



Report

Activity: 2.2 Educator's Workshop Date: 3-4 October 2023 (1,5 day) Organizer: Istanbul Technical University	Action: Erasmus+ Cooperation partnerships Project Code: KA220-HED Project Title: Socially Situated Architectural Pedagogies (SarPe)
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Name

Stories of Situated Pedagogies in Architecture and ...

Activity Type

Educator's Workshop

1. Context

1.1. Description

This international workshop, which was held in Istanbul on 3-4 October 2023, gathered educators and learners to share their stories of situated pedagogies in architecture and other fields with an interest in critical spatial practices. The open call to the workshop was announced in April 2023 for applicants to respond with their stories of personal experiences in education, together with critical responses to themselves. This call was intended to be the beginning of a playful and productive platform for communication, through pre-workshop peer-to-peer reviews, round-table sessions and post-workshop collaborations for publication. As such, the workshop is envisioned as a manifestation of slow and caring connectivity among educators and learners who have experimented with and experienced transformative pedagogies.

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.

The theme of the workshop was based on 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 articulation of situated pedagogies with 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).

The workshop addressed certain themes around the title 'situated pedagogies,' those which 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.

Abstract acceptance was subject to double-blind peer-to-peer reviews, completed by the scientific committee (**for the list, please see Appendix E**) and volunteering participants. Participants volunteering as referees nurtured the exchange from the beginning. The one-and-a-half-day-long workshop included playful exercises, round-table storytelling and discussions, along with model-making and mapping practices rather than traditional presentations.

1.2. Dissemination

The open call and announcement poster (**Appendix A**) was distributed through a number of well-known international online platforms such as Arch Daily, Archinect and Architexturez, through the project's and workshop's websites and social media accounts, and through university web pages.

Before the announcement of the workshop, a unique website (<https://storiesofsituatedpedagogiesinarchitectureand.wordpress.com/>) and Instagram account (www.instagram.com/storiesofsituatedpedagogies/) for this workshop were launched. They played



an active role in spreading the open call and reaching out to different target groups. These digital platforms also enhanced the communication before and after the event. The open call at the workshop website was viewed by 1881 unique visitors.

1.3. Organisation structure

The workshop is organized by a team in Istanbul Technical University Faculty of Architecture, Aslihan Şenel (Assoc. Prof. Dr.), Bihter Almaç (Dr.), Buse Özçelik (Res. Assist., PhD candidate), Elif Nur Adıgüzel (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).

2. Content

2. 1. Pre-workshop research and organization

When the selection and registration of the participants were completed around July 2023, we put the participants in 5 different groups according to their abstracts’ contexts; considering the site, pedagogical approach and situatedness they expressed through their experiments. Among the participants in each table, one facilitator was selected and informed about their role which included following the process, triggering the sharings/productions and moderating the group before and during the workshop.

The groups were invited to collaborate with the pre-workshop exchange, which includes the initiative communication between participants of each group. We encouraged the exchange by requesting one image from their pedagogical experience/experiment with a sentence about themselves and a sentence about this image to introduce themselves to their groups. Their correspondences in groups enabled the very first communication and revisions of the submitted abstracts. Participants made their revisions to the abstracts according to the peer-to-peer reviews and the pre-workshop exchange before resubmitting their works.

While the pre-workshop communication among participants was pursued, the organization evolved with a proceedings book preparation and exhibition design.

2.2. Proceeding Book

The proceedings book includes the submitted abstracts of all the workshop participants, a selection of cards prepared from them for the parallel exhibition, and the contributions of student participants. **(Please see Images 1,2.)** In total, the book includes 37 abstracts of more than 60

authors. The book also includes a selection of cards prepared from the abstracts submitted and which were designed to be used in the discussions during the workshop. Moreover, there are more educators and learners, whose experiences are represented in the form of cards among the pages of the book. In the last part of the book, there are cards prepared from the educators' contributions as a response to our call in Istanbul Technical University, the institution where this event was carried out. The cards included in the book are examples from the 200+ cards prepared for the workshop tasks and a parallel exhibition taking place alongside the workshop.

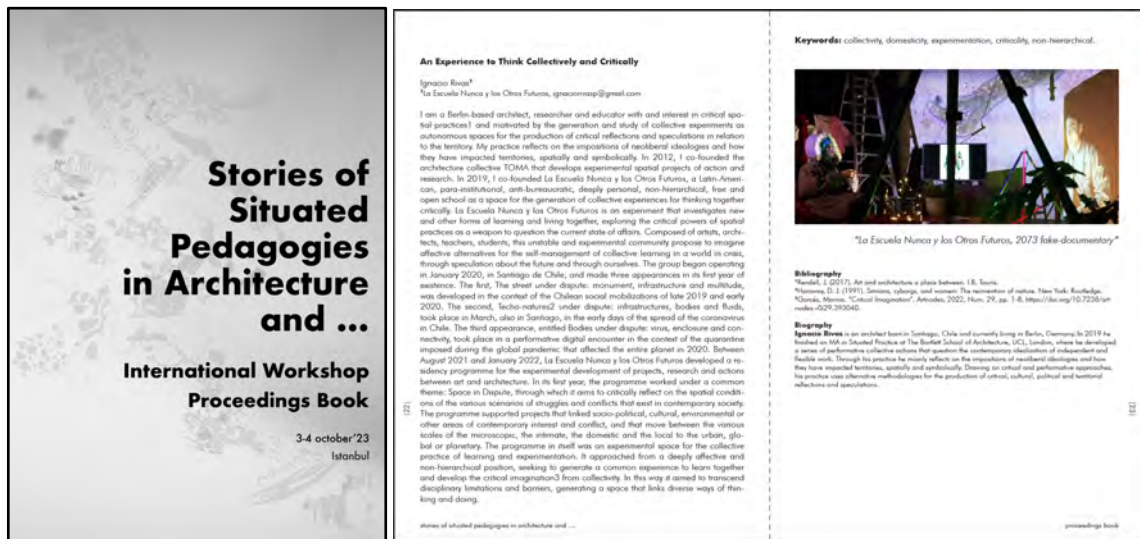


Image 1. The cover and two pages from the Proceedings Book, those which show the submitted story of a participant.

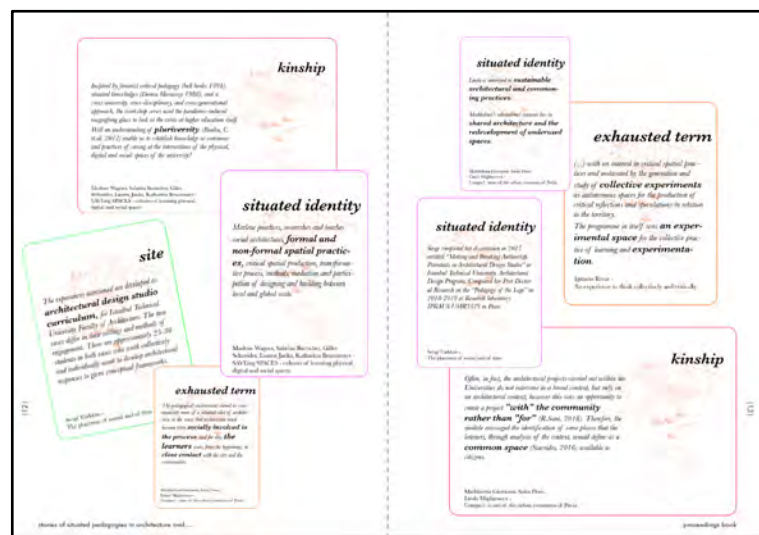


Image 2. Two pages from the Proceedings Book, those which show the cards prepared from the submitted stories of participants.

2.3. Cards

The submitted materials were reconsidered by the organizers to highlight certain situated aspects of pedagogical experiences and to propose relationships between the different submissions. Those aspects were placed in cards for utilization during the workshop. The cards were then used in the discussion/production tasks in the workshop and exhibited in parallel to it. Situated Identity, Site, Pedagogy, Exhausted Term, Situatedness, and Kinship became the main titles of the cards. 'Situated Identity' cards included phrases from the submissions, those which refer to the ways in which the authors situate themselves in their pedagogical experiences. **(Images 3, 4, 5)** 'Site' cards express the specific locations/fields in each individual case of pedagogical experience. **(Images 6, 7, 8)** 'Pedagogy' cards represent the author's pedagogical approach and their specific methods and tactics within an educational environment. **(Images 9, 10, 11)** 'Exhausted Term' cards reflect on the repeating terms in submitted stories, those terms which are exceedingly applied in contemporary architectural debates. **(Images 12, 13, 14)** 'Situatedness' cards highlight the specific conditions in which the pedagogical experience flourish. **(Images 15, 16, 17)** And finally, the 'Kinship' cards reveal the supporting networks and shared difficulties addressed in the submission. **(Images 18, 19, 20)**

With all these cards, our purpose as organizers was to enable playful communication among participants and find an extraordinary way of responding to the submissions. These titles refer to feminist and post human terminology, which allow us to regard identities as situated, partial, and multiple. They provide the workshop tasks with tools to relate and connect experiences, rather than dissect, compare and put them into competition. Along with these cards, there were also empty cards entitled 'Story' and 'School' which were filled by the participants during the workshop. New cards were added to the displays as a part of the parallel exhibition.



