

Situated Architectural Pedagogy

ologies of Co-making / -becoming

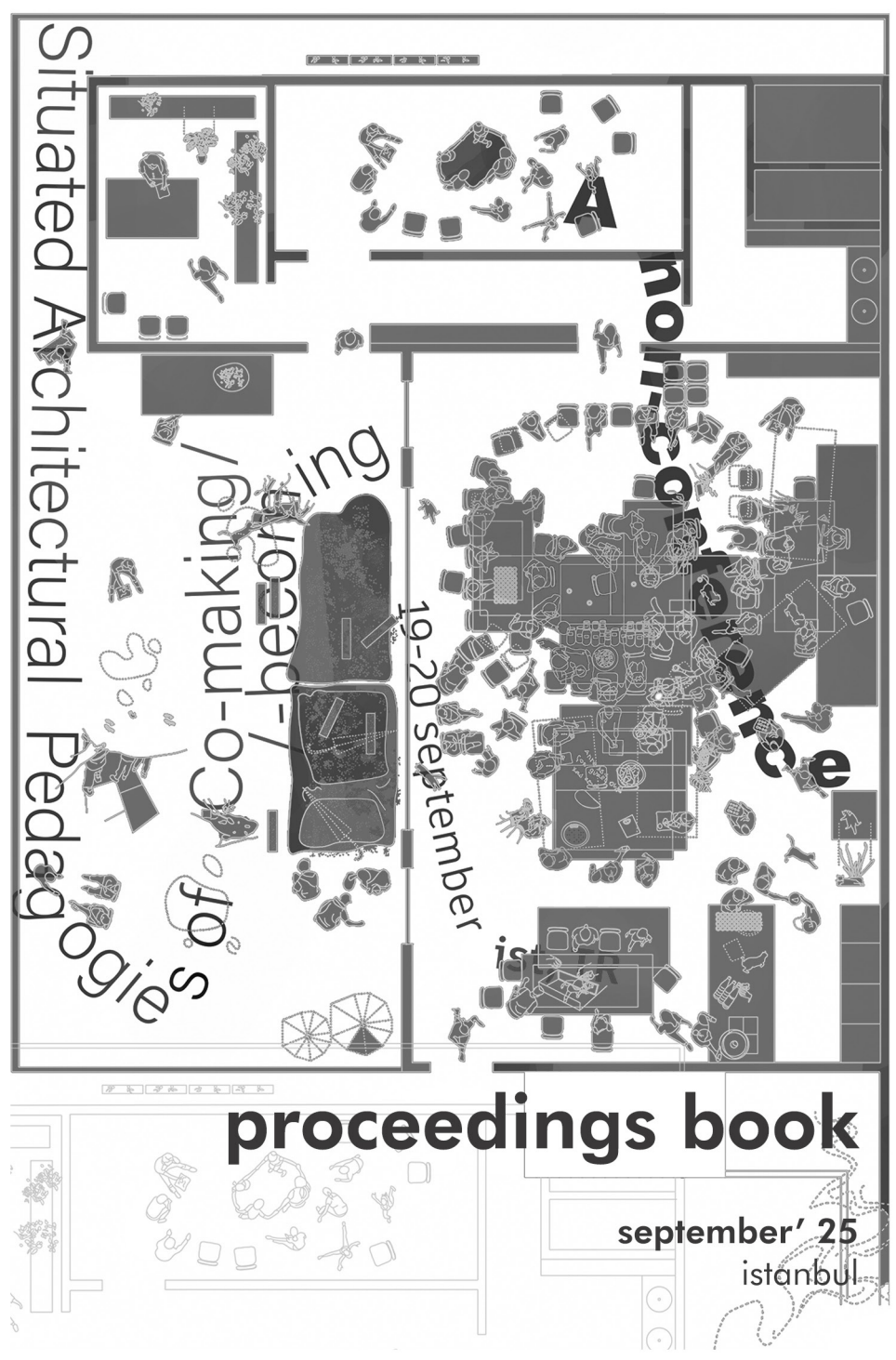
19-20 september

conference

istanbul

proceedings book

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Prologue

In *Staying with the Trouble: Making Kin in the Chthulucene* (2016), Haraway draws our attention to the unavoidable relationality among species. She proposes that the only survival possibility in the crisis-laden world is through making and becoming-with. “Staying with the trouble requires making oddkin; that is, we require each other in unexpected collaborations and combinations. [...] We become-with each other or not at all.” It is this relationality that ties us to others materially and situationally at a specific place. Haraway’s suggestion makes us think of searching ways of collaborating with human and other-than-human and also responding to specific situations at certain locations in the context of architectural design education. Drawing on feminist ethics of care argued by Maria Puig de la Bellacasa (2017) as a material practice and a condition rather than an option, this non-conference will explore ways in which architectural pedagogies may develop tools and methods for commoning knowledge and promoting collective efforts of achieving situatedness.

Situatedness in education refers to both an awareness of conditions and locations of teaching and learning, and also an ethical and political positioning of oneself (as an educator, learner and other possible roles) according to those conditions and locations. Concerns about situatedness in education stems from the discomfort with the assumptions of universality and neutrality of research and knowledge, this is strongly expressed by feminist theorists since the late 1980s (Hartsock 1987, Harding 1987, Haraway 1988). Feminist educator bell hooks (1994, 2010) suggests telling and listening to situated stories, thus valuing everyone’s embodied knowledges. Dwelling on theories and practices of situated learning, posthuman new materialist feminist pedagogies expand our understanding of situatedness through highlighting interdependencies of human and other-than-humans and searching for ethical positionalities towards

situations educators and learners find themselves in (Bozalek et al. 2018, Taylor 2020, Tsing and Bazzul 2022). Against industry-driven competitive architectural practice, feminist architectural theorist Isabelle Doucet (2022) suggests situated pedagogies that encourage collaborative work, openness to multiple actors and stakes, care and humbleness in architectural design education that supports a collective being. Feminist educator and art and architectural critic Jane Rendell (2020) has developed a situated pedagogical approach that transforms both the learner and the site while engaging with a site in an embodied, spatial, and critical manner. Rendell (2020, 2022) draws our attention to the ethical dimensions of such critical spatial practice by considering the responsibility of responding to the specific cultural and political conditions at the site in order to activate further political practice.

This event aims to explore those situated architectural pedagogies that specifically search for ways of co-making/becoming within the learning environment and beyond, and among human and other-than-human collectives. We would like to explore how educators and learners respond to sites of architectural practice, education and research with critical and ethical concerns. Despite the common academic tendency towards the superiority of the individual mind and its measurable, definable contributions to the academic field (Abel, Hirsh and Langland, 1983), collaborative work may offer a relational field where self-claims, individuality and academic ego need receding to give way for a pluralistic exploration that interweaves odd balls, the eccentric, the outcast and many others included in the shared imagination. Normative value systems, such as academic tenure systems, demand from us to negotiate our diverse, situated personalities for a superficial autonomous intellectual authority (Bain and Payne, 2016). This negotiation often diminishes the disadvantageous that is sailing against the wind (Bain and

Payne, 2016). We witness exclusions in the guise of decision-making; brushing off the situatedness for the fit; omitting multiplicity for clarifications. Yet, collaborating gleans from the sociality that does not separate work from its relational, situated, entangled extensions and thus does not contribute to the general equations (Abel, Hirsh and Langland, 1983). Even this event is such an endeavour of many people. For a familiar gaze, each individual of the group is embedded in words, in between lines, among references. We cherish the fleeting boundaries of self-manifestations, and we pursue working towards the ecologies of collective, co-authored, collaborative imaginations. We aim to gather educators and learners who have pedagogical experiences and experiments in such relations of co-making/-becoming.

Possible threads of interest in situated pedagogies stem in two varied areas: experimentation with and exploration of collective making (learning, teaching, researching, designing); while becoming a collective among other collectives and ethically responding to situations of collective making/becoming. We emphasise in both the situatedness of knowledge through experience.

- Collective ways of building knowledge in the architectural design education
- Cultivating response-ability in architectural practice through pedagogy
- Making human and other-than-human kinships in architectural learning
- Feminist architectural pedagogies that embrace making and thinking with
- Caring situated pedagogies
- Collective sociality of sharing a working space/laboratory in the architectural design education
- Co-authoring in writing/researching on experiences of situated pedagogies

This event is a continuation of a series of others that we have collaborated in the context of SArPe: two educators' workshops; *Stories of Situated Architectural Pedagogies* in Istanbul and *Engaged Learning in the Community University* in Delft, three community-driven student workshops and a conference session called *Commoning in Architectural Pedagogy*. Like the previous events, this non-conference gathers educators and learners who would like to collectively create and share a non-competitive and caring environment, with the intention of disrupting the hegemonic pedagogical and academic canons. The non-conference participants are invited to roundtable discussions, play sessions, and site visits over the course of two days. This event aims towards a book that speculates on the modes of co-making, co-becoming, co-authoring, and other enchanting socialities of collective imagining that dispute academic hegemony.

Lastly but not least, this non-conference is organized by a team in Istanbul Technical University Faculty of Architecture, Aslihan Şenel (Assoc. Prof. Dr.), Bihter Almaç (Assoc. Prof. Dr.), Buse Özçelik (Res. Assist., PhD candidate), Elif Nur Adıgüzel (Res. Assist., PhD candidate), Öykü Şimşek (Res. Assist., PhD 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).

Non-Conference Program

18 September Thursday

[Exhibition Opening and Welcome Cocktail @ITU Taşkışla Campus]

18.00 Opening of the Exhibition “Situated Architectural Pedagogies” and Welcome Cocktail

19 September Friday

[Talks, Playing Games, Round-Table Discussions and Non-conference Dinner @ITU Taşkışla Campus & Kuştepe Neighbourhood House]

9.30 Meeting at ITU Taşkışla Conference Hall

10.00 Welcome Remarks

10.10 Ioanni Delsante, Assoc. Prof. UniPv / SARPe Coordinator

10.30 Marlene Wagner, Research collaborator Learning Living Lab: Unlock 15, O.N.E.16, mobyome, BOKU University, DUT Driving Urban Transitions, EU

11.00 Susan Dunne, Associate Professor, Ensa Paris-Malaquais-PSL, Architect, Activist

11.30 Merve Gül Özokçu, HIM (Architecture for All), Activist, Architect

12.00-12.10 Coffee Break

12.10-13.10 Discussions

13.10 Lunch at Taşkışla Courtyard

15.00 Meeting at Kuştepe Neighbourhood House

15.30-18.30 Playing Kuştepe Games with ITU students and young community members from the neighbourhood & Round-table Discussions

18.30 Self-service Dinner with the community members at the Kuştepe Neighbourhood House

20 September Saturday

[Tour of Istanbul’s Collective Spaces]

9.30 Tour of collective spaces of Istanbul

13.00 Lunch

14.00-16.30 Tour of collective spaces of Istanbul

Keynote Speakers

Ioanni Delsante

*Associate Professor,
Architectural and
Urban Design,
University of Pavia*

Critically reflecting on SArPe: impact and the after-life of the project

Over the span of SArPe, we convened educators, students, and community partners across three countries through international and educators’ workshops, community-driven studios, and a conference session. This keynote distills what we have delivered—and what we have learned—about rewording architectural education as a relational practice rather than a product. It tracks our shift from “designing for” to “co-making/-becoming with,” where listening to people precedes reading the site and “context” is redefined as lived, negotiated, and more-than-human. In doing so, we align with the non-conference’s call to cultivate situated pedagogies of care, collaboration, and response-ability that unsettle hegemonic academic canons.

Our work foregrounded the University’s “Third Mission,” engaging beyond the ivory tower with non-academic partners whose agendas, tempos, and languages often diverge from institutional routines. These frictions—dis-continuities, slow processes, unfolding complexity—proved formative: they taught us to value “slow cooking,” to work in-between curricular lines, and to use the University’s protections to host risk-taking while remaining accountable to local communities.

Assessing impact, we note gains inside and beyond academia: students practiced care, negotiation, and ethical positioning; educators tested collective authorship and multi-actor collaborations; partners contributed situated knowledges that reoriented briefs and outcomes.

Yet a central challenge remains unfinished: building a durable community of practice that extends beyond the consortium. Our publications and methods now require open dissemination, translation across contexts, and shared stewardship.

Looking ahead to the project's "after-life," we propose infrastructuring a distributed pedagogical commons: lightweight site-based residencies, roundtables, and open studios; protocols for non-extractive partnerships; metrics that evidence care and responsibility alongside KPIs; and modular curricular embeds that preserve protected spaces for experimentation. Rather than a superimposed roadmap, we invite participants in Istanbul (19–20 September 2025) to co-design these next steps, ensuring continuity for what is already flourishing locally while opening pathways for collective outreach and learning together.

Biography

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.



Marlene Wagner

*Researcher,
Educator,
Practitioner in
Architecture*

(un)learning Architecture?

The keynote will reflect on acts of (un)learning from within and across a construction site, a lecture hall, a digital fireplace, a castle and a city block. At once globally interconnected and precisely situated in space and time these sites are approached with a planetary perspective on agency and pedagogy.

To (un)learn is not to reject architecture or form, but to release its embodied capacities, following the non-conference references with bell hooks approach to the classroom “to generate excitement is deeply affected by our interest in one another, in hearing one another’s voices, in recognizing one another’s presence”.

With rehearsals of unlearning architectures of patriarchal and imperial habits in and beyond the academic institution the talk questions forms of violence and hegemonic constellations of bodies and objects. Simultaneously it hopes to encourage a reorientation of architecture as a hopeful verb and a space of ongoing practice of co-making, -knowing and -becoming carried by relational ethics and political responsibility beyond moral obligation.

