound altered our automatic habits of designing and representing, and transformed students’ engagement with their immediate physical and audial environments.

Second is a year-long investigation on the notion of time as a space-forming agent, again in ITU’s Architectural Design studio 3&4 in 2022-2023. Similar to the sound, time and temporality redefined place as an interwoven blend of materiality and immateriality, entailing a continuous process of doing and undoing. In both semesters, students were randomly assigned a temporal period (such as 1 hour, 1 day, 1 month, 1 year, 100 years) and asked to develop a program, space and a design approach that correspond to their given time frame. In the fall semester, in groups of 3-4, students built an addition to the ancient Byzantine walls in İstanbul, using models and short films. In the spring semester, as a final project, they individually developed programs using seed, book, food as a keyword. Working with “time” obliged them to produce a critical attitude towards the program, the relationship with the site, context, environment, as well as the design’s materiality, structural decisions and its afterlife.

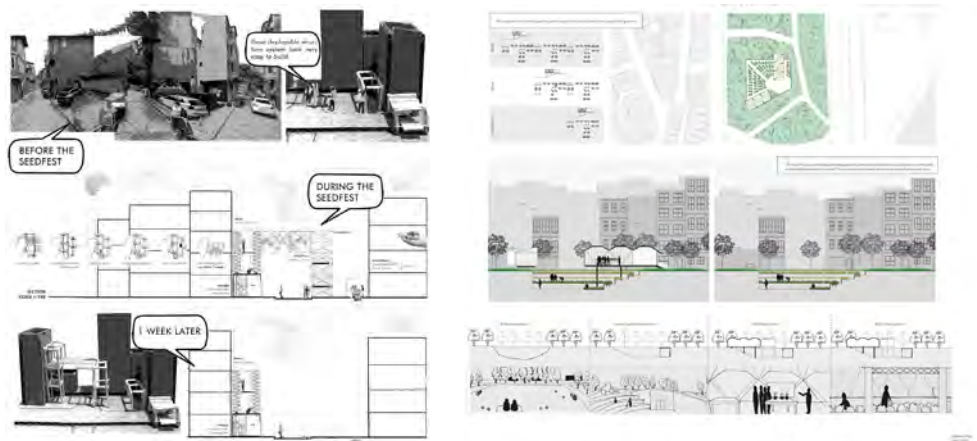
These two design studio cases, informed by sound and time, differ in the qualities they bring into the notion of place, its constituents and dynamism. Both cases required specific approaches to engage with and situate in their peculiar contexts. However, both cases

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managed to distort the learnt habits of architectural learners and challenged them to seek for genuine engagements between the studio, the world, and the representational tools. A comparative look at these cases can lead us to discuss the increasingly multilayered and complex nature of place with its non-physical attributes, and address the need for reinventing peculiar, critical pedagogic responses to address and work with it.

Note: In the above-mentioned studios, 2020-2021 fall semester was executed with İpek Avanoğlu, 2022-2023 fall semester was executed with Büşra Balaban and Mert Zafer Kara, while spring semester was executed with Zeynep İrem Şan.

Keywords: sound, time, temporality, design studio pedagogy, place.



Biography

Sevgi Türkkan, PhD, architect and researcher, completed her dissertation in 2017 entitled “Making and Breaking Authorship, Potentials in Architectural Design Studio” in Istanbul Technical University, Architectural Design Program. She has been teaching architectural design studio and theory courses in ITU Faculty of Architecture since 2004. Her published works in international books, journals and conferences, as well as research and curatorial projects mainly dwells on architectural theory, architectural design education, questions of authorship and use in architecture. In 2009-2010 she was granted Fulbright visiting scholarship to attend Columbia GSAPP in New York. Completed her Post-Doctoral Research on the “Pedagogy of the Loge” in 2018-2019 at Research laboratory IPRAUS UMR3329 in Paris. She has been invited to international conferences as keynote speaker, lectures and attended jury reviews in universities such as Columbia GSAPP, ENSA Belleville, ENSA Val de Seine, Cambridge UK.

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exhausted term

*These three outcomes – accurate contextual knowledge of **the social site**, impactful design-making work and the reintegration of theory into design studios – are of specific value to current architectural education, as it seeks to foreground **socially and environmentally just practices**.*

Ambrose Gillick -
Turning Circles in Neverland

situated identity

*Through his practice he mainly reflects on the **impositions of neoliberal ideologies and how they have impacted territories**, spatially and symbolically. Drawing on critical and performative approaches, his practice uses alternative methodologies for the production of critical, cultural, political and territorial reflections and speculations.*

Ignacio Rivas -
An experience to think collectively and critically

pedagogy

*I teach through **in person engagement with social groups and organisations**, who establish the boundaries and context of design responses. With communities and using active making mediated by collective design behaviour, I seek to **apply knowledge and technologies [which] 'generate a complimentary production possibility frontier rather than just a substitutive one'** in both the processes and materials of spatial and material prototyping.*

Ambrose Gillick -
Turning Circles in Neverland

situatedness (studio/course

*The volunteer project is conceived as a **service-learning experience** for students of the UIMA, who collaborate in the activities of the planning office of the municipality of Bonanza. Architecture is not the only discipline involved, an interdisciplinary approach has always been sought (with profiles from Tourism and Social Work), **to enrich own experiences of the volunteers and the re-***

sults produced.

The fact that the activity is not linked to official academic programs brings students with real interests to be involved in the improvement of the social fabric through their knowledge and dedication. At the same time, activities are carried out to bring students closer to research, delving deeper into traditional Mayangna housing, the water cycle in a Mayangna village, and climate change efforts on a society deeply rooted with nature.

Guido Cimadomo -
University of Malaga (Spain) and Municipality of Bonanza (Nicaragua). Back and forth.

kinship

*It argues that the simple model described is an effective tool for **meaningfully encountering, and collaboratively assisting communities** to improve wellbeing outcomes, enhancing what Tahl Kaminer termed **'the efficacy of architecture'**.*

Ambrose Gillick -
'Turning Circles in Neverland'

situated identity

*Guido investigates **contemporary urban transformations**, with special interest in **bottom up processes, tourism pressures, borderland flows and world expositions**; and the documentation and cataloguing of **cultural heritage**, with a special focus on vernacular architecture, as an expression of collective identity.*

Guido Cimadomo -
University of Malaga (Spain) and Municipality of Bonanza (Nicaragua). Back and forth.

situated identity

*We can rephrase Rosi Bradotti as we are in the studio together, but **we are not one and the same, meeting each other and ourselves every time in altering ways.***

Fulya Selçuk, Aysegül Çakan, Zeynep Dünder,
Nurten Özdemir Gökmen -
Minor Trajectories, Minor Spatialities, Minor Cartographies

exhausted term

*The students were asked to map these **'de-territorialized'** spaces and establish new relations. The coding and mapping of minor spatialities is the stage of **'reterritorialization'**. Mapping the minor spatialities provided **'minor cartographies'** that present the spatial network of the **'multitude'**.*

Fulya Selçuk, Aysegül Çakan, Zeynep Dünder,
Nurten Özdemir Gökmen -
Minor Trajectories, Minor Spatialities, Minor Cartographies

situatedness (studio/course)

In the beginning of the term, sharing stories help in getting to know each other, in order to be able to work collaboratively. This is an important quality of our studio, which searches ways to produce alternative architectures that eliminate competitiveness. (As a transition from a fieldtrip to Gökçeada (Imbros Island) to working in the studio, we produced a collective story on a large sheet that everyone could draw and write while collaging their drawings from the field trip. As all drawings are frag-

mented and illusions of the island for their drawer, they gave clues to the other students to connect. Students changed their place a few times and added their version of the story of the fieldtrip to different parts of the sheet.

Stories were weaved between reality and fiction, and between individual and collective levels. *At the end of the day, as a collective, we appreciated the richness of telling a story together about a place, as the story increased our feeling of collectivity by giving a chance to every student to tell their equally valuable version.)*

Ashhan Şenel, Buse Özçelik, Öykü Şimşek,
Elif Nur Adıgüzel -
Storytelling as a critical and creative act in
architectural design education

situated identity

Doina's pedagogy is informed by working in industry, making theory relevant to practice underpins my approach to teaching and research. Her research interests revolve around architectural theory, image production for documentation and presentation.

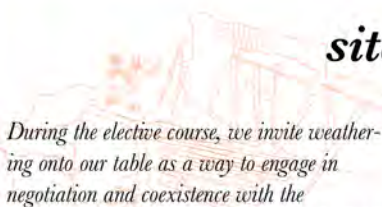
Marcin is keen to cooperate with groups and organisations which search for a better solution to a sustainable future.

Doina Carter, Marcin Kolakowski -
From portals and gateways to time machines

situated identity

As studio tutors, we have been concerned about how to refer to a site in a design brief, knowing that once it is depicted by merely a survey map that circumscribes an area, the narrative is mostly pre-defined. We try to find other ways of acknowledging subjectivities through defining sites and developing students' own situated practices, that is through introducing certain ways of storytelling.

Ashhan Şenel, Buse Özçelik, Öykü Şimşek,
Elif Nur Adıgüzel -
Storytelling as a critical and creative act in
architectural design education



site

*During the elective course, we invite weathering onto our table as a way to engage in negotiation and coexistence with the more-than-human world. **Studio table becomes our site** that we explore the interaction between the material and immaterial realms, different species, and various ecosystems that surround our studio table through the process of weathering*

Buse Özçelik -
Weathering the Studio Table: Exploring Weather as a Space-Making Agent

situated identity

*She has been researching urban ecology, urban metabolism, urban environmental history, alternative architectural practices, **ethics in design and the labor processes of architecture.***

Esra Sert -
Five years of experience in ethics class as a critical pedagogy

exhausted term

*During **live projects**, with real clients, sites, as well as stakeholders, the expert-novice dyad becomes a metaphor for any pair of individuals in a guided learning process - the students' actions are situated in their role as a member of a community. With **live projects**, the definition of the original problem evolves, informed by each student's engagement with new, different players, settings and situations, thus moving learners away from their dependence on instructors as primary sources of information.*

machines

situatedness (studio/course)

Weather, both as the state of the atmosphere at a particular place and time, and as the ability to come safely through a difficult period or experience, is assumed to be a space-making agent. Exploring weather as a space-maker in an elective course in our Faculty of Architecture involves a process of challenging the fixed notion of place through physical and chemical material transformations. This includes actions like displacing, spilling, overflowing, dissolving, rotting, decomposing, corroding, and more. Researching and documenting the

Buse Özçelik -
Weathering the Studio Table: Exploring Weather as a Space-Making Agent

effects of weathering enables us to acquire multiple, temporal, and situated forms of knowledge.

Within the studio, we gather around the table—a space for collaboration, storytelling, listening, drawing, and writing. The table becomes our open site of decay. Initially, we create gaps on the table through our actions, emotions, and vulnerabilities. These gaps are then filled with potentialities, carrying the anticipation of something about to occur.

Storytelling as a Critical and Creative act in Architectural Design Education

Aslıhan Şenel¹; Buse Özçelik²; Öykü Şimşek³; Elif Nur Adıgüzel⁴

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The following text started as a way of understanding and explaining an experimental collaborative studio pedagogy established over the years by a studio tutor and it was articulated with the additions of three teaching collaborators.

In architecture, as Ursula le Guin argues for literature, it is time to tell other stories: stories that would allow architects consider the multiplicity, diversity, and temporariness of a site; stories that would remind us the unpredictable and relational specificity of life in contrast to extensively fixed or indefinitely flexible architectural programs; stories that change and enrich design as they are told and listened repetitively and collectively.

In the architectural design studio we teach, storytelling suggests an exploration of collective ways of imagining for the purpose of acknowledging multiple agencies in architectural production. As a pedagogical tool, storytelling allows us to encourage the students for producing, collecting, and sharing multiple situated knowledges, especially of those who are often silenced, marginalized, and disregarded, whether they are students in the studio or others. For this, the standpoints of the tutors and the students need to be scrutinized and various aspects of the studio need to be rethought, those like the field work, the space of the studio, ways of working, project brief, critiques, reviews, and submissions. We may observe that telling stories in the design studio may unfinish design as well as initiate and drive processes. Telling stories in different ways may question design decisions, open them to multiple possibilities, and invite others to participate in the process.

Following feminist theory, we search for ways of producing knowledge in situated and embodied ways in the studio. As Donna Haraway points out, knowledge is a product of a certain partial perspective in a particular place. This particular place has to be explored through each exercise and social interaction in the studio. Storytelling, for feminist theorist and educator bell hooks, allows us to develop an “engaged pedagogy,” through providing a participatory environment of teaching. hooks reminds us, telling personal stories in academic environments may be a process of “self actualization” for both students and teachers. She claims that if everyone “shares personal experiences, the uniqueness of each voice is heard” and this will not only allow everyone to find their own voice but also build a community, as telling our own stories helps “us understand one another.” In the studio, we try to encourage students to tell their own stories through works. other than biographical storytelling, we utilize fictional stories that make students and me become comfortable enough to build up own perspectives. (Once,

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we organized a task called 'seed swapping festival' where each student wrote a story about a part of their project as to behave like a seed and sharing it with other students for growing, spreading, and behaving in a unique way within their own projects. As the seeds spread, the students who took over the seeds, narrated their own stories in their particular places, ultimately leading the projects to blossom in unexpected multiple ways.)

As pedagogical tools, storytelling firstly help share experience and finding one's own voice in the architectural design studio. In the beginning of the term, sharing stories help in getting to know each other, in order to be able to work collaboratively. This is an important quality of our studio, which searches ways to produce alternative architectures that eliminate competitiveness. *(As a transition from a fieldtrip to Gökçeada (Imbros Island) to working in the studio, we produced a collective story on a large sheet that everyone could draw and write while collaging their drawings from the field trip. As all drawings are fragmented and illusions of the island for their drawer, they gave clues to the other students to connect. Students changed their place a few times and added their version of the story of the fieldtrip to different parts of the sheet. Stories were weaved between reality and fiction, and between individual and collective levels. At the end of the day, as a collective, we appreciated the richness of telling a story together about a place, as the story increased our feeling of collectivity by giving a chance to every student to tell their equally valuable version.)* Becoming a frequent activity, storytelling help the tutors to emphasize that everyone's view is equally valuable, whether they are students or tutors. In this way, the studio becomes a more democratic place, allowing students to participate and engage in learning. An important aspect of storytelling in an architectural design studio seems to be learning to listen and giving space to others. Telling stories in this studio, support collective ways of working in order to strengthen individuals, give voice to the hesitant, increase exchange among the unexpected parties. Recognizing our role as an educator in these exchanges is crucial. Hierarchies in an educational environment are unavoidable due to the educator's experience and role of evaluation. Yet, acknowledging our authority may encourage sincere participation from the students. *(Becoming an assistant as a former student of the very same studio inevitably forces one to occupy a place in-between. A constant interrogation of one's own position in this collective working environment exposes the actual vulnerability of the hierarchies of educator and student. While I was a student, the practice of storytelling through engaging with each other's works was a challenging and unknowable process. Through drawing, model making, performing, writing, and discussing we used to tell each other's stories again and again until finally these stories were transformed into something else. Later, as an assistant I realized how this process is even more challenging that involves a lot of risk taking that deals with norms of both architecture and design studio. These risks which eventually expose the vulnerability of the studio environment, I believe, is what actually make the studio belong to everyone by enabling many voices to be raised and heard.)*

As studio tutors, we have been concerned about how to refer to a site in a design brief, knowing that once it is depicted by merely a survey map that circumscribes an area, the narrative is mostly pre-defined. Through the conventional representations, certain boundaries are drawn in order to include and exclude specific elements at a location

and the site is depicted by merely its measurable entities. These attributes; boundary, location, and measurement are directly related with ownership and control. There is a predictable way the architectural narrative evolves after these are given: from where do we put the limits, to how large the building will be, and how the architect will be the hero to fight for the benefit of the client, the good citizens, and good architecture with “killer weapons” in Le Guin’s terms, to demolish, excavate, and erect. We try to find other ways of acknowledging subjectivities through defining sites and developing students’ own situated practices, that is through introducing certain ways of storytelling.

Keywords: feminist pedagogy, education, storytelling, architectural design.



“Collectivity suggests a multiplicity rather than a unity: a fragmented multiplicity that does not need to be unified. This multiplicity is closely related with embodiment. I learn from feminist standpoint theory, and theory of situated knowledges, that we need to beware of the naturalized universal knowledge of a God’s-eye-view and the claimed mobility of postmodern view-from-anywhere. If our knowledge and production is related with our body’s physical, social and political being, then each person offers a specific and naturally limited viewpoint to a collective work. In Collective Imaginations, we value those specific partial viewpoints and specific interactions with the site. So I ask the students to acknowledge their individual partial viewpoints (literally as in here, but also metaphorically) in the collective work.”

Biography

Aslıhan Senel (PhD) is an Istanbul-based architect, researcher, and educator, working with multidisciplinary and collective methods. She is an associate professor at Istanbul Technical University (ITU), where she teaches architectural design. She studied architecture at ITU and completed her PhD at University College London, where she also taught from 2004 to 2008. She currently runs an architectural design studio entitled *collectiveimagination*s and an elective course called *topographical practices*, both which brings together her academic research and her practice on experimental pedagogies. She has published on critical mapping, performative theories, feminist situated pedagogies, collective practices of design, and representational theories and practices. Exploring the same topics through making, she has collaborated in critical and creative projects such as, *Fluctuating Bodies of Care* (London Design Biennale, 2023), *A School of Unknowables* (4th Istanbul Design Biennial, 2018) and *Our Village: A Game* (National Architectural Design Competition for Erenköy Mental Health Hospital, 2020). Her publications include *Shadowing Silence: A Spatial Rewriting of Myths and Fairytales* (The February Journal, 2023), *Critical Spatial Commons* (Tirant lo Blanch, 2022), *Travelling through Guidebooks: Reading and Remembering Imagined Topographies of Nicosia* (2018) and *Mapping as Performing Place* (2014).

Buse Özçelik completed their Bachelor of Architecture degree at Istanbul Technical University in 2016 and their master's degree in the Architectural Design Program at ITU in 2019, with the thesis titled "*Monster Bodies, Monster Spaces*". Throughout their academic journey, Buse actively participated in both national and international workshops and was a member of several esteemed award groups. These include the Erenköy Hospital for Psychiatric & Neurological Diseases Architectural Project Competition (Special Mention), the Archstorming Unbuild the Wall International Competition (Honorable Mention) in 2017, and the 12th International Young Architects' Ideas Awards (1st Prize) in 2017. In 2018, Buse contributed to the 4th Istanbul Design Biennial, *A School of Schools*, as part of the "*A School of Unknowables*" team, alongside Aslıhan Şenel, Susan Dunne, Aylin Vartanyan, and Elif Hant. Currently, Buse is a PhD candidate in the Architectural Design Program at ITU, working as a research assistant at Istanbul Technical University, Department of Architecture. Buse is a researcher at "*Socially Situated Architectural Pedagogies –SArPe*" which is supported as Erasmus+ programme.

Öykü Simsek is an Istanbul-based architect and research assistant at Istanbul Technical University (ITU) where she is also working on her thesis at Architectural Design Master of Science Program. She took her bachelor's degree in architecture from ITU. During her undergraduate education, she spent 2017-2018 academic year at Politecnico di Milano with Erasmus+ scholarship. She has participated in several national and international competitions and has been a part of different biennale working groups including *A School of Unknowables* within the frame of 4th Istanbul Design Biennale and *Informal Parking Lots of Istanbul* within the frame of XII. Sao Paulo Architecture Biennale. She was one of the co-organizers of the international workshop "*Speculative Nematode: Oddly Possible Narratives for Living Together*" in September 2022. She is a researcher at "*Socially Situated Architectural Pedagogies –SArPe*" which is supported as Erasmus+ programme. Her research focuses on feminist-posthuman theories and collective ways of making-space.

Elif Nur Adıgüzel is an Istanbul-based architect and research assistant at Istanbul Technical University (ITU) where she continues her master degree in Architectural Design Master of Science Program. She is working on thinking with more-than-human at the intersection of feminist and posthuman studies and explores the ways of architecture's ethical response-abilities through feminist-science philosophies. She has bachelor's degree in architecture at ITU. During her undergraduate education, she participated in various national and international workshops and received several awards including Taksim'i Hayal Et Student Competition and YAC Sports Center Urban Design.

Weathering the Studio Table: Exploring Weather as a Space–Making Agent

Buse Özgelik¹

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weather; name

the state of the atmosphere at a particular place and time weather; verb to come safely through a difficult period or experience

Weather, both as the state of the atmosphere at a particular place and time, and as the ability to come safely through a difficult period or experience, is assumed to be a space-making agent. Exploring weather as a space-maker in an elective course in our Faculty of Architecture involves a process of challenging the fixed notion of place through physical and chemical material transformations. This includes actions like displacing, spilling, overflowing, dissolving, rotting, decomposing, corroding, and more. Researching and documenting the effects of weathering enables us to acquire multiple, temporal, and situated forms of knowledge. Within the studio, we gather around the table—a space for collaboration, storytelling, listening, drawing, and writing. The table becomes our open site of decay. Initially, we create gaps on the table through our actions, emotions, and vulnerabilities. These gaps are then filled with potentialities, carrying the anticipation of something about to occur. As we take measures in time, we trace spatiality of the labor and become the supporting structures (p1). Even when the center cannot hold, we discover possible paths to follow through a series of operations. The table becomes our game board. Our role is not to teach but to forecast—scheme, plan, and predict events. We follow subtle cues, inviting chance and embracing possibilities. We engage with the soil and stones, sensing their decay, abandonment, and the sense of being unwanted. Can we document their solubility? These indelible marks smudge onto our table, papers and hands (p2). Are they indicative of a forecaster or a fortune teller? We predict potential futures without making assumptions. Instead, we listen to the narratives of the city. We follow its characters through drawings, poems, and videos, documenting those in constant motion. We bring them to our table—a fragile network of drainage, sustenance, and community (p3). The table becomes our infrastructure, connecting us with others. Fragile, but handled with care. This studio explores the interaction between the material and immaterial realms, different species, and various ecosystems that surround our studio table through the process of weathering. We invite weathering onto our table as a way to engage in negotiation and coexistence with the more-than-human world. Our table weathers, as we stay with the trouble.