Image 3, Image 4, and Image 5. 'Situated Identity' cards included phrases from the submissions, those which refer to the ways in which the authors situate themselves in their pedagogical experiences.



Image 6, Image 7, and Image 8. 'Site' cards express the specific locations/fields in each individual case of pedagogical experience.



Image 9, Image 10, and Image 11. 'Pedagogy' cards represent the author's pedagogical approach and their specific methods and tactics within an educational environment.



Image 12, Image 13, and Image 14. 'Exhausted Term' cards reflect on the repeating terms in submitted stories, those terms which are exceedingly applied in contemporary architectural debates.

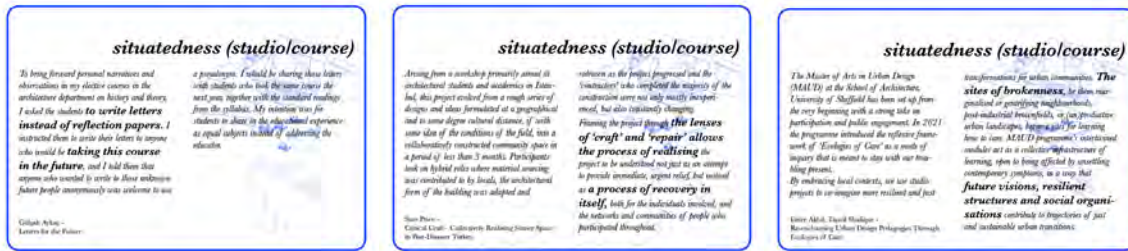


Image 15, Image 16, and Image 17. ‘Situatedness’ cards highlight the specific conditions in which the pedagogical experience flourish.



Image 18, Image 19, and Image 20. ‘Kinship’ cards reveal the supporting networks and shared difficulties addressed in the submission.

2.4. Exhibition

Exhibition

This exhibition started on 3 October 2023 during the international workshop in Istanbul titled “Stories of Situated Pedagogies in Architecture and ...” This exhibition consists of a selection of cards prepared from the submitted abstracts of all the participants of the workshop, the photographs of the workshop, and the outputs of the workshop, such as the mappings and their stories. The exhibition was initially organized as a form of engagement among the participants and their work through the cards. The aim was to create another way of contribution for the participants, rather than traditional visual and verbal presentations. Through the exhibition, the event space was divided to provide navigating surfaces for the participants while engaging with the cards in display. **(Please see Images 21, 22.)** After the workshop, the exhibition was restructured to include the workshop outputs and reopened in the exhibition spaces of Istanbul Technical University Faculty of Architecture to be viewed until the end of 2023. **(Please see Images 23, 24, and 25.)**

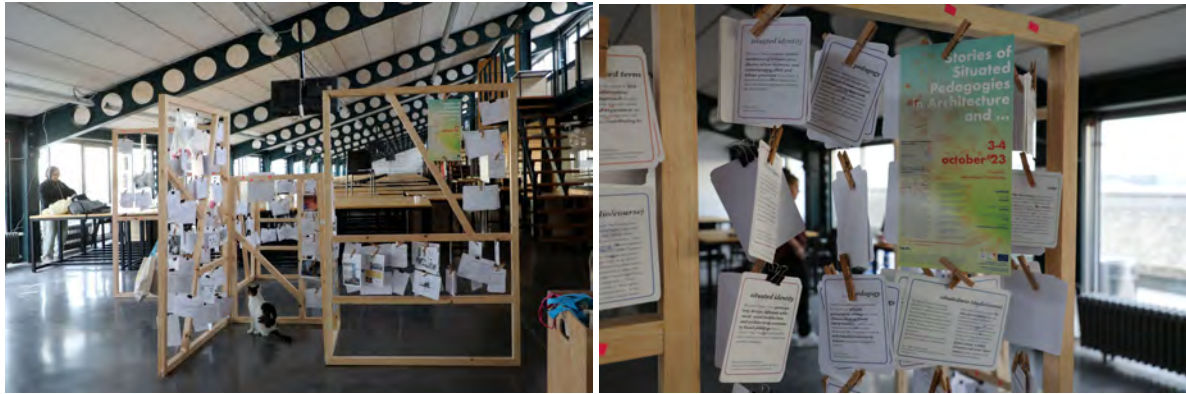


Image 21 and Image 22. Photographs of the exhibition during the workshop.



Image 23 and Image 24. Photographs of the restructured exhibition at ITU Faculty of Architecture.



Image 25. A photograph of the restructured exhibition at ITU Faculty of Architecture.

2.5. Workshop

The one-and-a-half day workshop included three main sessions; introduction, collective production, and review. There was also a workshop dinner organized as an amateur endeavor by the organizing team. This dinner acted as a place for informal discussions at the end of the busy first day. For the introduction, the organizing team revealed the aims and process of the workshop and left the ground for the ice-breaker task, which was led by Aylin Vartanyan. The introductory morning session continued with a storytelling task, in which participants grouped in threes and responded to stories submitted for the workshop. In the afternoon of the first day, there was a semi-moderated model making and mapping task around the tables. This task ended with a group review of the task and production of cards which briefly described the models and mappings. The second day's task consisted of presenting the models and mappings, discussions among participants, and individual reviews. **(Please see the Workshop Schedule attached in Appendix B.)**

2.5.1. Introductory session

Ice-breaker task with Aylin Vartanyan: 'Aligning the body rhythm with the rhythm of the space'

'The purpose of this expressive-arts based workshop was to invite participants to get in touch with their heart-beats, the rhythm of their bodies and get in connection with the rhythms of the participants and the space. To make the rhythms visible, pieces of wool threads were used. In groups of 4-5, participants created a visible image of their rhythms by using the threads and leaving them on paper. They further enhanced this image by adding more forms on the paper using crayons. Finally, a group poem was created and shared to honor the group rhythm. The purpose of this workshop was about inviting participants to see the invisible threads between the members of the group and the

space. It was meant to enhance group cohesion as well as give insight about how inner and outer rhythms might get into a dialogue with each other, which is utterly important in situated pedagogies.'

As described by Vartanyan, the instructions, music, and dance guided the bodily movements of the participants, allowed them to situate themselves within the studio where the workshop took place, and brought them together as a warm-up exercise for the workshop. This playful practical exercise encouraged random one-to-one encounters and acquaintances. This gathering was followed by co-producing. Grouped at different tables, this time participants danced with the ropes in their hands and mapped the movement of the dancing ropes by drawing and writing at their tables. Throughout the session the participants met each other by imagining through their bodies, drawings and chatter. **(Please see Images 26, 27, and 28.)**



Image 26. Random one-to-one encounters during the ice-breaker task.

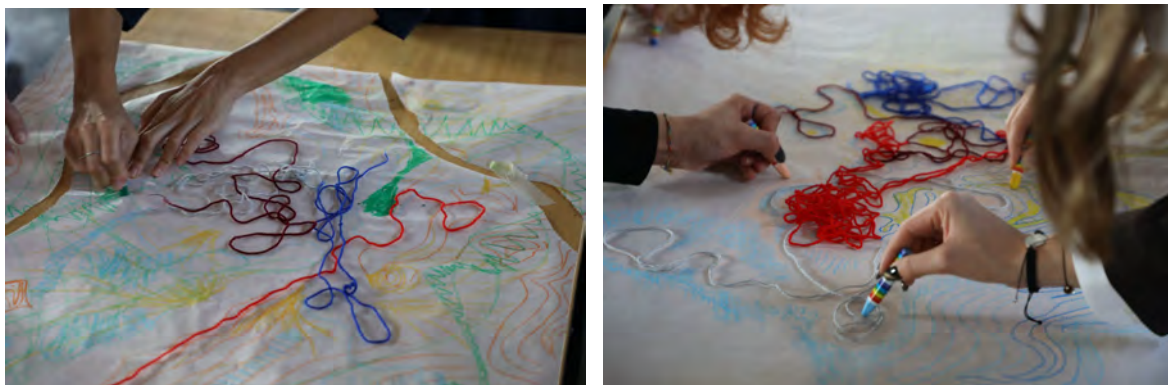


Image 27 and Image 28. Mapping the movement of the dancing ropes by drawing and writing.

Storytelling session

After the meeting exercise, the storytelling session engaged the participants with the cards where we asked them to pick up three cards each, to create a narrative – a fabulation of configurations from different cards of Situated Identity, Site, Pedagogy, Exhausted Term, Situatedness, and Kinship that would enable situated pedagogies of various kind. And then, the participants were asked to gather in groups of three to share their configurations. The session had two objectives, we wanted the participants to position themselves within the cards by imagining new narratives and also engage with others through these imagined situated narratives. **(Please see Images 29, 30, and 31.)**



Image 29 and Image 30. Photographs from the storytelling session.



Image 31. A photograph from the storytelling session.

