

Conference

5-7.9 2024

**Learnings/**

**Book of**

**Un-  
Learnings**

**Environmental Pedagogies,  
Play, Policies, and Spatial Design**

**Abstracts**

**Färgfabriken**

**Stockholm**

## Programme

### Thursday 5.9 2024

Registration from 15.00 CET

- 16.00 Welcome and introduction
- 16.30 Keynote conversations Anna Keune & Ashraf M. Salama
- 18.30 Mingle

### Friday 6.9 2024

- 9.00 Coffee
- 9.30 Parallel paper sessions I
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- 20.00 Dinner

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- 11.30 Parallel workshops II
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# I. Embedding: Environmental Learning Histories

## **‘How do you perceive the environment?’ The Halprin Workshops**

Eleonora Antoniadou

In 1966, American poet David Antin stated that “environment” was “a pretty dead word,” an ironic expression of his anxiety about the environmental crisis. The term “environment” had become complex and destabilizing for artists and critics from various backgrounds of the period. Anna Halprin, a pioneering dance artist, and Lawrence Halprin, a landscape architect, used the environment as a focal point for experimentation and radical thinking. An example is the series of cross-disciplinary workshops they organised in the late 1960s and early 1970s. Held for several weeks, the Halprin workshops took place in the urban context of San Francisco and along the coast of northern California. Drawn from architecture, ecology, music, cinematography, graphics, choreography, and lighting, the workshops brought together artists, dancers, architects, and environmental designers in a radical environmental experiment. Aiming to develop ecological awareness Halprins worked with collaborative methods and group creativity.

From movement sessions on a dance deck, blindfolded walks through the landscape, collective building projects using driftwood, and choreographed journeys diagramming everyday use and experience of urban plazas, parks, and rail cars, participants engaged in a series of multi-sensory activities in alternating environments according to loosely structured, written guidelines in the form of open “scores.” The experiments used bodies as the primary means of investigation and as a tool to understand urban and natural environments. Today, the discourse around environment, ecology, and the climate crisis is influencing architectural education and practice. This presentation will focus on the use of bodies in the Halprin Workshops as tools to understand the environment in aiming to “learn from” and build upon it.

How can the Halprin methods still be relevant and beneficial in understanding today’s ecological crisis? How can we learn from a radical experiment of the past? How can we use our bodies as tools to perceive the environment? How could this experience influence architecture and spatial practices?

Eleonora Antoniadou is an architect, an educator and a researcher. Her research focuses on bodies as learning tools in architectural pedagogy and as platforms for interdisciplinary knowledge exchange. She explores the possibilities of learning from the radical pedagogies of the 1970s where bodies left the typical classroom to travel, build ephemeral structures, discover the countryside, party, protest for better education, demand equality, and question the institutions. She is the founding director of Superside Studio, an interdisciplinary practice dedicated to design, construction, and research. Eleonora is currently a PhD candidate at the Royal College of Art.

## Schools Without Walls

Amy Brookes, Fiona MacDonald, Kieran Mahon and David Roberts

This paper draws upon feminist and educational theorists to reflect on a week-long, architectural archive-driven, live construction and performance project. Schools Without Walls involved 30 eleven-year-old students and their teachers at Orchard Primary, London designed in the 1920s as an ‘open air’ school, now a Muslim faith school. The project introduced students to their school’s radical architectural and pedagogical history and invited them to creatively interpret, build and perform their own versions of this history in a series of site-specific learning pavilions outside of the classroom.

Rendell (2022) explains how our social location affects ‘not only what but how we know’, urging practitioners to attend to the material, political, and emotional qualities of their subjectivity and the ways in which they are positioned and situated with respect to their practice. As UK built environment practitioners, we reflected critically on our positionality ‘acknowledg[ing] our own power, privilege, and biases’ (Soyini Madison, 2011) at a time of rising Islamophobia and inequalities, and diminishing government support for art and design teaching. A key ambition was to assist the school’s transformative work in decolonising its curricula by introducing students to syncretic design practices and discourses (Ansari, 2018) alongside ‘expanded degrees of agency’ (Harvie, 2013) to enact spatial change within their own learning environments.

We approached the school not with a set of fixed outcomes but a methodology to displace hierarchies of expertise through joyful processes of collective learning (hooks, 1994) that drew from students’ situated knowledges (Haraway, 1998). This included experiential modes of learning that encouraged students to engage with archival materials and their own histories (Dewey, 1938; Kolb, 2015). In turn, the project team guided students through drawing, model-making and co-build activities to construct pavilion structures that activated public spaces through site-specific performances which made manifest how young people understand and create space.

Amy Brookes is an architect and lecturer in architecture at the University of Reading with a specialization in representation and communication. Her research explores the ways we tell stories about place, using collaborative acts of making and writing to question how fictional worlds influence and reflect the worlds we inhabit.

Fiona MacDonald is the co-founder of MATT+FIONA, an award-winning architecture education organisation, building on her long-term career in cultural learning and outreach at Open City, the RIBA and the Design Museum. She endeavours to bridge design and participation in her practice, leading on tailored engagement with children and young people.

Kieran Mahon is Senior Lecturer at University of the Arts London and teaches at Camberwell College of Arts and Central Saint Martins. His research interests lie in interdisciplinary collaborative pedagogy, creative research methods and the architecture of progressive education.

David Roberts is Associate Professor at the Bartlett School of Architecture and part of art and architecture collectives Fugitive Images and BREAK//LINE. David’s research, art and cultural activist practice engages community groups threatened by urban policy, empowers ethical reasoning in built environment practice, and extends architectural education to school children.

## Layers of Play, an artwork and play research of Parklek Fagerlid, Hökarängen, 1957–2020

Camilla Carlsson

Parklek is the Swedish version of adventure playgrounds. *Layers of Play* consists of 5 collages of drawings, representing 5 layers of play from the 1950's until 2020 at Parklek Fagerlid. The artwork is presented as digital presentation.

*Layers of Play* is an artistic intervention collecting play activities from generations of children playing at Parklek Fagerlid. Assembling the pieces of play reminded me of a jigsaw puzzle without knowing how many pieces there are. The picture of Parklek Fagerlid will never be complete, but *Layers of Play* is an attempt to show Parklek Fagerlid's significance in the local community. My work started in the Spring of 2020 when I responded to the Open Call "Save Parklek Fagerlid" initiated by citizens who collectively were trying to persuade local politicians not to close down Parklek Fagerlid in the Stockholm district Hökarängen. As an artist with a long interest in adventure playgrounds I started to study the play environments at Parklek Fagerlid through contemporary play with a group of children as well as by collecting traces of earlier play. My work includes archival material concerning play, play activities, play leaders, play equipment, and the organization of play. During the 1980's Stockholm had more than 250 Parklek, today about 40 Parklek still exist.