Biography

Marlene Wagner practices, researches and teaches in the framework of "Social Architecture". Transdisciplinarity and transformation guide her work on space and design at the intersections of theory and practice, design research, feminist, post- and decolonising critique. As a co-founder of the non-profit architecture practice buildCollective she realised awarded transnational projects of educational, social and technical infrastructures. She has been teaching at the University of the Witwatersrand Johannesburg, Vienna University of Technology, University of Art and Design Linz, Carinthia University of Applied Sciences a.o. She designs and develops formats of learning and tools engagement and has been instrumental in the set-up of an urban mobility lab. Marlene is part of the Claiming*Spaces Collective at TU Wien, international research projects, and co-founder of the Vienna Architecture Summer School. www.marlenewagner.online

Susan Dunne

Associate Professor,
Ensa Paris-
Malaquais-PSL.
Architect, Activist

Uncertain Approaches to Architectural Teaching: Infrastructure for which structure?

*An infrastructure holds together a structure. However, increasingly, the word infrastructure is being used without specification of the structure of society that it supports.
(Vandana Shiva)*

Globalisation has changed the way we operate. In architectural education, we also need to change our ways of thinking and our methods to take into account the consequences of Global infrastructure, and how it imposes its scale and system on different milieus and vast territories.

The non-conference presentation I wish to make seeks primarily to highlight how conceptualising complexity through engaged interdisciplinary and embodied practices - in the framework of architectural education - can inform and question the type of structure or society we are building or upholding, and give us the freedom to question different sides of the situation, not only the network as a system, but also the living elements (human and non-human) affected by the system.

To give you an insight into how we have tried to challenge some of the canonical pedagogical methods and to table what I believe to be more feminist experiential approaches to infrastructure, I will review some of the investigations we carried out in the architectural master studio - Globalisation and Maritime Industrialisation, on land and offshore and the undergraduate studio - What's Becoming of Water?

I will also briefly discuss a more intimate research piece, that I have been carrying out on two contemporary Irish visual artists; Sandra Johnston and Susan MacWilliam, entitled - Women in City Making and share with you some stories of how they engage through their art, for a fairer place for women in the Cité.

Biography

Susan Dunne is an associate professor of Architectural and Urban Design in the Paris-Malaquais Architectural school (ENSA Paris-Malaquais - PSL), a researcher in the LAA research laboratory in ENSA Paris-La Villette and a practicing architect. Her area of "expertise" is transport infrastructure which she has been working on for over three decades. Her research is currently concerned with the question of the exponential development of global infrastructure and its impact on natural environments (human and non-human). She leads an interdisciplinary master studio on ocean territorialisation - *Globalisation and Maritime Industrialisation, on land and offshore* and an undergraduate design studio on river and stream ecologies - *What's becoming of Water?*

Merve Gül Özokçu

*HIM (Architecture
for All),*

Arazi Assembly.

Architect,

Researcher, Activist

Narrative Geographies of Care: Co-making with Women, Soil and Stories

This contribution weaves together collective design practices with narrative geographies emerging from earthquake-affected areas, informal women's gatherings, and shared making processes across Türkiye and beyond. Drawing from research on Women's Narrative Spaces and the on-site pedagogies of Herkes İçin Mimarlık (Architecture for All) and Arazi Assembly, I reflect on spatial knowledges that emerge from cooking, storytelling, rebuilding, and remembering, often passed through the hands of women, and frequently excluded from architectural pedagogy.

Drawing on distinct approaches, ethics of care (Bellacasa), the politics of commoning (Federici), and spatial agency (Petrescu), these frameworks inform how space-making practices, such as collective cooking in an enduring courtyard, or acts of construction woven into resistance, reveal pedagogical moments where bodies, materials, and memories align. Through shared acts of listening, making, and dwelling, the field becomes a site of unlearning hierarchical understandings of architectural knowledge. This approach invites us to see pedagogy as a horizontal and situated co-becoming. The presentation shares fragments from design-build projects, oral histories, and collective workshops, inviting a reimagining of architectural education rooted in soil, story, and solidarity.

Biography

Merve Gül Özokcu is an architect, researcher, and activist based in Istanbul, working at the intersection of the commons, eco-feminist narratives, and spatial justice. Through Herkes İçin Mimarlık (Architecture for All), she has co-led participatory, long-term, and proactive on-site interventions addressing political and ecological urgencies through collective action across Turkey. Merve is part of Arazi Assembly, a research collective based in Southeast Anatolia, focusing on decolonial, care-driven knowledge practices. Her academic work explores alternative pedagogies and the performativity of architecture as a site of power, precarity, and resistance. Her projects—including Occupy Gezi Architecture, Women Narrative Spaces, and The Revitalisation of Abandoned Rural Schools—have been shared in contexts ranging from international institutions to rural commons.

Participants

Taskısla Direniş as an Example of Self–Organization: Caring Together

Alperen Ergin¹

¹Istanbul Technical University, alperenmiergin@gmail.com

In Turkey, particularly within universities, the past six months have witnessed student movements that turned politics from a part of everyday life into everyday life itself. Within this context, Taşkışla Direniş at Istanbul Technical University’s Faculty of Architecture emerged not only as a political stance but also as a distinctive field of solidarity and collective learning. Its dynamics can be understood through two interwoven dimensions: co-making and co-becoming. Co-making unfolded after the academic boycott call initiated by Middle East Technical University students, through committees, sit-ins, open lectures, and even gatherings in front of classrooms of detained peers. These practices were more than symbolic resistance; they became healing processes in which students revealed each other’s capacities through collective production. Much like the studio culture of architectural education, knowledge and solidarity reinforced one another. Banners, posters, and workshops were created collaboratively, and the movement spilled beyond the building as students cultivated a communal permaculture garden. Through mobilizing other universities, they extended their claims into public space, transforming demands into spatial practices. Co-becoming, by contrast, was forged in forums that often stretched for hours amidst disagreements. Students from divergent backgrounds gathered around shared demands, sustaining dialogue even when tensions ran high. These forums taught that learning arises not only from consensus but also from persisting in dialogue across difference. Students confronted uncomfortable ideas, developed patience, and built trust that enabled genuine listening. Unlike the polemics on television, debates in the central courtyard evolved into workable solutions through concessions and negotiated commonalities. Without hierarchy or top-down organization, students learned collectively by trial and observation. Taşkışla Direniş thus embodied a fluid, self-organized pedagogy produced by equals. It prompts questions: Can grassroots collective practices inspire organizational forms beyond universities? Can learning environments sustain both the immediacy of co-making and the openness of co-becoming?

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Biography

Alperen Ergin holds both a Bachelor’s and a Master’s degree in Architecture from Istanbul Technical University. His Master’s thesis, *Aspects of Time: Sensation of Time-Space Through Images* (2025), focuses on the spatio-temporality and image theory of architectural space, exploring how images, memory, and bodily experience shape the perception of time and space. He is particularly interested in collective practices, political youth movements, and the poetics of urban and architectural environments. He has been a member, volunteer, and observer of Taşkışla Direniş.

Unlearning—with: Learning as an Act of Care

Buket Samancı¹

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This story takes place in the village of Trabzon. I don't remember the exact time, but it's a time when everyone else in our house is asleep. We're suddenly awakened by my mother's claim that there's a 'stranger' in the house. The deep breathing sounds coming from the attic of our three-story house reinforce the claim that there's someone else there. Just as we're wondering what else it could be, my father, in front, holding a dusty old rifle that's hardly ever used in the house, we form a line and begin to ascend to the attic. The sound of its breathing, which grows louder as the distance between us decreases but never stutters, makes us question ourselves a little. However, the rapid but anxious footsteps coming from the unreachable part of the attic reveal that this isn't a human being. Then, unbeknownst to us, we realize we're living with a mother owl and her nestlings for quite some time. After this origin story, we formed a caring relationship with these owls and lived together for years. Most summer nights, seeing the owls flying under the sky reinforced within me the feeling that we shared the same space with them, the earth. These diversifiable and inevitable encounters created a sympathy between me and them. Yet soon enough, as I moved to a metropolis and discovered the situated abnormality of the situation, I had to question what I experienced as a child to make sense of these kinds of situated knowledges (Haraway, 1988), and unlearned co-becoming patterns we had barely exposed. What, or who, exactly do we embrace in the spaces we create? In this damaged world (Tsing, 2015), is it possible to stay with the trouble (Haraway, 2016) by unlearning and re-learning, this time with care (Bellacasa, 2017), collectively?

Biography

Buket Samancı is an architect and researcher based in Istanbul. She received her undergraduate degree from the Middle East Technical University (METU), Department of Architecture, in 2021, and her master's degree from Istanbul Technical University (ITU), Architectural Design Program, in 2024. Currently, she is a PhD student at the same university. Her research includes more-than-human entanglements in design practices and architectural education. She has been working as a research assistant at MEF University, Faculty of Arts, Design and Architecture. She is particularly drawn to working with ambiguous, affective, and contingent dimensions of pedagogy. Her practice is grounded in an ethics of situatedness and relationality, often working across disciplines.

Kindred meetings and gatherings for recitations of a drawing by place-bonders

Bahar Avanoğlu¹; İpek Avanoğlu²

¹Mef University, bahar.avanoglu@gmail.com, ²Istanbul Technical University, ipek.avanoglu@gmail.com

On a wooden floor, lies the pink-ish big drawing created of cut-out heavy-grain papers that in their overlapping on each other are read through each other. Each of the papers can be seen to be referencing to a specific location at the floor, extending through strings attached at each end of the paper, where each drawing and drawer once stood. It is 3pm (EST) and five participants are in conversation over the drawing: writing in careful studies of another's drawings, applying molding paste to re-create the surface of another's drawing, drawing in aim to explore spaces in the drawings, rubbing pastel on them, and sharing their impressions of the drawing in the making, when working in the projection light of an over-head projector. 'Recitations of a drawing by a place-bonder' is a workshop, which staged meetings and gatherings of 13 participants in total, who identified themselves as writers, poets, painters, artists, architects and architecture students of ages varying between 19 to 60, and which hoped to deal with the questions, can we recite a drawing, breathe the drawing in? Whose voices do we hear when we recite a drawing - that of the artist, that of the textual subjects, that of the reciter, that of the place ...?, by engaging with a miniature depicting a scene from the love story between Yusuf and Züleyha, and its related tales. With no commitment required from the participants, the meetings took the form of daily gatherings for rituals of acts by willing participants reflecting on questions of the workshop. Through conversations on recitational drawing techniques, lyric voice, bonding-practices, and tales of love, the workshop unfolded as a series of performative drawing acts, wandering in and out of the spaces of the miniature's multiple and non-centered narrative of a love story together, the participants navigated towards a slippery inbetween space between the miniature, and the recited drawing, between own recitation and another's. Bringing their own interests into the shared space of the drawing, and the surface of the drawing in iterative creation, this workshop wondered whether it is possible to find a place for your own and open place for another in the shared space of a drawing, in the on-going state of knowing and unknowing a love story through co-operative acts of joining knowledge with others.

Biography

Bahar Avanoglu is an architect-researcher with an interest in architectural drawing in relation to esoteric practices, engaging with artistic research methods. She has recently received her PhD from Istanbul Technical University (ITU) with her thesis “Un-Claiming the Experience of the Ends of the Projected Image: The Loss and the Survivals of Architectural Drawing in the Shadow of Projection” (2024). She holds a B.Arch. and M.Sci. from ITU, and a post-professional M.Arch. from the Cooper Union. She initiated DrawingConstructions as an experimental project in 2017. Both her own artistic research works and collective drawing projects have been exhibited internationally. Her articles have been published internationally including DAIDALOS Magazine (2023), DrawingMatter (2023) and e-skop (2018-2023). She is the editor of the book Şiir/Mimarlık: Binanın İhlali (İstanbul: İletişim Yayınları, 2021). She is the co-organizer of the exhibition Unbuildings (Versus Art Project, 2024). She teaches design and drawing studios at Istanbul Bilgi University and MEF University.

Ipek Avanoglu is an architect-researcher based in Istanbul. She received her M.Arch.II degree from The Cooper Union, M.Sci. and B.Arch. degrees from Istanbul Technical University. She recently completed her PhD studies at ITU with her thesis “Towards Bonding-Practices: Problematizing Verticals in Architecture through Theory and Design Research”. As part of her PhD studies, she was a visiting scholar at KU Leuven through the Erasmus+, and International Scholar, programs (2022). She has co-instructed the workshop ‘A Feast on Tableness and Visceral Hands’ at the 17th Venice Biennale Italian Virtual Pavilion curated by ALN, with Bahar Avanoglu (2021). She is the co-organizer of the group exhibition ‘Unbuildings: Remnants, Devicings, Chancings, Hollowings, Leaving’ at Versus Art Project (2024). Her PhD research on ‘bonding-practices’ has been exhibited and published internationally in curated exhibitions, journals, and design-research symposiums. Her work has been recently exhibited at Angels & Angles Pavilion in Copenhagen (2024). She is a tutor at the Department of Architecture, ITU, Istanbul.