*Note: p1, p2, and p3 refer to the specific projects undertaken in an undergraduate elective course during the 2023 Spring Term at Istanbul Technical University, Department of Architecture.

Keywords: weathering, studio table, forecast, infrastructure networks, more-than-human world.

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"We follow subtle cues, inviting chance and embracing possibilities. We engage with the soil and stones, sensing their decay, abandonment, and the sense of being unwanted. Can we document their solubility? These indelible marks smudge onto our table, papers and hands."

Biography

Buse Özçelik completed their Bachelor of Architecture degree at Istanbul Technical University in 2016 and their master's degree in the Architectural Design Program at ITU in 2019, with the thesis titled "Monster Bodies, Monster Spaces". Throughout their academic journey, Buse actively participated in both national and international workshops and was a member of several esteemed award groups. These include the Erenköy Hospital for Psychiatric & Neurological Diseases Architectural Project Competition (Special Mention), the Archstorming Unbuild the Wall International Competition (Honorable Mention) in 2017, and the 12th International Young Architects' Ideas Awards (1st Prize) in 2017. In 2018, Buse contributed to the 4th Istanbul Design Biennial, A School of Schools, as part of the "A School of Unknowables" team, alongside Aslıhan Şenel, Susan Dunne, Aylin Vartanyan, and Elif Hant. Currently, Buse is a PhD candidate in the Architectural Design Program at ITU, working as a research assistant at Istanbul Technical University, Department of Architecture. Buse is a researcher at "Socially Situated Architectural Pedagogies –SArPe" which is supported as Erasmus+ programme.

From Portals and Gateways to Time Machines

Doina Carter¹; Marcin Kolakowski²

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The two projects presented here are part of the authors' long-standing interest in live projects, which stems from the belief that, when embedded in Higher Education settings, situated learning mitigates the fragmentation of knowledge, skills and process resulted from modularisation and associated discrete learning outcomes. Architectural design is problem-based (Savin-Baden 2010), rather than problem solving (such as mathematics) and the ability to define the problem is part of what students need to learn. Design briefs offer the scaffolding necessary for students to travel through Bloom's taxonomy before confidently functioning in its upper tiers, especially at the creation/creating (ie designing) top level, but brief setting relies on a recognised pattern: tutor writes the brief, student responds. Studio teaching does mimic practice, with the expert-novice dyad (Vygotsky's 1978) an integral part of the process of teaching and learning. However, during live projects, with real clients, sites, as well as stakeholders, the expert-novice dyad becomes a metaphor for any pair of individuals in a guided learning process - the students' actions are situated in their role as a member of a community (Clancey 1995). Every individual can form (limit or expand), as needed, a personal community of learning, throughout the design process, from design inception to final proposal. With live projects, the definition of the original problem evolves, informed by each student's engagement with new, different players, settings and situations, thus moving learners away from their dependence on instructors as primary sources of information (Prince and Felder 2006) and thus invalidating the assumption that learning is the reception of factual knowledge or information (Lave and Wenger 1998).

Work in practice is characterised by such dynamic professional relationships determined by stages of the design process, of defining problems and finding resolutions: from feasibility/conceptual, to development and/or approvals, procurement and so on.

Our methodology is based on Vygotsky's (1978) activity theory, which asserts that activities of the mind cannot be separated from overt behaviour, or from the social context in which they take place. He considers that knowledge is socially embedded, and learning involves socially-mediated collaborative processes. Our pedagogical choreography involves alternating group and individual work, task dependent, with differing levels of prescription - for efficiency, as well as for creating deep-learning, peer interaction opportunities, to promote the formation of communities of practice (Lave and Wenger 1998). Students are immersed in the locality of the brief: they survey the site, measuring it (even if accurate ordnance survey maps exist) and experiencing it, as well as organise interviews and meetings with clients, local authorities, the public, to define the scope, interest of their enquiries. From our experience, on live projects student groups thrust into the demanding activity of working together are more likely to develop the motivation and skill to move through the stages of forming, norming, storming and performing (Mutch 1998).

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Live projects undoubtedly enhance the students' academic as well as life experiences. For organisers, the increase in the number of variables equates in a greater logistical complexity: live projects involve more planning (mapping against an existing curriculum, alignment with accrediting professional bodies criteria etc), coordination and management (especially of group work), liaising between parties and so on. However, the effects on students' educational gains, as well as performance (Gibbs 2010) is invaluable.

Keywords: live projects, community projects, learning communities, situated learning



"This image is a student's analytical record of the visit to site; it demonstrates how that experience determined the design response, in this case a phenomenological approach, which was truly inspirational for our client."

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Biography

Doina Carter is a UK registered architect and senior lecturer in architecture, I had extensive experience in practice before moving into academia. My pedagogy is informed by working in industry, making theory relevant to practice underpins my approach to teaching and research. Research interests revolve around architectural theory, image production for documentation and presentation; lately, I have been focusing on pedagogic (action) research.

Marcin Kolakowski is a UK registered architect and senior lecturer in architecture, my interests have always been sustainable architecture and urban planning. I am always keen to cooperate with groups and organisations which search for a better solution to a sustainable future. I am also a journalist, I have regularly contributed to architectural magazines, where I write about sustainability and social issues.

Five Years of Experience in Ethics Class as a Critical Pedagogy

Esra Sert¹

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Architects often think of ethics in terms of codes of professional conduct. However, ethics in design help architects envision alternative futures, and more-than-human entities and explore different paths they might need to take, based on particular dilemmas. We have been living in an age of socio-ecological crises and in this crisis environment, the importance of ethical awareness is increasing day by day for architectural students and the practice of architecture. In times of dramatic change, questions about what constitutes a good life or the right thing to do come to the fore, and helping people sort out what such an action might be like are key responsibilities that both design and ethics share. Besides all, considering the local context in Turkey in which discrimination and polarization are extreme, I strongly believe that we have to create safe, participatory and free environments in universities for understanding each other even if we believe and think differently. Due to the heavy program of architectural studios, the discussions of ethics are not consistently incorporated within architectural studio curriculums worldwide. In this manner, I want to share my experience of the critical pedagogies of the course titled FADA 121 ETHICS IN DESIGN at MEF University where I am in the position of instructor since the 2018-19 Fall Term. I have been conducting this course every fall semester for 5 years up to now. Ethics in Design course tries to create a critical stance about sterile, fragmented, and disconnected learning processes. Discussions, videos, writings, films and collages have been used as design justice pedagogies in which architecture is seen as a tool for both social and ecological diversity, justice, the common good and a holistic approach. This course aims to develop the ability to critical thinking as well as ethical awareness in terms of reasoning and judgment in the students who will be future professionals, policy-makers, scientists, managers and most importantly today's citizens. Ethics can be considered an advanced form of critical thinking and ethical issues in architecture and design help students understand architecture carrying a responsibility for the earth, society and other colleagues. The course problematized the idea that students as consumers and teachers as producers. Within the course, we invite NGOs, collective groups working for the right to the city or ecological destruction, academics in other fields and professionals related to spatial practices and politics to the class for providing a collective discussion and sharing platform.

Keywords: ethics in design, critical thinking, critical pedagogy, design justice pedagogy.



“This image resembles my positioning and passionate towards real life experience and its connection with politics and ethics which give a chance to critical positioning for my pedagogical experience... This picture also reminds that being explorative and open to different experiences may not always result in enjoyable outcomes; at times, it can be challenging as well.”

Biography

Esra Sert holds a PhD. in Architecture from METU (2020) with a dissertation titled “Urban Metabolism of Istanbul: Waterfronts as Metabolized Socio-Natures between 1839 and 2019”. In 2013, she completed her master’s thesis entitled “Rain Water in the Energy Efficient Urban Landscape Design” at the Istanbul Technical University Landscape Architecture Department and BA (2008) at the YTU Department of Architecture in Istanbul in 2008. She has been researching urban ecology, urban metabolism, urban environmental history, alternative architectural practices, ethics in design and the labor processes of architecture. Besides, she was a fellow of “Istanbul Studies Center” Doctoral Residency Program at KHAS (2019-2021). She is part of the UK Political Ecology Working Group. She enjoys collaborative, creative, and community-engaged multidisciplinary research. She is an assistant professor at the MEF University, Faculty of Arts, Design, and Architecture.

Navigating the What–What: Staying with My Trouble

Jhono Bennett¹

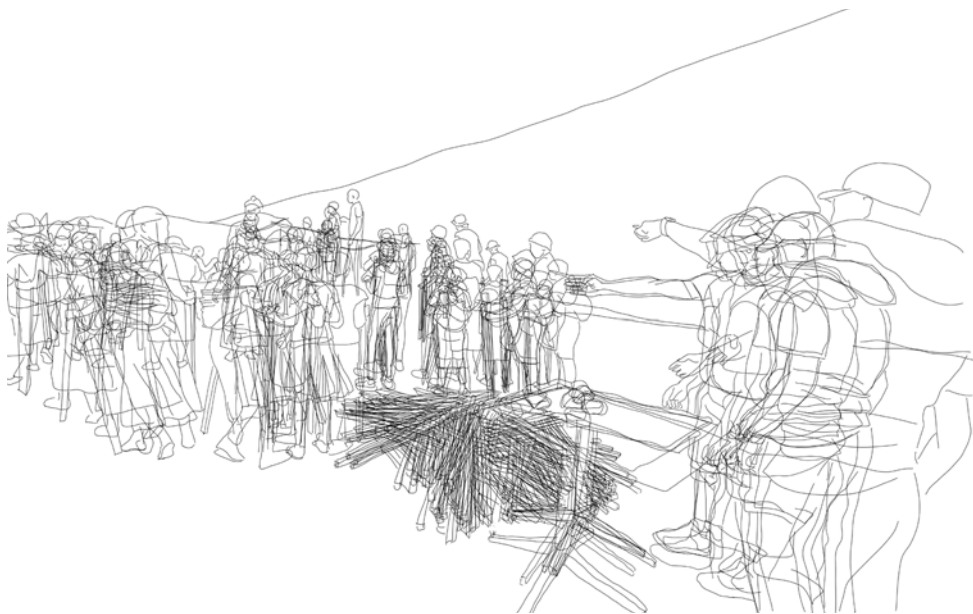
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During the 2015-2017 South African FeesMustFall protests, I witnessed universities across my country confronting profound issues of racial inequality, identity, the value of knowledge, and representation. These protests sparked a nationwide activist movement that aimed to expose the material and personal political aspects of these concerns. The campaign advocated for a fair and transformative redistribution of resources, acknowledging that the origins of racial, ethnic, and economic disparities were deeply rooted in both the final years of Apartheid and the ongoing legacy of colonialism. Student activists took matters into their own hands by occupying university spaces and staging public demonstrations to protest, discuss, learn, and share ideas on these pressing issues. Their actions emphasized the urgent need for a comprehensive transformation of South Africa's social and economic structures, starting with the education system. The goal was not simply to achieve a "transformed tertiary education" but to establish a genuinely decolonized system that is fair, inclusive, and rooted in African values. The discussions that unfolded during the protests, involving institutional leaders, faculty, and most importantly, students, are widely recognized as a significant milestone in post-apartheid South Africa. This marks a crucial turning point in the country's socio-political narrative, as it addresses the historical injustices that continue to shape society. In the midst of the student protests, I began teaching in a newly established design research unit within a newly launched postgraduate program. The teaching team consisted of individuals from diverse racial and ethnic backgrounds, including white, Indian South African, and Black Congolese/South African tutors. As part of the school, there were other ongoing collaborations involving different configurations of race, gender, and ethnicity. The combination of the protests, changes within the school, and evolving discourse presented numerous challenges in developing the first cohort. The students were unfamiliar with the new teaching philosophy and expectations, as the previous system had focused more on technically resolved products. However, the head of the school aimed to create a space for a fresh architectural mindset that transcended adherence to building codes and visual aesthetics of "African Architectural" research. The student body was divided on various aspects, engaging in debates about the protests, protest tactics, and the notion of "decolonial knowledge" and the legitimacy of sharing knowledge based on one's identity and background as a teacher or researcher. These discussions occurred not only among students but also within the faculty, often in informal settings. The subsequent years brought forth difficult and intricate situations that compelled many of us to re-evaluate our positions within the academic system and the evolving post-rainbow nation. Navigating these moments had limited precedents, as existing literature mainly addressed whiteness in contexts with different demographic dynamics and power structures. However, individuals like myself, who are implicated in the matrix of Western/White Supremacy, recognize that true liberation necessitates fundamental paradigm

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shifts in our global society. In the interplay between grand ideologies and personal interactions, I believe that there are alternative paths beyond rigid binary approaches to these complexities. I firmly believe that there is always a “third option” when faced with extreme positions—a challenge that requires a creative design mindset.

Keywords: critical positionality, limits, opportunities, design, reflection.



“...Dealing with the intricate positional dynamics inherent in a fundamentally dysfunctional urban system poses numerous obstacles when considering the implementation of a design approach. However, despite these intricacies, a viable pathway through this complex terrain can be forged by employing a combination of critical analysis, introspective contemplation, and proactive strategies aimed at fostering reparative support...”

Biography

Jhono Bennett is an architect and educator with a deep commitment to transformative teaching in South Africa. With over 15 years of experience, he has made significant contributions to architectural education and practice in the country. Bennett’s teaching work has focused on addressing the complex challenges and inequalities prevalent in the South African built environment. As a dedicated educator, Bennett has led design studios, facilitated multi-stakeholder pedagogical projects and supported students in their architectural journey. He has been actively involved in developing methodologies and tools for engaging with communities and stakeholders, emphasizing the importance of participatory design and spatial justice. Bennett’s teaching approach goes beyond the traditional classroom setting, as he has consistently sought opportunities to connect academia with real-world projects and engage students in the broader social, cultural, and political context of South Africa. Through his teaching, he encourages students to critically analyze and challenge existing paradigms, promoting a more inclusive and equitable approach to architecture and urban design.

Of Dialogues towards Situated Knowledge

Maliha Sultan Chaudhry¹; Shoonya Ramesh²

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Knowledge is always situated in narratives—historically, geographically, and socially (of values, beliefs, and cultural ethos), and it often comes from multiple perspectives. This proposal looks specifically at architectural education frameworks in India, where the concept of socio-cultural conditions for creating a spatial design intervention has been overused over the years. Critical pedagogies, radical thinking, “commoning,” situated knowledge, and their comprehension are critical. Understanding of these complicated concepts and their relationship to architectural pedagogy appears shallow and detrimental to knowledge disposition. Therefore, prescriptive pedagogical approaches must be challenged. “Knowing” in the form of “Situated Knowledge” has existed in traditional Indian education and there is enough evidence available of this in different disciplines and has thus always been an inherent aspect of creative fields. Taking this a step further, “commoning” with India’s enormous population and complex rhizomatic world is also critical to problem solving. However, superficiality has crept into architectural education as a result of the influence of globalisation on the naive youth. As a result, there is a need to harmonise these across the system, from the studio, the curriculum to faculty training. This, as we will see in this paper, can be accomplished efficiently by using “Dialogue” as one of the effective strategies. This paper’s evidence is based on experiments from studio teaching, research projects and theoretical inquiries attempting to create a framework. There are several approaches to achieve this, with “dialogue” being one of them.

One of the experiments mentioned in this study was carried out for the recently completed “housing studio” during the second year of study and will be discussed in detail.

To summarise in the form of a broad equation, $AP_{2023} = [\{SK + “k” + R/CT + C \} - \{SA\}] \times D$, i.e. Architectural Pedagogy₂₀₂₃ = [{Situated Knowledge + Concepts of “Knowing” + Radical/Critical Thinking + Commoning and its importance } - {siloe approach}] with support of ‘Dialogue’ as one of the key method.

Keywords: situated knowledge, architectural pedagogy, Indian context, dialogue/ collaborative approach.



Biography

Maliha Sultan presently pursuing her PhD at Faculty of Architecture at CEPT University. She completed her B.Arch. in 2006 from TVB School of Habitat Studies and was shortlisted for the Charles Correa Gold Medal. She got her master's degree from Glasgow School of Art in 2008. Sultan taught at the School of Planning and Architecture, New Delhi during 2012. She worked as Associate Professor & Head of Department at several Private and state level institutions.

Shoonya Ramesh is an Associate Professor working in MEASI Academy of Architecture, Chennai, India, since 2012, currently pursuing his PhD at Faculty of Architecture at CEPT University. He completed his master's from CEPT, Ahmedabad focusing on History, theory and criticism. His master's thesis entitled Theoretical Construct for Architectural Spaces –Post Independence India-1980 Onwards. His research interest includes understanding space through films and other means of cultural production.

Situating Outside the Studio: Reflections from Queensgate Market

Tabassum Ahmed¹; Ioanni Delsante²; Rowan Bailey³

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We discuss Stall 19 and Temporary Tactical Urbanism exhibition as situated experiments where through temporary interventions we questioned the current social conditions of the Queensgate market, and Huddersfield town more broadly. Our claim is that the methodology used to produce of these temporary events and activities created unique conditions, performative sites, and situations (Rendell, 2020) to rethink the ecology of the market critically.

Queensgate Market became the focus of both our pedagogical and research activities under the umbrella of Temporary Contemporary (2019), an initiative participated by the University that gave room to temporary uses of spaces, especially towards public engagement activities, exhibitions, and the kind.

From a research perspective, we approached this through the lenses of Temporary and tactical urbanism (Delsante, 2019), cultural ecologies (Rowan and others, 2019) as well as commoning agencies (Ahmed and Delsante, 2022). From a pedagogical point of view, it gave academic staff the possibility to experiment more freely on the outside of University campus, within a very recognizable place in town.

Following Bishop (2012), we identify ourselves as a team of actors who provoked and produced these situations collectively. Thus, recognising the collective, partial, and multiple viewpoints engaged we reflect on our pedagogical experiment from two particular perspectives – educator's and learner's. Both actors took different roles, shared interaction between themselves and others, and gathered subjective views, ideas, and criticism of the process.

At Stall 19, the key point, from the educator's perspective, was to situate the project in the Queensgate market to achieve two objectives: first to populate the market with culturally situated creative activities; and the second was to investigate it in terms of its 'cultural ecology' which was almost unknown at the time of the study. From the learners' perspective, the process of situating into the town's market reinforced the need to maximise on the interdisciplinary skills (from Urban Design, Fashion and Textile) present within the team to better communicate with the non-academic environment. Not only did it result in the gathering of multiple voices but also produced a (social) space to merge, discuss and collaborate. Overall Stall 19 represents a temporary, short-term initiative within a vacant stall that captured narratives from past and present shared by its users and facilitated social bonds among the participants and marketplace.

The Temporary Tactical Urbanism exhibition was a 'live project' (Sara & Jones, 2018), part of an urban design module for MA students who were asked by the educator to develop and situate their design proposals within Huddersfield town centre. For the educators, this was part of a broader methodology that was developed by the team which consisted of a shared literature review and precedent study, and co-curation of the

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exhibition. Setting up the exhibition in the Temporary Contemporary gallery was a unique opportunity to promote conversations on the town's regeneration, showcase research but more importantly share knowledge and better engage with citizens through tactical interventions within the exhibition. For the learners, the negotiations, exchange of ideas and co-design approach introduced a refreshing methodology to 'work with' rather than 'work as', challenged the power relations and created dialogue between the educators and learners.

Methodologically, what becomes evident was the use of an open brief with prompts rather than prescriptive requirements, liberty to take positions and experimental use of the space, encouraged a co-creation process through dialogue and interdisciplinary knowledge and skills exchange among learners which potentialised their skills and induced creative agencies of collaboration.

However few challenges were faced during the projects. We want to highlight the following:

At Queensgate market diverse members of the public were involved as participants and hence was not possible to evaluate the intensity and authenticity of the participation through the linear participation ladder by Arnstein as engagement of the market users was not consistent/linear. Most days people would just pass through and not engage with the stall or exhibition. Citizen participation according to Arnstein's ladder assumes a linear progression of participatory role of the citizen without considering the complexity and diversity of social practices in real life. Our research could be developed further by mapping the splintered forms, nuances and complexities of the participants' real life as argued by Chilvers and Kearnes (2019) in the recognition of "diversities of, and interrelations between, sociomaterial collectives of participation and public involvement" (p. 358). Additionally, the diverse composition of the team gave rise to several internal conflicts as everyone had different research interest, views, and ontological frameworks. Although these conflicts were resolved through negotiations and discussions, two of five students chose to disengage from the process to some extent as the project progressed. Lastly, working as a team of learners and educators had its own challenges.

Keywords: situated experiments, pedagogical methodology.

Biography

Tabassum Ahmed is a PhD student at The University of Huddersfield and is a Research Associate at the University of Pavia. **Ioanni Delsante** is Associate Professor in Architectural and Urban Design at the University of Pavia, and Reader in Urban Design. As a research team, their research explores the development and sustainability of urban commoning practices by grassroots groups, especially in the context of the climate crisis. They recently co-led a participatory research project investigating socio-spatial practices by informal citizen groups in Kirklees resulting in the coproduction of a toolkit to support grassroots practices. They are currently working as part of the consortium of the Erasmus+ project SARPe. **Rowan Bailey** is a Reader in Cultural Theory and Practice, with an interest in place-based thinking and making in the public realm, including collaborative partnerships with creative communities. She is Director of the Centre for Cultural Ecologies in Art, Design and Architecture.

"Stall 19 was a research residency by multidisciplinary researchers to investigate users experience of a declining town market hall. Use of visual interactive methods such as photo elicitation and data string activity brought forward a documentation of situated memories and stories by locals and captured their ideas to rethink their marketplace for the future. It showed us the role of nostalgia and memories in the creation of shared meaning for spatial experiences."



situatedness (studio/course)

The student body was divided on various aspects, **engaging in debates about the protests, protest tactics**, and the notion of "decolonial knowledge" and the legitimacy of sharing knowledge based on one's identity and background as a teacher or researcher. The subsequent years brought forth difficult and intricate situations that compelled many of us to re-evaluate our positions within the academic system and the evolving post-rainbow nation.