Below are the stories each group shared at the end of the session:

Story: A Studio for Embodied Learning

Storytellers: Doina Carter, Hocine Aloine-Shaw, Sam Price

A studio that put the body and its presence in the physical environment at the core of the learning process, using tools and techniques [those] may be inherited from collective walking, and also putting an emphasis on the interpretation and visualization of the environment's complexity and the idea that we should privilege and encourage the use of low-tech tools, like drawing, mapping, collage, physical modeling and making, and also consider building bridges with digital tools, but only to enhance (not to replace) what we heard this morning as the poesis approach. And then we added half jokingly and half seriously that AI could be considered in order to challenge our own perceptions and representations, and [to build] a kind of constructive dialogue between humans and (?)

Story: Studio as a Critical Site

Storytellers: Bihter Almaç, Isra Tatlic, Marlene Wagner

This is a site, a critical position with and for the studio community – the situatedness of the studio-where we discuss pedagogy, weathering the institution, ethical awareness, and kinship to reverse



the hierarchical schooling (and scaling) by opening up to multi-sensational and imaginative collective works.

We were interested in what pedagogy means in architecture, and how we can enhance this and [re-]make the studio which has so much potential as a critical site.

Story: A Planet Full of Flowers but with No Tables, No Chairs, No Classrooms

Storytellers: Ekin Pinar, Esin Kömez Dağlıoğlu, Gülşah Aykaç, Maddalena Giovanna Anita Duse

We started asking some questions. One of them is how to create a horizontal ecology, meaning a web of relations of learning. And we thought that this could be possible through trans-institutionality, trans-disciplinarity, anything non- and open. And the second question was, how to break the canons, disciplinary canons, spatial canons... And then by also referring to the current biennale, we discussed that defining architects as spatial practitioners for telling spatial narrative through media can be a solution as this media could be in multiple forms (as also mentioned by the first group members) such as collage, montage, low-tech modeling, weaving. And the last question was about the ethics of community engagement and how to make this community engagement long-term. So we discussed [the need for] understanding the narratives of the people and the place, and [thought that] making those narratives visible could help to achieve such engagement. Based on these questions and answers, we write a fictional story:

Once upon a time on a planet full of flowers but with no tables, no chairs, no classrooms. There are the same open and closed spaces. People are not divided nor the nature in the topography of this planet. This world is populated by special practitioners (but not architects). Everyday they could change their practices, focusing on creative special narratives. While creating their spatial narratives these practitioners tried to open up their storytelling activities to the wider communities so that everyone could become a spatial storyteller. These stories are not only in words, but they are knitted, weaved, painted, shot etc. There is no main character on this planet but there are multiple stories.

Story: Self-Informing Pedagogy Towards [Territories]

Storytellers: Athulya Ann Aby, Esra Yüksek, Fulya Selçuk, Sevgi Türkan

Our main inspiration was actually the naming of the cards themselves. We were mainly inspired by the cards called the 'exhausted term,' we loved it. We all know the trending terms that we keep referring to, we use them all the time, and we pretend that we understand more or less the same things [as everyone else]. But they are eventually like plastic bags, we fill them with whatever we have but actually they are empty. There is nothing inside. We assume that we have this flawless communication using these terms. But they prevent us from having our own definitions of them or from trying to understand what they really tell us. So, we decided to develop a kind of studio brief, but it's also like a method, a self-informing pedagogical method... It starts with these exhausted terms. We decided, in our studio, it will be banned to use these seven terms: co-production, co-



existence, speculative thinking or speculation, experiment, situated, real life/real world, performative.

After having a list of exhausted terms, we thought about what these terms actually hide. It's another terminology picked up from a card: hidden-curriculum. What is the hidden curriculum which is being covered up by using these terminologies?

In our studio, by leaving the exhausted terms behind, the students are asked to discover their boundaries. Starting from their body, they discover their dynamic material and immaterial spatial boundaries and their relationships to other bodies.

This discussion led to a cyclic process, which we would apply to any topic, such as the territorial discovery [mentioned above]. At the end of the first cycle you come up with another set of exhausted terms. And then you relaunch the program...

When you refrain from using those etiquettes, you end up situating [the terms] more. Not to fall into the same trap of creating more exhaustions, the process in itself provides a feedback, a self-informatory step where we reflect on the terms we use most and try to alienate (take a step back) and look into them and have a critical thinking to leave some more terms and add more into the basket, and continue...

Eliminating exhaustive terms ---> [territorial] discovery and rediscovery (understanding from self to margins, limits and extensions, ...) ---> questioning and reflection. a hidden curriculum -the unspoken but accepted approaches, reassessing new exhausted terms ---> rediscovering + re-questioning and so on...

Story: A Dialogue in the Parallel Universe

Storytellers: Ayşegül Çakan, Bilge Ar, Ioanni Delsante

We decided to create a fictional story on the basis of an interview. One of us was acting as an interviewer, others were an educator and a learner. We envisioned this parallel universe. Briefly, in the beginning the interviewer asked to what extent the new term, the new academic year, which is just kicking-off, was raising expectations. At some point, the story turned into that the parallel universe was not as good as you may think, there were a lot of issues, it was a little bit dystopic. Then at some point the learner started to challenge the educator... The studio setting allowed horizontal communication and the questions of the educator and the learner were equally challenging. The educator was questioning her role, if she may trigger the wonder or interest of the learner. The learner challenged the educator that it is not enough to sit at a table all day and think about the same issue. The educator then suggested that she will make the stage as a multitude with other



disciplines. But the learner felt exhausted to be the subject of all the knowledges of other disciplines. Then this supposedly ideal parallel universe seemed to be a dystopia.

Story: A Being at an Excavation Site

Storytellers: Linda Migliavacca, Seray Rusçuklu, Tabassum Ahmed

We had all the cards that we had collected by ourselves. We [each] reflected on those cards individually. And we made notes. For example, the keywords from the cards that I [Tabassum] picked up, the studio acting as a site of negotiation, co-existence, ethical practices, sharing knowledge based on our identity and not forgetting that subjective perspective that we bring on board while challenging the status quo and creating counter-actions. Seray: Our common points were repair and care acts towards each other as humans and non-humans, also we tried to question the different kinds of representation techniques like montage and films. So we decided to create a narrative just like a scenario. We tried to create a being, but we are not sure whether it is a human or non-human or buşlding. We are just starting from a picture, which we picked from here [the exhibition]. It was an excavation site, but it was not real but a photomontage by a student in a studio. Linda: The idea was to try to explore our idea to make visible our themes by telling a story. Because I chose a card about how we tell a story in architecture.

We wrote a monologue. It starts with a time and a place:

11:57 AM: Excavation Site

Being: where am I?

An 'excavation'. I am shaking! What is this in my space? It [being] is questioning the relations between multispecies. It lives in dirty water, but the others are trying to remove it from the environment... Who is challenging these actions? Where is the dialogue? or counteractions? How can I share my situatedness with others?

12:10 pm/clouds

Being [has removed itself and proceeded to the clouds - there were clouds in the photo.]: I tried to interact with others, engaging in debates about surviving together. I feel like our identity is shifting.

We closed it there, and we went back to our discussions about our keywords and our experiences as students, researchers, young educators... And we talked about how there might be a relationship between the keywords that we have picked and this story that we brought together as a bit of fun. This is all about raising questions and entering debates. The studio is this place for debates we enjoy being a part of and sharing knowledge, but also not forgetting ourselves and our identities as who we are. We tried to explore the process rather than finding a model. We tried to question the notion of identity and place of educators and learners [through the figure of the being].



Story: Trouble Companionship as a Spatial Pedagogy

Storytellers: Aslıhan Günhan, Aslıhan Şenel, Emre Akbil, Esra Sert

The cards we picked were all on surprisingly ethics and awareness, local and global, real life problems, creative mappings, etc. We spent a bit of time trying to situate ourselves and we came up with a fictive, hybrid 'I.' And we wrote a short expression that comes with an invitation.

Who are we and how do we expose our shared vulnerabilities and acknowledge our privileges? Being a non-western, non-majoritarian, at times colonized subject exposed to gender and class inequalities, but also acknowledging the privileges of being an educator in an institution, I (we) invite all the participants/co-learners of the pedagogical setting (and not necessarily a classroom) to expose our collective vulnerability to re-imagine our trouble companionship.

This was about a terminology that references Haraway's staying with the trouble and Butler's collective vulnerability. We talked about encountering day-to-day troubles. We are exposed to a lot of discrimination, inequality, etc. How do we make that visible? How does it become a shared phenomenon among each other (not necessarily student versus teacher)?

The beginning of the talk was finding that we all shared a common language. So we started cheating and talking in Turkish. So we got into this embodied language that we all share to find our common fragilities, our common vulnerabilities. And then we asked this question, what would be the pedagogical setting of vulnerability or fragility? Living on a planetary breakdown with multiple crises, what kind of anxieties do we, co-learners (both students and educators), share? We come to space. How do you offer that space if we first acknowledge some of these fragilities? How do we open-up that space to a wider participation, not just the students but the affective community. Then we created this hybrid subjectivity, collective of four of us, that the subject brings in multiple privileges. So we also have to recognise that we enter a space with some power positions. To offer a space, we have to make it explicit that we come with those power positions. And then we can share a common 'trouble companionship.'