The Women Who Disrupted Academia

Beyza Nergis Özbek¹; Esra Yüksek²; Seray Rusçuklu³

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We are three women in architecture whose paths crossed during our studies, accompanied by our advisor Aslıhan Şenel as we thought, and sometimes stumbled, together along the way. Despite differing thesis topics, our initial readings established the collaborative approach that shaped our study. Rather than following the familiar trajectory of thesis writing, we unexpectedly found ourselves within a collective process. This shared presence allowed the research to evolve into a situated, ever-changing practice shaped by co-working/-making/-thinking. It also made us increasingly aware of the value of situated knowledges, as Haraway (1988) suggests, thinking from where we stand, in relation to each other. Perhaps what truly matters is not to romanticize the idea of working together as something purely positive, but also acknowledging with all the uncertainties the process brings, the times when adapting (or failing to do so) becomes difficult. In our master's journey, the most challenging part has been finding a common rhythm between different university calendars and personal lives. As we became more comfortable aligning with our routines, these moments also echoed similar circumstances in architectural education, especially in this politically turbulent and difficult period in our country. Despite all of its challenges, we presented our works at the conference in the UK, supported each other with the submissions and PhD application. We unintentionally challenged them, proving, in Lorde's (1979) words, that 'the master's tools will never dismantle the master's house'. Looking back, we all share the same feeling: 'I probably couldn't have done this alone!'. As our jury member Gülşah Aykaç said during our collective thesis defense, being referred to as 'the women who disrupted academia', that brings to mind Ahmed's (2023) definition of the feminist killjoy. These situated moments invite further questions: Whether as jury, participants, listeners/learners in the studios, how might our struggles continue to reshape what it means to learn, teach, and research together in architecture? How might these small acts of co-working and co-disrupting allow us to reimagine architectural education?

Biography

Esra Yüksek is an Istanbul-based architect and researcher. She is currently a PhD student in the Architectural Design program at Istanbul Technical University, where she also completed her undergraduate and master's degrees. She works as a research assistant at the Department of Architecture at Istanbul Nisantasi University. Her academic work focuses on feminist spatial practices, altering narratives, and experimental research methods in architecture. She draws from feminist theory, archival research, and site-based practices to explore alternative ways of producing spatial knowledge. In her research, she is particularly interested in how architectural thinking can emerge through relationships, alterities, and the everyday. Working with writing, collage, and embodied experience as both method and critique, she seeks to challenge fixed forms of knowledge by foregrounding openness, care, and positionality. She continues to develop her research through collective practices, actively taking part in workshops, conferences, and collaborative productions and discussions.

Seray Rusçuklu is a PhD student in the Architectural Design Program at Istanbul Technical University, where she also completed her Bachelor of Architecture and MSc in Architectural Design. She is currently working as a research assistant in the Department of Interior Architecture at MEF University. She tries to question feminist ways of producing architectural spaces within her latest works. As explored in her master's thesis, which focuses on the workspace of a female sculptor, her inspiration is drawn from spatial-writing and archival material. She experiments with various working spaces (such as laboratories, workshops, studios, libraries, and her own room) to explore how situated knowledge(s) emerge through interactions between subjects/makers, as well as through the often-overlooked objects scattered throughout these spaces. She has conducted various workshops and seminars at different universities and continues to share her work through "@labofmyown."

Beyza Nergis Özbek is a PhD student in Architectural Design at Istanbul Technical University, where she also completed her Bachelor of Architecture and MSc in Architectural Design. She currently works as a research assistant in the Department of Interior Architecture at Istanbul Kent University. Building on her master's thesis, which examined drawing as a material-discursive practice, her research focuses on posthuman feminist theory, material relations, and the representational exclusions of soft components (such as textiles and other interior elements) in architectural design processes. She has participated in various design competitions, workshops, and conferences, and her work continues to explore critical making practices at the intersection of theory and design.

Critical and Creative Ways of Making

Burçe Karadağ¹

¹Mef University, karadagbur@mef.edu.tr

Frichot (2017) defines practice as a creative act that continuously questions and reproduces the boundaries of its own context and methods. My research explores such possibilities within (architectural) representation, where I focus on two interconnected approaches. The first is action-oriented research, which I understand on multiple levels; as the movements, patterns, and transformations that take place within the context of research; as the actions performed by the designer (bodily, individually, and collectively); and as the operations embedded in materials and media (constraints, coincidences, possibilities). The second approach frames representation not only as a tool but as a field of discovery, where design unfolds within the very processes of making. Examples from the Interior Design studio at MEF University (tutored with Büşra Ünver, Ceren Çelik, Hasan Gökbora during the Fall 2024–25 semester) problematized architectural representation through the concept of “encounters”. Encounters aim to reveal transformations within a specific context, whether in a moment of a glance or over long periods of cultural and topographical change. Within the medium of collage, students explored encounters between land and sea through abrasion and layering; encounters between materials and public space through documenting and accumulating; and encounters between different forms and movements through floating and connecting. These processes involved creasing, hiding, knitting, placing, stacking...; where observed movements in the context intertwined with the actions of the designer and the methods of the medium. As the process unfolded, it revealed the dynamics, hierarchies, positions, and temporalities of the context through ways of making. This raised further questions; how do such intertwined actions also take place within the studio itself? How do these actions transform it or dwell within its boundaries? How does such experiments within the space of representation interact with or challenge the space of learning?

Biography

Burçe Karadağ Graduated from the Rhode Island School of Design in 2014 with bachelor’s degrees in Architecture and Fine Arts. Practiced architecture before continuing with academic research. Completed a master’s degree in Architectural Design at Istanbul Technical University in 2020 with a thesis titled “Reproduction of Intermediary Circumstances on the Threshold of Private and Public,” discussing the relationship between binary oppositions inherent in spatial practices and the potential for a critical representation through drawing and collage-making. Currently working on PhD research in the Architectural Design program at Istanbul Technical University, focusing on the conditions of criticality in architectural representation and its relationship to knowledge production. Actively involved in design studio as an educator since 2018, with a practice that engages different scales, materialities, and ways of making.

Pedagogies of Hope

Caroline Newton¹

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This presentation advances a critical, engaged studio that is explicitly situated and oriented toward co-making/co-becoming. Rather than treating design as linear problem-solving, the approach mobilises hopeful projection to cultivate agency, collective inquiry, and ethical responsibility. Building on critical urban theory and feminist pedagogies, the studio is reconceived as a commons where students expose structural conditions, propose alternative spatial arrangements, and politicise pathways for implementation, while learning to work withing conditions of uncertainty through practices of care and reciprocity.

Empirically, the contribution synthesises a decade of graduate studios that anchor learning in contested sites on and beyond campus. Methodologically, it operationalises a three-part protocol: Expose–Propose–Politicise. Pedagogically, the educator’s role shifts from expert to convener-caretaker, curating conditions for co-authoring knowledge, legitimising dissent, and translating lived experience into actionable spatial interventions.

By foregrounding situatedness, care, and collective imagination, the presentation demonstrates how retooled studios can make justice not only an object of critique but a co-produced capacity, linking learning to world-making. The presentation integrates graduation projects that expose injustice, propose alternative spatial arrangements, and politicise their implementation, demonstrating how design can materially advance a more just urban future across scales and contexts.

Biography

Caroline Newton is an architect, urban planner, and political scientist whose work centres on the intersection of design, spatial justice, and social change. Her career illustrates a commitment to combining scholarly insight with advocacy. In her current position at TU Delft, Caroline embraces both pedagogy and research as engines of transformation. She argues that planning has the potential to be an act of resistance, as strategic interventions in the built environment can unsettle oppressive power structures. Her teaching draws on critical theorists and feminist scholars, encouraging students to question the status quo, engage with complexity, and envision new urban futures. She is one of the founders of TU Delft’s Centre for the Just City, which brings practitioners, scholars, and students together to develop, share, and critique methods for creating equitable urban spaces. Most recently, she published a book on spatial justice and the role of design.

Embodied Urban Memory and Situated Co-creation: Lessons from Mapas Parlantes

Cristian Olmos Herrera¹

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As a scholar-practitioner committed to collaborative, context-responsive methodologies, I am eager to contribute to the Situated Architectural Pedagogies of Co-making/-becoming non-conference. Drawing from my co-work in the “Alltagsgeschichten (ver)orten / Mapas Parlantes” (Locating everyday stories/Talking maps – www.mapasparlantes.org) project in Vienna—a participatory visual mapping initiative developed with the collective Viena Chilena—I bring firsthand experience in forging scalar, temporal, and methodological bridges through site-based, intergenerational storytelling and co-documentation (Ortiz, 2023; Ortiz et al., 2025). In Mapas Parlantes (2024/25), we explored how visual methods can collectively construct and re-construct intergenerational urban memories in five social and physical spaces shaped by the Chilean community in Vienna. As a collective, our role—spanning project design, facilitation, and visual synthesis—demonstrated the pedagogical potential of co-making as an inclusive, embodied process (Rendell, 2020). Three types of “bridges” emerged through maps, zines, videos, and a public exhibition: (1) scalar bridges between personal micro-histories and collective histories, (2) temporal bridges across generations, and (3) methodological bridges connecting interdisciplinary and transdisciplinary perspectives. Together, these bridges support a visual critical pedagogy that surfaces everyday urban experiences of exile, migration, and transnational solidarity. Building on this, we are interested in exploring: How do different generations shape and remember urban spaces? How does participant-led storytelling influence the narratives that emerge? How can conflicting or complementary stories coexist? How can visual methods foster empathy, inclusion, and site-sensitive architectural pedagogy? How might small interventions—plaques, trees, or exhibitions—activate collective memory and belonging? How can centring migrant voices reshape urban narratives and practices? These questions aim to kindle dialogue on co-making and co-becoming, linking feminist ethics of care, situated pedagogy, and multi-sensory, community-embedded approaches to reconfigure architectural pedagogy towards relationality, ethics, and context-sensitive design (Sultana, 2007).

Biography

Cristian Olmos Herrera is a Chilean architect and urban researcher based in Vienna. He holds a PhD in Development Planning and a MSc in Building and Urban Design in Development from the Bartlett Development Planning Unit at University College London. His work investigates how visual methods and community narratives illuminate the social life of cities, with a focus on urban geography, cultural memory, and community-engaged design. He is a member of the collective Viena Chilena and co-designed the *Alltagsgeschichten (ver)orten / Mapas Parlantes* project, which brought together the Chilean community through participatory mapping, visual documentation, and intergenerational dialogue. These practices reflect his broader interest in how collective memory shapes urban space and how design can function as a tool for empowerment. Dr Olmos Herrera has taught courses on participatory mapping, architectural design, and the ethics of spatial practice, and has published on memory landscapes and co-documentation methodologies.

situated architectural pedagogies of co-making/-becoming

Gecekondu Dramaturgies: Place-Based Writing and Narrative Architectures of the Gecekondu

Eylem Ejder¹

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I work across writing, performance, and collaborative practices, engaging with projects at the intersection of the political and the aesthetic. Rooted in experimental and collective modes of writing, my practice unfolds through workshops, initiatives, and participatory formats that create spaces for reflection, co-creation, and shared knowledge. During the pandemic, I co-founded Kritik Kolektif (Critical Collective) and Letters to Songs, initiatives foregrounding artistic collaboration and collective reflection. In 2023, I co-designed Performance Ecologies, a hybrid program combining eco-dramaturgy and playwriting, connecting participants from Turkey and the UK. Since the early 2010s, I have worked with associations and community initiatives in Istanbul's gecekondu neighborhoods, engaging with festivals and events that address urban transformation, displacement, and resilience in everyday life. In Yıkıntılar Arasında (Among Ruins), an ongoing artistic research project, I trace the effects of gentrification and migration through site-based writing and practice attentive to histories, materialities, and ecologies of the city. My approach integrates hybrid texts, interdisciplinary methods, and narrative life writing to create performative encounters responsive to context, place, and relationality. My current project, Gecekondu Dramaturgies (gecekondu literally means "landed overnight"), extends this trajectory by exploring pedagogical and creative practices emerging from a sense of place and home. The project unfolds along two axes: documenting and honoring gecekondu life, and reflecting on practice through architectural metaphors. It asks how the architectures of childhood homes and neighborhoods shape ways of learning, making, and imagining collectively. How might personal memory, local histories, and shared knowledge serve as resources for collective creation? What insights can be drawn from informal or improvised architectures, and how might their metaphors inform collaborative artistic and literary production? My motivation in joining this conference is to test these questions within broader dialogues, exploring how situated, co-creative practices can open spaces for shared reflection across diverse spatial and cultural contexts.

Biography

Eylem Ejder holds a BA in Physics from Istanbul University and studied Theatre at Ankara University. She completed her PhD in Theatre with a dissertation titled "Recycling Dramaturgies". During her doctoral research, she was a fellow at the Ibsen Studies Centre (University of Oslo) and the Mellon School of Theatre and Performance Studies (Harvard University). Since 2020, she has been developing ecology-focused autobiographical performances, public learning programs, workshops, and collaborative projects such as Kritik Kolektif, Beraber, Letters To Songs, and Performance Ecologies. Her artistic research blends interdisciplinary and hybrid texts, drawing on narrative life writing and unstructured urban and nature walks. She is the author of two books published in Turkish. Currently, she teaches in the Department of Performing Arts at Maltepe University.

Collective Designing for Urban Voids in Karabaglar, Izmir

Elif Lal Karacan¹

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As a student of urban and regional planning at Mimar Sinan Fine Arts University, my most formative learning experiences have taken place outside the classroom, in the field. Leading and participating in site analysis teams showed me that knowledge emerges not through abstract theories but through direct engagement with space and people. Walking through neighborhoods, documenting conditions, and discussing observations with peers transformed each analysis into a collaborative learning environment. A particularly striking moment was during a municipal summer academy. After receiving lectures from academics, I worked with students from different disciplines to reimagine underused public spaces. Together, we mapped the site, spoke with residents about their daily practices, and negotiated design strategies as a team. The process itself became a pedagogical moment: I learned not only about urban design but also about listening, mediating, and adapting in real time. It revealed to me that pedagogy can exist in the act of co-making, where roles are fluid and everyone contributes to knowledge production. My minor in interior architecture further deepened this perspective by pushing me to move across scales and methods. Shifting between urban frameworks and interior approaches required me to translate, reinterpret, and combine insights. This cross-disciplinary practice often felt like situated learning in itself—an ongoing negotiation between disciplines and contexts. From these experiences, several questions emerge: How can pedagogical settings be designed to embrace uncertainty and negotiation rather than avoid them? In what ways can collaborative field practices foster new forms of belonging and responsibility in urban environments? And how might pedagogy itself shift from transferring knowledge to becoming a shared practice of co-becoming? I hope to share these reflections and continue exploring such questions together at the non-conference.