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Navigating these moments had limited precedents, as existing literature mainly addressed whiteness in contexts with different demographic dynamics and power structures. However, individuals like myself, who are implicated in the matrix of Western/White Supremacy, recognize that true liberation necessitates fundamental paradigm shifts in our global society. In the interplay between grand ideologies and personal interactions, I believe that there are alternative paths beyond rigid binary approaches to these complexities. I firmly believe that there is always a "third option" when faced with extreme positions—a challenge that requires a creative design mindset.

pedagogy

In our pedagogical practices, **we employ dialogue to eliminate subjectivity and achieve distinct, objective outcomes.**

The dialogue becomes **the provocation or catalyst**, leading to reflections and corrective methods and, ultimately, establishing a solid framework for a studio to engage in **transformative design practices.**

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situatedness (studio/course)

The first layer of dialogue, is between internal studio faculty, external reviewers, and students and has been indispensable to these explorations. The external reviewers can identify the advantages and disadvantages of studio practise as well as establish critical pedagogical methods in design and architecture programmes. The internal studio faculty's probing of the students starts the second layer of dialogue, after which they engage in a profound meaning-making exercise with their

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surroundings and observe, assimilate, and study the context holistically. This experiment and many others have led to some inquiries, such as: "How to teach students of architecture through socio-spatial interrogation to learn about the context? How can we understand the complexities of socio-cultural context through the lens of situatedness? What is the importance of context, or the erstwhile **vernacular settings of "knowing" as understood in Indian context?** Is it a myth or a romantic notion for faculty and educators that does not exist in current reality?

situated identity

Tabassum, Rowan and Ioanni have been working together within "Temporary Contemporary" at Huddersfield Queensgate Market (UK) **advocating for public engagement and creative reuse of under-used spaces.** Ioanni and Tabassum are now involved in a KA2 Cooperation Partnership named *Socially Situated Architectural Pedagogies*, led by Unipr.

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situatedness (studio/course)

Ethics in Design course tries to create a critical stance about sterile, fragmented, and disconnected learning processes. Discussions, videos, writings, films and collages have been used as design justice pedagogies in which architecture is seen as a tool for both social and ecological diversity, justice, the common good and a holistic approach. This course aims to develop the ability to critical thinking as well as **ethical awareness in terms of reasoning and judgment** in the students who will be future professionals, Esra Sert - Five years of experience in ethics class as a critical pedagogy

policy-makers, scientists, managers and most importantly today's citizens. Ethics can be considered an advanced form of critical thinking and ethical issues in architecture and design help students understand architecture carrying a responsibility for the earth, society and other colleagues. The course problematized the idea that students as consumers and teachers as producers. Within the course, we invite NGOs, collective groups working for the right to the city or ecological destruction, academics in other fields and professionals related to spatial practices and politics to the class for providing a collective discussion and sharing platform.

situated identity

Bennett's teaching work has focused on addressing **the complex challenges and inequalities prevalent in the South African built environment.** He has been actively involved in developing methodologies and tools for engaging with communities and stakeholders, emphasizing the importance of **participatory design and spatial justice.**

Jhono Bennett -
Navigating the What-What: Staying with my Trouble

pedagogy

The experiments created situations through small **performative interventions** that created some conversations outside the university, **making its boundary more porous.** The methodologies shared builds on co production between educators and learners where production of knowledge is interdisciplinary, built as a mix of multiple viewpoints and negotiations, and suggests **a non-hierarchical structure.**

Tabassum Ahmed, Ioanni Delsante, Rowan Bailey
Situating outside the studio: reflections from Queensgate market

pedagogy

This initiative is multi-faceted, targeting improved access to goods and services, ensuring residents' voices are heard, fostering 'political skills' and facilitating a form of 'direct democracy,' and finally dealing with the constant temporariness of 15 years. It is supported by various stakeholders, including housing corporations, local residents, students, and presumably governmental and non-governmental organisations.

Caroline Newton, Reinout Kleinhans -
Co-Creation on the Doorstep. Engaging Residents
of a Regeneration Area in an On-Site Design

situated identity

Caroline's research focuses on post-colonial architecture and planning, intersectionality in/for design and planning, participatory planning and designerly approaches to knowledge production.

Reinout's research interests and expertise are multifaceted, encompassing urban regeneration, self-organisation, community entrepreneurship, online and offline citizen engagement, tactical urbanism, placemaking, and democratic innovation.

Caroline Newton, Reinout Kleinhans -
Co-Creation on the Doorstep. Engaging Residents
of a Regeneration Area in an On-Site Design

site

A studio assignment at the design studio environment of Middle East Technical University's Department of Architecture. The assignment focused on a site by the Porsuk River in Eskisehir and the possible utopic and dystopic socio-cultural scenarios for the terrain that would emerge under drought climate conditions.

Ekin Pinar, Esin Kömez Dağhoğlu -
Reclaiming photomontage as a situated pedagogic
tool

pedagogy

We curate project briefs with communities and they engage actively in the lectures, site visits as well as reviews. The projects address urban concerns such as food justice, gentrification, ecological repair, inhabitants' urban agency in creation of resilience and more. On the scale of the neighbourhood these localised urban issues are directly linked to affected communities - their everydayness, resources, and desires. On the planetary scale these situated occurrences act as stories that can be translated and reframed.

Emre Akbil -
Re-enchanting Urban Design Pedagogies Through
Ecologies of Care

exhausted term

***Photomontage** could act as a pedagogic catalyzer of assignments that would allow students to acquire skills of critical, creative, and situated thinking while also encouraging them to work between disciplines. Through a comprehensive analysis of a case study at the design studio environment of Middle East Technical University's Department of Architecture, we argue for a remobilization of photomontage practices in the 21st century architecture education.*

Ekin Pınar, Esin Kömez Dağhoğlu -
Reclaiming photomontage as a situated pedagogic tool

situated identity

*My research focuses on **socio-spatial narratives of urbanization, diverse urban histories, and contemporary work and labour processes** in architecture. I am particularly interested in thinking about places and design through feminist methodologies and pedagogies.*

Gülşah Aykaç -
Letters for the Future

situatedness (studio/course)

The Master of Arts in Urban Design (MAUD) at the School of Architecture, University of Sheffield has been set up from the very beginning with a strong take on participation and public engagement. In 2021 the programme introduced the reflexive framework of 'Ecologies of Care' as a mode of inquiry that is meant to stay with our troubling present.

By embracing local contexts, we use studio projects to co-imagine more resilient and just

*transformations for urban communities. **The sites of brokenness**, be them marginalised or gentrifying neighbourhoods, post-industrial brownfields, or (un)productive urban landscapes, become sites for learning how to care. MAUD programme's intertwined modules act as a collective infrastructure of learning, open to being affected by unsettling contemporary symptoms, in a way that **future visions, resilient structures and social organisations** contribute to trajectories of just and sustainable urban transitions;*

Emre Akbil -
Re-enchanting Urban Design Pedagogies Through Ecologies of Care

A Classroom Collaboratorium: Where Complexity, Creativity and Collaboration meet

Belinda Verster¹

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The adoption of collaborative learning methodologies has received significant attention in educational discourse, but still students exhibit a reluctance towards engaging in collaborative learning practices. Various reasons exist for this such as diverse student collaborative knowledge and skill sets, distinct and differing collaborative customs and cultures, and divergent perspectives on power and responsibilities. As educators and students, we are all too familiar with the frustrations and conflicts that arise when we fail to negotiate and manage these factors.

A situated pedagogical approach that recognises that learning is most effective when situated within meaningful and practical experiences was followed to design the learning event (Kitchens, 2009). The classroom setting was deemed a safe and appropriate space for this event as collaboration is a complex and contested concept. Students were given the opportunity to develop embodied knowledge that could serve them in their future roles as public participation facilitators. An assignment with the title 'A process of creative, collaborative meaning-making: the case of public participation in environmental management' is part of the fourth-year subject Environmental Planning. The objective of this assignment was to develop a new concept to describe 'public participation' - thus creating new meaning and knowledge; an arduous and intimidating task even for senior students.

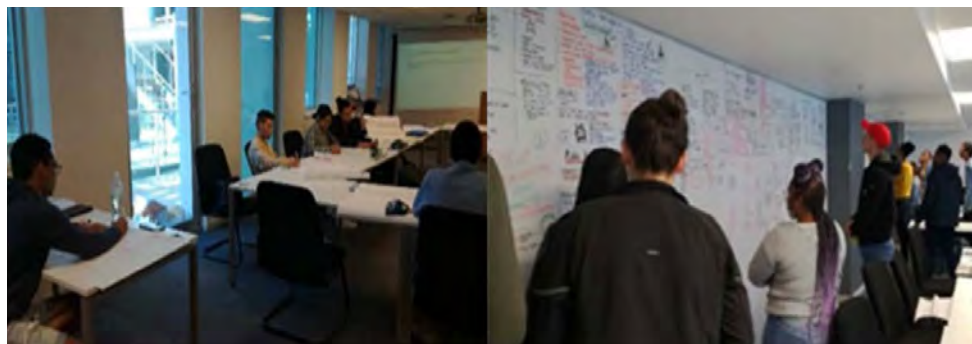
The first phase of the learning event involved applying Costandius's (2019) flow exercise as a "conceptual gateway that opens up previously inaccessible ways of thinking about something" (Meyer & Land, 2005, 373). The flow exercise was developed on the premise of using seemingly unrelated elements to stimulate a creative and new way of thinking about a concept. Here I used prompts that tap into the individual students lived experiences. The poster developed in the first iteration of the flow exercise was used to develop groups (SIGs) with a shared (resonant) understanding of the topic and shared experiences. Another iteration of the flow exercise was done in these SIGs and the individual concepts and icons were now developed into a group concept and icon. This was a fun, creative step that provided an opportunity for students to get to know each other.

The second phase of the learning event required engaging with literature to develop a deeper understanding of the new concept. Throughout the learning event, groups had to reflect on their collaboration by making use of the Collaboration as a Social Practice (CoSoP) conversation board (Verster, 2020) and the Ethic of Care (EoC) framework (Tronto, 1993). The CoSoP board is a tool to make visible the abstract dimensions of collaboration that are typically assumed and hidden such as collaborative actions, entities, sense-making, interrelatedness and structuring tensions. Tronto's EoC framework focuses attention on both care-giving and care-receiving as attentiveness, responsibility,

stories of situated pedagogies in architecture and ...

competence, responsiveness, trust and solidarity. The third phase of the learning event was to create displays of all the learning activities and artifacts. The displays made learning visible and shareable. The learning event that this abstract draws from was designed to 'trouble' (Haraway, 2016) the practice of collaboration as it manifests in urban planning.

Keywords: creativity, collaborative learning, complexity, in-classroom



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Biography

Belinda Verster is a registered professional urban planner (SACPLAN) and currently works as a senior lecturer in the Department of Urban and Regional Planning. She engages in collaborative inter- and transdisciplinary research, innovation and decision-making within the sustainable-smart cities realm. She is part of a number of research working groups focusing on reflexive professional academic practices in higher education, developing new methodologies for sustainable-smart city implementations and an international project developing a research agenda for displaced marginalised communities in the global South and North. Her recent research emphasis is on post-qualitative research and sociomateriality with a specific focus on co-creating social digital innovations in vulnerable communities in Cape Town, South Africa.

Reclaiming Photomontage as a Situated Pedagogic Tool

Ekin Pinar¹; Esin Kömez Dağlıoğlu²

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This study focuses on the potentials of the use of photomontage as a critical spatial practice capable of producing evocative yet situated knowledges in first-year architectural design education. Taking into account the Bauhaus strategies of interaction, intervention, and collaboration that brought art and architecture together, we suggest that the use of photomontage as a pedagogical tool in the first-year architectural design studios would revive the now-defunct connections between the two disciplines. Bauhaus school not only gathered art, crafts and design under the same roof, but also aimed to reconcile these disciplines with each other. In this interdisciplinary context, photomontage became an especially crucial medium thanks to its capacity to not only bridge the gap between art and design practices but also to evocatively visualize immaterial concepts, formal relationships, and spatial dynamics. The photomontages of artists and designers such as Marianne Brandt, Laszlo Moholy-Nagy, and Herbert Bayer explored the conceptual and formal potentials of the medium while highlighting the collisions of various scales, materials, and points of view. Such an evocative potential has major ramifications for critical spatial practices and the production of situated knowledges to the extent that it allows students to experiment with their perceptions of socio-spatial context in a subjective and creative manner. Yet, architectural studio education gradually came to overlook such critical and evocative capacities of the medium largely due to the professionalization of architecture schools that put an emphasis on the distinction of architectural design from artistic disciplines by mainly dwelling on the technology paradigm. Building on the significant role photomontage practices played in the Old Bauhaus school, we aim at discussing the manifold pedagogical potentials of the medium as an interdisciplinary and situated strategy of envisioning. Therefore, rather than a mere tool for architectural representation that often comes after the design process, photomontage could act as a pedagogic catalyzer of assignments that would allow students to acquire skills of critical, creative, and situated thinking while also encouraging them to work between disciplines. Through a comprehensive analysis of a case study at the design studio environment of Middle East Technical University's Department of Architecture where we used photomontage as the initial and vital step of a first-year architectural design studio assignment, we argue for a remobilization of photomontage practices in the 21st century architecture education.

Keywords: situated knowledges, architectural design pedagogy, photomontage as agitated pedagogic tool, environmental disasters, dystopic spatial scenarios.



“Building on the significant role photomontage practices played in the Old Bauhaus school, we aim at discussing the manifold pedagogical potentials of the medium as an interdisciplinary and situated strategy of envisioning. Therefore, rather than a mere tool for architectural representation that often comes after the design process, we believe that photomontage could act as a pedagogic catalyzer of assignments that would allow students to acquire skills of critical, creative, and situated thinking while also encouraging them to work between disciplines. Attached image shows a photomontage created by our student for exploring alternative spatial narratives for the assignment titled “when the Porsuk dries up”.

Biography

Ekin Pinar is an assistant professor at the Architecture department at the Middle East Technical University, Turkey. She received her Ph.D. from the History of Art department at the University of Pennsylvania. Her work has appeared in animation: an interdisciplinary journal, Film Criticism, Quarterly Review of Film and Video, Open Screens, ARCHNET-IJAR, Journal of Design Studio, and Camera Obscura. Ekin’s current research focuses on history of modern and contemporary art and architecture, cinema studies, expanded cinema and moving image exhibition spaces and practices, and the history and theory of architectural pedagogy.

Esin Komez Daglioglu is an assistant professor at the Architecture Department at the Middle East Technical University (METU), Turkey. She completed her Ph.D. research in 2017 at Delft University of Technology (TU Delft), Department of Architecture with her dissertation titled “Reclaiming Context: Architectural Theory, Pedagogy, and Practice since 1950.” Among others, she has published in the journals Architectural Theory Review, OASE Journal for Architecture, and Journal of Design Studio and contributed to the books Site Matters: Strategies for Uncertainty Through Planning and Design (Routledge, 2020) and Architectural Research Addressing Societal Challenges (CRC Press, 2017). Esin’s research areas include architectural design education, postwar and postmodern architectural history, theory and pedagogy, and contemporary architectural and urban discourse.

Re-enchanting Urban Design Pedagogies Through Ecologies of Care

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This story is about repositioning the response-abilities of urban design pedagogies to stay with troubles of planetary breakdown, and starts with the question: How can we imagine a collective vessel for situating ourselves as urban designers within the cracks of planetary breakdown and learn to build on our shared vulnerabilities?

This quest for constructing a pedagogical vessel for situated urban design studies began back in 2009 when the The Master of Arts in Urban Design (MAUD) at the School of Architecture, University of Sheffield was set up. The programme, from its inception embodies participation and socially engaged design at the core of its curricular structure. The heritage we build upon acknowledges and maintains the uncertainty that comes with socially engaged design (Kossak et al., 2009). We recently introduced the reflexive framework of 'Ecologies of Care' as a mode of inquiry that is meant to stay with our troubling present. We are interested in the way that care is connected to the scale of the planetary, and the way that notion of cosmopolitan localism enables a footing in the everydayness of urban localities.

Facing an uncertain future in the age of polycrisis may set the urban learners in a state of stasis induced by anxiety and fear of the unknown. Floods, fires, storms, and pandemics manifest as acts of Gaia or the Planetary transcending the all too human view of the tamed Globe (Latour and Chakrabarty, 2020). We claim that radical reframing of the urban as inherently incomplete and unknowable (Simone and Castán Broto, 2022), and embedding agency into the scale of the neighbourhood and affected communities liberates urban design learners. This meso scale is small enough to imagine and test social transformation and large enough to listen to tremors of Planetary forces. We name this framing as cosmopolitical localism - a hybrid term that binds decolonial, feminist, and ecological strands confronting the modern and universalist project. This locality which reveals potentials of being affected from Earthly forces, always differentiated from another locality, enacts a different sort of situated learning that could allow us to see the gaps and the cracks in our "relation with nature, with others, and with our bodies" (Federici, 2019). When infused with design, situated learning is projected into a speculative dimension where these cracks - such as urban food systems and care infrastructures - are re-encharmed with possibilities. We partner with affected communities who are actively working in these gaps mending the broken urban relations through their everyday struggles for just and sustainable transitions. This interfacing between affected communities and situated urban design learners nurtures speculative tactics to endure, survive, encounter, and co-exist with the Planetary with all its bliss and terror. This interfacing, namely Ecologies of Care, act as the shared pedagogical infrastructure

stories of situated pedagogies in architecture and ...

intertwined modules act as a collective infrastructure of learning, open to being affected by unsettling contemporary symptoms, in a way that future visions, resilient structures and social organisations contribute to trajectories of just and sustainable urban transitions.

Keywords: urban design, care, ecology, localism, planetary.

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Biography

Emre Akbil is an architect and urbanist working on building speculative relations with social, political, and ecological thresholds of architecture and urbanism to enact minoritarian and commons-based political creations. In his teaching at Sheffield School of Architecture Emre explore decolonial, feminist and ecological tactics in critical spatial pedagogies. Emre is currently the co-leader of the MA in Urban Design programme and postgraduate module leader at MA in Architectural Design and part of the Live Works team, the project office of School of Architecture.

Tanzil Shafique completed his Ph.D. in Urban Design at the Melbourne School of Design where he also taught graduate urban planning and design studios. He is an international affiliate of the Informal Urbanism Research Hub (InfUr-) at the University of Melbourne. He co-founded and now co-directs Estudio Abierto/ Open Studio, a think+do tank on architecture and urbanism. Previously he was a Research Fellow and Faculty at the Fay Jones School of Architecture + Design as well as practiced urban design as a Project Designer at the Community Design Center--both at the University of Arkansas, USA. His work in UACDC has garnered numerous AIA National Award for Urban and Regional Planning, as well as his writing on design philosophy and urbanism has been published internationally. He holds a professional B.Arch from BRAC University and an M.Arch in Ecological Urbanism from Rensselaer Polytechnic Institute in New York.





"I am an architect, urbanist and educator working with minoritarian and commons based pedagogies and spatial practices. I am currently co-leading the MA in Urban Design (MAUD) Programme at University of Sheffield School of Architecture.

I would like to contribute with a scene from a pedagogical experiment - an exhibition titled Future Artefacts prepared for Trajectories of Urban Design Practices module in MAUD.

The Future Artefacts exhibition was designed to support urban design students to tackle complex concerns related to their future practices in diverse contexts and reduce their anxiety while dealing with anthropocentric uncertainties. The students were asked to bring a speculative artefact from their future practices situating themselves within a particular context with specific urban concerns and in alliance with actors/agents of change."

Letters for the Future

Gülşah Aykaç¹

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I aim to advance a critical approach to the dominant canon of course contents and hidden local dynamics of discrimination in architectural education as an extension of feminist pedagogical discussions (Gündoğdu, 2021). Therefore, I redefine autobiographical spatial narratives as possible radical resources and avenues for participation. The personal spatial testimonies of architecture students who have come from diverse foreign countries and from different cities within Turkey and the spatial terms they use in discussing spaces, their different rhythms of daily life, and their relations with the city constitute very valuable resources, and incorporating these resources into educational processes creates opportunities for participation. The stories embedded in personal spatial testimonies, or, in other words, "autobiographical spatial narratives," create possibilities for plurality and intensity within human geography not diminished by a single internationally dominant architectural identity, namely that of North America and part of West Europe. Furthermore, as a very limited body of work concentrates (Harriss et. al., 2023), experiences of displacement among students from the African continent, Syria, Iraq, Iran, Jordan, Lebanon, Albania, or Georgia -the countries of the students with whom I have previously worked in Turkey- may provide opportunities to explore the territoriality of geography. Autobiographical spatial narratives may entail much more than past stories from one's autobiography (Gallop, 2002). To bring forward personal narratives and observations in my elective courses in the architecture department on history and theory, I asked the students to write letters instead of reflection papers. I instructed them to write their letters to anyone who would be taking this course in the future, and I told them that anyone who wanted to write to those unknown future people anonymously was welcome to use a pseudonym. I would be sharing those letters with students who took the same course the next year, together with the standard readings from the syllabus. My intention was for students to share in the educational experience as equal subjects instead of addressing the educator. More importantly, I wanted them to feel that their subjective views and knowledge could be resources and that they are a part of producing knowledge within the university. Accordingly, their letters did not only allow them to express their opinions about the texts we read. The students were also able to share the points at which they experienced difficulties while reading a given text in the syllabus and what they thought future students should pay attention to while reading the same text. They discussed different spatial conditions, such as the acceleration of the rhythm of pedestrians at subway exits, experiences of long and empty sidewalks or not knowing any of their neighbors, and journeys in Istanbul by car. This can be characterized as autobiographical reflection or a kind of immanent reading.

Keywords: autobiographic spatial narratives, resources, participation, discrimination, feminist pedagogies.

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“The image belongs to autobiographical spatial narratives of participants of an architectural design studio through which I question hidden local dynamics of discrimination in architectural education as an extension of feminist pedagogical discussions.

I work on socio-spatial narratives of urbanization, diverse urban histories, and contemporary labour processes in architecture and I am particularly interested in thinking about places and design through feminist methodologies and pedagogies.”

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Biography

Gülsah Aykaç is an architect, educator, and researcher. I hold a PhD in Architecture from Middle East Technical University (2020) and formerly took BA (2009) and MA (2013) degrees at Istanbul Technical University, Architecture Department. I got Fulbright Visiting Researcher Scholarship and Koç University Vehbi Koç Ankara Research Centre (VEKAM) Research Awards during my doctoral studies. My research focuses on socio-spatial narratives of urbanization, diverse urban histories, and contemporary work and labour processes in architecture. I am particularly interested in thinking about places and design through feminist methodologies and pedagogies.