Story: Embodiment, Collaboration, and Compassionate Framing

Storytellers: Aylin Vartanyan, Caroline Newton, Ceren Doğan

Given the state of the universities, the vulnerability of institutions, and the neo-liberal oppressive dimensions, we started with some key concepts: embodiment, collaboration, and compassionate framing. This is the text we created together:

[Ceren] Through collaboration as a change-maker, we can challenge old frames and think about freedom based perspectives. [Aylin] Through compassionate framing, we can induce creativity for transformative educational practices. [Caroline] Embodied engagement serves these collaborative practices; and when done is a compassionate framing it will induce transformative pedagogy. In this, personal storytelling is as important as the stories coming from the space, the community and the institutions.



So we ended up with the importance of storytelling for bringing all these concepts together, for the ways in which dialogue with space, old rituals, and the stories of individuals matter in creating transformative pedagogical approaches.

Story: Disordered Recipes for Non-Functioning Spaces

Storytellers: Derya Uzal, Eda Yeyman, İrem Korkmaz, İrem Naz Kaya

A recipe does not lead to its end result.

A recipe only reveals its own 'lacking-of.' It always has some kind of unpredictable defects, side effects, and uncontrollable environmental conditions. This can be a creative gap for a self-reflective 'recipe-building' practice, opening up with the question of 'how would you build a recipe when you acknowledge that it will always co-exist of elements that are missing, misleading, or subjective to unforeseen environmental conditions?' Subjective practices of recipe-building that initiate an extended, fragmental, collective reasoning, that stems from disorders/gaps of recipes. Leaking into the gaps of recipes actively alters the position of observer in their own individual journey.

Story: A New Balance through Open Conversation and Negotiation

Storytellers: Nazila Salehnia, Nurten Özdemir Gökmen, Mariam El Hossein, Zeynep Dünder

We imagine ourselves as one individual reflecting on all one card. We sat together around a table with one common will for change. We discussed the hidden curriculum and the radical shift that we feel we need to situate architectural pedagogy in real world life. It is a nice feeling when we sit together and we all agree for the change we talk about, but what do other people think of it, the one outside of this room? Do we have a loud enough voice?

Situating the curriculum beyond the walls of the university is never easy, filled with challenges and conflicts. But we want to embrace it fully, as we believe it is the right way. We are all different, we just need to open our arms fully and find a new balance through open conversation and negotiation.

Story: Question about Impacts

Storytellers: Guido Ciamodomo, Muhammed Nelza Mulki Iqbal, Zeynep Kuban

From our own experiences we tried to design an ideal program. What if we imagine that the curriculum will be a freedom for the student? Firstly, there will be some sort of flexibility we expect when we are in this kind of community based situated pedagogy. The second one is about the different ways of teaching. For example, how we could make the student understand about the history beyond the theory itself. Rather than giving the theoretical basis of history, we provide different ways of teaching where the students can situate themselves within the situation. That is mostly about experience and impact. The experience of the student is the main outcome. It's not about learning facts, it's learning about life. We expect to involve the institutions by hacking them and expect nothing else from them. You cannot create a curriculum out of this, because the moment



you make a curriculum it is fixed and there is no flexibility. The curriculum of the school should stay as it is, and then there can be something extra. If everything is extra, then you don't have anything special. You do it for passion and not for credits!

curriculum—> flexibility, unexpected situations, freedom, student community—> living experience, real situations, ways of teaching—> mixed methods of teaching

Round table Model-making and Mapping

Afternoon session was about imagining a school through model making. **(Please see Image 32 and Image 33.)** By then the participants were familiar with the cards and their taxonomy. And because most of the participants were educators and academics, storytelling by text and discussion were in their expertise. We wanted to challenge them by imagining this school by model-making and mapping. The exhibition display included critical model-making materials – such as institutional forms of a school building taken from our campus Taşkışla, a neoclassical building (the parts of the building such as the monumental entrance portico, the tower, and arched windows scaled and 3d printed in bright pink) along with the limbs of nonhuman and human beings (vectoral drawings of hands, tentacles, horns, wings etc. printed on mylar). We also provided the participants with a large paper together with drawing and cutting tools. There were five tables/groups in this session. We structured the session by asking questions. The questions were announced every half an hour during the session to guide the engagement of the group work and direct the discussions towards model-making.

The first question was about arriving at the idea of the school which advocates for a situated pedagogical approach; **Who are inhabiting there and how/whom are they engaging with? When could this be?** The initial question kindled the discussions among the group members, their discussions were recorded as mapping to the model and as a text to the 'school' card. Then, we asked questions regarding the physical entrance of such a school such as the following: **Does this school have an entrance, a ritual for entering, a border, if so - what does it look like? Think about entrance by its material and immaterial aspects, and metaphorically and literally.** We encouraged the participants to use the model-making kits at the display and they began to build - or unbuild the school they collectively imagined. The following question was about the first day of the school: **Imagine the first day of school, who are there and what are they doing?** Then, we asked about curricula related questions: **What sort of curriculum does this school have? How do you formulate it? How do you position extracurricular explorations?** And, the final question was about the site: **If one day this school goes on a fieldtrip, what kind of spatiality would it seek, what could change with it and where would this be?**



Image 32 and Image 33. Photographs of the Model-making and Mapping session.

Below are the texts and models about the imagined schools, those which each group shared as a result of the session:

School 1: Pink Anarchy Architecture School

Participants Around The Table 1: Sevgi Türkkan, Guido Cimadomo, Elif Adıgüzel, Maddalena Giovanna Anita Duse, Linda Migliavacca, Fulya Selçuk, Ayşegül Çakan, Zeynep DüNDAR, Nurten Özdemir Gökmen, Nazila Salehnia, Burak Ercanlı

The first thoughts were about how we enter the school, which is similar to many other schools in the world. Often, only those who study there can enter the school. We thought that practice is the same, there is a body that defines who has to be an architect and what the requirements are to be one. We thought of these institutions as bubbles, which we represent in our model with a plastic balloon-like volume. We want to explode this bubble. We thought that the school could spread around the town with many different spaces, permanent, nomadic, temporary... These are where people could meet. We thought that we didn't need any special kind of door, everybody could pass through... We propose to break the boundaries, which we recognize as physical (walls, doors) and cultural (hierarchies between teachers and students, between architecture and other fields). This led us to think about trans-, inter-, multi- disciplinarity, which then led us to discuss why we need an architectural curriculum. Why shouldn't everybody who is interested in spatial practices meet at these places to discuss, to learn, to improve their knowledge and to transmit their experiences? This led us to discuss who should have other kinds of architectural responsibilities, such as earthquakes, heritage, etc. We recognized that in order to acknowledge different levels of practice, the curriculum of architecture should be split into two different levels: One would be of a wider learning experience, that which is open to everybody. And another would include specific knowledges that is needed for certain responsibilities.

The process of building the model reflects our anarchic school, as everyone started doing something without talking to each other and at the end everything came together. Seeing this process of model making, we feel positive that our proposed method of anarchy could work. As the architecture



school, the model itself is situated, connected to the space with ropes. It is also open ended, the pieces may be moved about and new pieces may be added, just like the school we propose.

Our pink anarchy architecture school refuses to be closed in bubbles, academic and professional ones, transforming learning experience into an archipelago of encounters.

Open doors, a school for students, communities, multi-, inter-, trans-disciplinary encounters which guarantee an ethical, spatial safe quality for the evaluation of different stakeholders.

Breaking physical and cultural boundaries with permanent, nomadic, temporary, porous structures spread in the territory which avoid traditional hierarchies.

Open learning possibilities tailored for subjective positions.



Image 34, Image 35, and Image 36. Photographs of the Pink Anarchy Architecture School by Table 1.

Pink Anarchy Architecture School refuses exclusivity, exploding bubbles (both academic and professional). Transforming learning experience into an archipelago of encounters. Open doors school for students, community, and multi/inter/trans disciplinary encounters which guarantees ethical, spatial, safety, quality through a collective evaluation of multilayers of the stakeholders.

Our main questions are as follows:

How to create a horizontal ecology of learning? Through trans-institutionality, disciplinary, open engagement with the other.

How to break the canons?



Architects are rather spatial practitioners who are telling spatial narratives with different media: weaving, photomontage, story-writing.

What is the ethics of community engagement? how to make it long-term?

Understanding the narration of the people/place/making it visible could help for the engagement.

School 2: School of Informal Spaces of Caring

Participants Around The Table 2: Ioanni Delsante, Aslihan Şenel, Esra Sert, Doina Carter, Buse Özçelik, Ayşegül Yiğit, Marlene Wagner, Aylin Vartanyan

We started with the existing landscape, we have a tower of learning, we have the ivory tower, these are the institutions in the city. We started thinking about disruptions, our landscape started to be torn apart, having pop-up events... This is when we start questioning, are the pop-up events too abstract, how are we situated? If there are so many spaces in the city that are unused, we could hack them. What would be the specificity of each hacking? We had different experiences from different geographies and different situations. While the tower represents power and becomes inaccessible, it can be made into a safe place for learning and sharing. Different schemes of funding (private, public, collective) for learning spaces may result in different ways in which ownership and belonging play out.

We discussed a lot about the safe space, which has to be created. There is no safe space that can be designed. The question is, how can softness intervene into the rigid structure?

We recognize that a space is not the same for everyone, some learners may feel differently in a space that most feel safe. We created soft exits, we allowed for those to have their reclusive ways until they feel like joining the group.