*Layers of Play* was shown in the exhibition *All makt åt fantasin – staden som lekplats* (Power to Fantasy – The City as Playground) in 2021 at the art centre Konsthall C, in Hökarängen, Stockholm. The artwork proposes Parklek as a contemporary designed living environment and a cultural heritage worth preserving.

Camilla Carlsson is an artist who works with play, adventure playgrounds and Parklek. Her practice includes participatory, creative processes with children in workshops, in public art commissions, exhibitions and art educational assignments. She holds a Master of Fine Arts from Malmö Art Academy, Lund University, and educations in Public Art, Architecture, and Art Education from Konstfack, Royal Institute of Art and Reggio Emilia Institute in Stockholm. [www.camillacarlsson.se](http://www.camillacarlsson.se)

*Layers of Play* was part of the exhibition *All makt åt fantasin – staden som lekplats* (Power to Fantasy – The City as Playground), 2021, Konsthall C, Hökarängen

## **Situated Pedagogies: Learning from the Urban Studies Centres Movement 1968–1988**

Sol Pérez-Martínez

Urban Studies Centres (USCs) were a network of British organisations for public education and citizen involvement in architecture and planning during the 1970s and 1980s, initially advocated by anarchist writer Colin Ward and planning journalist Anthony Fyson. My doctoral research (UCL, 2021; E-ux 2020) examined the histories of the USCs between 1968 and 1988, exploring their contribution to civic engagement in architecture and the built environment. It argued that USCs offer valuable insights into three contemporary challenges for equitable environments: the social engagement of architects and built environment professionals; the spatial engagement of educators; and the transdisciplinary collaboration between educators, architects and citizens for spatial justice.

My research examined historical examples of situated pedagogies in the practices of the USCs and the *Bulletin of Environmental Education*, a monthly publication edited by Colin Ward, Anthony Fyson and Eileen Adams. Through archival and oral history, I argued that the USCs were ‘enabling entanglements’ (Tsing, 2005) fostering an ‘ecology of practices’ (Stengers, 2005) necessary to sustain a movement for environmental equity. Using public history, I connected this historical research with present-day projects, including urban rooms and community initiatives in the UK as well as Chile. In this paper, I will present the USC’s legacies and advocate for situated pedagogies, as a first step towards creating inclusive environments for all.

Sol Pérez-Martínez is an architect, researcher and educator. Her work focuses on equality in architecture and its history, with particular attention to the experiences of women, children and marginalized groups.

## Citizens of the fallow – the unintended ground of the Women's Citizens School at Fogelstad

Anne Pind

“In most types of schools, there exists a foundational concept, a guiding principle, which manifests as an expansive, vibrantly shimmering meadow, teeming with diverse and colorful herbs.”<sup>1</sup>

– Elsa Björkman-Goldschmidt, lecturer and course participant at Fogelstad

With this paper proposal, I hope to add a few sprouts and slow growing roots to Elsa Björkman-Goldschmidt's foundational meadow for learning by exploring the vibrant grounds for collective political thinking and action, that unfolded within and from the experimental pedagogical realm of the Women's Citizens School at Fogelstad in Sweden (1925–1954).

When the school opened, (four years after women gained the right to vote in Sweden) it aspired “to contribute to the work of fostering independent and responsible citizens”<sup>2</sup> How? By fertilizing grounds of differences, by caring for and moving freely on “unintentional ground”<sup>3</sup> as proposed by headmistress Honorine Hermelin. I will suggest that the foundational “meadow” and the “unintentional ground” are both rooted in a fallow tapestry carpet, that owner of the Fogelstad estate and host of the school, organic farmer and politician Elisabeth Tamm commissioned in 1919 from Swedish artist Maja Fjæstad. The fallow weave (rolled out in the Fogelstad library) materially and ethically manifested, what Tamm and her lifelong friend Elin Wägner later formulated in the environmental care-text “Peace with the Earth”: “The Earth was not created by human hands, but human hands have claimed the Earth. Yet, the Earth cannot be owned.”<sup>4</sup> Interweaving fallow questions of peace, suffrage, environmental ethics, ownership of land, civic education, intergenerational alliances of trust and other-than-human political action, I will end by asking: Who are the citizens of fallow? On what grounds can we meet?

Anne Pind is an architect and Ph.D.-student at the Royal Danish Academy in Copenhagen & University of Copenhagen. She is researching ecofeminist milieus in the Nordic countries (1900–1980), following teaching, building and farming practices in the women's movement to bring questions of ownership, maintenance and collective political action into architectural histories. Anne Pind has practiced as an architect the field of renovation and maintenance, taught at the Royal Danish Academy in and edited Danish architecture magazine Arkitekten.

1. Elsa Björkman-Goldschmidt, in *Fogelstad: berättelsen om en skola*, 1954. p. 10

2. Honorine Hermelin, ”Medborgarskolan vid Fogelstad”, *Tidevarvet*. 1925

3. Honorine Hermelin, in *Fogelstad: berättelsen om en skola*, 1954. p. 203

4. Tamm and Wägner, *Peace with the Earth*, 2021, p. 29

# II. Conversing: Environmental Learning Discourses

## **Displacement environments and artistic practice as a pedagogical tool for learning and recovery: The Case of Gazans' Displacement to Cairo**

Hala Eid Alnaji

This paper examines the Gazan case as a distinct model reshaping how artistic practice and discourse shape our broader concept of spatial learning. It focuses on events following October 7, 2023, leading to Gazan displacement within Gaza and to Egypt. The environments of displacement, with their physical and visual settings and entities, serve as painful catalysts pushing individuals to interact and adapt for survival. This painful provocation, which is reminiscent of harsh experiences such as forced migration and displacement, partly motivates self-discovery and learning, as seen in displaced Gazans' experiences in Egypt across three contexts:

The first context views displacement as a challenging yet enlightening experience, revealing positive aspects that deepen our understanding of self, relationships, and environmental dynamics. Forced relocations prompt adaptability and patience, fostering a re-evaluation of one's capabilities in new settings. The paper explores narratives of displaced Gazan artists, highlighting their journey of self-discovery and adaptability amid unfamiliar circumstances, framing displacement as a physical transfer necessitating swift application of self and collective cultural awareness.