Biography

Elif Lal Karacan is an undergraduate student of Urban and Regional Planning at Mimar Sinan Fine Arts University, where she is also pursuing a minor degree in Interior Architecture. Her academic interests focus on the intersections of urban studies, participatory design, and collective learning practices. In her studies, she has engaged in various field-based projects and workshops, particularly in the context of urban transformation and the analysis of underused spaces. She has taken active roles in group-based productions, often leading site analysis teams and contributing to collaborative design processes. These experiences have strengthened her ability to approach planning and design as situated practices shaped by dialogue, negotiation, and shared responsibility. Combining planning and interior architecture strengthened her multidisciplinary perspective, encouraging her to explore how knowledge and design emerge through interactions between people, places, and practices. She continues to seek opportunities that connect learning, making, and collective responsibility. situated architectural pedagogies of co-making/-becoming

Urban Repair: A Situated Pedagogy in Practice

Guido Cimadomo¹

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The summer school *Urban Repair: Designing with/for More than Human Life* (Málaga, 2025) explored architectural pedagogy as a process of becoming-with, where students, educators, and other actors co-shaped knowledge through site-specific engagement. The workshop departed from conventional models of design education by treating the city as an open classroom. Situated in the Bosque Urbano Málaga, the experience invited participants to attend to the entangled narratives of the site: its ecological rhythms, community practices, and more-than-human inhabitants. It challenges the evolution of increasingly homogeneous urban models, which often reflects the powers governing the city when, in fact, they should respond to the fabric of bonds, values, lifestyles, and relationships of its citizens (Harvey, 2008). Students became co-researchers rather than external observers (Freire, 1970; Crysler, 1995), engaging in collaborative mapping, dialogical encounters with neighbors, and attentive observation of plants, animals, and material traces. This relational approach foregrounded architectural learning as an ethical positioning—an act of listening, caring, and responding to conditions rather than imposing prefabricated solutions.

The workshop unfolded through two main phases. First, collective analyses and “critical maps” revealed overlooked spatial dynamics, offering alternative readings of urban life across species. Second, hands-on construction translated these insights into small-scale interventions—benches, watering stations, informational totems—designed not only for human use but to sustain multispecies coexistence. The making process embodied a feminist pedagogy of care: it demanded negotiation, humility, and openness to contingency, while cultivating response-ability towards the site.

By embracing incompleteness, informality, and the situatedness of knowledge, the summer school challenged the dominant pedagogical script of mastery and autonomy. Instead, it fostered a shared exploration of how architecture might nurture kinship, not just between humans but across ecological communities. Ultimately, Urban Repair offered a glimpse of architectural pedagogy as commoning practice—where design becomes a collective act of repairing relations and imagining futures with others, human and otherwise.

Biography

Guido Cimadomo is an Associate Professor in the Department of Art and Architecture (Architectural Composition area – history, theory, analysis, and criticism of architecture) at the University of Málaga, where he has been teaching since 2010. He holds a degree in Architecture from the Politecnico di Milano (Italy, 1998) and a Ph.D. with International Distinction from the University of Seville (Spain, 2014). His work focuses on urban transformations, with particular attention to participatory processes, cultural and industrial heritage, and the impact of large-scale events such as world expositions. His current research explores the intersection between community-driven urban regeneration, digital documentation techniques, and the cultural narratives embedded in city-making. As a practicing architect, he has designed and built sports and cultural facilities in Andalusia since 2003.

Istanbul Coastline Atlas Vol. X: Deep Mapping & Deep Listening

Feyza Çınar¹

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In my architectural and academic journey, I have consistently drawn on queer-feminist studies of situated knowledge (Haraway, 1988) to frame pedagogy as a practice of resisting neutrality and foregrounding embodied, partial perspectives. My identity as a woman and my activist trajectory in Turkey have led me to develop inclusive, justice-oriented, and collaborative modes of learning. Recently, I co-tutored Istanbul Coastline Atlas Vol. X: Deep Listening/Deep Mapping with architect and artist Gökçen Erkiç as part of SALT's Forum: Water Assemblies program. The Atlas, rooted in Erkiç's doctoral research (2019-ITU), gathers diverse practices, artistic, architectural, biological, ecological, and political, into a shared exploration of Istanbul's coastline as a fragile boundary shaped by human and posthuman agencies. In my workshop (March 2025), I invited participants to speculate on how coastlines might be reimagined beyond extractive geographies through sewing, weaving, and embroidering practices. These acts of making-with became forms of collective speculation: what would it mean to stitch together the many fractured narratives of the shore? The workshops generated collective inquiries into diverse themes: the accessibility of Büyükkada's waterfronts for locals versus visitors, the feminist night marchers' relationship to the Kadıköy ferry crossing, and the living experiences of Istanbul's coastal embankment. The second stage unfolded on Büyükkada (May 2025), where we turned toward listening as a method. Together with musicologist Bardia Hafizi, we immersed ourselves in the underwater soundscapes of Neandros, Viranbağ, and Kurşunburnu, lowering hydrophones into the sea. Listening emerged not only as a sensory act but as a performative practice: the water and the lives it holds spoke back to us. At times, we sang into the sea, and its reverberations felt like the sea itself was responding. This experience foregrounded a crucial ecological lesson: because sound travels faster than light in water, listening becomes the dominant medium of underwater communication. From this deeply collaborative and sensorially charged practice, I began to ask how architectural pedagogy might expand beyond the dominance of vision. What other sensory mediations, sound, touch, smell, taste, might offer new layers of knowledge, allowing us to perceive environments differently and to co-create relational, more-than-human forms of learning?

Biography

Feyza Çınar is an architect, researcher, and educator whose work explores situated knowledge, collective pedagogy, and critical spatial practices. She graduated with honors from Gazi University and completed her MSc in Architectural Design at Istanbul Technical University with a thesis titled *Queer Reading: The Potential of Digital Values in Architectural Productions*. Recently, she co-tutored *Istanbul Coastline Atlas Vol. X: Deep Listening/Deep Mapping at SALT's Forum: Water Assemblies*, where hydrophones and sewing techniques were used to produce multisensory mappings of ecological and political histories of water. Beyond this, she has engaged in pedagogical experiments that employ unlearning strategies to address pressing political issues, such as her participation in the *Places of Intensity* workshop with *Topological Atlas*, which explored migrant spatial experiences in Istanbul, her editorial and architectural contribution for *Herkes İçin Mimarlık Derneği* (Architecture for All) where she has been in the general assemblies of, and her long-standing involvement in *UMÖB* (National Architecture Students Meeting), where she contributed as participant, organizer, and panelist in its non-hierarchical, student-driven environments.

Becoming a Multitude through the Roofs

Fulya Selçuk¹

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This pedagogical experiment is at the intersection of design, research and education. From a Spinozist perspective, we argue that the social agent in architecture is not an individual subject but a multitude (Spinoza, 2021). The spatial relations among the bodies that constitute a multitude can transform the 'solid state' of space into a 'minor state'. In its minor state, space is ambiguous, ephemeral, incomplete and imperfect (Bloomer, 1993; Stoner, 2012). Transformations of space leave tangible traces. We attend to these traces by following our everyday, subjective and situated trajectories to research the minor state of space. Our most recent workshop focused on roofs as assemblages of human and more-than-human bodies. First, in fieldwork, we deterritorialized/extracted the socio-spatial knowledge of the roofs through photographs, texts and drawings. We then reterritorialized/plotted these materials through collective mapping. In the final phase, we developed speculative rooftop topography through collective drawing. Neither lines nor colors were subjected to a common selection or palette. Each drawer's line retained its singularity, yet, when placed alongside others, it generated new forms of co-becoming. Once the collective drawing was complete, the idea of having a single person redraw the presentation board was raised. However, since the concept of 'multitude' posits the togetherness of plural singularities, the suggestion that 'someone with strong freehand drawing skills' should 'clean up' the board was deemed contradictory. We rejected the modernist (major) reflex that treats drawing as a passive representational tool to be homogenized and sterilized. In a minor mode of drawing, we valued not the quality of lines but their co-becoming. We will continue to conduct workshops by following these questions: How can we co-produce the socio-spatial knowledges of our everyday environment and speculate on minor scenarios? How can we multiply the ways of applying architectural representation tools as co-making/co-becoming/becoming a multitude tools?

Biography

Fulya Selçuk graduated from the Department of Architecture at Istanbul Technical University in 2011. In 2014, she became a research assistant in the Department of Architecture at Dokuz Eylül University. In 2018, she completed her master's degree at the same university and enrolled in the Architectural Design PhD Programme. She spent one year of her undergraduate education (2009–2010 academic year) at Sint Lucas Hogeschool in Brussels and one semester of her doctoral education (Fall 2019–2020) at Politecnico di Milano through the Erasmus exchange program. In the spring semester of the 2023–2024 academic year, she was a visiting researcher at the ALICE Laboratory, École Polytechnique Fédérale de Lausanne (EPFL), with the support of the TÜBİTAK 2214-A International Research Fellowship Programme. As a member of the minor research team, which held its first workshop in 2022, she has been engaged in various workshops, exhibitions, projects and publications.

Minor Research Team: Fulya Selçuk, Ömer Faruk Gürsül, Feriştah Turgut, Melik Serkan Eker, Ece Pınar Keskin, Caner Ceylan, Çağla Çağlar, Sezer Doğrul, Rabia Küçük, Ege Ünlü, Can Akdağ, Sümeyra Özmen, Emin Barış Yiğit, Ferahnur Özgüzel, Beyza Durgun, Sultan Selin Köse. *Academic Advisor:* Prof. Dr. Ferhat Hacılibeyoğlu. Dokuz Eylül University, Izmir, Turkey.

situated architectural pedagogies of co-making/-becoming

Recognition as an Opening to the Pluriverse: Lessons from the TU Delft Summer School Planning and Design for the Just City

Hugo Lopez¹

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This contribution engages with the question of how methods in spatial research can serve as instruments of relationality, and, ultimately, the recognition of the pluriverse. Building on the pedagogical experiment developed during the 2025 TU Delft Summer School Planning and Design for the Just City, I proposed a “methodological praxis” in which we could enact the recognition dimension of spatial justice in research. In this approach, methods, such as soundwalks, drawing, image fabulations, filmmaking, and narrative, are relational instruments that attune researchers and students to more subtle aspects such as values, gestures, and rhythms of everyday life. It aimed at avoiding the extraction of knowledge or the focus on technical tools for observation or design. Instead, it wanted to cultivate values closer to the ethics of care and the epistemologies of the South, emphasising responsiveness, reciprocity, alliances and negotiations to foster a space where many worlds fit. The focus shifts from seeking solutions to practising recognition: striving to make visible and render sensible what is often unseen, unheard, or undervalued in urban life. In this way, research could become an exercise in solidarity and pluriversal engagement, where research and learning are co-constituted through situated encounters. In this experiment, we explored unsettling pedagogical habits of control, clarity, and solution-focused approaches to elongate the process-based engagement, where facilitation and the process itself become an intervention, expanding the possibilities of planning beyond artefacts or fixed outcomes toward shared understanding and pluriversal governance. It positions education not only as knowledge transmission but as collective rehearsal of just futures. In doing so, it resonates strongly with the call’s concern for situated pedagogies of co-making/becoming, by showing how attention to recognition in spatial research can transform both the ethics and the politics of spatial education. tectural representation tools as co-making/co-becoming/becoming a multitude tools?

Biography

Hugo Lopez is an urban researcher interested in spatial justice and pluriversal urbanisms. He is currently a PhD candidate at Sheffield University, a collaborator with the UCCRN European Hub on the Horizon Europe Project UP2030 (up2030-he.eu), and a member of the TU Delft Centre for the Just City (just-city.org). His doctoral research explores the Atlantic Forest as an urban project, aiming to revisit urban-environmental relations and highlight alternative territorialities in narratives of just sustainability transitions. This work is grounded in the collaboration with the memories and aspirations of a quilombola community in Rio de Janeiro, Brazil.

Fluid Positions: Waiting to be Found and Lost Again

İdil Bayar¹

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Navigating these times and conditions, I, shift positions, revealing my situations in various forms. Defining my pedagogical experience, using the word of fluid seemed the most accurate adjective. I'd like to define HiM (Architecture for All) as an activator of participatory practices. As a member, I mostly learned by being involved not only in a co-learning environment but especially co-living/producing practices of HiM. Thanks to the dynamic and indefinite organisational structure of HiM, I can recall the organisation itself as a fluid being and myself as a fluid member by making an analogy of the behaviour of leaking. I earn my living at the IMM's Istanbul Planning Agency as a project coordinator. Municipalities still have hierarchical, patriarchal, and ossified structures and clicks in them. Finding a position within this institution and adapting that position to different negotiable contexts is the challenge that brought me to the pedagogy itself. Asserting and propagating non-hierarchical dialogues, hoping to construct a 'rebel zone', are the everyday struggles (Johansson and Vinthagen, 2020) of my everyday life. While caring for the minor attempts, drawing bold lines for the things that I wouldn't 'do' can be a major gesture. When I'm in a meeting room with old, male decision makers or I'm having a heart-to-heart talk with a first-year student, I'm fluid; my elasticity differs. The third practice I have experienced is being a part of formal higher education, which started a decade ago, mostly spent at ITU. Unfortunately, within the academic sphere (to be pessimistic), which is woven with personal ambitions, factionalism, and closed communities, I sometimes get the feeling that we are looking for the oft-mentioned "collectivity" in the wrong place. While I constantly and repeatedly criticise this environment I find myself in, I am searching for a position for myself; could this position be fluid again?