Softness is also about making an affective environment, to make more interactive places where educators and learners can come together. We try to break the elements of the institution such as the turnstiles. We propose caring turnstiles that we can hug.

We worked individually and joined. References allowed us to think otherwise, like the case of the tower and the turnstile.

We thought of non-humans, that's where cats and trees entered our model. What kind of an architecture school can there be with the non-human inhabitants? They challenge our fixed categories and roles in a university. If there is a cleaning person who also doubles as cat feeder and cat lover, could there be other caring roles for educators?

If we want to think of the university or pluversity as an infrastructure for care in the city, we have to start thinking about who takes care in the university now? The informal cat feeder, the securities, the cleaner... That's maybe the community that has the potential to break the boundaries between the academic and the staff. We may learn from those to work together.



Image 37, Image 38, and Image 39. Photographs of the School of Informal Spaces of Caring by Table 2.

School of Informal Spaces of Caring breaks physical and cultural boundaries with permanent, nomadic, temporary 'structures.' The school suggests a porous spread in the territory which avoids traditional hierarchies. Open learning experience will be tailored for subjective positions.

Our main concerns are as follows:

Who funds the school? The state, private market, civil society?

As an infrastructure of care for the city...

We learn together



We claim together

We build together

We care together

What is the outreach? What can this school offer for society? Can this school offer a safer space? If safe space is not a given nor a fixity, what are the processes of making and sustaining a safe space? Against the rigid boundaries and structures of schools, we may offer a kind of softness hack. Accessibility of the school is often controlled by the entrance gate, turnstiles, guards... How can we make the school accessible?

School 3: Nomadic School Revolution

Participants Around The Table 3: Gülşah Aykaç, Caroline Newton, Büşra Balaban, Muhammad Nelza Mulki Iqbal, Isra Tatlic, Emre Akbil, Ekin Pinar, Esin Kömez Dağlıoğlu, Seray Rusçuklu, Sumru Leblebiciler

Manifesto for Transformative Education: The Nomadic School Revolution

We, a diverse collective of scholars, educators, and visionaries (+ learners) from different universities, unite under the banner of the Nomadic School Revolution. Our mission is clear: to challenge the status quo of education, to break free from the constraints of the neoliberal framework, and to dismantle the formal power inequalities that have long plagued the educational landscape. We are driven by a shared belief in the power of transformative learning and the urgent need to create new, non-extractive pedagogical settings. Our manifesto is a call to action, a declaration of principles that will guide our journey towards a more just, inclusive, and adaptable form of education.

Defying Neoliberal Hegemony:

We reject the stranglehold of neoliberalism on education. No longer shall we bow to market-driven models, commodification of knowledge, and the relentless pursuit of individual success. We stand for education as a collective endeavour, a force for social justice, and a catalyst for change.

Challenging Power Inequalities:

We recognize the entrenched formal power structures within educational institutions. It is time to confront and dismantle these hierarchies that perpetuate inequality. We demand an education that empowers all, regardless of their background, identity, or circumstance.

Non-Extractive Pedagogy:

Our pedagogy is rooted in respect for communities and the environment. We embrace non-extractive pedagogical settings where learning is a reciprocal exchange, not a one-sided extraction of knowledge. We pledge to engage with local cultures, practices, and histories with reverence and humility.

Rethinking Valuation Systems:



We defy conventional grading systems that reduce learning to mere numbers. We challenge the norm and seek alternative ways to assess and recognize knowledge, skills, and creativity. Our valuation systems align with our values: inclusivity, collaboration, and critical thinking.

Centering Core Values

Equity, justice, and social responsibility are not mere words but the guiding principles of our educational revolution. These values are not peripheral; they are at the heart of everything we do.

Inclusivity:

Our courses are open to all, regardless of age, background, or experience. We stand for accessible, barrier-free education that celebrates diversity and fosters unity.

Ecology of Learning Practices:

We embrace an “ecology of learning practices,” recognizing that we are all learners, including educators. Learning is a dynamic, evolving process of exchange, adaptation, and shared expertise.

Flexible Learning Spaces:

We reject the rigidity of fixed educational environments. Our learning spaces are flexible, adaptable, and responsive to the needs of our ever-evolving curriculum. Studios, libraries, and nomadic typologies provide both continuity and innovation.

Hands-on Knowledge and Reciprocity:

We believe in the power of hands-on learning, where students engage in projects that benefit communities. In doing so, we cultivate reciprocity, local knowledge, and a deep understanding of the world around us (+us around the world).

Embedding in Place:

We leave ~~positive~~ legacies and immerse ourselves in the places we visit. We respect (acknowledge) local cultures, histories, and environments, forging connections that enrich our education and contribute to the [betterment of communities] (?).

This manifesto is our declaration of intent, our rallying cry, and our commitment to a revolution in education. The Nomadic School Revolution is a movement that transcends borders, disciplines, and traditional norms. It is a call to reimagine education as a force for equity, justice, and transformation.

Together we will shape a brighter future where education knows no bounds, and every learner becomes a catalyst for change.

Join us in the Nomadic School Revolution!

*In the **Nomadic School Revolution**, we take parts of our institution and we set them in motion. These parts (like the entrance of the university) travel to sites in the city or rural areas and they engage in the affective communities. So the questions, the researcher intent is not derived from an expert point of view, we co-produce the question together with the affective communities in locations. We learn from the local knowledge. The expert knowledge and local knowledge works and transforms in*

relation to each other. We propose a federation of nomadic schools, so that you don't depend on a neoliberal or national curriculum. The curriculum depends on the local capacity to act. Also you create infrastructures to replicate the system, because a federation is an open ended system by definition. Other forms of education, other paradigms can be a part of this federation. This could be an ecology of practices.



Image 40, Image 41, and Image 42. Photographs of the Nomadic School Revolution by Table 3.

School 4: Expanding Nested School

Participants Around The Table 4: Hocine Aloine-Shaw, Öykü Şimşek, Sam Price, Aslıhan Günhan, Esra Yüksek, Derya Uzal, Eda Yeyman, Naz Kaya, İrem Korkmaz, Altar Çolak

We started to question the location of the school. Was it a physical building? Was it somewhere specific? Was it a mobile school? We imagined something on the move without a central physical body. Exploding the school in the territory, beyond the limits of the city. There is a virtual grid that goes into the territory. There are elements that explode in the city for teaching, the curriculum and the studio. There is an anchored school in the territory and there are micro schools that are located in different places or that move about. The school itself would be a third space. Because if we wanted to be mobile, we would need a place where you could refer to and sometimes return to and share knowledge. The local knowledge would inform the mobile schools, their curriculums and knowledges. Those micro-schools later could come back to the main school. The micro-schools may be using existing structures in the localities that they travel. The idea is to be nested in those places, to have a presence in those places.

The idea of mobility also inspires the changing roles of people, a learner would become an educator or vice-versa.

The model reflects the expansion of the school, so the physical entrance cannot be found easily, there is a labyrinthine structure outside it, that which makes the entrance hidden.

This school could be managed as a complex system, where everything is not known or expected to be known.

There was a discussion in the group that questioned whether this system would further entrench the existing hierarchies. So we found a method of working by writing about this school and made alternative multiple texts by cutting and replacing some words.



Image 43 and Image 44. Photographs of the Expanding Nested School by Table 4.

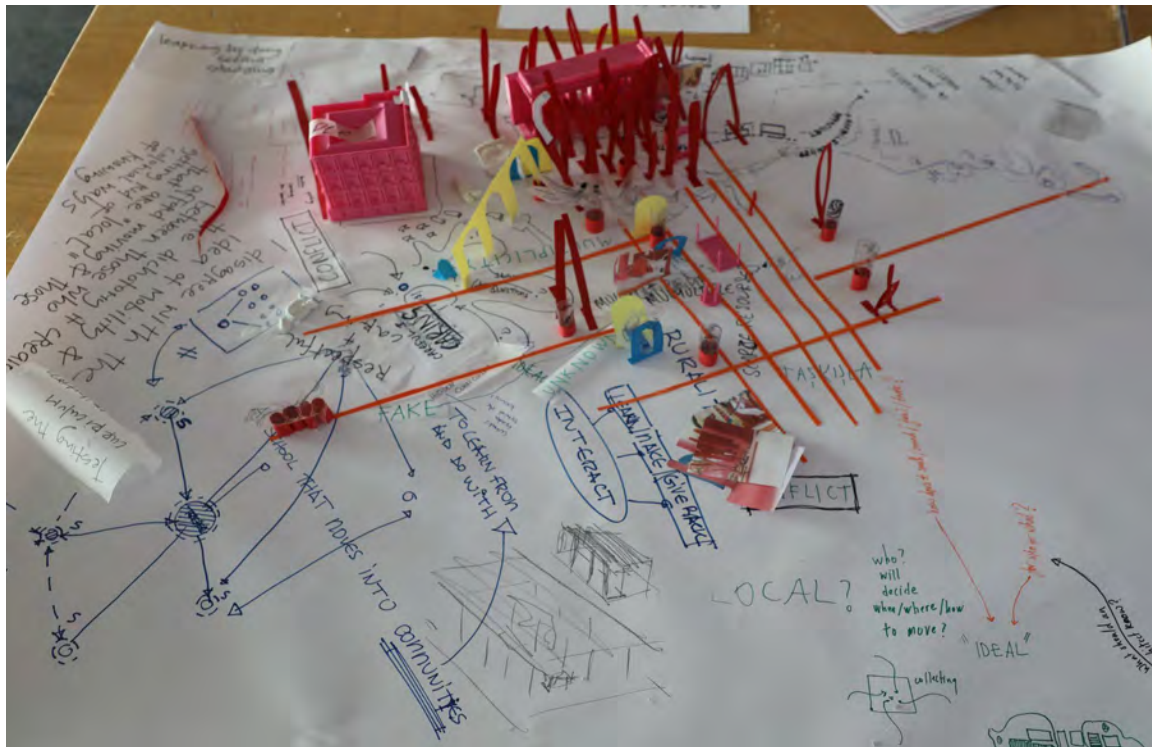


Image 45. A photograph of the Expanding Nested School by Table 4.