The second context presents displacement as a pedagogical journey, promoting personal growth and resilience. Drawing from Foucault's heterotopia theories, it showcases spaces outside prevailing social norms as arenas for change and learning. The paper discusses how the Israeli occupation in Gaza caused catastrophic consequences, distorting its entire space into an unregulated common with blurred boundaries and a depleted population, and where Gazans struggle within this "coercive commons" to survive. The paper here investigates the artistic practice and documentation of the Butterfly Trace Collective BTC as a means of learning and resilience. Additionally, the paper delves into another case that focuses on linguistic expression and communication as crucial aspects in shaping the displacement experience, demonstrated by the "Nazih Dictionary" model. This linguistic richness becomes an educational asset encapsulating historical, cultural, and political contexts. In a third context, the paper explores how displacement influences host environments like Egypt, where collective artistic practices, such as the Cairo-based Initiative 'Ezwa', play a crucial role in supporting and absorbing displaced Palestinian artists. This initiative serves as a care structure that is instrumental in easing their crisis and aiding their recovery, underscoring the significance of collective artistic practices in such complex socio-political contexts.

The paper comprehensively analyses Gazan displacement, highlighting its role in reshaping artistic practice, learning, resilience, and recovery within complex socio-political contexts.

Hala Alnaji is an architect, an artist, and a Ph.D. researcher at the University of Westminster in London. She holds a master's degree in architecture and two years of advanced research in Decolonizing Architecture from the Royal Institute of Arts in Stockholm. Hala concluded her Curatorial studies at the Curator Lab of Konstfack University, Stockholm. As a curator, Hala spearheaded the curation of the "Decolonizing Arts and Counter-speculations" exhibition, which took place in the Gaza Strip. Additionally, she serves as a member of the Jurors Committee for the Palestinian Cultural Fund Grants, organised by The Palestinian Ministry of Culture in Ramallah, Palestine. Hala has worked as a researcher with Fargfabriken in Stockholm, as a visiting researcher at the University of Palestine in Gaza, Palestine, and as a lecturer at the University of Brighton/ United Kingdom. In 2022, she authored her first book titled "Scatterers in the Shadow."

## Workshop on Brno-Cejl area: experiencing space and its conceptualization through the writing process

Nina Bartošová

The paper will discuss a week-long workshop for students of architecture that took place in June 2024, at the Faculty of Architecture, Brno University of Technology (FA BUT) supported by the Fulbright Committee in Czech Republic. The workshop led by design critic Natalia Ilyin (Cornish College of Arts) together with the architectural historian and theoretician Nina Bartošová (FA BUT), focused on the area around the Cejl street in Brno, which became the centre of the Roma population in the city after the Second World War. In the past, the majority population of Brno considered the Cejl area to be off limits, but in recent years, this perception has begun to dissipate. Several development projects have been created in the area. Artists and designers find the area rich with opportunity. Czech artist Kateřina Šedá, implemented an interesting project in the Cejl area under the name BRNOX (<https://www.brnox.cz/en.html>) in 2016. While her publication “BRNOX: a Guide to Brno’s Bronx”, received a great acclaim from both experts and the general public, some critics felt the work did not help to improve the negative perception of the local Roma population. This situation gives students much to think about. Who decides what changes in the architecture of the Cejl area? What are the issues associated with changes already appearing? What are the effects of increasing gentrification? What is gained? What is lost? And who should be in on the discussion? Although the area has been the subject of some studio projects at the FA BUT, it has not been the subject of sustained research and contextual analysis. The area is a complex blend of people, histories, cultures, and economic disparities, and it deserves deeper focus and a well-founded discussion by the architects who may be involved in the changes it faces. It requires a personal experience of place as well as rigorous research, which in this case will be supported by the process of writing.

Nina Bartošová is an architect and associate professor at the Faculty of Architecture at Brno University of Technology, where she teaches architectural theory as a means of developing critical thinking. Her teaching and research are based on experience gained from architectural practice and academic environment in several European cities.

## Built Environment Education For Children And Youth: Establishing The Field

Marta Brkovic Dodig, Angela Million and Rosie Parnell

Built environment education, or BEE, is as multifaceted as its subject: our built, designed environment. It is dedicated to raising awareness and knowledge about architecture, design, cities and landscapes and helping people to develop a stronger say in the creation, production and planning of their neighbourhoods and settlements. One of the major target groups is children and young people.

Many individuals, such as architects, planners, artists, teachers in schools and kindergartens, as well as institutions like architecture and environmental centres, museums, universities, private and public entities, are dedicated to teaching BEE. Through their efforts, BEE is connected with a range of educational fields, including architecture and design education, arts education and education for sustainable development. Despite their diversity, BEE learning activities for children and young people are linked by their focus on buildings, places and spaces as topics and contexts for learning. However, there is a challenge – there are relatively few opportunities for BEE practitioners to learn from each other and to share practices or research. Looking to existing literature, the field is more difficult to discern. There is scarcely any widely accessible literature published in English for an international audience that showcases what is happening around the world.

The presentation will share findings based on a current book of the same name. The first part of the presentation will provide a brief international overview of ‘movers and shakers’ – practitioners driving this field continuously forward, hosted by museums, out-of-school clubs, primary and secondary schools, universities, professional bodies and urban centres, NGOs and private bodies. The second part of the presentation will share empirical evidence arising from the research on policy and practice, BEE themes and topics, tools and methods, partnerships and pedagogical underpinnings. The presentation will end with a propositional visualisation of BEE pedagogies of space - inviting participants to think together, ultimately engaging in collaborative construction of tentative concepts for BEE pedagogies of space.

Asst. Prof. Dr. Marta Brkovic Dodig is assistant professor in architecture at the Faculty for Media and Communication, founding director at the NGO ARQubator and a scientist at EPFL Land Lab and EMPA in Switzerland. Combining her work in the NGO sector, academia and previously in design practices she tackled topics such as: design of schools and learning spaces, sustainable architecture, participatory planning and design, activism in architecture, built environment education for children, research methods in architecture and urban planning with a focus on research by design and games.

Prof. Dr. Angela Million leads the Urban and Regional Planning Department at the Technical University Berlin, specializing in participatory urban design, building and planning culture (Baukultur), educational landscapes, and multifunctional infrastructure. Within CRC 1265 “Refiguration of Spaces” she investigates spatial knowledge in planning. She co-founded NGO JAS for youth architectural education and participation.