Biography

İdil Bayar studied architecture at Bilgi University and ITU and actively sought out different extracurricular activities in the field, which led her to develop a profound interest in collective practices. This interest of her found a practical response mostly in the works of Herkes için Mimarlık, of which she has been a part since 2015. Upon graduation, since 2021, she has been working at the IMM Istanbul Planning Agency, where she curate and implement public programs and projects that relate to architecture and urbanism with the aim of fostering co-learning and cross-pollination among different stakeholders. Her master's studies at ITU (2022-2025) and an exchange program at KU Leuven (2024) concentrated her focus on the social dimensions of architecture and urbanism, exploring the intersections of urban anthropology, human geography, and the city as a collective process. This culminated in her master's thesis, titled 'Forms Of Solidarity in Neighborhood: Implicit Activism Practices in Third Places' which highlights her profound interest in urban everyday life and its transformative potential.

Learning—with the Workshop: Toward a Pedagogy of Attunement

Jorela Karriqi¹

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My primary pedagogical foundation is my own re-education through an immersive apprenticeship in Istanbul’s industrial (sanayi) workshops—a process of learning to attune to the intelligence of materials, the latent agencies of tools, and the dense sociality of making. These ecosystems constitute an informal pedagogical realm where knowledge emerges performatively, through sustained correspondence among makers, tools, and materials. This form of situated learning, a continuous negotiation with that which exceeds control, has fundamentally reoriented my understanding of pedagogy. I have come to see the workshop as an evental site: a locus uniquely hospitable to ruptures. These events alter trajectories and hold profound pedagogical force. My central, ever-present question in the design process has become: what is the event here, and how might it reorient the process? Consequently, I perceive my role as future educator as one who allows/curates the conditions for such possibilities, modeling an ethical commitment to working through them. I consider this the core of a pedagogy of attunement, one that prioritizes responsiveness and fidelity to the emergent over the application of pre-formed expertise. This framework raises vital questions: How do we structure learning environments that are both robust enough to support, and porous enough to be transformed by, such encounters? What does an ethics of co-becoming demand of educators when the primary task may be to relinquish that very position? And ultimately, how do we account for the value of knowledge that exists authentically only in the doing? By sharing these reflections, I hope to discuss a vision of pedagogy rooted in attentiveness, one that embraces the workshop as a model for its partiality, its situatedness, and its capacity to be surprised.

Biography

Jorela Karriqi is an Istanbul-based architect and researcher. With an academic background in architecture, curatorial studies, and design, her practice attends closely to the material and social specificities of sites, investigating how existing conditions can be reactivated to open onto new spatial imaginaries. Through Studio Veta, her work gathers architecture, scenography, and furniture design, seeking context-specific responses developed through hands-on workshop processes. This work is underpinned by her research into the notions of the ‘event’ and the ‘scenographic,’ examining their role in redefining contemporary architectural practice.

Spazi in Movimento: Collective Knowledge Building in Pavia

Linda Migliavacca¹

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As part of the broader set of experiences developed within the SARPe research project at the University of Pavia, our most recent initiative took place during the past semester. “Spazi in Movimento” is a participatory urban regeneration project that was launched following a direct request from the Municipality of Pavia, which had acknowledged the urgency of residents’ concerns regarding the deterioration of public space in a specific neighbourhood. The state of art created fertile ground for testing a hybrid methodology that combines architectural pedagogy with participatory urban research. The educational framework built upon methods consolidated in previous iterations of SARPe, such as psychogeographic dérives, casual interviews, role-playing, SWOT analyses, and the “how-what-why” method. These tools enabled learners to identify small-scale spatial needs deeply rooted in the everyday routines and desires of the local community. Through phases of neighbourhood listening, co-design, and public presentation, learners engaged in a process of learning to communicate architectural visions with clarity and adaptability in response to public feedback. This culminated in the “LOCI – Self-Commons Construction” Summer School, an initiative co-hosted with academic partners, where learners, residents, and stakeholders collectively designed and self-built infrastructures in the Santa Teresa park. In a week we tried to respond both to immediate maintenance needs and to a broader ambition: transforming the park into a more welcoming, usable, and collectively cared-for space. This process was not only spatial, but deeply relational. Learners exchanged tools, time, and skills with local gardeners, craftspeople, and inhabitants. These moments exemplify how everyday practices of care (Chatterton & Pickerill, 2010) can lay the foundations for trust and collective agency. The summer school phase highlighted the need to move beyond situated design and toward practices of everyday activism (Chatterton and Pickerill, 2010). Here, the informal role of the municipality, combined with university-facilitated self-managed processes (Petrescu et al., 2022; Baibarac & Petrescu, 2019), contributed to the emergence of a new local agency. While the future of the project remains open, a growing sense of mutual presence and commitment between institutions and communities has taken root. This experience prompts a broader reflection on the relevance of multi-scalar approaches to knowledge production in both architectural processes and architectural education, approaches capable of bridging scales, actors, and temporalities to foster more inclusive, grounded, and transformative design practices.

Biography

Linda Migliavacca is a PhD candidate at the University of Pavia, conducting a research project focused on “Active Citizenship, Urban Commons, and their Architecture” in collaboration with the Public Administration of Locate di Triulzi (Milan). Her research interests include sustainable architectural practices, commoning processes, and the empowerment of local communities through participatory approaches. Her work stems from global challenges raised by social movements, the right to the city, and the commons, with a focus on participatory democracy in relation to spatial transformations in architecture, the city, and post-COVID-19 scenarios. She actively contributes to the Erasmus+ project SArPe “Socially Situated Architectural Pedagogies” (sarpe.org) within the UniPv research unit. In 2025, she is coordinating the organization of the Intensive School for Advanced Graduate Studies (ISAGS) “De-commodifying Cities Towards Social and Environmental Justice (DISCLOSE) – Theoretical Positions and Methodological Reflections in Architectural Research.”

Three Things I Learned from Tidal Field Recording

Ravza Kabaktepe¹

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On May 8, 2025, we closed our eyes for one minute, experiencing sound and vibration during Susan Schuppli and George Ridgway's sound workshop at Stave Hill Ecological Park. Later, carrying long-cabled hydrophones, binaural microphones, and piezo contacts; I joined Aya and Manda by the Thames. We sensed the environment through what felt like a mechanical ear, extending perception beyond our imagination (Oliveros, 1999, p.24). This collective listening unsettled boundaries: can humans become aquatic beings again—not to drown, but to join dolphins and mermaids (ten Bos, 2019, referencing Peter Sloterdijk)? At Felixstowe Port, on June 24, 2025, I conducted solo fieldwork, recording cranes, engines, and seabirds. These recordings act as material witnesses, sharing environmental knowledge embedded in maritime logistics (Schuppli, 2020). As I attuned to interdependencies between machines, ecologies, and my own presence, I recognized how ports are violent sites of labour, and extraction. What if shoreline infrastructures were understood as part of a living aquatic habitat, inhabited by human and more-than-human, rather than isolated factories? By Kanngieser (2015), three key learnings emerged: Inequality: Listening revealed asymmetries between actors, bodies and machinery, highlighting labour exploitation and ecological harm often imperceptible to everyday observation. Commons: Sound practices unveiled the shoreline as multispecies commons—more than a line of separation, it is a shared, polyphonic space of entangled relations and nonhuman rights. Futures: Attentive listening cultivated imagination for alternative engagements with maritime systems, opening space for ethical, responsive, and co-created futures. Through listening, narratives displace context, transforming experience into communicable forms. In this process, the listener/learner occupies a position that is both attentive and complicit. If these recordings are material witnesses, then the listener becomes their interpreter—a role imbued with the potential violence of speaking for nonhuman. How can pedagogy respond to all these entanglements without romanticizing them? Following Abu Hamdan (2014, p.82), how might the difference between hearing and listening be collectively and embodiedly rethought?

[40]

Biography

Ravza Kabaktepe is an architect and urban planner based in Istanbul and London. After studying at ITU and completing an MArch at ETSAB, she is currently an MA candidate in Research Architecture at Goldsmiths, University of London, and is undertaking a placement at Forensic Architecture. Her work focuses on the entanglements between environments, infrastructures, and bodies, while her current research explores water as a medium of sensing and relational practice. She also engages with broader questions of situated and embodied understandings of space and undertakes freelance projects on urban landscape strategies.

Beginning with Land

Sami Chohan¹

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The climate is changing. Global temperatures are rising. From fatal heatwaves to severe droughts, massive fires to devastating earthquakes, catastrophic storms to savage floods, we are witnessing a sharp increase in the frequency of climate disasters, almost as if we are standing on the cusp of an ecological and societal collapse. Under such circumstances, what do we as architectural educators do? After all, the climate crisis has exposed the ties that architecture has with endless growth, maximization of profits, extraction of natural resources, and exploitation of labor. In other words, the climate crisis has exposed us. It has exposed the ‘false sense of freedom’ that we enjoy within our ‘self-imposed boundaries,’ making public our inability to approach architecture as ‘relational and dependent’ (MOULD Collective, 2023, p. 170). It has placed on display our preoccupation with approaching architecture as some kind of a ‘self-referential project of apolitical formalism composed of hyperaesthetics for the sake of aesthetics’ that demands an ‘autonomous discourse’ devoid of political and economic influences (Cruz, 2010, p. 75). The need of the hour is to not expand but dismantle the canon in favor of pedagogies of planetary care and restoration, or pedagogies that instill in us a deep understanding of our interconnectedness with the planet, particularly its terrestrial surface on which we design and build. So then, as opposed to beginning with standard texts, narrow definitions, exemplary techniques, limited geographies, and romantic accounts of dead white men, what if architectural education was to begin with Land? More specifically, what if it was to begin with Indigenous epistemologies and ontologies of Land; Indigenous wisdoms and knowledges; Indigenous values of relationality and interdependence, or simply Indigenous values of coexistence? What if architectural education was to begin with experiencing Land as a site through which multiple relationships play out, that is, relationships between us; relationships between us and other forms of life; relationships between all forms of life and all natural elements and processes that sustain life? And how might investing in such a beginning, or investing in what Ruha Benjamin fittingly refers to as ‘ancestral’ intelligence (Hendrix, 2024), inspire more situated and collective ways of knowing and being; of thinking and making?

Biography

Sami Chohan Currently based in Eugene (OR), Sami Chohan is an architect, curator, and educator whose work is informed by his interest in postcolonialism, decoloniality, and critical urban theory. From 2021 to 2024, he was Visiting Assistant Professor and Visiting Faculty Fellow in Design for Spatial Justice in the School of Architecture & Environment at the University of Oregon. From 2014 to 2022, he was Assistant Professor of Architecture at the Indus Valley School of Art and Architecture (IVS) in Karachi where he also led the Department of Architecture from 2015 to 2019. He is also associated with GCAS-Jehan (a decentralized node of GCAS College Dublin), Navigating Noplace (a platform for students and educators interested in anti-colonial discourse and critical pedagogies), and twentyseven70 (an independent design practice). He curated and co-curated the Pakistan Pavilion at the 2018 and 2025 editions of Venice Architecture Biennale, respectively. He received his architecture and design education at HFT-Stuttgart (Germany), ITU (Turkey), and IVS (Pakistan).

Stalking the City As a Collective Experiment

Sinem Göl¹

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Participatory relations within the human and other-than-human species reveal pedagogical attitudes in architecture within the defined conditions. These approaches challenge universal doctrines of architectural education by fostering collaborative production. Haraway (1988) challenges the universal objectivity in knowledge production, instead arguing for partial perspectives that adopt the positionality. From a student perspective, I experienced situated architectural pedagogy through collective city walks with international architecture students as a part of a project called 'Stalker'. Stalker is a Rome-based architectural collective aiming to debate the normative architectural pedagogical tendencies by exploring the urban territories through collaborative walks, especially to overlooked, uncared, and forgotten landscapes. Participants challenge the usual learning methods by integrating with the inhabitants of uncertain environments of the city. 'It is not just us humans who walk, traverse, and shape the country. By adopting, we paid close attention to the plants and animals that live in this place, noticing their movements and interactions, sometimes in response to our encounters with them, but also independent from us' (Taylor, Zakharova, & Cullen, 2021). We engaged in collectively mapping the peripheral neighborhoods using sketching and collage techniques, integrating inhabitants' voice recordings into these mappings. I developed a photo-archive on garments and textiles, exploring how they were displayed, hung, repurposed, and interacted. Stalker emphasizes the dialogue between human and other-than-human residents stimulating the adaptation to shifting material and ethical conditions. How can such situated approaches move from the margins into the core of architectural education? How might Haraway's (2016) notion of making kin inform a pedagogy grounded not just in inclusion, but in rethinking how we learn and co-create across species and spaces? What role can collective street life and shared urban experiences play in shaping a pedagogy? Can walking together through overlooked spaces become a method for cultivating critical awareness, care, and mutual responsibility?