Communicative, Discursive, Analytical, Creative, Playful

Isra Tatlic¹

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Community architecture course aims to train students for critical spatial action within the contemporary political, ideological, artistic, and philosophical context of architecture at the level of a micro-social form - community. According to Mannheim, education must go through several changes: it must be evaluated based on intellectual insight and agreement in a society in which the main social changes should be achieved through collective reasoning; it must be oriented towards the establishment of active cooperation to gain solidarity and cooperation, mutual understanding instead of authoritarianism; and serves as a means of social control due to the preservation of common goals, but with adaptive norms about individual and group adaptability. (Mannheim, 2009) In between the tensions of the contemporary context, how can architects advance designing towards a regenerative and re-distributive economy based on common goods? The concept of common goods occupies a position between private and public. In this sense, concepts and practices related to common goods represent an alternative, redirecting power from the macro-management of the state and the market to the community level. In strengthening the micro-social forms of community, continuing the previous records of cooperation in their regeneration, reconstruction, adaptation, and management is crucial for sustainability. (Michael & Negri, 2017) By researching the possibilities of reconstruction and adaptation of existing forms of citizen participation in spatial and organizational structure - local communities, the chances of using social heritage with the most efficient improvement forms are considered. (Re)construction of the community is the design studio conducted in the Centre of Local Community Trg Heroja (Heroes' Square) in Sarajevo with a hypothesis of a possible reconstruction of existing social and spatial structures of the ex-socialist period into the new, more usable, open, transparent, and approachable common spaces. The course was divided into three phases: 1. expert panel, 2. social activism, and 3. design and participation. After a series of multidisciplinary lecturers who problematized top-down decision-making, bottom-up planning, spatial activism, and meta-theoretical frame of community and social context, students in the final year of study were organized as a group to research and define goals using public participation. They formed and conducted a series of analyses and polls to determine the problem. After creating a concept for the general campaign: The new heroes of a Square! - referring to citizens as everyday heroes, they organized the first civil panel with the Local community. They created their intern management system and worked on nonspecific architectural tasks as a team. Using the Charette procedure for discussions and a designed interactive model to map participants' needs, students finished the first participation and formed critical points, spatial potentials, and programs. The second phase divided them into six groups to create spatial propositions for the voted problems. On the second civil panel, students discussed with the local community the concept proposals. The final phase was presenting the process and the results to the local

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community, municipality, and the Faculty of Architecture, aiming for the final realization of various public, including different interests and problems. (Fraser 1990)

Keywords: community architecture, user participation, critical spatial action, commons.



"The image demonstrates the aims of the Community architecture course - to train students for critical spatial action within the contemporary political, ideological, artistic, and philosophical context of architecture at the level of a micro-social form - community.

My primary interests are redefining values in architecture and the role of an architect in the micro context, and searching for new approachable architecture."

Biography

Isra Tatlic obtained her Ph.D. and undergraduate degrees from the University of Sarajevo. She co-founded Ideogram, a design studio, after completing her studies. Isra is an assistant professor at the University of Sarajevo Architectural Faculty. Her research focuses on redefining values in architecture and the role of an architect in Bosnia and Herzegovina's transitional capitalist context. She aims to create more accessible architecture by engaging political and post-ideological perspectives in theory and practice. She's exploring new architectural education approaches, rethinking scarcity, and using social resources in new architectural interventions.

Students and Rural Design Dynamics: Reflection on Architecture Live–(In) Project in Indonesia

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This abstract examines the concept of live project as an alternative pedagogical approach in architecture education, aiming to provide students with real-world experience and relevant skills in design, management, and critical thinking while contributing to society. Despite the growing interest in live projects as a research inquiry (Anderson, 2017), the global perspective on this topic still needs to be explored, with a dominance of Western traditions in existing publications (Smith et al., 2022). Moreover, live projects face challenges balancing serving students and the community's needs. This advocate for the central role of live projects within situated pedagogies, emphasizing their potential to uncover site-specific opportunities and develop sustainable solutions.

Drawing on personal experience as a tutor lead in a community-based education project in rural Indonesia, I would like to highlight the potential for live projects under the new Freedom Education policy in the country's higher education institutions. The discourse of live project in architectural education in Indonesia needs to be further explored. The author's experience aligns with the development of the Freedom Education policy, which allows students to engage in off-campus learning activities for one or two academic semesters, including projects in rural areas. The study focuses on a year-long collaboration between seven students from the architecture and planning department and the rural community of Baturetno in East Java Province, Indonesia.

Baturetno, renowned for its coffee plantations and rich cultural heritage, has established a Tourism Awareness Community to promote a new tourist destination, Goa Payung (Payung Cave). Unlike typical large-scale tourism development, this project emphasizes in-situ collaboration, fostering the community of practice idea (Wenger, 1998), where students gradually engage with the community. The students engaged in a live-in situation at the rural site and establish close relationships with the community to identify critical collaborators and understand the local context. The research rejects tokenistic participation and proposes a long-term engagement, allowing students to become integral to the community through informal interactions. As a tutor lead, my role is to guide students and ensure their learning outcomes align with the contributions made to the community.

Through these collaborative endeavours, the project aims to address the prevalent issues of instant and inauthentic tourist attractions in rural Indonesia by promoting specialty tourism and small-scale architectural interventions that accentuate social and spatial potentials. The research underscores the importance of highlighting the community perspective as a means of conscientization (Freire et al., 2018) for both architects and the community, fostering a collective production of situated knowledge. Through this type of collaboration, the idea of the university as an agent of change (Sara & Jones, 2018) will be possible.

Keywords: situated knowledge, live project, freedom education, community of practice, rural design.



Biography

Muhammad Nelza Mulki Iqbal holds a Bachelor of Engineering in Architecture from the University of Brawijaya, Indonesia (2013) and a Master of Science in Building and Urban Design in Development from The Bartlett Development Unit, University College London (2016). Currently, he is a PhD Researcher at the SSoA (Sheffield School of Architecture) and an Assistant Professor at the Malang National Technology Institute in Indonesia. Prior to his academic career, Nelza worked as an architect, community architect, planning analyst, and researcher. Nelza's research interests include participatory design, informal settlement, social architecture, and architectural community-based pedagogy. He aims to advance "design" mechanism beyond merely objects creation to create more sustainable and equitable communities. In addition to his research, Nelza is also actively involved in teaching and other academic activities at the Sheffield School of Architecture.

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Reassembling pieces, redefining “institutions” Chronicles of a nomadic workshop in Glasgow

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The article introduces the theoretical and pedagogical framework of the nomadic workshop conducted in Glasgow in June 2022 with a group of Y3 BA Architecture students and educators at Northumbria University.

The three-day workshop ‘Micro civic institutions of care’ was designed to facilitate students’ critical understanding of the role that small-scale community-run spaces in Glasgow play to enable collective action and foster genuine processes of social sustainability. In fact, the workshop drew on the assumption that through awareness of social, political, and economic dynamics, community-run initiatives can challenge market-driven modes of spatial production, offering one possible and noncommodified response to some of today’s social challenges in our cities. Building on Elke Krasny’s ‘Scales of Concern: Feminist Spatial Practices’ (2022), the workshop assumed the need for new methodological tools to critically approach and understand unknown places, moving beyond the biased knowledge often obtained through conventional practices. At the core of the nomadic workshop methodology was the principle that feminist spatial practices could offer multidimensional and multifaceted approaches to thinking and acting in the city. The aim was to acknowledge processes of spatial injustice and ultimately enable more compassionate practices in a world defined by inequity (Krasny, 2022). Consistent with this position, the workshop aimed at eliminating the distance between learners and educators to establish a horizontal community of critical spatial practitioners. Participants walked through the city, engaged in casual encounters and conversations, and welcomed the unexpected.

In fact, learning from Cavart’s *Séminario* (1975) and De Carlo’s *Nomadic Summer Workshop* (1976), the Glasgow nomadic workshop meant to co-create an environment for a disciplinary self-reflexivity on the pedagogical tools required to educate young architects as socially engaged practitioners and to question the discipline’s awareness of its indeterminate identity in a transformed world (Colomina, 2012). Reflecting on Livingstone’s idea of ‘the city as university’ and the need to practice the ‘arts of citizenship’ (2019), the workshop fostered a reflection on how participation and knowledge exchange in the streets, cultural institutions and gathering spaces in Glasgow could provide opportunities to learn about the social and political implications of practicing architecture. De Carlo’s *Nomadic Summer Workshops* typically focussed on hands-on learning and collaborative projects, with an emphasis on fostering creativity and critical thinking. Similarly, participants of the workshop in Glasgow were prompted to engage in an active and critical understanding of some selected parts of the city, exploring these by walking individually or in small groups, slowing down when needed, and skipping

stories of situated pedagogies in architecture and ...

spaces considered not relevant within the bigger picture of the city according to their perception or judgment.

In Glasgow, students and educators reflected on and explored different meanings of what a civic institution might be. This happened through critical walks, informal conversations and a pop-up exhibition in Prince Edward Street. Throughout their urban experience, participants were invited to collect found objects, fragments of the city atmosphere, its material culture, colours, textures. These became raw materials to be shaped, reassembled, clustered, displaced, folded to produce five scenario-collages envisioning how small-scale community-run spaces can activate and drive collective action and citizen participation toward the creation of sustainable communities. This eventually led to a radical re-definition of Glasgow's civic institutions, no longer attached to infrastructural norms and top-down decision-making processes, but rather on practices of care, intersectional inclusiveness, and free access and use of the urban realm.

The five collages reflected the participants' different experience of the city throughout their stay, allowing room for individual and group perspectives. Such visuals developed a critique of mainstream way to read and conceive the city, focusing on situated ecologies, feminist spatial practices, collective action and citizen participation as absolute conditions for the reappropriation of social space. In conclusion, the workshop fostered a reflection on how such short-term alternative experience of a complex city like Glasgow could inform and complement the curricular learning journey of students in the Undergraduate Architecture programme, by discussing pedagogical opportunities and posing new challenges.

Biography

Nadia Bertolino is an architect, writer and educator concerned with ethical practices in response to socio-spatial inequalities and environmental emergency. She currently holds a position as Assistant Professor at the University of Pavia, Italy. Formerly, she was Assistant Professor and Department Head of Equality, Diversity and Inclusion at Northumbria University (Newcastle) and Director of the Master in Architectural Design at Sheffield School of Architecture. At Northumbria University, Nadia sat in the Community for Innovation in Teaching and Education. In 2022/23, she was awarded a Learning and Teaching Enhancement Project grant for her "Race and Space: A critical walk series" project. In 2023, she received the Student-led Teaching Award nomination.





Co–Creation on the Doorstep. Engaging Residents of a Regeneration Area in an On–Site Design Game

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The design studio, with roots in the Ecole des Beaux-Arts of 19th-century Paris, has long dominated the field of architecture education. However, the increasing emphasis on societal impact, community engaged learning (CEL) and exploration of alternative approaches challenge the traditional role of the designer and the way knowledge is produced in this discipline. In the transdisciplinary master course ‘Social Inequality in the City, Diversity and Design’, students from Architecture, Public Administration, Migration History and International Development studies, respectively are exposed to a unique combination of theoretical and practical learning. They are first taught necessary theoretical concepts to understand socio-spatial inequality and diversity, followed by developing a spatial intervention to address some of the consequences from this inequality on a local scale. This practical part is crafted as a Design game, emphasising the co-production of knowledge and design between universities and a range of civic partners. In this paper, we evaluate the experience and outcomes of the course of this year. We highlight the evolution of the course, focusing on our concerted efforts to facilitate ‘true’ co-creation with local residents and Toon, a platform for participatory art and cultural programming in Bouwlust, a neighborhood in The Hague Southwest that is subject to urban regeneration. Our examination places the course within the broader context of community-based learning (challenging its focus on the student), and concludes with reflections on the challenges of creating a longer-term impact for both students and other stakeholders in the co-creation.

Keywords: architecture education, urban regeneration, co-creation, neighborhood residents, design game.

Biography

Caroline Newton is an urban planner, architect, and political scientist. She addresses the social and political dimensions of design. Caroline’s research focuses on post-colonial architecture and planning, intersectionality in/for design and planning, participatory planning and designerly approaches to knowledge production. Caroline encourages advocacy in planning and spatial practices. Strategic planning, she argues, can be acts of resistance, enabling alternative spatial futures.

Reinout Kleinhans is an Associate Professor of Urban Regeneration. His research interests and expertise are multifaceted, encompassing urban regeneration, self-organisation, community entrepreneurship, online and offline citizen engagement, tactical urbanism, placemaking, and democratic innovation. He is particularly interested in digital participatory platforms for co-production between citizens and governments. He is a co-investigator of an NWA project titled ‘Dilemmas of Doing Diversity,’ led by Prof. Marlou Schrover from Leiden University, focusing particularly on housing and community-based initiatives. His other research pursuits include urban regeneration, residential relocation in China, and spatial justice in local redevelopment approaches.

BES

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Location: Sportpark Escamp

Goal

To create opportunities for people to come together, interact and build relationships:

- Improve (mental) health and social skills
- Social cohesion
- Community pride
- By and for residents



Concept

BES, a building playground where children and adults **meet, make** and **move**. At Bes children get to play and build, using tools and materials.

MAKE: the creation of the community sense by actively creating something for residents.

MOVE: community engagement and participation for all ages

MEET: people meet each other intergenerationally by having adults actively participating and meeting each other on site

Opening hours

BES is open during the May vacation. In the future once a month Bes opens its doors.

Funding & Materials

The funding will mainly come from subsidies from the municipality and by donations.

Heijmans will be a provider for the building materials used in BES.

Possible expansions

In the future BES can expand with provision of affordable breakfast served by volunteers.



Supervision & Safety



MBO students



Parents



trained employees

A Laboratory of One's Own

Seray Rusçuklu¹

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We live on a planet where there is a lot of right or wrong, necessary or unnecessary information, but unfortunately this pile of information has been damaged and remains to be seen. As such, it becomes inevitable to question the production spaces of the said objective knowledge. The hope needed to change the direction of this carefree course does not lie in huge scales or changes. What we have to do is try to read micro-narratives in the fragments of the big picture, and rewrite if necessary. In my opinion, the only thing we need for this rewriting is to go beyond our body, which allows us to think, to stop thinking 'for' other beings and think 'with' other beings, to take action with them. The main character and the place she is in, which are left aside in the behavior of thinking together and redefined with their existing and continuing ties with others, are used with feedback communication methods, (i.e., when the threads weave complex networks and their beginning and ending nodes are uncertain) (Haraway, 2016) new moves, and a repetition is inevitably produced to describe movements. It is no longer possible to talk about a main character (Barthes, 1967). Because 'I' begin to redefine itself with 'you' and 'it' (Stead, 2010). Thinking from an architectural background, I think that clever science fiction can offer a triggering method for the transition to these hopeful spaces and moves that can exist on a smaller scale. The speculative thinking experiment in question often leads us to hybrid spaces, humans, or nonhumans. But I think the formation process is (now) more valuable than non-main characters to tell our story. The studio, which is the most crucial place to produce and examine mentioned formation process (for architecture learners), turns into a solid ground on which most speculative perspectives and critical approaches tread. The laboratory is a controlled space where scientific research is carried out and its results are carried out with the input and feedback of the scientist. The studio, on the other hand, is a place where we architecture students produce, explore, and try to question our situated knowledges and free in it as possible. I want to mix the production places of these two different types of knowledges, and as a result, I want to re-imagine it as an architectural space with feminist making practices and to question its constructability. In Hadley's words: What are the possibilities of a Lab of One's Own (Hadley, 2013)? Being able to think with others, the controlled (?) nature of the laboratory/studio, a space that reproduces the relationships between the scientist and the living organism, can be hacked in order to create new associations, encourage imagination and blur the distinction between scientist (architect) and living organism (structure)? Is it possible for the laboratory/studio to reconfigure itself as a result of the interaction it establishes with the lifestyles produced by different production spaces? In the light of these interrogations, I hope to explore how the production space, which is used to create a promising exit(s) for the future of the changing world, can change people's view of themselves and others, and how learning from inside the that space brings modification.

Keywords: re-scaling, perspective, non-human, bodies in motion, room.



"JUMPING BETWEEN SCALES: INTO THE ASPERGILLUS TUBINGENSIS
The image above consists of my sketchbook pages revealing the research process of my diploma project. To summarize, the pages contain my drawings and actual materials, which I collected and integrated into my notebook, about my research context (aspergillus tubingensis) in my experience of learning from the place itself. While drawing microscopic images of this mushroom species at different scales, I aimed to create a speculative series of drawings by keeping instant records of my own drawing.

I am currently working on the laboratory as a potential production site of feminist (non-objective) and multi-perspective knowledge, and different verbal-visual-performative expressions / narratives of the laboratory."

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Biography

Seray Rusçuklu completed her undergraduate education in architecture at ITU. She tries to create unique narratives and question feminist ways of producing architectural spaces within her works to be able to dream about them to the last detail. Her inspiration comes from science-fiction (mostly Ursula Le Guin) and magical realism (e.g. Gabriel García Márquez) novels. She is currently doing her master's degree in architectural design at ITU and studies the spaces of producing situated knowledges and the possibilities of these spaces. She is experimenting with exposes spaces such as laboratories, workshops, studios, libraries and dens in her own room, which she examines to reveal the process of situated knowledges between human and non-human subject/makers.

kinship

Autobiographical spatial narratives may entail much more than past stories from one's autobiography (Gallop, 2002).

*As a very limited body of work concentrates (Harriss et. al., 2023), experiences of **displacement among students** from the African continent, Syria, Iraq, Iran, Jordan, Lebanon, Albania, or Georgia -the countries of the students with whom I have previously worked in Turkey- may provide opportunities to explore the territoriality of geography.*

Gülşah Aykaç -
Letters for the Future

exhausted term

*The speculative thinking **experiment** in question often leads us to hybrid spaces, humans, or nonhumans. But I think the formation process is (now) more valuable than **non-main characters** to tell our story.*

Seray Rusçuklu -
A Laboratory of One's Own

site

The design studio conducted in the Centre of Local Community Trg Heroja (Heroes' Square) in Sarajevo with a hypothesis of a possible reconstruction of existing social and spatial structures of the ex-socialist period into the new, more usable, open, transparent, and approachable common spaces. The course was divided into three phases: 1. expert panel, 2. social activism, and 3. design and participation.

situatedness (studio/course)

*After a series of multidisciplinary lecturers who problematized top-down decision-making, bottom-up planning, spatial activism, and meta-theoretical frame of community and social context, students in the final year of study were organized as a group to research and define goals using **public participation**. They formed and conducted a series of analyses and polls to determine the problem. After creating a concept for the general campaign:*

Isra Tatlić -
(Re)construction of community

*The new heroes of a Square! - referring to citizens as **everyday heroes**, they organized the first civil panel with the Local community. They created their intern management system and worked on nonspecific architectural tasks as a team. Using the Charette procedure for discussions and a designed interactive model to map participants' needs, students finished the first participation and formed critical points, spatial potentials, and programs..*

exhausted term

Community architecture course aims to train students for critical spatial action within the contemporary political, ideological, artistic, and philosophical context of architecture at the level of a **micro-social form** - community. The new heroes of a Square! - referring to citizens as **everyday heroes**, they organized the first **civil panel** with the Local community.

Isra Tatlić -
(Re)construction of community

site

Baturetno, a rural location in Malang Regency, Indonesia, is renowned for its coffee plantations and production, which have been passed down through generations since the Dutch Colonization Era. The area boasts a captivating landscape and attracts people from diverse backgrounds, primarily Javanese.

Muhammad Nelza Mulki Iqbal -
Student's and Rural Design Dynamics: Reflection on Architecture Live-In Project in Indonesia

situated identity

She tries to create unique narratives and question **feminist ways of producing architectural spaces** within her works to be able to dream about them to the last detail. Her inspiration comes from sci-fi (*Le Guin*) and magical realism (*Márquez*) novels. She is experimenting with exposes spaces such as laboratories, workshops, studios, libraries and dens in her own room, which she examines to reveal the process of situated knowledges between human and non-human subject/makers.

Seray Rusçuklu -
A Laboratory of One's Own

situatedness (studio/course)

Despite the growing interest in live projects as a research inquiry (Anderson, 2017), the global perspective on this topic still needs to be explored, with a dominance of Western traditions in existing publications (Smith et al., 2022). Moreover, live projects face challenges balancing serving students and the community's needs. This advocate for the central role of live projects within situated pedagogies, emphasizing their potential to uncover **site-specific opportunities** and

develop sustainable solutions. Through this collaborative endeavor, the project aims to address the prevalent issues of instant and inauthentic tourist attractions in rural Indonesia by promoting specialty tourism and small-scale architectural interventions that accentuate social and spatial potentials. The research underscores the importance of highlighting the community perspective as a means of conscientization (Freire et al., 2018) for both architects and the community, fostering a collective production of situated knowledge.

Muhammad Nelza Mulki Iqbal -
Student's and Rural Design Dynamics: Reflection on Architecture Live-In Project in Indonesia

situatedness (studio/course)

*I designed the course as a first-year writing seminar primarily for engineering students. As an architectural historian from Turkey, my goal was to familiarize the students with concepts and contemporary discussions on heritage, **challenge their perspectives on non-Western regions like the Middle East**, and expose them to different writing genres that would enable them to undertake creative*

projects. The theme of destruction served as a tool to introduce political concepts and encourage unconventional discussions on heritage and preservation. This aspect of my teaching, influenced by my background as a woman from Turkey instructing predominantly North American students, involved questioning the Western canon.

Ashhan Günhan -

A thought-provoking approach to creative writing

situated identity

*Esra is working on research by reading about feminist theory and narratives in architecture, ecology of practices, situated knowledge, nomadic subjects, and many related topics. As the object of my research, she is addressing **the practices and relations of the kitchen as a space of production.***

Esra Yüsek -

Collaborative, no authority and open to multiplicity/subjectivity

site

The course 'Architecture, Heritage and Destruction' was a First Year Writing Seminar that I conducted as the instructor of record at Cornell University. The students were mostly comprised of engineering freshmen, including native and non-native speakers of English. The class was among the few humanities courses the engineering students could take during their undergraduate education..