Prof. Dr. Rosie Parnell through at the University of Sheffield School of Architecture and Northumbria University, arriving at Newcastle University in 2019. Her research, teaching and practice combine interests in children and architecture, design process, co-design and architecture/built environment education. She has shared her insights globally through projects, lectures, and collaborations with various organizations. Beginning her journey in environmental regeneration charity, she transitioned to academia, focusing on children’s engagement in spatial and educational design.

## Creating climate change literacy for the built environment through co-produced board games: The example of CLIMANIA

Claudia Carter and Simeon Shtebunaev

The Climate Action Game project (November 2021-March 2022) used a STEAM and Design-Thinking infused co-design method (Burns et al., 2020; Carter et al. 2021) working with thirteen young people aged 14–18 to develop a board game able to explore and demystify how the built environment can contribute to climate action. Climate adaptation and mitigation, while being researched, are not yet at the forefront of policy, public awareness or action (Harrop, 2018); for example, public awareness about the amount of carbon that buildings use and produce appears low. The aims were for the game-making process to provide climate education in the built environment, and for the output to act as a teaching tool and a community game to understand how their local built environment can adapt and help achieve the climate targets set by the Paris Climate Agreement.

The first four in a series of seven two-hour workshops presented game-making basics and climate literacy about challenges faced by the construction/built environment sector. Young people received training and supported by the two lead researchers also acted as peer-researchers to collect further information from their friends and local community about key issues discussed. The final three workshops, facilitated by visual artists and academics, developed the boardgame prototype which was then tested and refined through engaging 100+ local people via intergenerational Community Game events.

The key output, a playable board game 'CLIMANIA: The Climate Action Game' focuses on retrofit within an urban sustainability context. The findings of the research point to successful co-design research methods with young people, engagement techniques and serious play design as means to disseminate complex climate research, create climate awareness, and stimulate climate action. In its first two years the game has been downloaded over 2000 times in 60+ countries across the globe. Locally and nationally, the game has been used as a tool for formal and informal educational, engagement, advocacy, discussion, action-informing, and professional development.

Claudia Carter is Professor of Environmental Governance and Planning at Birmingham City University. Her interdisciplinary research focuses on social-ecological connections and challenges, environmental governance and co-production methods. Outputs of her research and collaborations include board games as a way to facilitate engagement, learning and collaborative action (e.g. PARTICIPOLOGY, CLIMANIA, see also <https://www.bcu.ac.uk/built-environment/about-us/our-staff/claudia-carter>).

Simeon Shtebunaev is a passionate educator and interdisciplinary researcher in the built environment working at Social Life on community-based place-making. He is close to finishing his PhD at Birmingham City University focusing on youth engagement in planning. Simeon holds a BSc Architecture and Master's in Architecture and Town and Regional Planning and, amongst others, has served as a RIBA trustee, a member of the RTPI General Assembly, RTPI Board member and advised on the creation of a Commonwealth Youth Network. He was the Principal Investigator for the CLIMANIA project.

## **Preschool children's watery relations and realities – adventures in multiple timeplaces**

Teresa Elkin Postila

This paper draw attention to waters' and preschool children's different contact zones (Haraway, 2008; Pratt, 1991) at multiple scales (Haraway, 2016; Stengers, 2010, Tsing, 2015), which children, water and the more-than-human already and potentially are in, with and of as a mean to start in where and what children are engaged and concerned with in regards to environmental issues and climate change. The paper focuses unexpected and unpredicted, local, and global watery timeplace relations in 46 preschool children's and a researcher's investigations in and with water in a Swedish practice-oriented interdisciplinary research project in Early Childhood Education. In doing so the paper invites to rethink water as other than take-for-granted, by shifting attention to local and global flows of water, where the omnipresence of water is understood as continuously changing and emerging through relations, and the notion of water as solely a human resource is challenged. Theoretical and methodological inspiration for the paper is found in the scholarship of Isabelle Stengers (2010, 2011, 2015, 2018), Donna Haraway (2008, 2016) and Anna L. Tsing (2015). The practice-oriented interdisciplinary posthuman inspired research project, focuses on three stories of watery relations at different and yet simultaneous scales. These stories emerged as important during the preschool children's and researcher's investigation and are composed by collaboratively produced data consisting of films, photographs, drawings, and notes as well as of children's book, animated worlds, and information material on water.

Teresa Elkin Postila is senior lecturer at the department of Education at Mid Sweden University. She holds a PhD in Early Childhood Education and Care. Her research interest involves environmental issues and climate change related to feminist posthumanist and new materialist theory and methodology.

## Third spaces and itinerant art schools

Cathy Gale

To paraphrase Paul Elliman, an art school is a building with a school in it. Is it the building or the people in the building that define the art and design learning experience and environment? The delivery of Arts and Design Higher Education (HE) in the UK, and in many European regions, is historically situated and cemented in its symbolic heritage. For the original Bauhaus or Glasgow's School of Art sites, the bespoke architectural concept of the building and the creative learning within the space were converged in a physical and conceptual Gesamtkunstwerk – or total work of art. The contemporary art school's situatedness, located within urban and suburban environments, often contributes to its perceived cultural capital and educational relevance, for many students today. Yet, in the current context of the UK 'arts apocalypse' and educational crisis, the art school is physically and metaphorically crumbling, and on the verge of (ideological) collapse. In addition, the arts institution's walls remain conceptually impenetrable and economically inaccessible to most of the adjacent local community. In a more inclusive and expansive approach to environmental learning in art and design, repositioning the art school as a community of practice rather than a building without a key, this paper makes two proposals. The first frames the future art school as a nomadic or itinerant space for learning unmoored by institutional parameters or the territorial siloed agendas within academia. The second inter-related proposal assigns third spaces as adaptable learning environments and alternative sites belonging to the local community, providing accessibility and inclusive engagement on their terms. The future art school is not dependent on Eurocentric monuments to modernist academia. It is framed here as an immersive, itinerant, 'offshore' site for radical pedagogies co-constructed by participants as bespoke environments for inclusive learning.

Dr. Cathy Gale (MA: RCA / SFHEA) is a research-led educator and graphic artist specialising in critical performative approaches to design as a social praxis. Cathy is Course Leader for MA Graphic Design at Kingston School of Art, London, and Professor of Ludic Heterotopias at The Free University of Seething Wells.