[42]

Biography

Sinem Göl is a recently graduated architect from ITU. She has adopted an architectural approach aiming to reveal the performative character of space that values the poetics in the experience and its interaction with the human and other-than-human. She has participated in social collectives in order to enhance her architectural education by engaging in non-traditional, collaborative spaces of dialogue. She experienced architectural collectives aiming to explore the city's diverse territories by walking and producing collective mappings and stories as a common survey of the practice. She aims to emphasize the non-human participants of designed spaces by considering their habitats and roles in a space. She contributed to *Trash Peaks and Debris, Tales of Architecture in its (Un)becoming*, an exhibition project organized by students under the coordination of Assoc. Prof. Bihter Almaç. Her contribution focused on the unbecoming architecture, debating the value of trash, discriminating and judging it by humans and non-humans.

situated architectural pedagogies of co-making/-becoming

Mental Space and Interconnectivity of Situated Co–Becomings

Türkan Oya Ekmekci¹

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‘Everything holds meaning within the relations it has’, as brain connectome studies introduce ever-changing relational networks. Exploring interconnectivity of brain structure offers an emerging scientific approach to understanding new modes of relationalities in life (Kılıç 2019; 2020). In the learning process, new concepts are added to our mental lexicon while meanings emerge relationally within this vocabulary (de Sousa & Gabriel, 2015). Mental lexicon can be associated with mental space; where, as van Schaik (2008) explains, eidetic recalls, memories, feelings, senses, and journeys are accumulated. Just as one speaks a language within the capacity of their mental lexicon, ‘translation’ can be manifested within the potential of the designer’s mental space. In my opinion, each designer/researcher or design/research process has its own mental space*. I recently introduced this idea to my architecture students at Istinye University, encouraging them to explore their own creative journeys, the emotional and cultural environments that influence the ever-changing, interconnected nature of the design process. As part of the ‘Exploring Space Through Visual Narratives’ lecture, students visualised their mental spaces through their studies, visits, readings, ideas, creations, and emotional states during the semester. This work demonstrates how experiences are interconnected in mental space and how we can learn from spatial and temporal relationalities. Initially, they produced multilayered mapping with (moving) images and texts to explore the relationalities in their mental space. At this stage, some limited themselves to their lectures, while others incorporated their personal experiences and feelings into the relational mapping. Subsequently, they visually represented their mental space based on the insights gained from the initial mapping. This approach explores relational knowledge obtained through personal experience, rather than lectures delivered merely by us, the educators. This initial attempt raises some further questions that I would like to delve into within the frame of architectural pedagogies: Can mental space provide ideas and tools for relational knowledge production? Can interconnectivities in mental space foster co-becomings within the design research process?

Biography

Türkan Oya Ekmekci is an architect, artist and researcher based in Turkey. Following an eight-year study at an art atelier, she pursued a career in architecture and research, completing her PhD in Architectural Design with the thesis titled “Architectural Lexicon on Void: An Interconnected Reading Approach”. During her education at Istanbul Technical University, she enrolled on exchange programmes at Politecnico di Milano and Université Catholique de Louvain. Besides architecture, she followed a summer school programme at NABA and participated in EEA, European Exchange Academy. She delivered several lectures and workshops, and was involved in artist residencies and exhibitions. Her interdisciplinary background in art and architecture is further enhanced by a second Bachelor’s degree in Philosophy. She teaches at architecture and interior design departments of different universities in Istanbul. Her research focuses on interconnectivity as an approach to multi/inter/trans-disciplinary studies.

Uncomfortable Questions in Architecture

Uncomfortable Questions in Architecture, Architecture Beyond Capitalism (ABC) School Turkey¹

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As academics, researchers, and students situated within architectural pedagogy and labor politics, we engage in collective, critical practices that challenge structural inequalities in architectural education and production. Our collective, Uncomfortable Questions in Architecture, emerged amidst increasing authoritarian spatial regimes, market-driven university models, and precarious academic labor (Troiani, 2024). Through our collaboration with the Architecture Beyond Capitalism (ABC) School, coordinated by The Architecture Lobby, we launched the graduate course “Hacking the Institution” at METU (2024–25), later expanding it into a city-wide pedagogical initiative across six architecture schools in Ankara. Utilizing formats such as open courses, workshops, curriculum repair sessions, and collaborative exhibitions, we aimed to question inherited norms of studio culture, labor regimes, and curriculum design (Day et al., 2024). Our pedagogical approach is grounded in praxis-in-formation (Freire, 1970, Avan et al., 2011), emphasizing horizontal learning and collective knowledge production. Final outputs—including mind maps, multilingual booklets, videos, and open forums—served as tools of critical intervention both within and beyond institutional boundaries. The methods used within the process of organizing the course have strengthened our pedagogical approach. Decision-making processes were held collectively with participants of the course, assessment of the final outputs valued collective labor over individual talent, or methods to increase participation in discussions have been developed. With this critical pedagogy, we sought to expose power relations and reframe knowledge not as something delivered from above but produced through shared agency. (Crysler, 1995). Situated stories in each university form an assemblage of ‘discomfort’ towards the embedded structures of hierarchy and exploitation within the architectural education and practice. This experience showed that it is possible to form solidarity and unveil embodied knowledge for organizing among academics and students across institutions by consciously redistributing institutional authority. We aim to contribute to the Situated Pedagogies of Co-making/Becoming workshop by sharing our methods of unsettling the normative structures of architectural education.

Biography

Uncomfortable Questions in Architecture is a collective platform that critically engages with the structural inequalities embedded in architectural education and practice. It seeks to expose and challenge these inequalities through collective modes of production. The group organized the Turkish chapter of The Architecture Lobby's Academic Working Group initiative, the Architecture Beyond Capitalism School (ABC School), under the theme "Hacking the Institution." In the 2024–2025 Fall semester, this theme was adopted as a graduate course at the Department of Architecture at METU and expanded into a series of open lectures across six architecture schools in Ankara. Through gatherings with students, academics, and practitioners, the platform facilitates discussions around architecture and pedagogy, studio culture, curriculum, class-based segregation, labor regimes, and gender dynamics. It participated in the 19th International Architecture Exhibition – La Biennale di Venezia as part of the exhibition Organizing in the Lobby, and represented Turkey in the accompanying assembly of architectural labor organizations. As an independent collective, it continues to organize interdisciplinary gatherings in universities and urban spaces through formats such as reading groups, workshops, open lectures, exhibitions, and forums. It also hosts a monthly podcast on Apaçık Radyo's "Open Architecture" program, aired on the second Thursday of each month.

Co-making Knowledge and Situated Pedagogies in Informal Contexts

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This proposal responds to the themes of collective ways of building knowledge and the sociality of a shared studio within architectural design education. It draws on our teaching and research trajectories within the research group Urban Projects, Collective Spaces & Local Identities (KU Leuven), where we collaborated in engaging students and researchers with informal neighbourhoods in Tanzania, Pakistan, and Ecuador. We developed pedagogical practices that fostered collective reflection and collaborative knowledge-building, emphasising the imperative of context-specific inquiry over universal models. Through a flexible framework, diverse voices gradually co-created approaches to analyse and interpret urban informality. In practice, the research and learning environments were structured around co-authored problem framing, collaborative lab work, and context-sensitive design experiments. A multilayered approach was adopted to study the production of collective spaces, treating space as a social configuration and embracing multiplicity and complexity rather than hierarchical interpretations. Researchers and students explored everyday practices and improvised spatial transformations through remote and field mapping, spatial ethnography, and embodied observation. Also, fieldwork and multi-stakeholder workshops deepened engagement, allowing shifts from mediated to embodied learning. Outcomes varied across sites, with evaluations valuing local partner feedback, co-production of design questions with local communities, sustained on-site initiatives, and the recognition of local care practices. Seeking multiple perspectives rather than uniform solutions, this approach to collective spaces in informal contexts opened opportunities for debate. Also, it raises questions such as: how are informal processes discussed in the classroom beyond conventional design perspectives? How can situated pedagogies in informal contexts help us to collectively reimagine architectural education?

Biography

Xavier Méndez Abad is an architect and urbanist with experience in professional practice, research, and teaching. He earned his PhD in Architecture in 2024 at KU Leuven, Belgium, where he is currently a Teaching Assistant at the Faculty of Architecture. He graduated as an Architect from the University of Cuenca and completed a Master of Science in Architecture at Politecnico di Milano in 2016. Since 2010, he has collaborated with several architectural firms in Ecuador, and in 2017, co-founded MENOR, an independent Ecuador-based studio working across architecture, urban design, and landscape. At KU Leuven, he is part of the Research Group Urban Projects, Collective Spaces, and Local Identities, where his work focuses on the interplay of informal urbanism, collective spaces, and spatial appropriation practices, with a particular focus on cities of Latin America. His research interests also include spatial justice and participatory approaches to architectural education and design. He has taught urbanism studios Fontys University of Applied Science (NL) and coordinated inter-university seminars, workshops, and publications on urban co-production and participatory urban design.

situated architectural pedagogies of co-making/-becoming

The Iddir as a Method

Yasmin Bushra¹

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In the intersection of my research work and pedagogical practice there lies a tender bed of garden ready to be seeded with speculative answers to the methodological modes of engagement drawn from the Iddir in Addis Ababa. The Iddir is an institution spontaneously formed for mutual aid during times of turmoil or delight. It thrives on relationships that mimic the familial. An Iddir typically spans generations and is composed of household members of 20 to 200 in the neighborhoods of Addis (Bushra, Yasmin 2024). The Iddir's members contribute a monthly share to a collective pool. The pool is then either allocated to members during events such as births, deaths and marriages in their families. The service of the Iddir is of course more than its monetary dimension; it's also about the act of gathering, exchanging, and coming together. Therefore, it can also be considered a vessel. A container, a space where its parts offer their knowledge and expertise. A space, an institution for the exchange of lived practices. The Iddir is never of course understood or meant to be seen as a purely transactional space and so its members are always mindful that their meetings are meant to be spaces of relation. The gatherings are to meditate together because the support that comes through the Iddir is an attempt to cultivate kinship and maintain a space where all can draw advice from one another (matri-archi(tecture), 2025). In a pedagogical context, mirroring the Iddir model entails inviting us to draw on our understanding of and practices of can pertaining to the non-monetary currencies that we value. To hold this as an anchoring term in the conditions in which we seek to collaborate.

Biography

Yasmin Bushra is a multidisciplinary architect and urbanist interested in community spatial practices emerging from African cities. Based in Addis Ababa, she works to recenter knowledge production on African cities in the imagination, reading, and production of space through a practice that sources inspiration from and oscillates between methods. Her most recent work on community organizations in Addis Ababa and Nairobi focuses on increasing the visibility of everyday works of repair and care in the urban mainstream discourse so as to build a ground for the imagination of an alternative. Yasmin co-teaches Integrated Design Studio I & II at Addis Ababa University, College of Technology & the Built Environment with a focus on situated strategic & design thinking. Yasmin took part in the inaugural Biennale College Architettura at La Biennale di Venezia in 2023 and was a Prince Claus Building Beyond mentee.

Littoral Be/comings: Ecologies, Archives and Acts of Repair

Zakiyyah Haffejee¹

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In my second-year design studio, we site ourselves in Simons Town, about 40 km south of Cape Town, South Africa. Simon's Town carries layers of history—stories of displacement, loss, resilience, and resistance. Once home to a community of Indigenous people and, later, generations of enslaved and free Black and Cape Malay families, the area was violently reshaped by colonialism and apartheid.

“The sea marks our place in time and space. It’s where we came from, and we’re drawn to it, as if to our own natural history.” - Philip Hoare

The ocean is not just a body of water; it is a vast archive of memory and trauma. It holds histories of migration, exile, and survival. It was a passage for the transatlantic and Indian Ocean slave trades, where enslaved bodies were thrown overboard, lost to the depths. It was a witness to the displacements of Indigenous peoples and the apartheid-era removals that fractured entire communities. For many displaced communities, the shoreline was not simply a geographic boundary but a space of deep cultural and spiritual significance. It was a source of knowledge passed through generations; an ecological and spiritual lifeline that colonial forces severed.

Our pedagogical experiment emerges from this place of layered trauma and ecological entanglement, asking students to learn not only from the land but from the tides — through walking, gathering, casting, and listening. We began with embodied site visits, moving on foot, collecting fragments, and engaging with Indigenous knowledge holders. These fragments became materials for cyanotype printing, which formed the base layer of each student’s site plan — a gesture that makes visible the relational act of mapping with the sun, salt, and sea. The studio shifts from mapping to modelling through the making of memory containers: timber-framed volumes that house and hold narratives, later becoming vessels for castings in plaster and concrete. These casts are never polished; they record erosion, loss, and unevenness. We are not seeking perfection, but presence.

This experience has raised ongoing questions for me: How can architectural pedagogy become an act of restoration, not only in service of a community, but in solidarity with their histories? What might it mean to teach architecture without centring the building, but rather the gestures, absences, and materials that scaffold it? How can co-making with students shift us away from extractive, linear deliverables into recursive, relational processes of co-becoming?

Biography

Zakiyyah Haffejee is a South African-born architectural designer, researcher, and educator whose work explores the intersections of memory, materiality, and identity. She currently teaches second-year architecture at the University of Cape Town, where her studio practice foregrounds situated, experimental, and care-based pedagogies. With a background in both practice and academia—holding an MA in Architecture from the Royal College of Art—Zakiyyah’s teaching is rooted in co-making, storytelling, and mapping as tools for spatial justice. Her recent work investigates the littoral zone as a site of contested memory, drawing on embodied research methods and material gestures such as casting, cyanotype printing, and collective fieldwork. Through these methodologies, she invites students to engage critically with histories of displacement and ecological entanglement. Zakiyyah’s broader interests lie in decolonial urbanism, textile-based spatial practices, and feminist pedagogies, working towards architecture that is reparative, collaborative, and deeply situated.