Ashhan Günhan -

A thought-provoking approach to creative writing

exhausted term

*They not only create subjective, **multidimensional topographies** but also possibilities in which new realities may occur. In order to define **the new parameters of topography**, the following step includes writing an epicrisis report of the process to explore the new reality.*

Derya Uzal, Eda Yeyman, Naz Kaya, İrem Korkmaz-
Epicrisis of a Topography Through Vandals and
Collective Speculations

site

*The Speculative Landscape project views **both material topographies and the studio environment** not as static backgrounds, but as fields for performative encounters. It proposes a series of flows containing temporalities and focuses on the possibility of transformation in the state of agency, rather than the fixed identity of being a subject.*

Derya Uzal, Eda Yeyman, Naz Kaya, İrem Korkmaz-
Epicrisis of a Topography Through Vandals and
Collective Speculations

kinship

*The production of knowledge is directly related to the perspective of the producing subject. However, it is not only the subject, but it establishes a network of relations (actor-network theory) with other objects to which it is connected, and thus it exists. It undergoes transformation depending on various factors. It is predicted that with **the change of the perceiver**, the quality and definition of what is perceived (knowledge) will also change. (Stengers, 2010) Architecture works like a whole ecology of practices* where we need to question what happens inside and outside. **Internal-external positionings** are moves of power rather than the desire to reach the truth. (Haraway, 2010)*

Esra Yüsek -
Collaborative, no authority and open to
multiplicity/subjectivity

A Thought–provoking Approach to Creative Writing

Aslıhan Günhan¹

¹Cornell University & Bilkent University, aslihan8@gmail.com

Teaching Writing on the Built Environment: Exploring Destruction with North American Students During the Fall of 2019, I was the instructor of record at Cornell University for a course titled ‘Architecture, Heritage and Destruction’. I designed the course as a first-year writing seminar primarily for engineering students. As an architectural historian from Turkey, my goal was to familiarize the students with concepts and contemporary discussions on heritage, challenge their perspectives on non-Western regions like the Middle East, and expose them to different writing genres that would enable them to undertake creative projects. The theme of destruction served as a tool to introduce political concepts and encourage unconventional discussions on heritage and preservation. This aspect of my teaching, influenced by my background as a woman from Turkey instructing predominantly North American students, involved questioning the Western canon. I also wanted the students to question the meaning of monuments, their significance, and how to contemplate destruction in various contexts. Shortly after the course concluded, in the wake of George Floyd’s murder, the destruction of Confederate monuments became a prominent topic among architectural historians in North America, and my students reflected on how the course had prepared them for such discussions. After several weeks of reading materials and writing assignments that formed the foundation for writing on topics related to the built environment, I assigned two consecutive projects. The first project was to write a fictional curatorial statement. I explained that the primary objective of a curatorial statement is to acquaint them with a writing genre that would allow them to communicate effectively with an audience and generate curiosity and interest in the exhibited item(s). I asked them to select a ‘contested site’, which could be a city, a neighborhood, a building, or a collection of monuments. I specified that the contested site should possess historical and/or political significance that the curator wants to emphasize. Additionally, I requested them to provide hints about the exhibition venue, the objects to be displayed, and the display techniques to be used. Thus, it was crucial for the students to engage with the on-campus museum as a reference point, which I considered an important experience for first-year students. One student wrote a curatorial statement about an app for missions in San Antonio, while another focused on an exhibition highlighting the Cold War space race between Soviet Russia and the United States. The second and final assignment required them to write a research-based essay on the same contested site, construct an argument, explain its relevance, identify crucial sources, and create a 7–10-page essay. If I had given them the final assignment without the prior curatorial statement project, the students would have struggled to choose a site and develop a compelling argument. However, by introducing them to a visually engaging assignment at the beginning and allowing them to explore new writing genres, I received many satisfying essays.

Keywords: writing on the built environment, deconstructing the canon, non-Western context.



“Exposing undergraduate students of STEM departments, mostly of US origin, to a global history of monuments and destruction necessitated familiarizing them with objects, buildings, sites, and political contexts. For this reason, I planned a visit to Cornell Rare Books and Manuscripts Collection, which was followed by an in-class discussion that involved peer reviewing their writing drafts.”

Biography

Aslihan Günhan’s research investigates the histories of modernity in the late Ottoman Empire with questions of migration, dispossession, and violence. Her project, “Displaced Modernities: The Ottoman Empire, Turkey and the Specters of Armenian Architects,” is an architectural study of the displacement of Armenians from the Ottoman Empire, their silenced legacy in the built environment, and the contested modernity in Turkey which crafts a legal basis for the confiscation of properties, dispossession of ex-citizens and bureaucracy of denial. Gunhan’s scholarship has been supported by the Getty Research Institute, Social Science Research Council International Dissertation Research Fellowship, the Fulbright Program, Andrew W. Mellon Foundation, SALT Research, Einaudi Center, VEKAM, and Cornell Society for the Humanities.

Epicrisis of a Topography Through Vandals and Collective Speculations

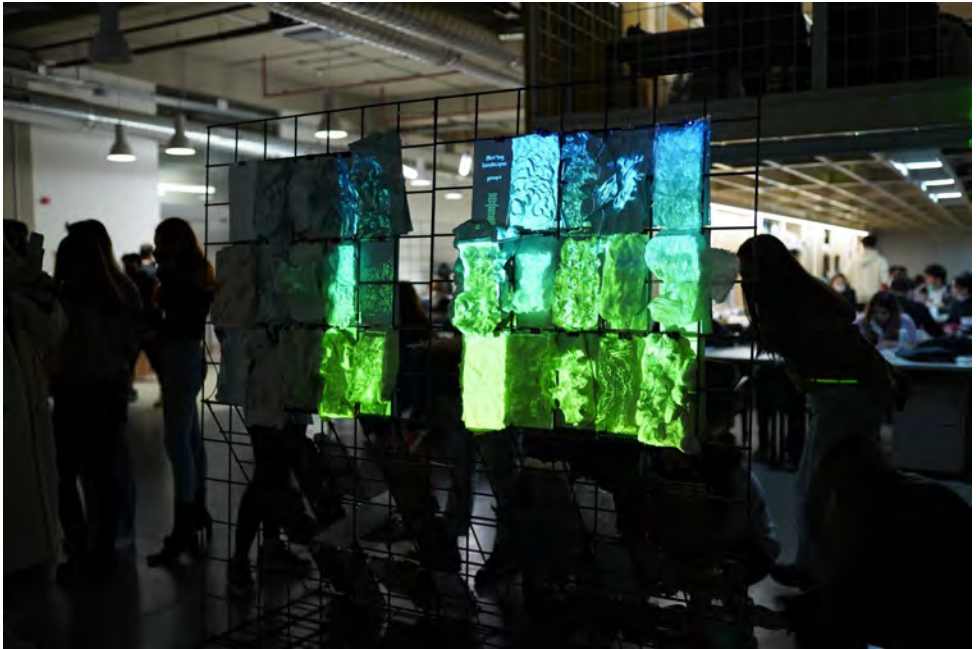
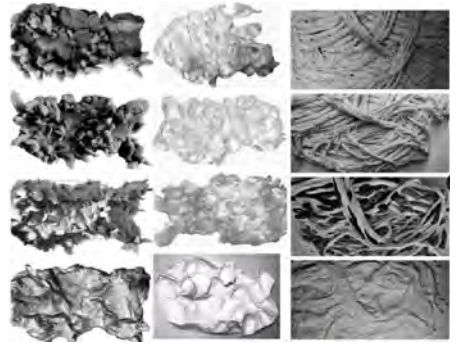
Derya Uzal¹; Eda Yeyman²; Naz Kaya³; İrem Korkmaz⁴

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The Speculative Landscape project views both material topographies and the studio environment not as static backgrounds, but as fields for performative encounters. It proposes a series of flows containing temporalities and focuses on the possibility of transformation in the state of agency, rather than the fixed identity of being a subject. Instead of assuming subjects as fixed identities, the project defines the state of agency as incomplete, open and always ready for forming up new relationships. In doing so, it not only changes the position of students as flirts, vandals, dreamers and at the end, its future inhabitants; but also prioritizes the matter and sees the matter itself as a starting point. By triggering a research field that rejects matter as a passive entity, it promises a way to establish 'worlds different from the one we know' (Haraway, 2013). Haraway's world-building practice draws on everyday storytelling practices and becomes an essential tool for imagining another which also entails taking active responsibility for futures created by writing, researching and experimenting. This way of thinking based on collectivity and taking responsibility makes it possible to dream of time-spanned practices in the studio process and lets simultaneous existence of different subjectivities in various material worlds. These time-spanned practices are divergent operations and effects which topography is exposed to, and transform the agencies even if they are unaware of the topography they create or involved in the process. The series of operations are unexpected for students: they could not foresee the next step so that they could not establish a comfort zone for their design process. They not only create subjective, multidimensional topographies but also possibilities in which new realities may occur. In order to define the new parameters of topography, the following step includes writing an epicrisis report of the process to explore the new reality. The epicrisis report is a critical and analytical review for decoding medical case history of the disease. It freezes the medical case at a certain time in order to pursue operations; which corresponds to reconfiguring the positions of the dreamers in this studio process. Translating epicrisis from the medical field into building practices allows production of collective knowledge(s) from indeterminate positions. The questions in the report aim to reveal the physical transformations and their effects on the topography. Students write a review of their analyses by situating themselves from the eyes of the indeterminate agents, whose bodies are exposed to-and-affected-by the topography. Overall, this project brief aims to challenge fixed agent relations by employing diverse media consecutively and translating between them, thereby activating different modes of collectivity and time-spanned practices.

Keywords: first year design education, material transformation, 2D-3D-2D translation, collective dreamers, speculative landscape.

stories of situated pedagogies in architecture and ...



“The Speculative Landscapes project transforms studio environment into field of performative encounters by applying various operations to material topographies that both freeze and expand the flow of time -such as vandal, collective dream, and epicrisis report- which allows the agents to take actions based on their positions, experiences, uncovering “topological” relations.”

Biography

A -future101-2- group is researching first-year design pedagogy to enhance and stimulate discussions, where ideas are transformed into collective actions. We, Derya, Eda, İrem, Naz, are research assistants at MEF University Faculty of Arts, Design and Architecture (FADA). Four of us have MSc in architectural design from ITU, Derya and Eda continue their PhD. Although there are different subjects that all of us enjoy working on, we gather these different pleasures to remake the studio for about 3.5 years together.

Collaborative, No Authority and Open to Multiplicity/Subjectivity

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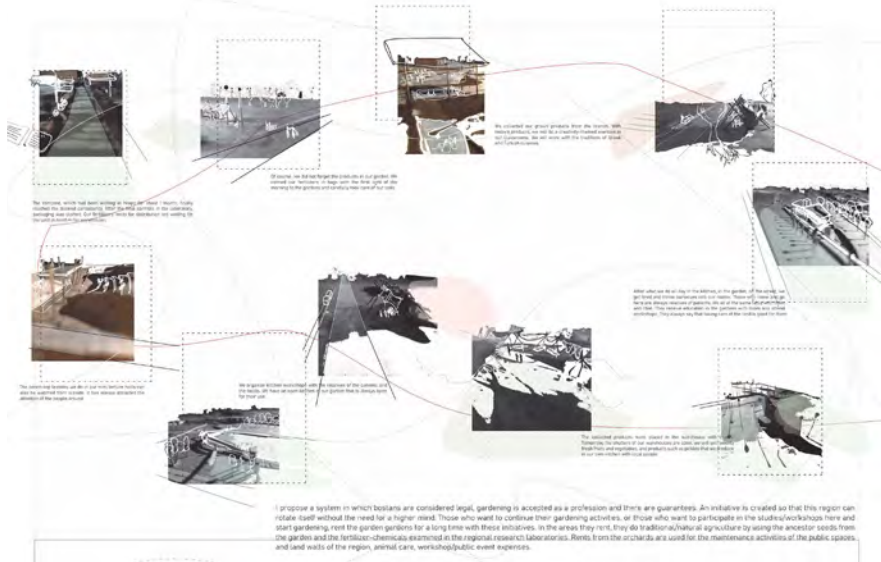
The production of knowledge is directly related to the perspective of the producing subject. However, it is not only the subject, but it establishes a network of relations (actor-network theory) with other objects to which it is connected, and thus it exists. It undergoes transformation depending on various factors. It is predicted that with the change of the perceiver, the quality and definition of what is perceived (knowledge) will also change. (Stengers, 2010) The capitalist order has dictated the idea that every field has a holistic, single, universal truth. Thus, the context of knowledge and production, its relations with other objects, its site-specificity, and its ecosystem are ignored. Modern architecture has taken its share from the capitalist system of thought and has left its locality in the background due to the dominance of mathematical ratios, mass production methods, and the desire to exist everywhere. However, architecture works like a whole ecology of practices* where we need to question what happens inside and outside. Internal-external positionings are moves of power rather than the desire to reach the truth. (Haraway, 2010) Our identities (intersectionality), which emerge from the intersection of many characteristics of each of us, ensure that the information produced contains a unique objectivity. Activist feminist theorists have spilled a lot of ink trying to reconstruct the concept of objectivity in this way. (Haraway, 2010) Learning is multifaceted and can be made possible through healthy relationships and communication, not hierarchy. In my university, where I have been an undergraduate student for 4 years and then a graduate student for 1 year, I have met and worked with many people from different identities. I came together with people who I personally like but whose architectural pens are quite different from mine. In the association we established under the name 'istifişler', we wandered around the streets of Istanbul like a flaneur and made drawings, we participated in competitions on different topics and contexts, and we met digitally or physically in a park/piece of the city and made collective productions in the long periods we earned for our homes. In all these processes, we proceeded by being aware of and appreciating the identity, subjectivity, and position of each of us, and we stayed away from the hierarchy. 'rabarba', which we established as a student collective, is a production community in which a group of subjects is involved with their spatiotemporal locations. Without a defined control mechanism, Rabarba provides a plane where time, digital-physical spaces, and experiences lived together and together are freely transferred. At the end of the day, this plane turns into a fanzine that offers the possibility of free association. When we look at the issues of Rabarba, we see productions that do not qualify as information in the conventional view. Reactions to the experiences and agendas of nomadic bodies/subjects become readable, and put on paper (Braidotti, 1994/2017). In addition to the culture of co-production I received as a student in architecture education/studio, my background in collective theater troupe has had a great influence on my active role in these collectives. I have experienced stage and backstage experiences that involve

stories of situated pedagogies in architecture and ...

multifaceted thought system such as space, character, body, movement, sound design, and aim to de-authorize. All these are the parts that form my identity and the position of my knowledge production.

*istifişler is a collective community that feeds on the dynamics of being together, and stacks them publicly.
 ** 'rabarba' literally means a sound effect in the form of a humming sound effect in the filming of crowded scenes in cinema, television or theater by the extras who make up the crowd pretending to speak in unison and making meaningless sounds. It can also be described as unintelligible crowd noise. It's a collective sketchbook left in a time capsule, as we define it.

Keywords: collectivework, intersectionality, identities, positioning, multiplicity/subjectivity.



"The representation I have chosen is a collage-image of a project I produced under the theme of 'care'. It also works as a collage of the ways I have learned from the field, actors, relationships and the ways of practicing architecture throughout the project process. It attempts to reproduce the acquired knowledge by using multiple techniques of production and learning."

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Biography

Esra Yüksek is a student at ITU Architectural Design Master of Science Program and I took my bachelor's degree in architecture from ITU. During my undergraduate education, I participated in various workshops and competitions. I experience collective production processes in the digital and physical way and am part of two student collectives called 'istifişler', 'rabarba'. In my master's program, I am working on research by reading about feminist theory and narratives in architecture, ecology of practices, situated knowledge, nomadic subjects, and many related topics. As the object of my research, I am addressing the practices and relations of the kitchen as a space of production.

The fabric of the lake — Crafting the Environment through Collaborative Narrative Building

Hocine Aloine-Shaw¹

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“La Fabrique du Lac” is a multi-year participatory art project developed by the French collective Bruit du frigo in the El Firdaous district of Casablanca (Morocco), to encourage local residents to reclaim their neighborhood’s emblematic public spaces, in particular a heavily polluted lake and its natural surroundings. The project aims to create the conditions for an ecological and participatory regeneration of the lake and its environment engaging local residents.

In conjunction with this project, an immersive educational workshop bringing together French and Moroccan architecture students has been set up. Over time, the various workshop sessions have revealed a shift from a design oriented approach to an open process exploring the means of starting and maintaining an ongoing conversation with the local community. The aim was not only the build a shared understanding of the local environment and the issues surrounding its development, but also to allow local residents to call its future into existence.

The critical reflection on this experience seeks to give an account of the of pedagogical tools and methods used to tune into, bring back and enact on the living environment, within the framework of a prospecting process that is receptive to the inputs of residents and can be embraced by them. Among the experimented tools that were implemented :

- “Subjective” investigations of the environment, using the body in movement to follow a transect (Diedrich & Lee, 2019) through a Dérive protocol inspired by those initially carried out by situationist movements and more recently bolstered by architecture collectives such as Stalker (Rome) or Bruit du Frigo (Bordeaux)

- Bringing the site back into the studio whilst holding on to some of the environment’s complexity, by putting normative spatial representation on hold in favor of more creative and “low-tech” tools (scrap models, hand-drawings, collaborative mapping ...) working from memory to recreate a sense of place, and mapping situations to point out connections and interconnections (Senel, 2014);

- Co-making & co-building through a hands-on approach, working with the conditions of the environment, allowing available skills and know-hows within the local community to take part in the making process (Ingold, 2013);

- Developing a fictional narrative in order to open the design process to a broader and non-specialized audience, using graphical representation as a device to interact with the people, allowing them to question and change their perception of the environment and to project themselves in unforeseen evolutions, whilst in return informing the design process and its outcomes;

- Using mythogenesis as a means of radically changing the way in which residents perceived their surroundings (in the present case, an ecological fable rooted in the

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local geography, infused with the poetics of the place and drawing on multiple stories collected from the local residents).

Keywords: interdependence, dérive, mapping, making, fiction.

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Biography

Hocine Aliouane–Shaw is an architect and urban planner with a doctorate in urban planning. He is a tenured associate professor at ENSAP Bordeaux, where he coordinates architecture and urban design studios at bachelor and master levels and co-directs the RBW (Re-Building The World) specialised post-master's course. Member of the CNRS-PASSAGES laboratory, his research examines design theories at different spatial scales, from the angle of generative and collaborative design processes that actively involve users-inhabitants in the transformation and shaping of their environment. Hocine Aliouane-Shaw is a founding member of *Bruit du frigo*, a trans-disciplinary collective of architects, urban planners and artists that implements approaches at the crossroads between art, architecture and territory, with the aim of encouraging the transition towards a more sustainable urbanism, designed and shared with residents.



"Partial view of a scroll used by students as a means to visually "fix" and communicate the key situations identified during an urban drift, by representing spatial configurations and observed practices in situ. These elements are interconnected with keywords that contribute to the development of a converging set of questions regarding the genesis of the environment and the issues of its future evolution."

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Towards Epistemic Justice: Storytelling through Difference

Ohoud Kamal¹

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When I relocated to my new university in Amman/Jordan, I was struck by the course description that I would teach that semester. In particular, the urban design studio. The course description called for best practices to be taught based on the past two decades of European experience. This, of course, does not come as a surprise as most universities in Jordan/Global South teach urban design through its Western historical genealogy and contemporary practices, yet it would not be written in the course description or laid out that clear as an aim of the course. This gave me a flashback about 15 years earlier when I was studying Architecture at a Jordanian University. I remember how frustrated I was as a student for not being taught anything about the Middle Eastern experience of urbanism. The lecturer spoke about Howard, Le Corbusier, and the American experience of suburbs, amongst other Eurocentric and Anglo-Saxon understandings of urbanity. Paradoxically, we were provided with a local design project. Suffice to say, the proposals were as imaginative as the policy proposals that Western agencies proposed for our localities, which unsurprisingly ended up on shelves as they were inapplicable to our contexts.

This triggered a clear position on how to teach my studio situated within the latest turn in urban studies. A turn that calls to be more engaged with alternative narratives of the urban that are rooted in the positions of places and subjects that are less examined in urban contexts. Situated within this ethical position the aim was to reveal such unwritten and less examined issues in urban studios through transformative pedagogy particularly through using positionality of spaces, bodies and geographies as a way to 'pluriversalise' learning experiences. This was translated into a clear set of strategies: 1. Lived problems as a project typology which will drive towards a radical learning experience; 2. embodied experience and focus on human behavior to research people/environment driving towards experiential learning, 3. counter-mapping as an analytical tool, and 4. Lens of the 'everyday' to make sense of the data collected.

Hence a space was selected which was created by a large group of informal sellers as the project that showed a lived problem of negotiating access to city spaces to make a living but equally showed agency of the sellers that tactically appropriated and created a survival space in Amman. The students used their bodies as tools to navigate space reflexively and gather data to create a more human-centered problem-solving approach. They then mapped all information gathered through reading and representing the everyday, particularly space temporalities and undocumented tactics. Finally, it was made sense of through the lens of everyday life as opposed to flattening tropes of informality and development lenses. This revealed the underlying patterns and systems. The purpose is to enable students to establish and create differential epistemic cultures that empower them towards creating located-knowledge.

This knowledge would contribute to explaining urban phenomena based on the everyday experiences of those who have been overlooked by more conventional urban studio pedagogies.

Keywords: counter-mapping, southern urbanism, transformative pedagogy, experiential learning, embodied experience.



“This image is a representation of part of the field work undertaken by my students at the urban design studio. It shows a counter-mapping exercise that aims to form localized experiences of urban research in our studios, understand informal phenomena and existential practices as part of what shapes our cities beyond Eurocentric and developmental understandings of our spaces.”

Biography

Ohoud Kamal is an urbanist whose work focuses on Southern Urbanism, temporary urbanism, informality and positionality as method. She is currently Acting chair, School of Architecture at the American University of Madaba as well as co-founder of SURGE. (Southern Urbanism Group Ensemble) that researches alternative forms of urbanism, particularly those of the global South. She received her PhD in urban planning at Newcastle University and a MArch in Urban Design from University College London. Ohoud’s previous research has focused on socio-spatial agency in Amman, and continues to work on questions of Eurocentricity of urban theory and epistemic justice. In addition to academia, she is working as an urban planning consultant researching Ad-hoc and temporary urban spaces of Amman and is part of a team co-creating an experimental community park in Amman/Jordan.

Are There Adequate Spaces for Care in the City?