Defining a new learning experience that derives from the surrounding [surrounding territories]. Produced by the environment. The dynamism [the dynamism] aspect of the mobility. Entering a space from where? [space from where body being in the field]. The question where gets eliminated through the experience the school is there, anywhere and over here the continuity goes on with the surrounding interactions.

...

We imagine a mobile [mobile] university, an architecture school that moves into different communities and territories. The think of a university that learns from its environment, but not “teach. It should develop its ways of interacting with the existing condition, and breed a culmination. The definitions for mobility, we don’t refer an imposing infrastructure, colonizing attitude or solidifying cultural multiplicity under “locality”. We dream of a university that nests into existing spaces and creates “third space”.

...

A space that embraces caring conflict. Its borders are subjective and unfixed, but at the same time open. Learning is embodied & shared and interwoven & entangled. Like any utopia, I think it is impossible, paradoxical and dystopic [impossible, paradoxical and dystopic open, porous, reactive].

School 5: A Caring School

Participants Around The Table 5: Bihter Almaç, Tabassum Ahmed, Zeynep Kuban, Bilge Ar, Athulya Ann Aby, Ceren Doğan, Mariam Elhossein

This school is based on mutual care and understanding. You go into the school because you want to share something. It is a slow process. You come into this school and gather with people to share your experiences and knowledge. We were thinking of these little spaces where students can be by themselves, such as little quads and a fountain. We thought that there needs to be a common open space at a certain location. The location is political.

How students are presenting themselves through the school is also important. A place that they could identify themselves. We have studios that are places to stay and return to even if there are occasional fieldtrips. There are living spaces like communal kitchens, which allow students to inhabit the space.

This is a slow school. There is no time pressure. There are long discussions and collective decision making.

Here, we'd like to build a community rather than build an institution. For this, we are giving the space entirely to the students and the faculty.

How do you grow an attachment to a place? There is a social contract between the students to organize the space. They take charge of building the space. There are material sensibilities, there are gardens, ruins, open spaces to be subject to atmospheric changes, etc. This allows everyone to form their own situatedness in the space.



Image 46 and Image 47. Photographs of the A Caring School by Table 5.



Image 48. A photograph of the A Caring School by Table 5.

Caring School calls all people interested but asks them to bring something to the school, to contribute. The admission is an important part of the school – it is a year long process, it is a gathering of people through cycles of tests. After admission, they are invited in an environment of learning, being and sharing where ownership is through care. Learning takes place not just inside but beyond walls, under trees. The space is arranged through flexible arrangement, furniture of spatial re-arrangement. There is a fountain to gather around and communal kitchen of eating, being and sharing together. The curriculum is specialised and wired practical, experiential, on-site. Communal garden to learn about nature, non-humans.

Our main concerns are:

- Flexible use and arrangement
- Social contracts to manage
- Field trips are part of the curriculum -not something external
- Evaluation (?)
- Students



Individual reflections

After the group discussion, participants were asked for their individual reflections with two specific trigger questions: **“What might go wrong in your imaginary school?”** and **“If you could change one thing in this school, what would it be?”** Participants added their answers to the live exhibition of the workshop. Some of the individual reflective cards can be seen below. These cards allowed the multiplicity of the views within the collective productions to be supported and expressed.

Table 1

Sevgi Türkkan

Pink anarchy school of architecture. With the widely spread, loosely structured, transient, pass-through, anarchist-leaning setting of this school, the question that arises is about how to better ensure certain ethical, spatial, environmental, social qualities in the content of teaching as well as architectures produced in/via the school. In most countries there exist external exams, committees, rules and regulations for this purpose. However it is worthy of questioning who these quality/eligibility controllers are, what they represent, and if it is an open/transparent, self-reflecting group. The risk is to create another glass-ceiling holder group in our proposal by suggesting the ‘public evolution by multiple stakeholders’. The evaluation should be inclusive, involve necessary expert knowledge, yet open and accessible to all reflections. Even in an anarchistic school, it makes it worth it to have a pursuit for quality of space, justice, care, responsibility, and make sure there is enough feedback and constructive criticism.

Elif Adıgüzel

Total pink anarchy without a care-infrastructure system that will hold the whole system together, would be neglected at some point. So, it would be needed to think and imagine a pink care system that will look after, look through with the others to sustain the anarchy without systematizing it. So, I could imagine a bottom-up care system which is rooted from the university, but will cultivate through the others. This system could have different care figures to understand the system and then can have a room for the total pink anarchy.

Guido Cimadomo

What could go wrong in an anarchical school?? Everything!! But it could also improve a lot of things. More pragmatically, there are many bits that could be easily implemented in current programs, tweaking/hacking/improving them. No changes!

Nurten Özdemir Gökmen

The school has the potential to spread to a very huge area and interact with different communities, spaces. But it may cause problems about feeling a lack of identity, belonging. It may be difficult to interact with other members/students of university and share some university culture.



Ayşegül Çakan

Encounters between the city-citizens and exploded part of the bubbles of the school can be sometimes very challenging and complicated. Only if it is not detailed as well structures. Encounter behavior deserves care.

Fulya Selçuk

Every encounter has risks. Therefore, to live in such a learning environment would have some conflicts among encounters. Every context differs from each other and would have different challenges with its social, physical, political issues. So, the university spreaded into urban/rural context has to deal with controversies that would occur during the relational processes which is also okay that we cannot romanticize all participatory and inclusive processes.

Nazila Salehnia

Many things... And it is OK! When we open the doors and spread the school into the city, then there is no in/out concept, but the school becomes a part of the more complex system and the society which is not anymore black&white, but with shades of grays. There are definitely more challenges and conflicts, but also more grounded which creates connections and opportunities for collaboration and cooperation beyond institution and discipline. It is about the mindset to avoid making mistakes or embrace them as part of the process of change.

Maddalena Giovanna Anita Duse

Anarchy is not the right term. Reality needs to be considered during the process. We tried to create a reality where everyone has the privilege of being part of the university system. The ones who pay and could take the degree have more privileges than the ones that could only attempt the module? Contradiction itself. How can we create a horizontal society? Through no doors, no walls. Are they enough to create a social space? Everytime you create a change you are creating an answer to this change. Are we ready to accept and take this answer?

Linda Migliavacca

Problems: Different curriculum, different definitions of architect. We said we want a new kind of curriculum which is interdisciplinary. That means no more skills, but where and who has responsibilities? Find out a new way to have the skills without forgetting about responsibilities.

Zeynep Dünder

It has the potential to contribute the school into the city but it does not always support the active participation of the community. So this school needs an aim and curriculum while it is floating in the city. Maybe it needs to specialize in something. Whatever you do if the school does not have the working mechanism and some 'boundaries', it is always open to dissolve. This does not have to be strict. Having some boundaries also means that you have something to flex, to change or even to explode.



Table 2

Marlene Wagner

The infrastructure of care, a federation, informal we work is not strong enough and loses its balance. One party/ group of actors takes over and the pluriversity becomes the neoliberal university... The cats take over. Let's build a school where many schools fit.

Esra Sert

We couldn't find a solution even if we had some questions. We have limited time so it is hard to discuss historically loaded questions with very physical answers.

Ioanni Delsante

Ivory tower. It is not just where we correctly live in, but can be replicated elsewhere. It separates you from the outside world, but it also protects you. It reflects correct intuitions but can also be embedded/embodied in new ones. It is physical, but it also reflects a state of mind as it reflects an attitude and the way in which we use the space. It offers a possibility to escape and to be or find safety elsewhere.

Table 3

Seray Rusçuklu

In my opinion, the idea of establishing a 'so-called nomadic' school has many failures. For example, considering all situated perspectives, human and non-human, not every being is able to adopt constant displacement. Therefore, even if the model we are working on has parts that appear to be moving, it must have roots or physical structural remains in certain locations. Considering all this, these tactics of failure could trigger our approach to the making process. When I think about our model, maybe it would be much better to not define certain enclosures and make the model a part of the mapping on the paper.

Ekin Pınar

A lot can go wrong in a nomadic school that idealizes the concept of mobility. Mobility is not necessarily the antithesis of the status quo values, canons, established pedagogies, etc... Who gets to travel and who has to stay put in a system of nomadic pedagogy needs to be considered- this can easily turn into a matter of privilege. Also a note about the assignment itself: I found the idea of model-making interesting yet too abstract. In a workshop that founded itself on the premise of



'situatedness', I expect more concrete products (assignments, briefs, curricula?). Instead what we all produced were just utopic products that would hardly have any real world applications at all. (Haven't we learned anything from the seventies experiments, why are we still recycling old utopis-Archigram, etc... under new terminologies?).