Collective Counter—Pedagogies Against Extraction

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The Beyond Extraction Collective is a collective of designers, researchers, writers, artists, and activists who have come together to critically investigate and resist Extraction in its various forms. Taking the Prospectors and Developers Association of Canada Annual Meeting (PDAC)—the largest mining convention in the world—that in happens in Toronto each year as a catalyst, over the past five years we have worked collectively to develop pedagogical materials to counter the insidious ways that mineral exploration and development sectors have infiltrated the sites and networks of cultural production of Canada. Working always as a horizontal collective, in 2021 Beyond Extraction created an audio tour of the Royal Ontario Museum’s minerals and gems exhibit, which is funded by the largest mining companies in the world and annually hosts PDAC participants for private tours. In 2021, we launched *What it Takes*, a coloring book that reveals the impacts of mining, produced to counter the teaching tools (which include coloring books and lesson plans for public education in Canada) that are produced by the mining company-funded educational non-profit “Mining Matters.” Although our initial events to counter the PDAC conference included a counter-convening of activists and designers, our more recent projects have focused on more individual pedagogical tools (museum audio guide and a coloring book). While we have worked to launch these projects in collective ways for shared live tours of the museum as well as shared coloring sessions, in the context of this SarPe workshop, I’m curious to consider how our interventions themselves could encourage more collective modes of pedagogy. Additionally, in the context of the non-conference, it would be exiting to consider how the counter-pedagogical approach that Beyond Extraction’s work takes can inspire worlds beyond extraction, instead of constantly responding to the parameters set by extractive pedagogy and cultural production?

Biography

Zannah Matson is an Assistant Professor in the Program in Environmental Design at University of Colorado Boulder. Her research focuses on the intertwined processes colonization, extraction, and infrastructure development, both within Colombia’s eastern piedmont as well as Canada’s extensive mining sector. Zannah the Social Media Editor for *Landscape Research*. She is an active member of Beyond Extraction, which is a collective of researchers, writers, artists, and activists who come together to critically investigate and resist extraction in its various forms. She has a Master in Landscape Architecture from the Harvard Graduate School of Design, and in professional practice worked with OPSYS Landscape Infrastructure Lab as Project Manager and Lead Exhibition Designer for the Canada Pavilion at the Venice 2016 Architecture Biennale.

Experiences of Situated Learning

Asya Adak

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Attending the *Freehand Drawing* class was part of my effort to be included in the process as a stakeholder. My participation was shaped not only by the role of an observer but also by my willingness to take on the responsibility of co-production. This experience helped me see more clearly that drawing is not only a form of individual expression but also a tool for collective negotiation.

The *Kuştepe Threshold Games* puzzle and coloring booklet we produced during the course was the result of a process we shaped through observing and experiencing the neighborhood. When we first began working in Kuştepe, we realized that some aspects of understanding the neighborhood were hard to grasp, while others were communicated through incomplete or indirect information. The ways of life we encountered were often subject to narratives that tended to criminalize them, which in turn caused Kuştepe to remain disconnected from the larger context of Istanbul. It felt like a place “everyone knows, yet no one really knows.” Because of this, we began our work with the aim of exploring how the partnerships established in the neighborhood created shared spaces, and how these spaces generated thresholds. Everyday areas such as doorsteps and stair railings had become active elements in children’s play, shaping the structure of both two- and three-dimensional games. We wondered how, from the children’s perspective, these in-between threshold spaces could be expanded. The booklet we produced provided a ground for them to bring new meanings—and perhaps new thresholds—into these spaces through their active engagement.

The dynamic of the productions that had a designated audience was different, and it was something that kept reminding itself throughout the process. It showed me how decisive participation and the effort given to the process are in moving beyond mere witnessing to becoming a stakeholder. In this sense, the workshop created an atmosphere where the intentions that could only partly appear in the first booklet over the semester could expand into more comprehensive representations and productions, opening the way for new verbal, visual, and graphic dialogues.

Beyzanur Tokgöz

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The *Collective Imagination* evolved into a process in which we sought ways to dream together, reflecting on the community we were part of, our place within it, and the relationships we had built. During our trips, we experienced the site and developed different ways of coping with the difficulties of working in challenged areas. We tried to build new connections free from prejudice, and by drawing or writing with the materials we carried with us, we recorded those moments. In this way, the studio ceased to be only an enclosed space and transformed into a field where production also continued outside.

Imagination was one of the most important aspects of this studio. Our aim was not only to reveal problems or propose pragmatic solutions. What made us productive was precisely this, because sometimes the solutions we offered remained insufficient or excluded certain things. At such moments, by changing our modes of storytelling and sharing our perspectives, we sought to make visible the layered voices of the world. Dreaming thus became a way of questioning and pushing boundaries. As we conversed, we began to listen to different stories and to speak about the past, the present, and the future. Building solidarity and engaging in collective ways of thinking with the community opened up the most meaningful paths to understanding the place.

Although architecture often appears as a profession based on problem-solving, with decisions imposed from above, these conversations revealed emotions and memories, allowing us to genuinely become part of the place. Afterwards, our productions—whether a model, a drawing, or a text—reflected each individual's experiences and approaches. This diversity, as a result of the collaborative nature of the studio, enabled us to learn from one another and to make every voice heard.

What shaped the studio began with questioning our place within it. Even though it had a defined program, its content was constantly transforming and being rewritten through our sense of belonging and our relationships. This long process of production took shape together with us. It allowed us to understand that the studio was not merely a space that could be compensated for during class hours, but an environment interwoven with relationships. In this way, it became a place we could join without hesitation, holding on more tightly to its productions. The studio offered a free environment. We created our own research and adopted an investigative identity. We discussed, criticized, and expanded the knowledge we produced and acquired together. Thus, a collective space of knowledge production emerged.

Buse Torun

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In the *Topographical Practices* course, our visits to Kuştepe showed us how the same place and community could feel different each time. Even though most residents did not change, our maps based on personal experiences revealed new dynamics during each visit. In one of the last visits, a resident who initially felt uncomfortable with us came out of her house, watched us, and insisted we were not students but working for the municipality. This created some tension and even small threats from neighbors. Still, we also had positive encounters, especially with children and a vegetable seller moving around with his cart, who were eager to talk.

It was interesting to see how interactions shifted depending on the time of day and the people involved: one vendor selling all kinds of vegetables parked in the square and joined the coffeehouse conversations, while another selling only potatoes went door to door, sparking window conversations between neighbors about daily life. These moments—like a woman and a man casually talking about an accident from her window—showed us how everyday relationships could emerge spontaneously. Altogether, we saw that in Kuştepe, life is not confined to the four walls of a home but is constantly recreated through the streets, windows, and public interactions.

Efe Durgun

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Two courses I took last year in Kuştepe became a process that took my architectural education outside the studio. This experience, where theoretical knowledge met real people and places, grounded my perspective on architecture.

During the first semester, in our *Topographical Practices* course, we spent time in an area that could be considered Kuştepe's main square. As the last stop on the bus route, it was full of activity: a mobile greengrocer, chickens wandering about, people sitting at the coffeehouse... While observing, we met someone who welcomed us and answered our questions. Through him, we were introduced to others and even entered the coffeehouse, where tea was offered to us. On every subsequent visit, we ran into him, and he always remembered us. The most striking moment came when we returned for a different course in the second semester: he immediately recognized me and my friend and even asked about our classmates from the previous term. We had not been forgotten, and this felt like the most tangible proof of the bond we had formed with the place.

Alongside the bond we formed with the people, it was eye-opening to see how they used and transformed their space. We focused on this during our second-semester *Freehand Drawing* course. Materials often dismissed as "trash" were repurposed into creative solutions: old wood became a door, while a cheese tin was transformed into a small canopy over a doorway. The booklet we created aimed to highlight the value of these practices, believing they could inspire others and be replicated elsewhere.

Of course, connecting with people wasn't always easy. We were, after all, strangers entering their neighborhood, and sometimes our drawing provoked suspicion. Yet the warmth of the children often bridged this distance. Moments like when a child proudly ran up to show us their own sketchbook were incredibly precious.

When I first went there, I had the mindset of an architecture student who needed to "do" something—to "solve" a problem. But my time in Kuştepe taught me that real contribution is not about imposing solutions, but about understanding what already exists. As I witnessed the everyday intelligence of how people shaped their environment, I realized my role was to learn from them. This experience showed me that architecture—or perhaps simply being with others—doesn't always have to produce a concrete result. Sometimes, pausing together and seeking understanding before acting can be far more meaningful than any intervention.

Egenur Çiçek

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Collective Imaginations Studio

Something our instructor Aslıhan said in our very first class still stays with me: “We run this studio together; we do everything collectively. Working individually will only take you from point A to point B. But if you also see what others are doing, you can reach points C, D, E, and F.”

Studinto (Studio + into)

Entering the Studio / First Class

Making an entrance on the first day of the *Collective Imaginations* studio is crucial. Being there, introducing yourself, getting to know others, and talking about what we will do is valuable. Unlike other studios, continuity is especially important here—because we work during class. We produce in the studio, we learn in the studio, we grow in the studio. We create work that is independent of time yet bound to it.

Conowing (Co + knowing)

Knowing Together / Producing by Learning from One Another / Collective Making / Working Together

When we use studio hours as our shared workspace, we naturally begin to work together. But we go beyond working together—we also learn together. At the beginning, middle, or end of class, we talk and share what we have done, what we are thinking, and the ideas we are developing. These moments allow us to learn from each other’s work. We follow one another’s progress. We ask questions—sometimes from angles we had not considered—and those can open up new ideas. This process encourages re-thinking, learning together, and knowing together. There is so much to learn from one’s model-making technique, another’s way of seeing the topic, someone else’s process mapping, and yet another’s sketches.

Topogrowing (Topography + Growing)

Producing from Topography / Producing with Topography

Topography is a living element that tells the story of place. In the *Collective Imaginations* studio, topography has a special importance. “The better you model the topography, the closer what you produce will be to reality.”

(Fall 2024 — Restless Residents)

While making a model of a dune landscape, I cared deeply about understanding and conveying the site. To build my 1:1000 model, I cut, gathered, and sewed a curtain. The fabric's flexible, mobile nature—its fraying, tearing, and airy lightness—evoked the qualities of dunes for me. When I wanted to create a structure beneath the ground in the dune zone, I dug a pit (pierced the fabric); sand filled it (scraps of tulle slipped in); I cleaned them out and enclosed the perimeter. I felt as if I were actually working on that site. Producing on my topography model guided the building I would go on to design.

Archnitting (Architecture + Knitting)

Building from Parts to a Whole / Building by Knitting / Building with the Body

Building by knitting is a method where we produce the simplest unit ourselves and, by multiplying it, construct a whole. We knit with the body. While model-making, we sometimes switch off the mind and let the body lead. This approach helps us discover not only what we already know, but also what we don't yet know. Instead of using ready-made, predefined components, knitting invites new discoveries—forming different volumes, different levels, and sloped grounds—opening up fresh possibilities.

The *Collective Imaginations* studio places great importance on architectonics. One of the questions I hear most often is: "How do these parts relate to one another? How do they hold each other?" As we knit, we can consciously define these relationships and resolve the details intentionally.

Erdem Beyaz

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Actually, the subject of the studio and what it was trying to do always seemed like a very challenging matter to me. The relationships with “other” the studio aimed to establish—trying to do this at once in an activist and academic, interdisciplinary and architectural intersection—were often difficult to follow. I remember the meeting we had at our studio in ITU with the NGOs in Kuştepe. That day, as a studio, we experienced the difficulty of building such relationships. Perhaps we couldn’t even come close to the “horizontal” platform we had imagined. When I realized we couldn’t establish a common ground of communication with someone who was not “academic,” I thought our work resembled a kind of “echo chamber.”

—Later in the text, I want to talk about a few sincere writings about Aslihan Şenel’s studio in 2023. These writings are only a part of several texts I occasionally wrote about my life. I had never thought I would send them to Aslihan. One of them goes:

“...This morning I had a lingering desire to write from the night before, I wanted to sit down to write without thinking about what I would write. I haven’t been writing for a long time, I guess I forgot how good writing makes me feel, or maybe now I talk more, so I don’t feel the need to write anymore...”

Then, I began to express the feelings I had about Aslihan Şenel’s studio:

“...I think I will begin with school, since it occupies the biggest part of my life. My architectural education is going very joyfully. Until Aslihan Şenel’s studio, I almost thought I had an aptitude, a talent for architecture. Normally professors do not approve of you very much, but from time to time they do things to motivate you; even a small sense of satisfaction is enough. This feeling of satisfaction has nothing to do with being praised or approved. In fact, receiving criticism can also give you satisfaction. This is completely about the professor’s approach. If the professor criticizes with the sense that the project is below its potential and makes you feel that, it motivates you. You really do everything to work harder. But Aslihan, in her critiques, does not seem to give that undertone of motivation. I actually think she does this intentionally. There are no “shining” students in the studio, instead of “truths” there are methods. She has no intention of imposing her own “truths” on us. She tries to change our ways of thinking. These thoughts have almost become reflexes. I am interrupting this writing because I will be late for class—I need to get ready...”

In another piece, I talk about the jury we had:

“...Right before it was my turn, I was thinking about the first sentence I would say in the presentation. The first sentence was important. Since I would present spontaneously, the first sentence would determine the rest of the presentation. I started by saying ‘While thinking about space...’ What I was actually going to explain was how confused I was. Because in that jury, what really mattered mattered were not the comments I would receive on my project. I wanted to discuss a different issue. That was actually what Aslihan wanted us to question in the project anyway: How should architecture be done? How should we approach design? Of course, there was no single answer to these questions —nor was there supposed to be. But at least, what was the answer for me? During the jury, I was incredibly lost...”

“...I had begun to question my political stance towards life. It has been a period when I encountered new and unusual ideas—but they were only new and unusual for me. That’s why I felt quite ignorant. The self-confidence I had at the beginning of the semester had dropped considerably. I think this is how a real and deep confusion affects a person. When you do not know what you know—when you think you actually know nothing—it becomes difficult to speak with confidence. After I started, the jury went in a direction I hadn’t really planned. In fact, I had done a little of what I wanted: there was a discussion that caused a bit of excitement. But it was very small and superficial. I was not satisfied, I needed to talk more to fully express myself. Since I focused more on this part during the presentation, I did not explain my project much. The comments I received also reflected that, frankly...”