Paloma España-Naveira¹; Eva Morales-Soler²; Ángel Blanco-López³

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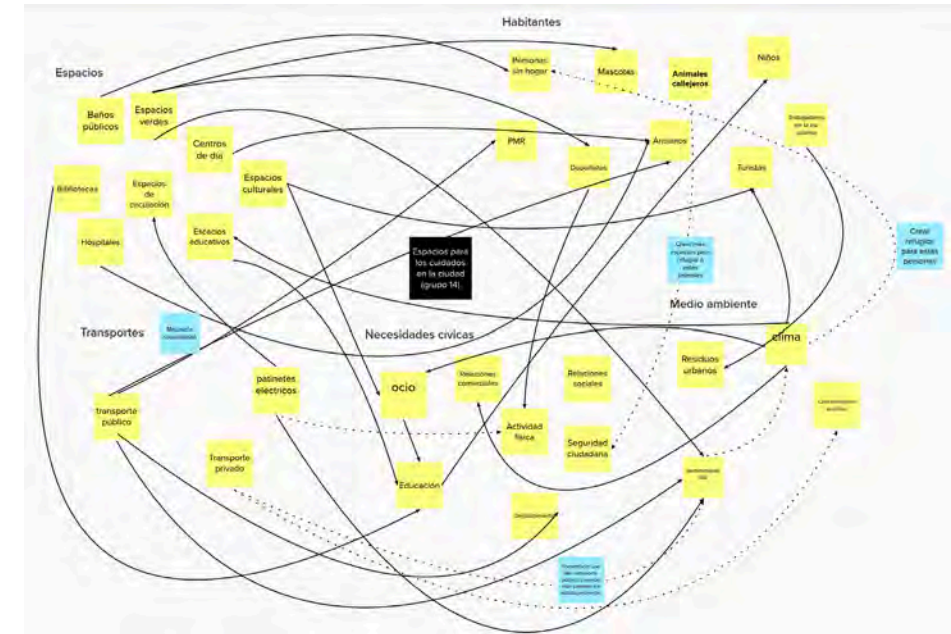
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If we understand the city as a space for the care of people, then it is essential to consider both social and environmental aspects in the design and planning of the city and the home. For this, it is essential to include all the actors involved, both human and non-human (actants), following the ideas proposed by Latour in the Actor-Network theory (Latour, 2005) and the ideas proposed by Haraway in her concept of multispecies (Haraway, 2017). In the subject of Project 02, of the Degree in Fundamentals of Architecture at -, a teaching experience has been developed during two academic years (2021-2023), which addresses the relationship between the city and housing from a critical and care-centered perspective (Valdivia, 2021). The experience implemented methodologies that foster the development of multidimensional thinking, which goes beyond critical thinking to include creative and caring thinking (Lipman, 2016). In this experience, we explore how the pedagogical approach of controversy mapping (Latour, 2007) can help to identify and critically analyze aspects related to care in the city and at home. The experience comprises a series of activities that cut across the course. The first activity includes an initial controversy mapping, based on the question, "Are there adequate spaces for care in the city?" in which the different dimensions of care in the city raised by the students were explored from a global approach. Through group work, a connection is established between this mapping and introducing the care topic in the city. This generated a debate in which the students reflected on the importance of considering care in the design of the city and the home and the influence this can have on the inhabitants' quality of life. Subsequently, we worked with a collaborative cartography located in a specific study neighborhood (each course was conducted in a different neighborhood in Malaga). Each student investigated an actant chosen from the initial mapping. Subsequently, during the visit to the neighborhood, they used the My Maps tool to locate the chosen actants in the study neighborhoods. This approach allowed the students to take a critical look at the working context and transfer this analysis to the design project after exchanging ideas and experiences, thus enriching their understanding of the environment and the community's needs. Finally, the initial controversy mapping was redone, this time from situated thinking and with a focus on the design of Architectural Projects. The students conducted an in-depth enquiry, considering the limiting situations and the possibilities for intervention in the neighborhood under study. This activity made it possible to integrate the learning developed during the course and apply it to developing architectural proposals dealing with aspects of care in the city. The evaluation of the first year of this experience showed that it was difficult for the students to choose an actant to investigate concerning spaces for care. For this reason,

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in the second year, the second-class session was devoted to choosing the actant to research with each student. In subsequent classes, in parallel to the development of the housing project, they continued the research on the actant and its relationship with the proposal for the housing and city project. The results show that the experience encourages enquiry and promotes proposals for more inclusive and sustainable architectural projects. This enabled students to become actively involved in the needs and concerns of the different actants involved in the care of the city and housing. It also enabled the development of research, data collection, critical analysis and decision-making skills fundamental to making informed and contextually relevant architectural proposals, addressing care through situated and critical learning.

Keywords: caring for the city, controversy mapping, critical thinking, architectural projects.



Biography

Eva Morales and **Paloma España** are professors at the School of Architecture, University of Málaga. We are members of the research group Urbanism, Tourism, Landscape, and Architectural Innovation HUM-969. Additionally, we collaborate with Ángel Blanco, a professor and chair in Didactics of Education, who leads the ENCIC Research Group. Together, we form part of the QSV project team, which aims to bridge the gap between scientific and technological research and educational practice through a transdisciplinary approach. We recognize the critical need to investigate teaching practices and develop critical thinking skills in the context of an increasingly urgent crisis. It is crucial to foster critical awareness and engagement among students, enabling them to contribute to positive change. Our research explores the integration of architectural design, urban planning, and education, with the aim of nurturing a critical mindset and empowering students to address the challenges of our times.

Critical Craft — Post–Disaster Community Space Realisation at Sümer Ortaokul, Kahramanmaraş

Samuel William Price¹

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Sümer space is a 60m², semi-enclosed, timber-framed community structure at the centre of this project, the initial construction phase was completed in Kahramanmaraş, May 2023. The project was enacted in response to the twin earthquakes that hit southern Turkey on 6th February 2023. It is an ongoing project aimed at providing shared spaces to facilitate and participate in collective social recovery post-disaster.

Arising from a workshop attended by mostly architectural students and academics in Istanbul, the project evolved from a rough series of designs and ideas formulated at a geographical, and to some degree cultural distance, into a collaboratively constructed community space in a period of less than 3 months. Participants took on hybrid roles where material sourcing was contributed to by locals, the architectural form of the building was adapted and redrawn as the project progressed and the ‘contractors’ who completed the majority of the construction were not only mostly inexperienced, but also constantly changing.

Framing the project through the lenses of ‘craft’ and ‘repair’ allows the process of realising the project to be understood not just as an attempt to provide immediate, urgent relief, but instead as a process of recovery in itself, both for the individuals involved, and the networks and communities of people who participated throughout. The envisaged function of the space places this project firmly in the realm of ‘invisible reconstruction’ (Gunning & Rizzi, 2022). The research frames our (HiM’s) response, and that of most organisations involved in the recovery process, through Mattern’s problematisation of ‘fixing’, by nature a reactive rather than proactive response (Mattern, 2018). This line of theory also coincides with the concept ‘improvisation’ of practices in social and cultural life (Hallam & Ingold, 2007). Employing conceptions of ‘craft’ however, allows me to explore the effectiveness of the project in terms of collective and individual learning, forgoing Peter Korn’s definition of individual ‘self-transformation’ (Korn, 2015) and replacing it with a more complex relationship between fracture, collaborative transformation and its inherently relational nature (Ravetz et al, 2013). Fracture, as defined by Moholy Nagy is ‘the way in which something has been produced shows itself in the finished product’ (Adamson, 2007), but if the children and locals that have experienced and participated in the process of construction are those that will use it, fracture becomes something that is not implicit, but instead explicit in every element and use of the space.

Parallel to this, the research considers how human and non-human relationships play a role in crafting the project as it progresses (Hogseth, 2021), from the newly planted olive trees that drew boundaries for the scale of the project, to the woodworm infested wood that may still hinder the future viability of the project and the clay-rich earth that both slowed construction when it turned the site into an unworkable mire and yet may play an important role in the longevity of the project and its minimal foundation system.

Keywords: craft, post-disaster, participatory design, post-human, repair.

*This work is part of a post-graduate thesis titled 'Inclusive design methodologies in architectural education and practice' completed as part of the Architectural Design post-graduate program at Istanbul Technical University. Supervised by Assoc. Prof. Dr. Aslıhan Şenel and Dr. Bihter Almaç.



photo credit: Ela Gök

"Taken during the construction stage of 'Sümer Space', the image shows local children and visiting musicians participating in a workshop in the foreground, while the timber structure of the community space is being erected in the background by another group. It tries to communicate the entangled and chaotic nature of this participatory design in post-disaster conditions. [...]"

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Biography

Sam Price, currently studying for a masters on ITU's Architectural Design program, is a designer and maker. He has a strong interest in materials, making processes and learning by doing. Having worked for over two years at BMADE in a roll which centred around CNC production and education, his research now intersects the handmade and the digital through the lens of repair, craft and post-human theory.

site

*The workshop takes place in **the El Firdaouss district of Casablanca, Morocco**. The pedagogical workshops were conducted in articulation **the artistic residency of French collective Bruit du frigo within Institut Français de casablanca**, with the support from Bordeaux school of architecture and landscape and the city of Bordeaux.*

Hocine Aliouane-Shaw -
The fabric of the lake – Crafting the Environment
through Collaborative Narrative Building

pedagogy

*Drawing on **multiple stories collected from the local residents**, the fictional account they produce contributes to shift the way in which residents perceive their surroundings, while engaging the children in **a collective reflection** around the regeneration of their living environment.*

Hocine Aliouane-Shaw -
The fabric of the lake – Crafting the Environment
through Collaborative Narrative Building

pedagogy

*The students used their bodies as tools to navigate space reflexively and gather data to create **a more human-centered problem-solving approach**. They then mapped all information gathered through reading and representing the everyday, particularly space temporalities and undocumented tactics. Finally, it was made sense of through the lens of everyday life as opposed to flattening tropes of informality and development lenses.*

Ohoud Kamal -
Towards epistemic justice: storytelling through
difference

situated identity

Kamal's previous research has focused on socio-spatial agency in Amman, and continues to work on questions of Eurocentricity of urban theory and epistemic justice.

Ohoud Kamal -
Towards epistemic justice: storytelling through difference

site

The project was completed in two locations, first of all Istanbul, where it was discussed, shared, planned and proposed, and secondly in Kahramanmaraş. There, the project was adapted and adjusted to meet specific conditions of the environment, available materials/facilities and the site, in parallel with being realised in terms of the physical construction of the community space.

Sam Price -
Critical Craft - Collectively Realising Sümer Space in Post-Disaster Turkey

pedagogy

This process engaged with both distant and very immediate learning, a multitude of different actors and agents, and was conducted in post-disaster conditions in Kahramanmaraş, Turkey. The project is by no means completed. Conceptualised through craft and repair, the research explores notions of collectivity, invisible reconstruction and material agency.

Sam Price -
Critical Craft - Collectively Realising Sümer Space in Post-Disaster Turkey

situated identity

*His main interests lie in history and theory of architectural pedagogy, interdisciplinary design studio, and **transformative architectural pedagogy and curriculum**. His PhD focuses on the **nexus between socio-political changes such as revolutions, civil protests and architectural pedagogy**.*

Ali Javid -

Reconstructing future: from archaeological artefacts to architectural pedagogy

exhausted term

*If the main role of archaeology is reconstructing the past, and the main role of architecture is proposing the future, then **reconstructing future** states 'the future is a journey to the past' for Australian architectural design and the built environment.*

Ali Javid -

Reconstructing future: from archaeological artefacts to architectural pedagogy

situatedness (studio/course)

*If the main role of archaeology is reconstructing the past, and the main role of architecture is proposing the future, then reconstructing future states 'the future is a journey to the past' for Australian architecture design and the built environment. In fact, reconstructing future will argue how archaeology as a reconstruction of the past can open new canons for architecture as a discipline to propose the future. It examines how **archaeological activities of the Country (studying,***

***excavation, assembling)** help to decolonize the architectural knowledge for architectural pedagogy.*

As a result, this interdisciplinary juxtaposition defines reconstruction as a creative act which can speculate a radical shift in the understanding of how the reconstruction of the past and other (re)actions can rewrite Australian architectural pedagogy in the future.

Ali Javid -

Reconstructing future: from archaeological artefacts to architectural pedagogy

exhausted term

*By engaging with their **historical development**, the course offered perspectives on how and why architects and architecture are relevant to society. But more importantly, the course stressed on **the impact of history** in everyday life.*

Athulya Ann Aby -

Decolonising Indian Architectural Education By Contextualizing History

site

*Istanbul, Turkey; anonymous heterotopic formations; **Collage of Istanbul-Edirne-Kocaeli, Turkey. The first-year design studio of ITU**, which is jointly undertaken by Architecture, Urban and Regional Planning and Landscape Architecture tutors and students, is used as a medium to discuss adjacent professions' societal missions, making potential and ethical responses that can operate in troubled times.*

Bihter Almaç, Zeynep Günay -
Manifestoes for battling the crisis and the tales of others: an interdisciplinary pedagogy negotiating the politics of the body

situated identity

*Athulya defines herself as **an pedagogy explorer** and her research interest mainly focuses on **bridging the gap between users and architects by telling the story of building.***

Athulya Ann Aby -
Decolonising Indian Architectural Education By
Contextualising History

site

*The department where I conducted my research, named "**Collaborative Design Laboratory**", had a teaching approach that focuses on collaboration, practice-based and material based. Collaboration refers to both interactions between students, researchers, and instructors, and between the university and non-institutional organizations for this department.*

Ceren Doğan -
Crossing the Boundaries of Architectural
Education: Collaborative Approach

situatedness (studio/course)

Our first-year design studio, is an interdisciplinary one that is used as a medium to discuss potential and ethical responses that can operate in troubled times. At the same time, it provides a platform to transmute highly controversial into the static, conventional expectancies of first-year design studios as a performative act both for the tutors and students, where as the process and outcomes are the mediums for performative exploring. Then, the design studio environment tends to create ephemeral

*interconnections among its participants without a hierarchical order, unlike the tutors taking the lead and students following them. In our discussion, we aim to tell the tales of our performing bodies by their tactics to lure our studio into situated, critical making and exploring. This is where **encountering the site, othered bodies and non-human beings are compulsory to trigger creative imaginations.***

Bihter Almaç, Zeynep Günay -
Manifestoes for battling the crisis and the tales of others: an interdisciplinary pedagogy negotiating the politics of the body

Reconstructing Future: from Archaeological Artefacts to Architectural Pedagogy

Ali Javid¹

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Reconstructing future: from archaeological artefacts to architectural pedagogy Recently, The National Standard of Competency for Architects (NSCA) has promoted a greater focus on more meaningful engagement with First Nations peoples and Country, and also supports key reform in mitigating the impacts of climate change. This pedagogical experience aims to increase students' and educators' knowledge, competency and experience in these areas by making a meaningful connection between architecture and archaeology to create interdisciplinary knowledge to inform the curriculum, teaching method, content and design process at design studios, and Australian architecture schools. Indeed, this proposal is practical research which is designed for the studios in undergraduate and graduate years (from project initiation and conceptual design, to design development and detail design) to meet the criteria that NSCA asked. When you look at the criteria, they emphasize a comprehensive understanding of the first nations people, their worldview, values, knowledge and also land, and country in terms of its culture, nature, history and communities. And the main question is how this knowledge can inform architectural design. What is reconstructing future? If the main role of archaeology is reconstructing the past, and the main role of architecture is proposing the future, then reconstructing future states 'the future is a journey to the past' for Australian architecture design and the built environment. In fact, reconstructing future will argue how archaeology as a reconstruction of the past can open new canons for architecture as a discipline to propose the future. It examines how archaeological activities of the Country (studying, excavation, assembling) help to decolonize the architectural knowledge for architectural pedagogy. As a result, this interdisciplinary juxtaposition defines reconstruction as a creative act which can speculate a radical shift in the understanding of how the reconstruction of the past and other (re) actions can rewrite Australian architectural pedagogy in the future. Indeed, this pedagogy experience is an interdisciplinary pedagogical-research experiment between archaeology, Indigenous Studies, design theory, education and architecture. It is method and process include three main steps: "reading and analysis of archaeological Objects", "finding new language Geometry, Form, and space" and "experiencing, and constructing architectural proposals". In the process is looking for answers to these main questions: - how do architecture students (future architects) can understand the land and think about its culture and history like an archaeologist and design and propose concepts like an architect?

- How archaeological drawings could inform architectural drawings? How can one analyze and read the existing layers by drawing and representing archaeological objects (object as a context)?

- How could an architectural pedagogy examine archaeological artefacts as history, objects, and forms in the passage of time to speculate and find a new language of form and space? -

How would reconstructing the future as alternative pedagogy rewrite Australian practice?

Keywords: reconstructing, future, archeology, architecture, pedagogy.



Biography

Ali Javid is a PhD in Architecture at the University Western of Australia, School of Design. His main interests lie in history and theory of architectural pedagogy, interdisciplinary design studio, and transformative architectural pedagogy and curriculum. His PhD focuses on the nexus between socio-political changes such as revolutions, civil protests, and architectural pedagogy.

Decolonising Architectural Education By Contextualising History

Athulya Ann Aby¹

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History is not exploited to its full potential in current architectural education. The blame for this shortcoming should be put on the purely narrative approach and the emphasis on objective facts and events used by many historians...The drawback of traditional history education is that it does not teach us what to do with the facts and events (Morgenthauer, 1995, pg 220).

In India, history of architecture is a core subject in Bachelor of Architecture course, but the program level outcomes are often limited to stylistic study of standard sets of examples of monumental structures. The architectural history discourse in India has been shaped by colonial archaeological surveys and references, with the linear, teleological narrative (similar to Banister Fletcher's Tree of Architecture) still guiding curricular – and consequently, pedagogical – practices. From my experience as a student and later a faculty, the prescriptive curricula have often restricted a critical analysis of the past. My study on 'Decolonisation of Architectural History Education in India' (Aby, 2022) brought forward some colonial biases implicitly embedded in the history curricula in the country. One of the prominent biases was the non-contextual nature, how architectural history in the classroom is removed from the socio-politics of the region, and sorted into time periods with distinct styles (Bafna, 1993, pg 92). Interviews with academics also brought out some efforts at an epistemic reconstitution by few institutions and teachers.

I was lucky to be a part of one of the latter institutions and to work as a teaching assistant to Dr. Gauri Bharat, a critical thinker and historian herself. While the schools grappled with the struggle to convert existing (out-dated) topics and techniques into an online medium, Gauri decided to seize the opportunity to create a situated pedagogy. Discarding the hitherto common categories of Mughal, Buddhist, Christian architecture etc., the semester was redesigned to introduce students to paradigms of architecture through the lens of livability. The pandemic had forced us to rethink foundational questions such as health, ventilation, domesticity, social interaction and physical distancing, community, infrastructure, and inequity in the face of a massive crisis. These aspects were not new and have shaped built environments since ancient times. Specifically, we followed three threads - How has disease and disaster shaped architecture? How have ideas of domesticity transformed in modern times? How can architecture strengthen social bonds and community networks? These three themes – disease, domesticity, and community – had emerged as crucial forces shaping our lives and well-being during the pandemic. By engaging with their historical development, the course offered perspectives on how and why architects and architecture are relevant to society. But more importantly, the course stressed on the impact of history in everyday life.

As a student, I dreaded history classes because it meant memorizing styles and sketchbook submissions. I questioned the need to learn history at all. But during the semester with Dr. Gauri, I saw how history can instigate the students to think of the long-lasting effects

of events in the past and the need to be sensitive to existing socio-political conditions. This allows the students to engage with the architectural object, not only as a built form, but also how people inhabit that object, bringing in a spatial aspect which is largely missing when they blindly reproduce drawings.

Keywords: decolonisation, architectural history, design education, critical thinking, situated pedagogy.



Paradigms of Livability – Pedagogical Outline

Session 1: How disease shaped built environments

While disease as a force has a long history, from instances such as the Black Death that wiped out nearly one third of Europe's population and led to the birth of the Renaissance, we will focus closer home on how widespread disease in the 18 and 19 centuries shaped our modern environments and lives.

Session 2: Sanitation, toilets - A pretty shitty history

One of the direct consequences of 19 century diseases and pandemics was the rise of modern sanitation and sewage. Though insignificant within architectural discourses and also marginalised as a design problem, toilets and water provision remain one of the fundamental challenges of modern society. This lecture explores the complex design issues embedded in toilets and water provision, while also introducing aspects of social and environmental equity.

Session 3: How domesticity and interiors have been shaped through time

This session explores the house and domesticity as a complicated site of historical development and symbolism. Beyond narratives of the 'happy home' this session introduces students to language of ventilation and well-being, technological developments, but also visual cultures in sites such as firms that shape our imagination of what home may mean.

Session 4: Mid 20 century and the emergence of mass housing

Mass housing presents the dual status of homes as places for living, but also, in a sense, as standardised commodities. This session explores aspects of mass housing design and transformation, particularly through the 20 century to familiarise students how even intimate spaces of domesticity are meshed within the larger forces of society and economics and fundamentally shaped by them.

Session 5: Of family, community, and relationships

This session takes further the idea of built environments as being both sites and processes that shape relationships between individuals and various kinds of collectives. This implies that when we design, we do not just produce physical spaces but shape relationships between the inhabitants in very particular ways.

Session 6: Of hospitals, ventilation, and wellbeing

This session explores the specific histories of ventilation and the design of medical facilities in relation to wider ideas of good health and well-being. The changes in ideas of health and well-being have strong correlations to how we lived and treated those who were sick.

Session 7: Disease and the roots of modernist Aesthetics

Having covered a wide-range of discussions around disease, well-being, social relations and the historical transformation of our built environments, this session explores how even intimate spaces of domesticity are meshed within the larger forces of society and economics and fundamentally shaped by them.

Session 8: Of Parks and Play

Just the idea of well-being have transformed over time, the introduction of parks and gardens in the twentieth century signalled an important shift in how healthy environments were imagined, and also, the idea that public places facilitated a public life for citizens and members of society.

Session 9: Architects as Catalysts of Change

By exploring various architectural projects where architects engaged with communities or challenging contexts, the session familiarises students with the ways in which architectural projects go beyond form and function and enable transformation. Theoretically anchored in the idea of agency (i.e. the capacity to effect change), the session focuses on the core competence of architects and their professional capacities to engage with society and the world.