## **Contextualizing Architecture Education: The informally built city of Lima as a resource for mutual learning processes.**

Hannah Klug

In the light of the multiple contemporary crises, academic architecture education faces the imperative of reevaluating its teaching methodologies, dismantling colonial frameworks, and embracing new pedagogical approaches that incorporate contextual spatial and social dynamics. This shift is crucial to equip future architects with the necessary skills to navigate impending challenges. Cities in the Global South, like Lima, capital of Peru – where 80% of the urban landscape is informally built, lacking basic urban infrastructure worsening living conditions due to climate change and political instability – highlight the urgency for an educational rethink. Despite this, Peruvian architecture schools often adhere to Western-centric curricula, struggling to integrate the local context as a learning resource.

Founded in 2014, intuyLab and similar student collectives in Lima aim to bridge academia and civil society through participatory analysis, design, and construction processes. Through these non-formal practice-based learning experiences alongside their academic studies, architecture students engage in experiential learning processes within neighborhood settings. The informally built city, characterized by instability and precarity yet marked by resilience and creativity, offers an interesting learning context for architecture students and all actors involved.

This contribution, part of an ongoing PhD project, focuses on the ‘Mobile Community Center’ project realized by intuyLab as a case study to explore a collaborative learning approach in the neighborhood Alto Perú in Lima. Drawing on Hartmut Rosa’s Resonance Theory, the study investigates resonant learning spaces and processes, examines the characteristics of the informal city as an educational setting and the types of knowledges produced, and explores how non-formal learning complements formal architecture education. Until now empirical findings show interesting insights on the importance of moments of crisis, the perception of self-efficacy and mutual transformation during collaborative learning. The thesis aims to utilize insights gained from the Peruvian context to enrich the contextualization of both local and international architectural educational practice.

Hannah Klug, M.Sc. in Architecture and Urbanism, University of Stuttgart in 2016. PhD candidate and external lecturer at TU-Berlin. Lived and worked between 2016–2020 in Lima, Peru at the University UCAL, where she developed alongside David Barragán (AlBorde) and Marta Maccaglia (Semillas) the DesignBuild studio “Taller3 AlBor-de-UCAL”. Besides, she is Associate Partner of the non-profit organization “intuyLab”, [www.intuylab.org](http://www.intuylab.org).

## Translocational Conversations: Empowering Women\* Across Borders

Janna Lichter

This contribution centers translocational conversations around interconnectedness of women\* and borders, producing collective and environmental learnings. Drawing upon personal and collective stories, I explore strategies that engage with informal conversations as a catalyst for solidarity, friendship, and empowerment. Borders are transcended and respected by generating a mutual learnings from multidiverse lived realities. The co-created spaces are conversational media setups resulting in an ongoing circulating video archive encouraging to rethink long-held beliefs and narratives. Feminist theorists have discussed informal conversations, but so far, artistic research has contributed less to understanding them. With this research, I build on Chandra Talpade Mohanty's (2003) concept of "Feminism Without Borders" and Elke Krasny's et al. (2017) text "Conversation as Resistance". Through their work, I argue translocational conversations as spaces of resistance across borders by sharing knowledge and transmitting information through a collective journey. My artistic and design tools include a pop-up media setting for conversational environments and a circulating archive embracing relational texts, mappings, frameworks, and photographs. This media-based conversation project intervenes in urban environments promoting human empathy and intercultural understanding beyond borders of culture, race, gender, and class. I argue that intersectional conversations which allow for vulnerability, emotions, and feelings dismantle oppressive structures and envisioning possible futures grounded in justice and equality. The traveling project exposes intersecting frameworks of dominance, weaving the voices of female\* agents organized in bottom-up resistance. They share and connect their experiences which leads to lively affects and vibrant transformations. The media-based conversations contribute to ongoing struggles for equality and justice, while recognizing diverse experiences faced by women\* and result in a multiplicity of rich individual and collective learnings.

#conversations #women #interconnectedness #media-based #transformation #borders #experiences #diversity #journey #collective #traveling

Janna Lichter is a multimedia artist and researcher. With a focus on feminist and urban theories, she connects artistic practices and sociopolitical contexts by organizing transmedia spaces and conversations. She is a researcher at the University of Applied Art and Design in Düsseldorf, a Ph.D. candidate at the Bauhaus University Weimar and part of the Ph.D. seminar run by Prof. Dr. Elke Krasny at the Academy of Fine Arts Vienna.

## **(Built) Space is not the Final Frontier: A Constructive Reframing of Ecology for Sustainable Spatial Practices**

Anna Papadopoulou

Words matter. How we choose words in architectural discourse and in education in particular, has become intrinsic to the design process. We rely on words to translating into concept, and then form concept into space. In classroom discussions on the degradation of urban ecosystems that result from contemporary construction practices, often the purpose of the discussion is muddled by the imperative to provide lofty definitions. These definitions must reach a high bar; they must be scientifically persuasive, broad enough to be inclusive of the past and foretelling of the future, and they must also inspire good design. Indeed, some of the muddiest of words to define in an architectural setting are weather, climate, ecology and, of course, environment. How can this unattainable exercise be bypassed in order to reach a meaningful discussion on deteriorating ecologies? This study focuses on an analytical framework that engages architecture students in gaining awareness of the environmental aspects pertinent to sustainable spatial design. Instead of considering nature as a vague entity that needs protecting from the big bad buildings, an easier-to-chew concept is proposed. It distills students' understanding to four key axis: water, air, soil and biodiversity. Any and all built interventions should be considered and evaluated by how they impact each of these four components. This frame of thinking is reinforced by shifting focus away from the sculptural presence of architecture. Instead, attention is set on spatial design whose physical form enables long-term beneficial effects on the environment, such as phytoremediation and photo-catalytic concrete. The paper considers design that address a variety of scales and targets process-based solutions such stormwater management, urban air quality, fertile soil reserves, and enhanced biodiversity, delivered in a manner attainable by students of architecture.

Dr Anna Papadopoulou is an independent researcher, and adjunct lecturer of architectural theory and urbanism at Frederick University. Research interests focus on the intersectionalities of architecture and gender, and on methods of aligning sustainable practices with architectural education. Her teaching examines aspects of sustainable architecture, ecological urbanism, landscape architecture and environmental restoration.

## “What Remains”: Un/Learning How to Grieve, Re/Imagining How to Care

Marietta Radomska

Environmental violence unravels through entangled mechanisms comprised of soft and hard technologies that penetrate flesh of more-than-human bodies at diverse speeds, to various extents, and at different spatio-temporal scales. Its workings may be ‘slow,’ occurring ‘gradually and out of sight’ (Nixon 2011: 2), like seventy-year-old bombs at the bottom of the Baltic Sea. But it may also be ‘abrupt’ (Neimanis 2021), like the bombings of animal shelters or enclosures since 2022 by Russians on the Ukrainian soil. One particular form of environmental violence is ecocide – in its ‘everyday’ sense, as a scientific term, and as a legal category. Simultaneously, a sense of grief becomes increasingly tangible in contexts where climate change and planetary environmental destruction transform habitats into unliveable spaces and induce socio-economic inequalities and shared more-than-human vulnerabilities. Such grief stands out even more when ecocidal violence and immediate destruction are at stake.