On the other hand, all of this was part of our learning process. In fact, perhaps these moments of difficulty were when it was felt most intensely. These stumblings, confrontations, and failures of communication were precisely why I wrote about them. I suppose that is why this was the studio I wrote about the most. At the end of the semester, when I sent these writings to Aslihan, I had added a small note. This text has now become another note. Perhaps one day, I will add yet another note to this writing.

Mansur Mansız

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Work–Form–Produce

The puzzle/coloring book we created for the *Freehand Drawing* class was a project we worked on together with children. In the production process, our way of communicating with them shaped how they, in turn, communicated with us. Instead of expecting direct reactions from the children, we invited them to become part of the process through questions or drawings that allowed them to respond in their own way. This approach guided our own production process, and we decided to draw the spaces where children built their own forms of togetherness, imagining them through the neighborhood. Yet because Kuştepe was not where we lived our daily lives, our imaginations alone did not take us very far. At that point, we returned to the beginning and asked ourselves: “How can we include the children in the process?”

Before completing the drawings, we encouraged them to reconstruct the play spaces they had created in their shared areas, to change what already existed and to use their imagination to form new kinds of togetherness. The moments where our drawings remained unfinished became the places where they began. In this way, we were no longer just five architecture students working together, but a collective that included the children, producing together where play was being created.

The places where they built togetherness carried meanings very different from our own understanding of space, because for them it was about reimagining the neighborhood through play. They classified spaces according to the games they created. This transformed the coloring book we produced into a puzzle. The dreams they painted and drew renewed familiar spaces, recreating the neighborhood again and again through the children’s eyes. This not only allowed us to generate new knowledge from their perspective, but also prevented us from constructing the spaces solely from our own.

As an experience, producing as activists in the *Freehand Drawing* studio, our aim was to invite everyone in — not to make the work itself unique, but to make the process of production unique, and to ensure it was never the product of a single perspective. The environment the studio fostered for producing with and for everyone mirrored the space we built with the children. Every perspective was included, and together we were building as if we were children ourselves. Our playgrounds could take the form of a map, a drawing, or a fanzine. Above all, our productions were never meant to be final products, but pathways to explore.

Melda Uyar

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Following the *Collective Imaginations Studio's* Kuştepe project, the “*Mutfak Hikayeleri (Kitchen Stories)*” workshop was carried out in the same neighborhood, where biweekly gatherings with locals were organized to produce collectively through the act of cooking. These meetings created a ground of practice that moved away from the conventional tools and discourses of architecture, centering instead on the experiences of everyday life.

During the “*Kısır Day*” gathering, learning from one of the women how to squeeze a lemon with a spoon while simultaneously hearing about her family tragedies revealed that cooking extends far beyond a technical transmission. It became a profound space of exchange and a site for producing another kind of architecture. This simple example also demonstrates how architecture's often insular theoretical language—detached and drifting away from its social ground—as well as its situated practices, remain insufficient in developing direct communication and engagement with locals.

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The *Collective Imaginations* studio taught me to understand space not only through drawings and maps, but also through collective imagination and everyday encounters. During our time in Kuştepe, one of the difficult areas of Istanbul, we tried to move beyond being only observers and became part of the social dynamics. For me, the most important lesson was to resist separating perspectives and to recognize that thinking about space together with the community is itself an architectural act. This was also my first experience of approaching architecture in this way. Beginning my education by looking at a place through such a perspective was both challenging and instructive. I realized that architecture is more than design and technique; it is also about learning through social relations and collective production. This gave me a strong and transformative beginning.

My experience in Kuştepe also connected with my personal background. Even if not exactly the same, I also grew up within a neighborhood culture, so what I felt there was not foreign but familiar. When I learned that some of the migrants in Kuştepe were from Kayseri, this connection became even deeper. This small coincidence reminded me that space is not only a physical ground, but a layered field shaped by identity, belonging, and migration stories. Methods like mapping in the studio became tools to visualize these experiences. The lines and layers we drew showed not only boundaries but also social relations. These productions opened ways to feel Kuştepe from the inside rather than describe it from the outside, turning it into a shared memory.

This process showed me that architecture is not only about designing or building spaces, but also about being present with people and learning from them. In Kuştepe, I felt that architecture can start with small connections, shared moments, and everyday encounters. What we produced there stays with me not as a school task, but as a memory of working together and imagining together.

Serra Acartürk

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Social constructs shape, impact, and transform the experience of architectural study. Throughout our courses, we have questioned the concepts we were taught and sought to develop a deeper connection with the discipline.

My perception of architectural study changed radically when I began to examine the social dynamics behind projects, prioritizing both humans and more-than-humans. In our *Freehand Drawing in Architecture* course, we worked with vulnerable groups through mutually engaging relationships, aiming to discuss and understand the crises they were facing. In this case, they were at great risk of gentrification by authorities who, under many disguises, tried to convince them to move. They were offered houses they could not afford, that did not suit their way of living, and that effectively separated and displaced them.

Eventually, we sought to contribute to the society by exposing the true intentions of the authorities. We chose to focus on the children of Kuştepe, one of the most affected groups, as they are the primary users of the streets. Their use of “public space” is deeply rooted in their culture and built on constant interaction with others, using space as a tool to sustain co-dependent forms of care.

As a communication tool, we design a children’s coloring book, *Colors of the Street*, which includes simple models of the buildings and surrounding elements. It served as a handbook they could carry and personalize—drafting their own ideas of the street, noting their remarks, and creating small replicas of their experiences. Our main aim was to connect with them by offering a way to reimagine their neighborhood and community.

With advocacy woven into critical architectural thinking, it becomes possible to find new ways of interaction: not by imposing ideas, but by working with and for community identity. As part of the responsibility we share toward societal issues, our study engaged with these intangible yet urgent matters.

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A Familiar Stranger

Within the *Topographical Practices* course in Kuştepe, our activities created a state in which different phases—recognizing my position, becoming part of the place or reshaping myself in relation to it, approaching, and distancing—did not follow a linear sequence but intertwined, and this interwovenness was reflected in our production. From the very beginning to the “final” stages of the course, interactions between the site and myself occurred, sometimes directly and sometimes indirectly. Initially, navigating the space along limited, predetermined routes emphasized both that Kuştepe was foreign to me and that I was foreign to it. Certain avenues, certain streets, familiar faces and directions became points of orientation during my first encounters with the neighborhood. A turning point came when we reached “Çilek Sokak”, one of the axes included in our final project, *“Care, Space, Identity: tracing routes of caregivers in Kuştepe”*. There, we followed the daily routes of three residents, whose personal interpretations of “care” shaped expressions at varying scales.

The course then progressed through our dispersal into specific areas of Kuştepe, narrowing the scale of our position and documenting —through our chosen methods within similar physical boundaries— the states, people, and spaces we observed and engaged with along the street. Through drawing, we mapped the places we walked, stopped, and observed—the thresholds, windows, people behind them, and children on the street—tracing them with our own steps. At other moments, our situatedness revealed itself in the writing of a dialogue: with an elderly woman who spoke to us from a building we paused in front of, or with the local headman questioning our presence. Our attachment to the place thus converged with a collective definition at the scale of a single street. Individuals interacted, walked together, paused to talk, shared experiences, or said farewell. At the same time, new definitions and existences of care emerged. Individual approaches to care were expressed within a collective framework. Within the existing physical boundaries, everything we sought or accumulated—communications, difficulties, unforeseen situations, and affinities—expanded, and our initial state of being strangers gradually transformed into a state of being familiar strangers.

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In *Architectural Slow Cooking* and *Drawing as Activism*, we sought to engage with the spaces we experienced in a collective and critical way, processing them as sensitively as possible.

Through these explorations, our encounters with Kuştepe were shaped not only through our eyes, but also through bodily and sensory engagement, while analytically examining the dynamics between society and space through architectural representation.

Approaching architecture as more than an act of building, and instead grounding the study of the human–space–society relationship in human sensitivities from the very beginning, has given me a new perspective as an architecture student. I realized that architecture does not necessarily require the cycle of design–construction–demolition; it can emerge from observing everyday practices, moving beyond the position of the top-down planner, and producing through our own lived experiences and the methods of thinking and working we explored in these classes. This insight has motivated me to continue and expand my own architectural practice.

The spaces I entered for the first time—observed initially with curiosity—revealed new and unexpected potentials within architecture and architectural education. They also encouraged me to approach the human–space relationship not only as an architect, but also as a person, with a curiosity to learn, recognize, and act.

Tugçe Kirkpınar

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Creating Together: My Experience on Group Work

In the *Restless Residents* project, groups formed different regions, each with their own characters. Within our groups, we developed our own methods of agreement and progression. My group specifically worked in the sand dunes of Karapınar, at Örnektepe. There were six of us, and we aimed to create a settlement that was suitable for and sensitive to the dunes. From the very beginning, our collaboration progressed peacefully and calmly. We constantly shared our thoughts with each other, and everyone's ideas were considered without judgment or exclusion. Our perceptions often aligned, and when they didn't, we made subtle efforts to resolve differences.

If someone was stuck on something, others didn't step back thinking it wasn't their problem because supporting one another was also the principle of our imagined village. Every piece was essential; the absence of one disrupted, or even destroyed, the functioning of the others. When we dreamed of our village that was said to be impossible to exist, I think we first created those very interactions among ourselves.

Alongside what we did as a group, we realized we needed to create something individually as well. Up to a point, we had an effort to do everything together: thinking together, talking together, modeling together... At times, this became exhausting. When I felt that, I thought we needed to disperse a little, and so we did. Sometimes some friends stayed away from the studio for a while, or we worked independently without much interaction, but there was never a sense of disconnection. We could always re-establish unity. Looking back now, it feels like a very instinctive and interesting method of working.

The entire project actually formed in a short time. I now see that the concept jury, which I once thought was held too early, was in fact timed perfectly. It affected each group in the studio differently. Our group was very ready; we had discussed and agreed on everything beforehand. It seemed like we were aware of what we were aiming for, and because of that, there was no chaos, at least not from my perspective. Even during the jury, if one of us struggled, another could step in and continue, because we were all familiar with one another's projects. Maybe this was not obvious to other group members, but for me, this was exactly the kind of interaction I wanted to experience.

How I Experienced Modeling Through Vocabulary

The making of the model was not just a process of presentation, but also of exploration—finding ways to represent the research and design ideas we had gathered. Each step was fantasized over the traces of the previous one. Through all the projects, I realized that I had fixated on certain vocabularies: *layers, layering, territory, linear, non-linear*, and so on. Inevitably, these became reflected in both the making of the model and the design itself.

The new vocabulary we were developing during my internship—archnitting—felt especially fitting to describe the process of the semester. We all knitted collectively and endlessly. It was like learning something familiar from scratch and never finishing it. A constant cycle of answers and questions came to my mind while I was experiencing this process.

Organization Team

Aslıhan Senel is an Istanbul-based architect, researcher, and educator, working with transdisciplinary feminist collective methods. She is an associate professor at Istanbul Technical University (ITU), where she teaches architectural design and theory. She studied architecture at ITU and completed her PhD at University College London in 2008. Her recent research focuses on the intersections between art and architecture, feminist pedagogies, collective practices of design, and critical and creative practices of drawing. Exploring the same topics through artistic and architectural productions, she has collaborated in 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). Some of her selected 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* (Writingplace Journal, 2018), *Performative Mapping: A Critical Practice of Public Space in Istanbul* (jovis, 2015), and *Mapping as Performing Place* (disclosure Journal, 2014).

Bihter Almaç is a designer/researcher of architecture in the other and of the weird. And her research mainly focuses on tactics for peculiar creativities to trespass to the wilder realms of architecture to seek existentially clumsy formations. Her work consists of drawings; architectural things - games, gadgets, devices; architectural essay films. These are exhibited internationally in festivals, curated exhibitions, and conferences. She is an associate professor at the Department of Architecture, ITU, Istanbul, Turkey.

Buse Özçelik is an Istanbul-based architect, researcher, and PhD candidate in the Architectural Design Program at Istanbul Technical University (ITU), where they also work as a research assistant. Their research draws on queer, feminist, and decolonial methodologies to examine the spatial politics of archival absence, with a focus on marginalized communities and erased narratives in Istanbul. Their collaborative projects include *A School of Unknowables* (4th Istanbul Design Biennial, 2018), *Our Village: A Game* (Architectural Design Competition for Erenköy Mental Health Hospital, 2020), *Unbuild the Wall* (Open Ideas Competition, 2017), and the 12th International Young Architects' Ideas Awards (2017).

Büsa Balaban is an architect and researcher working with critical and interdisciplinary modes of spatial studies. She is currently pursuing her PhD studies in Istanbul Technical University's Architectural Design Program, where she received an M.Sc. degree with her thesis titled "Non-Interior: A Critical Spatial Production at the Intersection of Architecture and Cinema". She had over three years of experience as a research and teaching assistant in the Department of Interior Design at Istanbul Bilgi University. Her research interests mainly focus on critical spatial practice, feminist theory and method, mapping practices, cinematography, filmmaking and viewing practices.

Elif Nur Adıgüzel is an Istanbul-based researcher and designer whose work engages with intra-disciplinary, feminist, and post-human approaches in architecture. Her research particularly focuses on architecture's ethical response-abilities toward those it excludes, with a special emphasis on the more-than-human world. Her research interests include feminist theories, pedagogies, and representational techniques. She completed her master's thesis, "Space-time-drawing of the Entanglement: On the Response-ability of Enacting Alternative Agential Cuts in Architecture", under the supervision of Assoc. Prof. Dr. Aslıhan Şenel. She has over four years of experience as a research and teaching assistant at Istanbul Technical University. She is currently pursuing her PhD at Loughborough University.

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