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Biography

Athulya Ann Aby is a post-graduate in Architectural History and Theory from CEPT, Ahmedabad. As a keen traveler and a passionate teacher, my research interests lie in architectural historiography and education. As a Pedagogy Explorer for an online educational platform 'ACEDGE', I aided in the creation of an Architectural Pedagogy Repository, an open-access crowd-sourced collection of practices and innovative systems in design education. I currently work as the Architectural Writer for VK Group, Pune. Through writing about the built environment, she hopes to make them aware of its story and bridge the gap between its users. She believes in the potential for a well-designed history curriculum to contextualize design education and create critically

Manifestoes for Battling the Crisis and the Tales of Others: An Interdisciplinary Pedagogy, Negotiating the Politics of the Body

Bihter Almac¹; Zeynep Günay²

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This conversation is built upon the states of crisis and attached reclaims over the urban for the alienated, neglected, marginalised – othered bodies of all sorts in presenting a critical exploration of the role of interdisciplinarity and the multitudes of scales of inquiry within a design studio. The quest for improbability to implement and reflect upon the debates of our ‘troubled times’(1) by the common design studio environment and curricula highlights the need for crucial change in the design pedagogy and process.

Our first-year design studio SpacelyandGood (2), is an interdisciplinary one that is used as a medium to discuss potential and ethical responses that can operate in troubled times. It aims to provide a platform to transfuse highly controversial into the static, conventional expectancies of first-year design studios as a performative act both for the tutors and students (3), whereas the process and outcomes are the mediums for performative exploring. Then, the design studio environment tends to create ephemeral interconnections among its participants without a hierarchical order, unlike the tutors taking the lead and students following them (4).

Reflecting upon the final projects of three consecutive years that critically respond to spatial formations among othered bodies, we want to discuss through our experience how our studio attempts to respond to the ongoing debates and new discourses of the socio-political conjuncture upon the design-making process of the studio - in other words, how it reclaims the studio environment as a non-judgmental zone where everyone can join in to vocalise their opinion - which we believe is crucial in the pedagogy of critically situated making. Such as interweaving the theoretical, epistemological knowledge of the troubled times with the recordings of the site/locality, the spatial experience of the neglected/marginalised bodies of human/non-human and, the students’ unbounded imaginations to form politics and architectures of various scales that might resemble what our practices should be.

Manifestoes, and Tales, and Fantasticals

We will be focusing on three final projects of SpacelyandGood studio; Manifestoes for Battling the Crisis, The Tales of Others and Comm-Kitch Fantasticals, where we critically explored the site and its related spatial formations among its othered bodies.

Manifestoes for Battling the Crisis was a remote studio during the Covid19 Pandemic lockdown. The process included a speculative role-play session for students to imagine and meet the stranger in ourselves (7), where students impersonated a character living at the site by first designing persona cards and later on making costumes, and makeup to impersonate them. We organised an online session with guest improv actors to trigger

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their acting. The session was about everyone, who was prioritising their own crisis and overlooking the others' crises which eventually lead to a cacophony of crises thus the name of the project: The Crisis States of the Mind.

The Tales of Others was a studio on a vast area of the historic peninsula of Istanbul where students in groups chose their site and work at the scales of 1/5000, 1/500, 1/100-50 and 1/5. The dramatic oscillation between the scales was crucial for understanding and mapping the othered bodies in Istanbul. We planned specific design-making manoeuvres for each phase. In this project, the simulators of situatedness were the specific design-making tasks.

Comm-kitch Fantasticals was a studio about the food geographies and politics where food commons of Istanbul created the trajectories of collective place making and care. The project aimed to question the ever-changing meaning of food and kitchen through troubles, wars, refugees, migrants, women, climate change and the Anthropocene. The studio started with students tracing the food commons at the urban and rural of Istanbul and continued with an EarthTable session that consists of plates that are made through critical mapping of the food politics at Istanbul.

These projects above finalise the studio year where we can ponder on debatable topics by encapsulating real-life problems or scenarios for the situatedness of design making. The politics of design in terms of learning from local causalities and contextual realities to foster alternative narratives and the design politics to kindle speculative imaginations were planned in coherence to understand many – not right, not legitimate – truths in constant flux and negotiation (5); the matters of concern (6) that trouble us thus we need to reflect upon.

In our discussion, we aim to tell the tales of our performing bodies by their tactics to lure our studio into situated, critical making and exploring. This is where encountering the site, othered bodies and non-human beings are compulsory to trigger creative imaginations.

Keywords: spatial narrative, interdisciplinary studio, other, speculative fabulations.

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²Our first-year design studio, SpacelyandGood, is based at ITU, Faculty of Architecture. The tutors between 2020-2023 were, Elif Ağaoğlu, Imge Akçakaya Waite, Ayşegül Akçay Kavakoğlu, Bersu Aktaş, Sema Alaçam, Bihter Almaç, İpek Avanoğlu, Erenalp Büyüktopçu, Çisem Demirel, Begüm Eser, Arzu Güler, Zeynep Günay, Elif Öz Yılmaz, Çisem Yaşin. Although yearly population vary, the studio consists of approximately a hundred students from architecture, urban and regional planning and landscape architecture.

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Biography

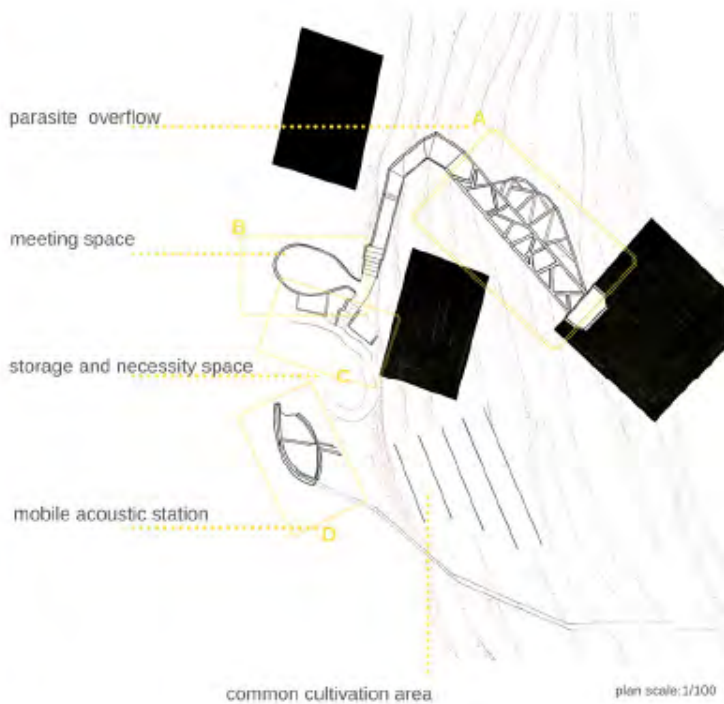
Bihter Almaç is a design researcher of architecture in the other and of the weird. Her research mainly focuses on tactics for peculiar creativities to trespass to the wilder realms of architecture to seek existentially clumsy formations. Her research practice consists of drawings; architectural things - games, gadgets, devices and, architectural essay films. These are exhibited internationally in festivals, curated exhibitions and conferences. Recently, she was selected as one of the Young Architects under 40 in Turkey, by The Circle O. She is a design tutor and a lecturer in the Department of Architecture at Istanbul Technical University (ITU), Istanbul, Turkey. She received her PhD degree in Architectural Design at the Bartlett School of Architecture, UCL, with her thesis titled: Designing in a State of Distraction: The Wild Fields of Architecture. She holds an MSc from ITU in Architectural Design, with the thesis titled: Folding of Places. She is a BArch graduate from ITU.

Zeynep Günay is an associate professor at the ITU Department of Urban and Regional Planning (URP). She served as a visiting lecturer in various European universities including Bauhaus- Universität Weimar, TU Darmstadt, Tor Vergata and Gran Sasso Science Institute. Her major areas of interest are critical heritage, urban conservation and regeneration with a focus on inequalities, social justice, public space. She currently participates in Horizon 2020 MSCA-RISE Project on Art, Culture, Economy to Democratize Society. She is the academic consultant of Istanbul Planning Agency Vision 2050, and member of ICOMOS, and the Vice President of ISOCARP, Director of Young Planning Professionals' Programme..





Earthtable Session Spacelyandgood, 2023.



Hidden retreat for the Old, 2020, Bilgesu Güngör, 2020.

Crossing The Boundaries of Architectural Education: Collaborative Approach

Ceren Doğan¹

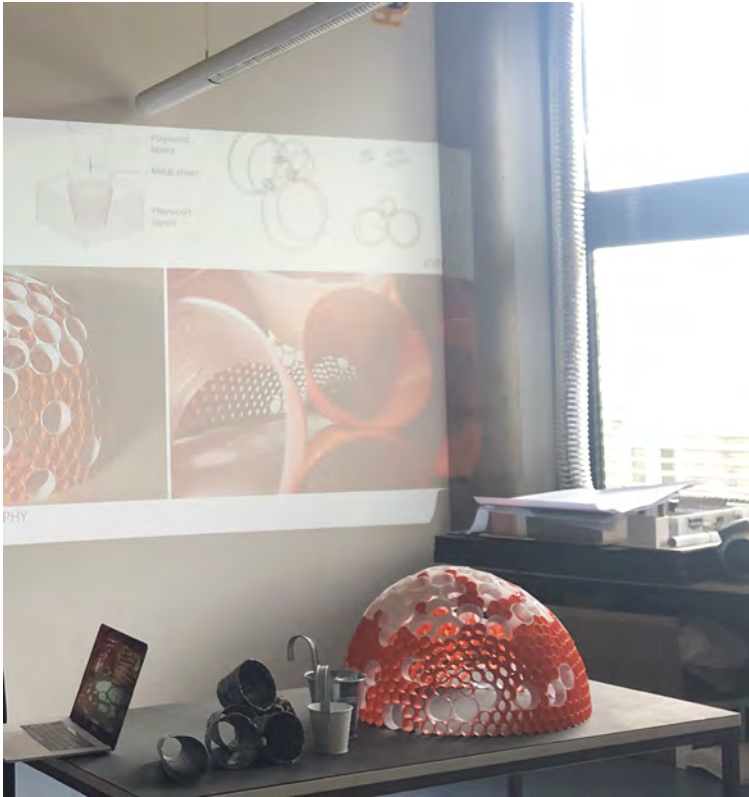
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What determines the boundaries of architectural education? What are the factors behind the change in architectural education? "Spaces are themselves agents for change. Changed spaces will change practice." (JISC, 2006, p. 30). If the learning space is considered as a holistic concept that includes pedagogies, learning actors, social and cultural components beyond being a physical space, the learning environment can be considered as a triggering factor for transformation in education. In this context, as a researcher whose research area is architectural education and design pedagogies, I believe that the studies on design pedagogies should be handled with a more holistic perspective by expanding learning environments, rather than being limited to a single environment. Therefore, I spent a semester at an architecture faculty in Berlin to continue my studies with a critical attitude and gain different perspectives on architectural education pedagogies, and I had the chance to observe different pedagogical approaches. The department where I conducted my research, named "Collaborative Design Laboratory", had a teaching approach that focuses on collaboration, practice-based and material based. Collaboration refers to both interactions between students, researchers, and instructors, and between the university and non-institutional organizations for this department. Intra-university collaboration encourages students to work in groups rather than individually and supports peer learning. This structure, in which students also learn from each other, creates an environment for students to question each other and thus gain critical thinking. In addition, the learning process is supported from a multi-layered perspective through the collaboration of researchers and instructors from different pedagogical backgrounds. This active and shared-based learning environment views the instructors and students as "co-investigators in dialogue" (Freire, 1991, p.81), and a constantly evolving learning process is created with the contribution of different perspectives and diverse ideas. Besides, extending collaboration beyond the learning environment and conducting collective studies with different institutions were among the main objectives during this pedagogical process. It is an approach that is not included in traditional pedagogies for students to communicate directly with private institutions as customers and to design for the customer's needs. In this context, collaboration with non-university institutions can be considered a stance against Papanek's (Papanek, 1984) criticism, which is that architectural education is disconnected from reality and world problems. Since students who have experience in how to deal with the constraints of real-life problems or how to communicate with the client during architectural education realize that architectural design problems are real issues rather than imaginary elements. Other pedagogical narratives of this department, practice-based and material-based, offer an approach to bridge the gap between the architectural profession and architectural education. This approach, which aims to raise awareness of sustainability and

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environmental sensitivity, supports students in recognizing materials by making prototypes and using recycled materials as building materials. Live projects, produced collaboratively and using recycled materials, not only raise students' awareness of world problems but also give them comprehension of the challenges of implementing architectural design. In this context, it is a fact that this department's pedagogical approach is essential in establishing a link between architectural education and reality.

Keywords: collaboration, architectural education, collaborative design.



“The collaborative, practice-based, and material-based active learning environment aims to raise awareness of sustainability and environmental awareness while allowing students to question and develop critical thinking.”

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This story of a situated pedagogy details the winter-term (January-April) graduate options studios at Carleton University's School of Architecture and Urbanism. Designed as a series of paired, six-week studios (separated by the winter break in February), the M.Arch Option Studios serve as a bridge between the comprehensive building studio (which includes linked courses in advanced building systems and professional practice) and a year-long, student-driven M.Arch thesis during the last year of the M.Arch program. Seen as both an architectural catalyst and a disciplinary expansion, this term emphasizes conceptual and critical thinking and advanced representation, with modules including travel studios as well, with students spending up to 6 weeks to Cape Town, Madrid, Belgrade, London, Istanbul, Israel and Palestine, and to Iglulik in Canada's north. Paired studios are conceptually linked, and may connect through program, site, method or approach. Visiting faculty are central in this term, emphasizing plural design approaches and interests to our students (who come from both architecture and non-architectural undergraduate degrees). In a normal, non- Covid year, visiting faculty come to Ottawa and stay for 6 weeks bringing new voices, interests, curiosities and questions. Studios are curated to balance design scales, representational approaches, topics and forms of inquiry. Consistent across all studios is a commitment to sustained engagement with architectural design and design as a form of epistemic reconsideration . Studios have focused on climate change, design politics, emancipatory spatial practices, landscape and urban ecologies, mega-projects and infrastructure, knowledge co-production and conceptual making and thinking. This pedagogical story will explore and share work produced in multiple studios over several years, with representative examples of student work. Over this time, for example, students produced a collective board game, a series of architectural and acoustic-playlists, VR augmented designs, deep sections, cartographies of refusal, collaborative community-engaged design work and more. Projects were wide-ranging - engaging with disciplinary questions of authorship, service, community, design, politics, climate, the agency of water and refusal, all within the urgency of our present world. A micro-symposium is held each year, bringing all instructors and students together to discuss work and ideas and to think together through shared architectural themes and questions. These M.Arch Options Studios are a key aspect of our graduate program and serve to connect architectural practice and design (through previous coursework - in particular the Comprehensive Studio) to a much more expansive space of what constitutes architectural practice. They open up the possibilities of how students might see, do, make and think about architecture, and in turn about how we as faculty might think likewise about our teaching. This application frames creative practice both as an act of architectural curricula (the often-behind-the-scenes work of administrators, scheduling, logistics, and course and personnel support), with architectural pedagogy (disciplinary teaching and expansion, crafting learning and service, curation of content

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and approaches) plus the always vital work of students themselves, and their commitment to opening up possibilities of architectural discourse.



Ritual as Embodiment, Knowing, Making, Transforming

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The adoption of collaborative learning methodologies has received significant attention in educational discourse, but still students exhibit a reluctance towards engaging in collaborative learning practices. Various reasons exist for this such as diverse student collaborative knowledge and skill sets, distinct and differing collaborative customs and cultures, and divergent perspectives on power and responsibilities. As educators and students, we are all too familiar with the frustrations and conflicts that arise when we fail to negotiate and manage these factors. A situated pedagogical approach that recognizes that learning is most effective when situated within meaningful and practical experiences was followed to design the learning event (Kitchens, 2009). The classroom setting was deemed a safe and appropriate space for this event as collaboration is a complex and contested concept. Students were given the opportunity to develop embodied knowledge that could serve them in their future roles as public participation facilitators. An assignment with the title 'A process of creative, collaborative meaning-making: the case of public participation in environmental management' is part of the fourth-year subject Environmental Planning. The objective of this assignment was to develop a new concept to describe 'public participation' - thus creating new meaning and knowledge; an arduous and intimidating task even for senior students. Figure 1: Learning activities and the associated elements of situated pedagogies. The first phase of the learning event involved applying Costandius's (2019) flow exercise as a "conceptual gateway that opens up previously inaccessible ways of thinking about something" (Meyer & Land, 2005, 373). The flow exercise was developed on the premise of using seemingly unrelated elements to stimulate a creative and new way of thinking about a concept. Here I used prompts that tap into the individual students lived experiences. The poster developed in the first iteration of the flow exercise was used to develop groups (SIGs) with a shared (resonant) understanding of the topic and shared experiences. Another iteration of the flow exercise was done in these SIGs and the individual concepts and icons were now developed into a group concept and icon. This was a fun, creative step that provided an opportunity for students to get to know each other. The second phase of the learning event required engaging with literature to develop a deeper understanding of the new concept. Throughout the learning event, groups had to reflect on their collaboration by making use of the Collaboration as a Social Practice (CoSoP) conversation board (Verster, 2020) and the Ethic of Care (EoC) framework (Tronto, 1993). The CoSoP board is a tool to make visible the abstract dimensions of collaboration that are typically assumed and hidden such as collaborative actions, entities, sense-making, interrelatedness and structuring tensions. Tronto's EoC framework focuses attention on both care-giving and care-receiving as attentiveness, responsibility, competence,

stories of situated pedagogies in architecture and ...

displays of all the learning activities and artifacts. The displays made learning visible and shareable. The learning event that this abstract draws from was designed to 'trouble' (Haraway, 2016) the practice of collaboration as it manifests in urban planning.

Keywords: juxtaposition, knowing, making, ritual, transformative.



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⁶Verster, B. (2020). Reimagining collaboration in urban planning through a social practice lens: Towards a conceptual framework. *Town and Regional Planning*, 76, 86-96.

Biography

Robert Brown is Professor of Architecture at Plymouth University. His pedagogy and research is prompted by community development experience in Africa, India and the UK. His research focuses on socio-cultural identity, urbanism and pedagogy, framed by a dialogical perspective.

Zoe Latham is a tutor at Plymouth University. Her work focuses on ritualized behaviour and its situatedness within and affordance of connectivity to place.

Toshiko Terazono is BA Arch Year 1 Leader and doctoral candidate at Plymouth University. Her work focuses on tacit learning and culturally grounded ways of knowing enabled through making.

Lost and Found – Architectural Education and Archaeology

Zeynep Kuban¹; Bilge Ar²; Umut Almac³; Görkem Günay⁴

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In Turkey, a large number of archaeological excavations and surveys are carried out every year. For this purpose, a great variety of experts work together and architecture is one of the disciplines that contribute to these archaeological field studies. However, in many archaeological excavations and surveys, architects with a proper understanding of the subject are lacking. This deficiency is especially noticeable in young professionals or candidates who are supposed to work actively in the field. There are a couple of reasons for this complexity and one of them is related to the undergraduate teaching programs that are supposed to foster fundamental knowledge, skills and means. There are compulsory and elective architectural history courses in the undergraduate course plans of universities in Turkey that provide information about the architectural features, relations and interactions of various civilizations in Anatolia, starting from prehistoric times. Similarly, courses that present general concepts regarding the protection of historic buildings and sites are also available for undergraduate students studying architecture. However, a large number of students do not have access to any compulsory or elective courses on the documentation and research of cultural heritage within their institutions. In more established universities, studios based on practice in architectural documentation are usually carried out on single historic constructions but archaeological sites are generally out of scope. The practice that is introduced by the workshop “The Role of the Architect on Archaeological Sites” is a new -on-site- and -hands-on- education model. If continued it might fill an important gap in the education side of architecture and at the same time open up a new horizon for the ongoing activities on archaeological sites. While the workshop started as a basis for the documentary side of archaeological and architectural material, it is now also addressing the design side of architecture. Bringing together architectural historians, and designers in the field could be also a new attempt of transdisciplinary education, as in the faculty in real life the disciplines pretend to be very interactive but in general fail to coexist.

Keywords: archaeology, architecture, education, architectural survey, documentation, hands-on education, transdisciplinary approaches.



Biography

Zeynep Kuban is an architectural historian with a background in archaeology and art history. She works at İTÜ Faculty of Architecture since 1987. She has been giving a variety of courses in undergraduate, graduate and PhD level on the history, culture and theory of art and architecture. In addition to her teaching in the university, she has organized different out of classroom hands on activities for and with architectural students for children. "Children's Limyra" is one of them, a summer school project where together with architecture students she tried to reach out to children living in the ruins of Limyra to sensitize them to their historical and natural environment. She activated similar activities in İstanbul with the architectural students of İTÜ in areas of İstanbul with a high percentage of immigrant children.

Umut Almaç received his bachelor's degree in civil engineering at İstanbul Technical University and master's degree in "Seismic improvement, restoration and consolidation of historic buildings and monuments" at Perugia University. He completed his PhD at İTÜ Restoration Programme under the supervision of architects and civil engineers in 2012. His PhD was on the structural evaluation and conservation of a 12th-century Byzantine monument in the historic core of İstanbul. As a post-doctoral researcher, he carried out his project titled "Structural Use of Timber Elements in Byzantine and Ottoman Masonry Monuments and Methods Regarding their Remedies" at Imperial College London with the support of TÜBİTAK. He started to work as an assistant professor in 2018 at the Faculty of Architecture, İTÜ and currently gives courses on architectural survey methods, digital applications in cultural heritage, and conservation of historic buildings at undergraduate and postgraduate levels.

Bilge Ar is an Associate Professor at İTÜ Faculty of Architecture and History of Architecture programme. Her undergraduate as well as graduate studies are at the same programme. Her main focus is on Late Antiquity and Byzantine Architecture, as well as early 20th century architecture in İstanbul.

Görkem Günay studied architecture and received a master's degree in architecture history at İstanbul Technical University. He now continues his doctoral studies in the Archaeology and History of Art program at Koç University and works as a research assistant in the Department of Architecture at İstanbul Technical University. His current research interests include Byzantine architecture and relations between built and natural environments, rock-cut architectural practices and their reception, and rural landscapes in Byzantine Thrace.

kinship

This active and shared-based learning environment views the instructors and students as “co-investigators in dialogue” (Freire, 1991, p.81), and a constantly evolving learning process is created with the contribution of different perspectives and diverse ideas. Collaboration with non-university institutions can be considered a stance against Papaneck's (Papaneck, 1984) criticism, which is that architectural education is disconnected from reality and world problems.