This paper has a twofold aim: (1) to unpack narratives on environmental violence as it is presently unfolding in the context of Northern and Eastern Europe, while paying special attention to the ongoing ecocide linked to the Russian invasion of Ukraine; and (2) to explore the ways in which ecological grief, socio-cultural and artistic imaginaries of crisis and environmental ethics become interwoven in the art, activist, and community projects, engaging with environmental violence, ecocide, more-than-human vulnerability, death, and loss. I will discuss several such initiatives created as a response to the ongoing ecocide in Ukraine (the works of Darya Tsybalyuk and Polina Choni, among others). These projects engage in the individual and collective processes of un/learning how to cope with the loss and rupture, how to grieve, and also, how to mobilise an ethical response and concern. They activate a unique opportunity of environmental learning – a poignant, affective, and necessary gesture of radical re/imagining of how to care.

Marietta Radomska is Associate Professor of Environmental Humanities at Linköping University; director of The Eco-and Bioart Lab; co-founder of Queer Death Studies Network. She works at the intersection of environmental humanities, continental philosophy, queer death studies, and contemporary art; and has published in *Australian Feminist Studies*; *Somatechnics*; and *Artnodes*, among others.

## Re-/ Non-reading Fragments: Inventories for Architectural Thinking

Sezin Sarıca

This proposal stems from the related acts of “re-reading” and “non-reading” in three different pedagogical experiences that use non-conventional media. In re-reading or “double reading” as Derrida suggested, the first reading is an unfiltered reading, in which the text has a determinate meaning that is shared with common readers and the second reading is a critical reading, which includes an active interpretation that disseminates the meanings that the first reading has already constructed (Derrida, 1988). Non-reading (*Nichtlesen*), on the other hand, is defined as “a peculiar kind of reading in the early twentieth century, which is an activity for a subject suspended precariously between education and illiteracy.” (Çelik Alexander, 2017). Although the term is portrayed as an undesirable condition for “educated” people, within these educational experiences, “non-reading” is considered as a creative input.

Sezin Sarıca graduated from the METU Faculty of Architecture and she is a Ph.D. candidate and a research assistant at METU. Her research interests include nineteenth-century German architectural theory, coded lexicons and generative laws, and the concept of *Bildung*. She was in the curatorial team of the research project “Getty Foundation – Keeping It Modern” and a visiting researcher at KIT and at TU Munich.

Both acts, re-reading and non-reading, are seen as experimental methods to explore non-conventional ways of architectural thinking. Both acts operate with the concept of “fragment”, that finds its historical roots in nineteenth century teaching collections and coded lexicons. The renowned concept of “fragment” relates to creative possibilities that are not defined by fixed limits (Vesely, 2004). Based on this theoretical framework, three different pedagogical experiences will be at focus to question the conventions and explore non-conventional modes of architectural thinking and representing. The creative inputs consisting not only architectural but also textual, artistic, social, daily and even leftover fragments to re-/ non-read, have become the inevitable components of the fore-mentioned explorations. The first experience is an individual drawing research, “poly.vers.orama”, the second one is a workshop entitled as “project leftovers” and the last one is a three-weeks exercise given in Landscape Design studio at METU. Poly.vers.orama is a fictional drawing inventory composed of urban fragments on various non-reader screens. The second experience, project leftovers\* focuses on the existing physical/digital leftover “junk” of the processes of design/production.

The aim of the workshop is to conduct uncertain, informal, and uncanny design experiments by re-reading and non-reading the leftovers to create inventories in mixed media (folders, models, performances). The last one is the workshop Tracing-tracks: A Walk Made by Collective Thinking\*\* focusing on the site re-reading. All in all, these three pedagogical experiences have a common convergence on re-/non-reading fragments to create inventories to think/unthink architectural limits and experiment on existing architectural processes.

\*The workshop “project leftovers” is coordinated by me and Ikyaz Sarımehtemolu.

\*\*The workshop “Tracing-tracks: A Walk Made by Collecting and Thinking” is coordinated by Funda Ba Bütüner, Gizem Deniz Güneri S.üt, me and research assistants Ece Yoltay and Gülnur Güler.

## **A space of our own**

Jana Schade

Recontextualizing Virginia Woolf's 1929 published essay "A Room of One's Own", this thesis explores the use of creative-artistic methods in the planning of urban public spaces, aiming to give girls agency to actively shape spaces of their own. The work draws upon Lefebvre's concept of living spaces and emphasises the crucial role of urban public spaces as arenas of social transformation and identity formation. Given their perpetuating gendered inequalities, the thesis suggests challenging existing paradigms and encouraging girls' perspectives and active participation by making use of the transformative power of art.

Grounded in a feminist research approach the applied methodology embraces the situated knowledge of experts in relevant fields and a multi-case study to facilitate knowledge sharing as well as an action research project, involving girls as experts exploring and expressing their unique perspectives and visions on urban public spaces.

The research underscores how stepping into a state of "not-knowing", continuous reflection on employing creative-artistic methods in urban planning, interdisciplinarity and the consideration of social dimensions within planning processes are essential to foster a collective learning process that contributes to the empowerment of girls and ultimately helps to unlock the potential of urban public spaces for social equity and resilience.

Jana Schade is graduating in Sustainable Urban Planning and Design at Kungliga Tekniska Högskolan in Stockholm. With a background in communication and architecture at Hochschule Magdeburg, Université de Strasbourg and Leopold-Franzens-Universität Innsbruck she explores feminist urban practices, participatory formats and creative-artistic-methods.

## Donas da Terra – Learning from Micropolitical Environments

Patricia Lucena Ventura

On a transnational scale, the global economy has transformed urban realities of the entire terrestrial geography in recent decades. On the local scale, however, an invisible, revolutionary phenomenon can be engendered to counteract alienating, normative political policies based on transformative micropolitical mobilization. Between macropolitical dispositif and micropolitical disposition, self-organized cooperation suggests a third way, beyond market and state.