Esin Kömez

Our proposal of nomadic school establishes itself on community engagement, learning by engaging with the knowledge and craftsmanship of local builders. However, the whole organizational burden of mobility is not easy to tackle. It should not turn into source extraction. Overall, it is not easy to comment on the proposal since the questions and the method was quite hypothetical, vague and imprecise. Discussing around a table has a great value but the process and the discussion could have been more productive if there were more concrete and framed questions. I would love to learn about the experiences of educators in experimenting with situated pedagogies.

Büşra Balaban

As a school, being mobile and nomadic itself could evidently end up with many failures. In such a nomadic way of school, the relationship with each site should be situated and specific which is very hard to achieve. But if it fails to establish this care-ful and intimate engagement with the site, Nomadic School will not be able to go beyond a form of settler practice. This relationship depends not only on the physical conditions of the school's organization/ administration/ structure but also on the dialogue with each local site and its legacies.

Caroline Newton

From a realistic perspective, everything could go wrong as this is more a statement highlighting aspect we found annual. It can be a challenge to mainstate this vision into reality, through different actions and key interventions. So far each of the points, I think you could develop minimum and maximum. Scenarios and then devise the different steps. As an example: no making could be different ways of in less extreme scenarios.

Emre Akbil

Ownership. Who owns the nomadic legacies when left behind? Neoliberal university could hack the nomadic school to extract more resources from the city/region/territory.

Table 4

Aslıhan Günhan

I completely disagree with the idea of mobility which perpetuates the gap between those who can afford to move and those who are considered local (and hence, immobile, fixed, unchanging,



exotic?). Resource extraction, orientalist and perpetuating colonial ways of knowing are extremely dangerous.

Hocine Aloine-Shaw

Exploding the school could result in a loss of cultural and economical connections between the school and the neighborhood/city, the building becoming a foreign agent. Also, the mobile teaching units could have a negative effect on building an educational community and belonging to an institution.

Sam Price

It is immaterial, not made up of solids liquids or gasses but ideas, concepts and theories, perhaps if the materiality of the school had been considered issues of how conflict could be caring, escalated, then disescalated or moved on from or through or around might have been able to be addressed.

Esra Yüksek

There is a potential to disrupt and expand the boundaries of the school's care action of learning together and to allow the action to explore its own space. However, this may create an environment conducive to establishing authority over the ambiguity of the school's relations with other actors inside or outside. (It can also be questionable what/who is inside or outside). The balance of powers in actors and relations might be a chaos in time.

Altar Çolak

Reaching out. Where does it end? Did the extensions create breaks? The borders of 'growth'. Does it stop? The spatial feeling of belonging somewhere eliminates the question where. But in reality where? Does it feel like the term mobile nomad will become another exhausted term.

Table 5

Tabassum Ahmed

The school is based on a sense of ownership through care and social contracts. There is an assumption that students will participate/ will care/ will be keen to take responsibilities to care... This is not given as participation in these sorts of environments is not always linear. People can choose not to have the same perspective. There are real world complexities that challenge us everyday. Although students may want to be involved as co-managers, co-creators, co-owners. They are also faced with challenges of everyday life which can unfold in different ways (logistics, social position, context.)



Mariam El Hossein

The students may feel bored, genius students would never apply, may they prefer the repetitive way because it is guaranteed for them. So, why will they 'waste' one year there.

Athulya Ann Aby

Since the school relies on 'ownership through care' it is important that a system is set to transfer the right care values to new groups of students. The inefficient passing of these values (due to the break in care groups or may conformist students) can lead to a collapse of the school ideology in the long term.

Anonymous

1- The success depends on a lot of variables, viability on existing models, funding, politics (big or small), small networks.

2- It could be difficult to take control of the curriculum and mechanism of operation. The school has the potential to spread huge areas and interact with different communities and spaces. But it causes a problem about identity. It would be difficult to interact with other members of the university as a part of this school.

3. Outcomes and Evaluations

3. 1. Participation and Benefits

Educators and learners from different backgrounds, geographies and experience levels have benefited from each others' approaches and skills shared at this international workshop. Through pre-workshop peer-to-peer reviews and round-table sessions, the workshop manifested slow and caring connectivity among those educators and learners who have experimented with and experienced socially situated transformative pedagogies. The pre-workshop communications and cards which were prepared from the applications and utilised during the workshop allowed all to be introduced to novel knowledge and skills. This exchange and sharing will equip the students/future architects to co-create and sustain socially situated architectural projects. The participatory tasks in the workshop allowed all to meet on a horizontal level.

The participants not only shared their experiences but also experienced new pedagogical tools through methods such as storytelling and mapping. Through pre-workshop peer-to-peer reviews and round-table sessions, the workshop was a manifestation of slow and caring connectivity among those educators and learners who have experimented with and experienced socially situated transformative pedagogies.

The number of female participants exceeded their male counterparts by 2/3. The number of young educators aged below 40 comprised half of the total number of participants. The experiences of educators and learners, those who participated in the workshop and those who could not attend in-person to the event due to economical and familial reasons were equally represented in the



proceedings book and in the form of cards in a parallel 'live exhibition.' The cards in the exhibition were used during the workshop in storytelling, model making, and mapping tasks and new cards and models were produced to be added to the displays. As a result, the exhibition continued to be set and reset as a live event, which has offered a wide participation.

3.2. Outputs

The outputs of the workshop are listed as;

Report

A report is prepared including the description of the workshop, methods of dissemination, description of the organisation structure, documentation of the process and outcomes, and evaluations of the participation, benefits, outputs, achievements, and impacts.

Exhibition

After the workshop, the exhibition, which started as a parallel medium for the workshop, was restructured to include the workshop outputs and reopened in the exhibition spaces of Istanbul Technical University Faculty of Architecture to be viewed until the end of 2023. The exhibition served to disseminate the workshop outputs with the ITU community and the non-academic partners, who were invited for a discussion around the display.

Mappings and models

During the workshop, 5 models and mappings were produced by each of the 5 groups gathered around the tables. Each set of models and mappings was produced simultaneously to include a 3 dimensional physical piece and a large paper with drawings and writings.

Proceeding book

The proceedings book includes the submitted abstracts of all the workshop participants, a selection of cards prepared from them for the parallel exhibition, and the contributions of student participants. In total, the book includes 37 abstracts of 53 authors, cards from the exhibition, and general information about the organisation.

Conference paper in preparation

A conference paper is in the process of preparation in order to disseminate the outcomes of the workshop.



Planned open call for a book for further collaborations among the participants

An open call for a post-workshop book is in the process of preparation in order to further the collaboration between the participants of the workshop and all those interested in situated pedagogies.

3. 3. Achievement of the qualitative and quantitative indicators identified at application stage

From among over 80 applicants, 55 educators and learners were selected to attend the workshop (**for the list, please see Appendix C**), those who focused on critical spatial practices in curricular and extra-curricular circumstances in architecture across 24 different institutions in 13 different countries (including Australia, Austria, Bosnia and Herzegovina, France, India, Italy, Jordan, Netherlands, New Zealand, Spain, Turkey, United Kingdom, United States) (target achieved: number of participants in the international workshop (target = 80 abstract proposals submitted, 46 participants; and diversity of perspectives represented in the international workshop (Target: attracting people from different geographic locations, different universities, different backgrounds, different ethnicity, gender balanced)). Among the 46 participants (**for the list please see, Appendix D**), there were educators who are also administrators, with experiences of developing experimental and critical curriculums in support of such situated pedagogies. During the workshop, 5 models and mappings were produced by 5 different groups of participants (target achieved: number of mappings produced at the international workshop (Target = 5+)) . These outputs were summarized in the report (target achieved: report of the international workshop among educators, learners, institutional administrators, practitioners (Target = 1)).

3.4. Impact

The workshop had an impact within academic institutions of participants of the workshop and the organizing institution. Theories and practices of situated pedagogies were brought into the attention of staff members as well as students, some of whom participated in the workshop and others of whom were actively involved in the organization of the workshop.

Non-academic partners have been exposed to these themes through the announcements, discussions, and the exhibition which has been re-collected to include the outcomes of the workshop. They have been learning about the capacities of the institution, students, and the staff. This will enhance the relationships between academic and non-academic partners throughout further collaborations.



Appendix A. Workshop Call Poster

Call for Participation:
due 26 May 2023

Stories of Situated Pedagogies in Architecture and ...

3-4 October '23
Istanbul,
International Workshop

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**. We invite all to apply to this workshop call with critical responses to their personal experiences in education. We envision a playful and productive platform for communication through **pre-workshop peer-to-peer reviews, round-table sessions and fieldtrips** 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.

The 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 acting beyond the universalized and singular,
- * local disregarded and/or marginalized ways of spatial production,
- * performative and transformative acts of education.