Ceren Doğan -
Crossing the Boundaries of Architectural
Education: Collaborative Approach

pedagogy

This application frames creative practice both as an act of architectural curricula (the often-behind-the-scenes work of administrators, scheduling, logistics, and course and personnel support), with architectural pedagogy plus the always vital work of students themselves, and their commitment to opening up possibilities of architectural discourse.

Ozayr Saloojee -
Stories of Situated Pedagogies in Architecture

situated identity

My Situated Pedagogy story focuses on a pedagogical project while I directed our graduate program from 2017-2022: an educational/curatorial and methodological choreography of teachers, themes, methods and architectural prompts/provocations for students in their penultimate year of graduate school, and framed by questions of what make worthy curricula, what are generous discursive spaces, and how do we might enact emancipatory architectural learning, this choreography.

Ozayr Saloojee -
Stories of Situated Pedagogies in Architecture

pedagogy

Their pedagogy is grounded in students' lifeworld as a framework for future learning. This enables them to cross boundaries of inherited ways of thinking. Concurrently it affords opportunity to situate themselves in new contexts and engage with new sensibilities, understanding the body and ritual as sites of knowing and transformation.

Robert Brown, Zoe Latham, Toshiko Terazono -
Ritual as Embodiment, Knowing, Making,
Transforming

situated identity

*The four of us are organizing summer schools for architectural students on archaeological sites in Turkey. These are out of class activities and **try to fill a gap in the education of architecture and the lack of architects in archaeological field work.** In general it is about documentation, but we this year tried to integrate also designers.*

Zeynep Kuban, Bilge Ar, Umut Almac, Gorkem Gunay -
Lost and Found- Architectural Education and Archaeology

site

*The classroom setting was deemed a safe and appropriate space for this event as collaboration is a complex and contested concept. Students were given the opportunity to develop embodied knowledge that could serve them in their future roles as **public participation facilitators.***

Robert Brown, Zoe Latham, Toshiko Terazono -
Ritual as Embodiment, Knowing, Making, Transforming

situatedness (studio/course)

*The practice that is introduced by the workshop "The Role of the Architect on Archaeological Sites" is a new **-on-site- and -hands-on- education model.** If continued it might fill an important gap in the education side of architecture and at the same time open up a new horizon for the ongoing activities on archaeological sites. While the workshop started as a basis for the documentary side of archaeological and architectural material, it is now also addressing the*

Zeynep Kuban, Bilge Ar, Umut Almac, Gorkem Gunay -
Lost and Found- Architectural Education and Archaeology

*design side of architecture. **Bringing together architectural historians, and designers in the field** could be also a new attempt of trans-disciplinary education, as in the faculty in real life the disciplines pretend to be very interactive but in general fail to coexist.*

Student Contributors

Altar Çolak; Istanbul Technical University
Ayşegül Yiğit; Istanbul Technical University
Burak Ercanlı; Istanbul Technical University
Mariam El Hossein; Istanbul Technical University
Rojan Sumru Leblebiciler; Istanbul Technical University
Zeynep Ezgi Kaya; Istanbul Technical University

exhausted term

*It was a studio that was open to experience, where **we** learned by **producing**, where each student is a **production entity** that **shapes the structure of the studio**, and that develops and takes shape with what we all contribute together.*

Rojan Sumru Leblebiciler -
Collective imaginations about care-making

pedagogy

*the body's relation to space is more complicated than a traditional idea of a certain system and its reflection on space. invisible labor of the practicers and the aura of intellectual re-production creates the actual settlement. this energy can be very vulnerable and determinant of outer relations. so **personal practice and the creative process can be very fragile**. the creative spirit and its social, and psychological response to a body.*

Altar Çolak -
as a distorted distopia.. obscure:social-tales

pedagogy

*Throughout my student life, I have always believed in **the possibilities of-fered to me by collective as-sociations** and I have seen the impact of studio work, which has an important place in the functioning of the department I studied, on my development.*

Burak Ercanlı -
Adopting Situated Pedagogies for a Mindful Architecture

situatedness (studio/course)

*In addition to the fact that getting a group work practice improves and transforms us in expressing ourselves and understanding ourselves, phenomena such as coexistence, working as a group, being a part of the studio, which is an interdisciplinary practice in which we constantly produce, draw, write, create narrative and fiction, are quite occupies a valuable position. Our way of **translating our thoughts into narratives, sto-***

***ries and fictions** can never be conveyed directly to the other participants of the studio. There are vague phenomena that differ according to the experiences of others, perhaps their personalities, that are constantly transforming, that are always in a state of change and development, and that have no end.*

Ayşegül Yiğit -
elaboration of studio practices in the context of situated pedagogical experience

situatedness (studio/course)

*My journey to understand architecture involved delving into past readings and bridging them with future-oriented perspectives. I sought to connect these readings with my daily life experiences, such as analyzing a movie I watched, observing the plants growing in my room, and reflecting on my practices within my city and later in Istanbul. The teaching methods that emphasized readings and observations encouraged me to develop a holistic understanding of architecture. **By merging***

Mariam El Hossein -
Architectural Narratives of Self-Discovery

these two bodies of knowledge—the theoretical and the experiential—I was able to create a more comprehensive understanding of the discipline. It became clear that architecture is not simply about designing buildings but also about understanding the complexities of the built environment, the societal dynamics it embodies, and its potential for transformative change.

situated identity

*I have spent my life and my student life in Izmir, Çorum and Erzurum respectively and I am currently actively studying in Istanbul. in these regions I had the chance to be with **students and educators from different social, cultural, economic and religious backgrounds.** i find these different experiences valuable for myself and i am aware of their impact on my personal development.*

Burak Ercanlı -
Adopting Situated Pedagogies for a Mindful Architecture

site

***Gökçeada, Derekoy.** This village, which was defined as the image of movements, force fields in a fully textualized and coded world, which is the working metaphor in many discussions about socially negotiated reality for the postmodern subject, was far from the definition of **the 'abandoned space'** it was codified in. This village, which is said to be inhabited by no one in the documents, continued to live on by itself.*

Rojan Sumru Leblebiciiler -
Collective imaginations about care-making

site

*Being in discussion, **sometimes verbally, sometimes through drawings or models,** is a very exciting process that nourishes us in the studio and at the end of the day it becomes completely different from all the unique pieces in the process.*

Ayşegül Yiğit -
elaboration of studio practices in the context of situated pedagogical experience

situatedness (studio/course)

*some personal experiences on situated pedagogy shifts into **personal traumas and emotions.** the body's relation to space is more complicated than a traditional idea of a certain system and its reflection on space. invisible labor of the practisers and the aura of intellectual re-production creates the actual settlement. this energy can be very vulnerable and determinant of outer relations. so personal practice and the creative process can be very fragile, the creative spirit and its social, and*

Altar Çolak -
as a distorted dystopia, obscure social tales

*psychological response to a body. in the reverse way of methodology: **bodies' expression of internal stabilities.** reflection of minds and social, psychological buildups.*

*being a resident soul of a **"man-made environment,** "yer-ley-ke" settling on a space, owning a space, taking up and covering space. modes of presence, being able to exist in a global pandemic, personal struggles, elections, earthquakes realities. "Zing!!!!" a dystopia.*

Sevgi Türkkan

Time-bound Architectures

Sevgi Türkkan -
Time-bound architectures

ITU Faculty of Architecture 2022-2023 Spring Semester
MIM 211E Architectural Design III
MIM 212E Architectural Design IV
Dr. Sevgi Türkkan Sroka
+ Zeynep İrem Şan

How can we design with non-linear, non-static conceptions of time?

#2 time-bound architectures*



Explorations on the temporal qualities of Architecture from non-static perspectives

Working with Time, Module 1:
Passage* of time(s)

How to design a "passage" that interconnects the two elevation points of Kabataş while invoking a certain perception and experience of time? Design a vertical circulation space that connects the two levels of Kabataş for pedestrians. Use the tools and potentials of architectural design to manipulate the passage experience for different experiences of time.

Research themes: circulation, public space, mobility, temporal structures, speed, slowness, pace
Tools: On-site observations and documentation, model making, film making, drawing
Duration: 3 weeks

Workshop series for time-space representations:
Ice Watch workshop, Precedent study & exhibition
Seminar series:
Student presentations (2 weeks) & invited guest speakers
Book club: Student-led reading discussions
Excursions and site trips: to architecturally designed public spaces, parks & museums

Working with Time, Module 2:
Time-bound scenarios for food - seed - books

1 day, 1 week, 1 month, 1 year, 10 years, 100 years. What if you knew how long the structure you're designing is meant to last? How can architecture play a role in determining the life-span of a designed space? As architects, how can we work with time, understand, represent and envision it in the making of a space? How would such a concern impact the architectonic choices, details, selection of materials or relationship with site and its actors?

Select one of the time keywords: Food, seed, books. Within your given time frame, develop an architectural program and space that the facilities with a near or far urban future imagined for this time frame.

Research themes: durability, temporality, extremity, dissolution, decay, aging, control
Tools: On-site observations and documentation, model making, drawing, film making, static and non-static architectural representations
Duration: 9 weeks

exhausted term

*In the studio's theoretical background and in its design brief, we aimed to address and tackle the notion of time as an **agent** for design. How can we design with **non-linear, non-static conceptions of time**? We wanted to put into question our general assumptions that buildings somehow last for a long enough time, without actually reflecting how long, if they really need to be standing for that long, and if not, how else can they be designed.*

Sevgi Türkkan -
Time-bound architectures

site

*In the studio "**Time-bound architectures**" was selected as the theme for both semesters of the architectural studio last year. The notion of temporality is an often disregarded and overlooked but inextricably fundamental element for space-making practices, including architecture.*

situatedness (studio/course)

*Working with "**time**" made it necessary to produce a **critical attitude** towards the program, the relationship with the site, context, environment, as well as the design, material and structural decisions. It also was a productive concept for triggering creativity and breaking some learnt habits. We randomly assigned students a **range of temporal periods** (such as 1 hour, 1 day, 1 month, 1 year, 100 years) and asked them to develop a program, space and a design*

Sevgi Türkkan -
Time-bound architectures

*approach to correspond to each of their own time periods. While I gave this question in the preliminary project of the first semester, to work in groups and produce more models and short films, in the second semester I preferred to give the same question/tactic as a final project, with 3 keyword options to develop a program (**seed, book, food**). There were benefits and disadvantages to both choices in different semesters that can be discussed further.*

pedagogy

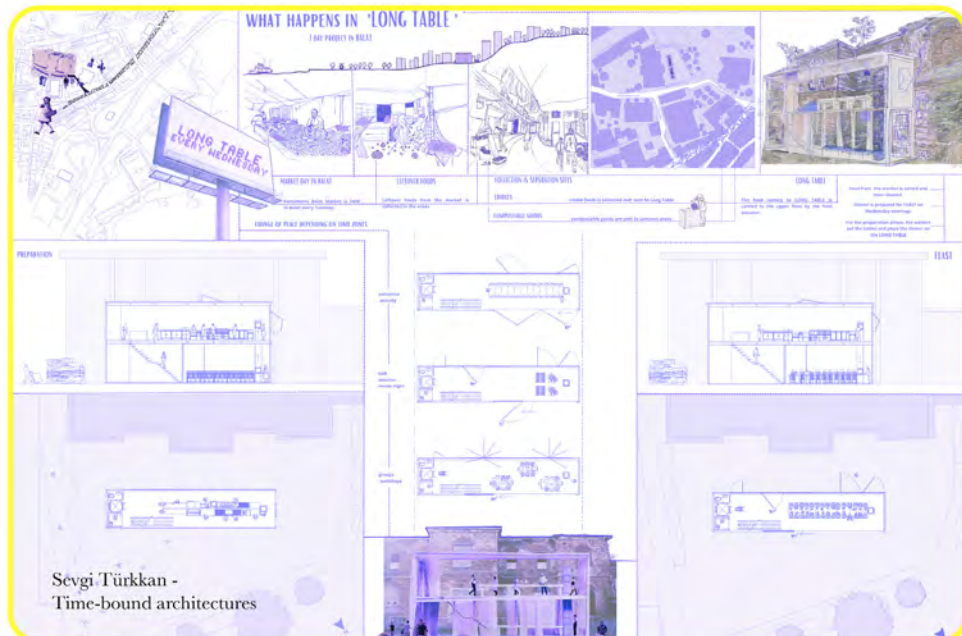
*I enjoy creating, observing and participating in the evolution of **playful pedagogical settings** that include **chance, discovery and interpretation**, as well as some constraints and randomness provides. Additionally, I find it important to ensure an **individuality/collectivity balance** in the works throughout the semester.*

Sevgi Türkkan -
Time-bound architectures

situated identity

*I have observed that preparing a **puzzle-like** design brief triggers students' curiosity and engagement. But a fine balance should be set in supporting the students with **theoretical readings, discussion and active investigation of relevant cases** (via design interventions etc.) and also allowing them the chance to draw **their own path** in that discovery.*

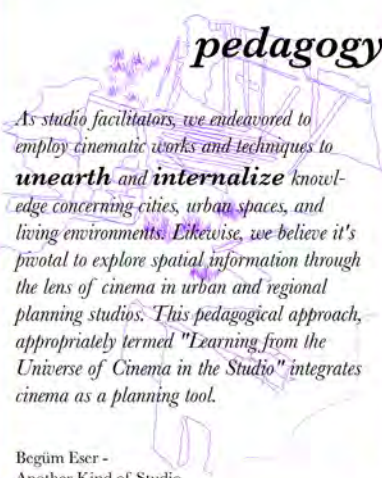
Sevgi Türkkan -
Time-bound architectures



Taskisla Stories of Studios

Begüm Eser

Another Kind of Studio



pedagogy

*As studio facilitators, we endeavored to employ cinematic works and techniques to **unearth** and **internalize** knowledge concerning cities, urban spaces, and living environments. Likewise, we believe it's pivotal to explore spatial information through the lens of cinema in urban and regional planning studios. This pedagogical approach, appropriately termed "Learning from the Universe of Cinema in the Studio" integrates cinema as a planning tool.*

Begüm Eser -
Another Kind of Studio



site

*In the third semester of the Urban and Regional Planning Undergraduate Program, **the studio** aimed to bridge the gap between analytical knowledge and practical applications in the field of planning by integrating them into various visual media formats, akin to **a cinematic experience** for an audience. The central focus of this, "Another Kind of Studio" revolved around the planning and design of a housing site within **Balıkesir Gömeç district**.*

Begüm Eser -
Another Kind of Studio



situatedness (studio/course)

This studio, a core component of the urban and regional planning curriculum, often necessitates an upper-scale approach involving a 1/1000 scaled physical model. However, this approach may **hinder** full comprehension and the ability to convey **real-life experiences**. Departing from conventional planning practices, the studio begins by considering steps such as zoning based on topography, developing transportation schemes in harmony with the immediate environment, and determining land

use. The "Another Kind of Studio" seeks to **reverse** this **hierarchical scaling** procedure, which might unintentionally overlook the individual and household experiences of housing and their everyday practices. Before delving into the aforementioned upper-scale studies, students were tasked with scaling, and describing housing units and their surroundings, inspired by characters from cinematic experiences. Following the establishment of measures, principles, and standards concerning individuals and households based on these characters, the investigations continued.

Begüm Eser -
Another Kind of Studio

situated identity

My "**hidden curriculum**"; agenda at the studio environment was based on reversing the traditional shift from upper-scale planning to design and execution, instead shifting from life scale to upper scale based on human experiences and the immediate environment.

Begüm Eser -
Another Kind of Studio

exhausted term

We believe that using **the art of cinema** as a tool to enhance **the creative studio experience** is a valuable guide that facilitates the perception of different urban spatial scales.

Begüm Eser -
Another Kind of Studio

People

Organization Team

Aslıhan Şenel
Bihter Almaç
Buse Özçelik
Büşra Balaban
Öykü Şimşek
Elif Nur Adıgüzel

Advisory committee (SArPe Partners)

Ioanni Delsante (Dr., UniPV, coordinator)
Guido Cimadomo (Assoc. Prof. Dr., UMA)
Caroline Newton (Assoc. Prof. Dr., TU Delft)

Tables

Table 1

Sevgi Türkkan - Guido Cimadomo - Elif Adıgüzel (co-facilitators)
Maddalena Giovanna Anita Duse, Linda Migliavacca, Fulya Selçuk, Ayşegül Çakan,
Zeynep Dünder, Nurten Özdemir Gökmen, Nazila Salehnia, Burak Ercanlı

Table 2

Ioanni Delsante - Aslıhan Şenel (co-facilitators)
Esra Sert, Doina Carter, Buse Özçelik, Marlene Wagner, Aylin Vartanyan, Ayşegül Yiğit

Table 3

Gülşah Aykaç - Caroline Newton - Büşra Balaban (co-facilitators)
Muhammad Nelza Mulki Iqbal, Isra Tatlic, Emre Akbil, Ekin Pinar, Esin Kömez Dağlioğlu,
Seray Rusçuklu, Sumru Leblebiciler

Table 4

Hocine Aloine-Shaw - Öykü Şimşek (co-facilitators)
Sam Price, Aslıhan Günhan, Esra Yüksek, Derya Uzal, Eda Yeyman, Naz Kaya, İrem
Korkmaz, Altar Çolak

Table 5

Bihter Almaç, Tabassum Ahmed (co-facilitators)
Zeynep Kuban, Bilge Ar, Athulya Ann Aby, Ceren Doğan, Mariam Elhossein

Selected Applicants

Ali Javid; The Univeristy of Western Australia
Ambrose Gillick; University of Kent
Aslıhan Günhan; Bilkent University / Cornell University
Aslıhan Şenel, Istanbul Technical University
Athulya Ann Aby; CEPT University
Ayşegül Çakan; Dokuz Eylul University
Belinda Verster; Cape Peninsula University of Technology
Bihter Almaç, Istanbul Technical University
Bilge Ar; Istanbul Technical University
Buse Özçelik, Istanbul Technical University
Caroline Newton, TU Delft
Ceren Doğan; Izmir Institute of Technology
Derya Uzal; MEF University
Doina Carter; University of Lincoln
Eda Yeyman; MEF University
Ekin Pınar; Middle East Technical University
Emre Akbil; University of Sheffield
Esin Kömez Dağlıoğlu; Middle East Technical University
Esra Sert; MEF University
Esra Yüksek; Istanbul Technical University
Fulya Selçuk; Dokuz Eylul University
Guido Cimadomo, UMA
Gülşah Aykaç; Marmara University
Hocine Perso; ENSAP Bordeaux / CNRS UMR-PASSAGES
Ioanni Delsante, University of Pavia
Ignacio Rivas; La Escuela Nunca y los Otros Futuros
Isra Tatlic; University of Sarajevo
İrem Korkmaz; MEF University
İrem Naz Kaya; MEF University
Jhono Bennett; Bartlett School of Architecture, University College London
Linda Migliavacca; University of Pavia
Maddalena Giovanna Anita Duse; University of Pavia
Maliha Sultan Chaudhry; Cept University
Marlene Wagner; TU Wien
Muhammad Nelza Mulki Iqbal; Sheffield University
Nadia Bertolino; University of Pavia
Nurten Özdemir Gökmen; Dokuz Eylul University
Ohoud Kamal; American University of Madaba
Ozayr Saloojee; Carleton University
Paloma España-Naveira; Universidad de Málaga
Robert Brown; University of Plymouth
Sam Price; Istanbul Technical University
Seray Rusçuklu; Istanbul Technical University

Sevgi Türkkan; Istanbul Technical University
Shoonya Ramesh; Cept University
Tabassum Ahmed; University of Pavia
Umut Almaç; Istanbul Technical University
Zeynep Dünder; Dokuz Eylül University
Zeynep Kuban; Istanbul Technical University
Zoe Latham; University of Plymouth

Participants

Aslıhan Günhan, Bilkent University / Cornell University
Aslıhan Şenel, Istanbul Technical University
Athulya Ann Aby, CEPT University
Aylin Vartanyan, ZDA Istanbul
Ayşegül Çakan, Dokuz Eylül University
Bihter Almaç, Istanbul Technical University
Bilge Ar, Istanbul Technical University
Buse Özçelik, Istanbul Technical University
Büşra Balaban, Istanbul Technical University
Caroline Newton, TU Delft
Ceren Doğan, Izmir Institute of Technology
Derya Uzal, MEF University
Doina Carter, University of Lincoln
Eda Yeyman, MEF University
Ekin Pinar, Middle East Technical University
Emre Akbil, University of Sheffield
Esin Kömez Dağlıoğlu; Middle East Technical University
Esra Sert; MEF University
Esra Yüksek, Istanbul Technical University
Fulya Selçuk, Dokuz Eylül University
Guido Cimadomo, UMA
Gülşah Aykaç, Marmara University
Hocine Aloine-Shaw, ENSAP Bordeaux / CNRS UMR-PASSAGES
Ioanni Delsante, University of Pavia
Isra Tatlic, University of Sarajevo
İrem Korkmaz, MEF University
İrem Naz Kaya, MEF University
Linda Migliavacca, University of Pavia
Maddalena Giovanna Anita Duse, University of Pavia
Marlene Wagner, TU Wien
Muhammad Nelza Mulki Iqbal, Sheffield University
Nazila Salehnia, University of Pavia
Nurten Özdemir Gökmen, Dokuz Eylül University
Öykü Şimşek, Istanbul Technical University
Sam Price, Istanbul Technical University

Seray Rusçuklu, Istanbul Technical University
Sevgi Türkkkan, Istanbul Technical University
Tabassum Ahmed, University of Pavia
Umut Almaç, Istanbul Technical University
Zeynep Dündar, Dokuz Eylül University
Zeynep Kuban, Istanbul Technical University

Student Contributors

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Ayşegül Yiğit; Istanbul Technical University
Burak Ercanlı; Istanbul Technical University
Mariam El Hossein; Istanbul Technical University
Rojan Sumru Leblebiciler; Istanbul Technical University

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Helen Iball (MARCH, Manchester School of Architecture; PRAXXIS)
İlke Tekin (Assist. Prof. Dr., Muğla Sıtkı Koçman University)
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SArPe

Socially Situated Architectural Pedagogies



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