The short documentary produced by Paula Constante and Patricia L. Ventura, “*Donnas da Terra – Female Role Model of Social Leadership*” (2022), follows female activists and city residents engaged in urban micropolitical processes within the housing cooperative movements in São Paulo, Brazil. I would like to discuss passages from the movie and relate them to three areas relevant to “Environmental Learning Discourses:” First, the micropolitical self-organization with the goal to create a collective participatory voice in urban planning discourses and actively shape political objectives. Second, the dissociation from gender-specific roles in order to initiate different discourses beyond the formalistic frameworks of the formal top-down urban policy-making conception. Third, the feminist urban critique is discussed as a successful practice of transformative micropolitical urbanism empowered by cooperative practices.

In this context, transformative micropolitics focuses on the collective re-occupation of ‘territories,’ embodying spatial, physical, psychological, linguistic, social, political, or cultural environments to achieve political empowerment through radical democratic interactions. The vivid examples of hundreds of women engaged in the collective ‘re-territorialization’ of subjectivity bear insightful witness to multifold transformations made possible through the political enunciation of these simultaneous environmental agencies. The common thread among these women is their enormous commitment to advocate for the political needs and to position the discourse clearly in the urban space and, by doing so, equally, in the political sphere. Thereby, they fight for their rights to exist within the spaces from which they are daily marginalized, namely from the city and from politics. Their faces, stories, and words represent the struggles, resistance, and victories that enabled them to become, directly as well as figuratively, *Donas da Terra*, that is, guardians of the earth, owning their ground.

Patricia Lucena Ventura, Ph.D., is a Brazilian-born German architect and researcher. Her work engages with participatory urban processes and the ecological inclusion of more-than-human agencies as equal actors within social and cultural environments. She recently completed her Ph.D. thesis on *The Sensitive City – The Micropolitical Transformation of Territories* at Graz University of Technology.

## Fields of play as instruments for cohesion in the social spaces of diverse societies

John Wood

What characterises a field of play in the context of social spaces?  
What role might such spaces play in the promotion of acceptance, understanding, health and wellbeing in diverse (urban) societies?  
How might these spaces empower a diverse range of citizens and support the development of strong relationships between a place and the people who share it?

Through an analysis of two case studies: Bradford City Park and La Friche in Marseille, this paper will provide an analysis of design interventions which embrace play as a tactic for fostering civic value in locations of environmental un/learning. It will draw primarily from a critical discourse analysis referencing the theory of Richard Sennett and Pablo Sendra who showed us that conflict and disorder play a central role in the development of citizens from adolescence to adulthood (Sennett, 1970). The paper will show how fields of play can provide the necessary conditions for conflict and disorder to support the development of healthy, inclusive, sustainable and resilient communities.

The paper will consider how fields of play might be experienced differently depending on aspects of human diversity, for example age, gender, social or ethnic background, (dis)ability or sexuality, and how the best designed spaces include rather than exclude the members of society who are most commonly marginalised, seeking to provide a better understanding of the role social spaces play in promoting cohesion, inclusion, social justice and an appreciation of otherness in diverse societies.

### *Case Study References*

City Park in Bradford designed by Gillespies

La Friche in Marseille designed by Kristell Filotico and Atelier Roberta

John is a practicing architect and lecturer in FLUX Atelier at Manchester School of Architecture, a teaching and research team unified by a belief in empowering citizens in the making of their city. John's practice research engages with complex urban places which are subject to plural and contradictory forces, often operating on the margins of viability. His work aims to promote equitable access to high quality architectural and urban design through a deep and critical understanding of economic, experiential, social and technical factors.

## **From Revealing Colonial Continuum to Decolonizing Planning and Design: ‘LA History, theory, practice’ Course Revisions through Pluriversal Thinking**

Burcu Yigit-Turan

Coloniality, as understood in academic scholarship, encompasses the historical imposition of cartesian conceptions of land and people, along with the racial justifications that have led to the displacement, erasure, and re-shaping of landscapes. This concept, widely discussed by urban studies and planning scholars such as Winkler, Kipfer, and Safransky, is not confined to a distant past, but rather persists in contemporary times through power dynamics rooted in racial capitalism. These dynamics continue to influence the (re)production of the built environment, cultural norms, interpersonal interactions, and knowledge politics within the realms of planning and design scholarship, practice and education. Consequently, present-day injustices such as land theft, material and symbolic dispossession, and enclosure becomes the consequences of this ongoing but hidden coloniality. Additionally, the invisible power structure of whiteness continues to govern the production of environmental knowledges and practices in accordance with a (neo)colonial continuum. The aim of this paper presentation is to uncover the hidden dimensions of coloniality within Swedish urban planning and design knowledge production, education, and practice. More specifically, the paper examines discourses surrounding welfare urbanism, public spaces, connectivity, and social diversity within socially sustainable urban development. These dominant discourses are critically assessed and contrasted with subaltern discourses in an attempt to challenge and counter the existing power structure. Particular attention is given to the environmental pedagogies employed in the teaching of advanced level landscape architecture history, theory and practice course based on an approach informed by decolonial and pluriversal thinking by drawing upon the insights of scholars such as Escobar, bell hooks, Grosfoguel, and Mignolo. Emphasizing the broader political and social context, this paper endeavors to challenge dominant discourses by incorporating subaltern perspectives. Ultimately, the goal is to propose a pedagogical framework rooted in decolonial and pluriversal thinking that provides room for carrying multiple worldviews and ways of knowing, thereby promoting planetary justice and democracy.

Burcu Yigit Turan is a senior lecturer in Landscape Architecture Division, SLU, Uppsala. Her recent works delineate the role of urban planning and design in urban bordering, (neo) colonial urbanism, racialization and segregation. She directs the International Master Programme Landscape Architecture for Sustainable Urbanisation. She is also an Articles editor for *the Journal of Landscape Architecture*.

# **IIIa. Building and Playing: Processes, Props, Materials, Media, Techniques**

## **Strovolos' TRANS-lighthouse: A roadmap towards sustainable, just, and inclusive NBS**

Georgios Artopoulos, Charalampos Spanos and Constantinos Kritiotis

The concept of Nature-based solutions (NBS) is a recent one that brings together solutions and approaches that are inspired and supported by nature, promising to simultaneously provide environmental, social and economic benefits towards more sustainable communities. The paper will add to this discussion new reflections and contributions specifically from ongoing experiences related to new research developed for an urban riverbed that lies next to a recently urbanized historical built environment in the Eastern Mediterranean island of Cyprus. Our paper will present a roadmap of learning about the local participatory culture and the mentality around public green spaces located in the Pedieos river, which has a great environmental and ecological importance for the urban environment. In this exploration, we come across official and unofficial barriers that we are asked to unlearn through participation and collaboration among different agencies and stakeholders, including governmental and local authorities, NGOs, and local communities. We are researching and experimenting with diverse participatory methods in order to engage underrepresented social groups, elderly, youth and children, while raising awareness regarding the importance of preserving biodiversity and promoting human-nature relationship. These methods include phygital interaction with nature and field exploration, open discussions framed by data-driven insights and serious geo-games of scenario testing for decision-making. Acknowledging that the local community has knowledge to offer, we apply in our process the concept of citizen science, aiming to encourage participants to share their knowledge.