Schedule

open call:
26 April

application deadline:
26 May

announcement of participants:
7 July

workshop:
3-4 October (one+halfday)

more details <https://storiesofsituatedpedagogiesinarchitectureand.wordpress.com>
for further questions: sarpeistanbul@gmail.com

SARPe
This workshop is organized by a team in Istanbul Technical University Faculty of Architecture, Aahsan Sirel (Assoc. Prof. Dr.), Biter Altun (Dr.), Banu Caylak (Asst. Prof. Dr.), candidates: Elif Nur Arslan (Asst. Assoc. Prof. Dr.), Ceylan Sirel (Asst. Assoc. Prof. Dr.), and Bayram Bulut (PhD candidate), in connection to an Erasmus+ KA220 Project titled "Socially Situated Architectural Pedagogies" and carried on by University of Applied Sciences (UAS) in Vienna (Coordinator University, Univ. of Applied Sciences, Vienna), Istanbul Technical University (ITU, Turkey), Universidad de Málaga (UMA, Spain) and Technische Universität Darmstadt (TU Darmstadt, Germany), Zoro Discrimination Association (Zoro) and Spanish Council of Universities (COE). The workshop advisory committee consists of Soeren Debusse (Dr., UAP), Ceylan Sirel (Assoc. Prof. Dr., UMAP) and Caroline Neuman (Assoc. Prof. Dr., TU Darmstadt).

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more details <https://sarpe.org/>

co-funded by the erasmus+ programme of the european union

There will be an invitation to established researchers after the announcement of the participation list for a voluntary participation fee, which will contribute towards the workshop expenses. Otherwise, the workshop is aimed to be an inclusive, open, non-hierarchical, participatory, and productive event. Every effort will be made for partial support of those young researchers who are from geographically disadvantaged countries.



Appendix B. Workshop Schedule

3 October 2023

9.00 Coffee & Meeting/Registration

9.30 Introduction

9.45 – 10.45 ice-breaker: Aylin Vartanyan, **'Aligning the body rhythm with the rhythm of the space'**

11.00 – 13.00 story telling: Situated Pedagogies

13.00 – 14.00 lunch break

14.00 – 16.30 round table session: Model Making and Mapping

16.45 – 17.30 group-reflection

17.30 – 18.30 group discussion

19.00 Dinner

4 October

9.00 Coffee

9.30 Opening of the Exhibition & Group presentations

10.00 – 11.00 Individual reflection

11.00 – 13.00 Discussions



Appendix C. Selected Applicants

1. Ali Javid; The University of Western Australia
2. Altar Çolak; Istanbul Technical University
3. Ambrose Gillick; University of Kent
4. Aslıhan Günhan; Bilkent University / Cornell University
5. Aslıhan Şenel, Istanbul Technical University
6. Athulya Ann Aby; CEPT University
7. Ayşegül Çakan; Dokuz Eylül University
8. Ayşegül Yiğit; Istanbul Technical University
9. Belinda Verster; Cape Peninsula University of Technology
10. Bihter Almaç, Istanbul Technical University
11. Bilge Ar; Istanbul Technical University
12. Burak Ercanlı; Istanbul Technical University
13. Buse Özçelik, Istanbul Technical University
14. Caroline Newton, TU Delft
15. Ceren Doğan; Izmir Institute of Technology
16. Derya Uzal; MEF University
17. Doina Carter; University of Lincoln
18. Eda Yeyman; MEF University
19. Ekin Pınar; Middle East Technical University
20. Emre Akbil; University of Sheffield
21. Esin Kömez Dağlıoğlu; Middle East Technical University
22. Esra Sert; MEF University
23. Esra Yüksek; Istanbul Technical University
24. Fulya Selçuk; Dokuz Eylül University
25. Guido Cimadomo, UMA
26. Gülşah Aykaç; Marmara University
27. Hocine Perso; ENSAP Bordeaux / CNRS UMR-PASSAGES
28. Ioanni Delsante, University of Pavia
29. Ignacio Rivas; La Escuela Nunca y los Otros Futuros
30. Isra Tatlic; University of Sarajevo
31. İrem Korkmaz; MEF University
32. İrem Naz Kaya; MEF University
33. Jhono Bennett; Bartlett School of Architecture, University College London
34. Linda Migliavacca; University of Pavia
35. Maddalena Giovanna Anita Duse; University of Pavia
36. Mariam El Hossein; Istanbul Technical University
37. Maliha Sultan Chaudhry; Cept University
38. Marlene Wagner; TU Wien
39. Muhammad Nelza Mulki Iqbal; Sheffield University
40. Nadia Bertolino; University of Pavia
41. Nurten Özdemir Gökmen; Dokuz Eylül University
42. Ohoud Kamal; American University of Madaba
43. Ozayr Saloojee; Carleton University
44. Paloma España-Naveira; Universidad de Málaga
45. Robert Brown; University of Plymouth
46. Rojan Sumru Leblebiciler; Istanbul Technical University



47. Sam Price; Istanbul Technical University
48. Seray Rusçuklu; Istanbul Technical University
49. Sevgi Türkkan; Istanbul Technical University
50. Shoonya Ramesh; Cept University
51. Tabassum Ahmed; University of Pavia
52. Umut Almaç; Istanbul Technical University
53. Zeynep Dünder; Dokuz Eylul University
54. Zeynep Kuban; Istanbul Technical University
55. Zoe Latham; University of Plymouth

Appendix D. Participants

1. Altar Çolak; Istanbul Technical University
2. Aslıhan Günhan, Bilkent University / Cornell University
3. Aslıhan Şenel, Istanbul Technical University
4. Athulya Ann Aby, CEPT University
5. Aylin Vartanyan, ZDA Istanbul
6. Ayşegül Çakan, Dokuz Eylul University
7. Ayşegül Yiğit; Istanbul Technical University
8. Bihter Almaç, Istanbul Technical University
9. Bilge Ar, Istanbul Technical University
10. Burak Ercanlı; Istanbul Technical University
11. Buse Özçelik, Istanbul Technical University
12. Büşra Balaban, Istanbul Technical University
13. Caroline Newton, TU Delft
14. Ceren Doğan, Izmir Institute of Technology
15. Derya Uzal, MEF University
16. Doina Carter, University of Lincoln
17. Eda Yeyman, MEF University
18. Ekin Pınar, Middle East Technical University
19. Emre Akbil, University of Sheffield
20. Esin Kömez Dağlıoğlu; Middle East Technical University
21. Esra Sert; MEF University
22. Esra Yüksek, Istanbul Technical University
23. Fulya Selçuk, Dokuz Eylul University
24. Guido Cimadomo, UMA
25. Gülşah Aykaç, Marmara University
26. Hocine Aloine-Shaw, ENSAP Bordeaux / CNRS UMR-PASSAGES
27. Ioanni Delsante, University of Pavia
28. Isra Tatlic, University of Sarajevo
29. İrem Korkmaz, MEF University
30. İrem Naz Kaya, MEF University
31. Linda Migliavacca, University of Pavia
32. Maddalena Giovanna Anita Duse, University of Pavia
33. Mariam El Hossein; Istanbul Technical University
34. Marlene Wagner, TU Wien



35. Muhammad Nelza Mulki Iqbal, Sheffield University
36. Nazila Salehnia, University of Pavia
37. Nurten Özdemir Gökmen, Dokuz Eylül University
38. Öykü Şimşek, Istanbul Technical University
39. Rojan Sumru Leblebiciler; Istanbul Technical University
40. Sam Price, Istanbul Technical University
41. Seray Rusçuklu, Istanbul Technical University
42. Sevgi Türkkkan, Istanbul Technical University
43. Tabassum Ahmed, University of Pavia
44. Umut Almaç, Istanbul Technical University
45. Zeynep DüNDAR, Dokuz Eylül University
46. Zeynep Kuban, Istanbul Technical University

Appendix E. Scientific Committee

- Ayşe Şentürer (Prof. Dr., ITU)
Carlo Berizzi (Assoc. Prof. Dr., UniPV)
Caroline Newton (Assoc. Prof. Dr., TU Delft)
Christine Fontaine (Prof. Dr., UCLouvain)
Craig Martin (Dr., TU Delft)
Eduardo Jiménez Morales (Assist. Prof. Dr., Universidad de Malaga)
Funda Uz (Assoc. Prof. Dr., ITU)
Guido Cimadomo (Assoc. Prof. Dr., UMA)
Helen Iball (MARCH, Manchester School of Architecture; PRAXXIS)
İlke Tekin (Assist. Prof. Dr., Muğla Sıtkı Koçman University)
Ingrid Vargas Diaz (Dr., Universidad de Malaga)
İpek Akpınar (Prof. Dr., Izmir Institute of Technology)
İpek Yürekli (Assoc. Prof. Dr., MEF University)
Ioanni Delsante (Dr., UniPV)
Meltem Aksoy (Assoc. Prof. Dr., ITU)
Nadia Bertolino (Assist. Prof. Dr., UniPV)
Nizam Sönmez (Assoc. Prof. Dr., ITU)
Nurbin Paker (Prof. Dr., ITU)
Ozayr Saloojee (Assoc. Prof. Dr., Carleton University)
Özlem Berber (Dr., ITU)
Sol Pérez Martínez (Dr., ETH Zürich)
Willem de Bruijn (Dr., Arts University Bournemouth)
Zeynep Ataş (Assist. Prof. Dr., Mardin Artuklu University)