This ongoing research is conducted in the context of the TRANS-lighthouses project, funded by the Horizon Europe program, that addresses the NBS challenges identified under the projects URBiNAT, UNaLab, PHUSICOS, Nature4Cities. The lighthouses of the project create a body of knowledge on participatory practices towards the implementation of NBS and the formation of a just and inclusive governance model.

Georgios Artopoulos, an Associate Professor at the Cyprus Institute, works on immersive and virtual environments, urban modeling and digital simulation. Together with the team of Virtual Environments Lab, at the CyI, Georgios is developing ICT-enabled user-driven tools for social resilience and inclusion, with an application in historical context.

Charalampos Spanos, a GIS Data Scientist, in the team of Virtual Environments Lab, at the CyI, working with integrated data-driven methods in urban studies and the application of digital tools in urban analysis and participatory processes.

Constantinos Kritiotis, Innovation Assistant at the Innovation and Development Directorate of the Cyprus Institute, channels his expertise towards co-creation, quintuple helix collaboration, and living lab initiatives. His focus also includes leveraging systemic change methodologies to drive sustainable development.

## Transgressing Boundaries: Reimagining Civic Institutions through Nomadic Architectural Pedagogy

Nadia Bertolino

Embedded within the exploration of the nomadic workshop framework conducted in Glasgow in June 2022 with Year 3 BA Architecture students and educators from Northumbria University, titled “Micro Civic Institutions of Care,” lies a profound inquiry into the processes, materials, techniques and atmospheres of environmental learning.

The paper delves into the importance of building and playing with these elements, highlighting their role in shaping pedagogical spaces and fostering forms of radical sustainability. Inspired by Cavart’s *Séminario* (1975) and De Carlo’s *Nomadic Summer Workshop* (1976), the Glasgow workshop prompted disciplinary self-reflection, echoing Colomina’s discourse on *Radical Pedagogies* (2012). Reflecting on Livingstone’s concept of ‘the city as university’ and the ‘arts of citizenship’ (2019), participants engaged in Glasgow’s streets and cultural spaces, exploring the context and environments where learning occurs. Drawing on Krasny’s *Scales of Concern* (2022), the workshop underscored the need for novel methodological approaches untethered from conventional biases. It supported feminist spatial practices as vehicles for multifaceted urban engagement, aimed at addressing spatial injustices and fostering compassion within an inequitable world. Echoing bell hooks’ advocacy for progressive pedagogy (1994), the workshop facilitated horizontal learning communities, bridging the gap between learners and educators.

Through city walks, casual encounters and dialogue, participants were invited to collect found objects, fragments of the city’s atmosphere, including its material culture, colours and textures. These elements became raw materials to be shaped, reassembled, clustered, displaced and folded into five scenario-collages. These collages envisioned how small-scale, community-run spaces could activate and drive collective action and citizen participation. This process led to a radical redefinition of Glasgow’s civic institutions, moving away from infrastructural norms and top-down decision-making to focus on practices of care, intersectional inclusiveness, and free access to and use of the urban realm. Moreover, the five collages, reflecting diverse participant experiences, critiqued mainstream city narratives while foregrounding situated knowledge (Haraway, 1988). The contributions, discussed by workshop participants and passer-by citizens in the street in front of the cultural space “Kiosk”, engaged with various media and techniques that facilitate environmental learning, reflecting on ethical considerations tied to diverse design processes and actions. As pointed out by Salama’s positions on inclusive and reflective architectural pedagogy (2015), the activities developed throughout the nomadic workshop demonstrate how ephemeral urban experiences can potentially support students in transgressing boundaries imposed by mainstream educational paths.

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

## Audiovisual storytelling as community pedagogy

Emilio Brandao

In the current crisis of critical coverage of events and stories worldwide, we are constantly confronted with the question of what a true story is, what a story does, who's power the story displays and who's narrative we are witnessing. The skillful and reflective production of narratives created by citizens can give communities the opportunity to strengthen their voices, stories, and positions, while providing the conditions for citizens' active engagement in democratic processes.

Drawing from experiences of a series of workshops run with different groups and a network in Hammarkullen, Sweden, and the creation of a course at an institution of popular education within the same district, this paper asks: How can an educational framework have a mediating role in exploring audiovisual methods of storytelling spatial community narratives?

Hammarkullen is a housing neighborhood, part of the northeastern district of Gothenburg, which is stigmatized by dominant external narratives of segregation in the mainstream media, neglecting the communities' own narratives of their area. The course presented in this paper connects discussions about the self as a community maker, with practices of community storytelling using a situated audiovisual methodology. The course starts with a series of exercises aiming at finding the participants' own life stories and their roles as makers of their community, including the exploration of concepts, the mapping of personal networks, and the design of future imaginaries of community. Then participants produce an audiovisual documentary to narrate both collective and personal stories about the self and their community. The course concludes with a co-created public screening and reflective discussion around the produced audiovisual pieces.

As a tentative engagement with pedagogies of community, the paper explores the possibility of an educational framework for the construction of community as an act of togetherness (Gibson-Graham et al., 2021) and the experimentation with autobiographical storytelling about the self as an integral part of that same communal act (Wong, 1992).

Emilio Brandao is a lecturer in design activism at Chalmers University and a PhD candidate at KTH School of Architecture in Sweden. He conducts action research and was awarded for his teaching in urban pedagogies focusing on social sustainability, inclusion, community resilience, co-creation, and design-build, in collaboration with multiple actors. He often works in contexts challenged by diverse urban injustices.

## The T-Shirt Rituals: A Guide to Rethink Your Relationship with Clothes

Eliane Bähler

“The T-Shirt Rituals” are a playful take on unlearning and rethinking ones’ relationship towards clothing. Due to the fast pace living of our western society and of fashion, fast fashion became the easy and cheap solution of clothing for many people. But we know by now that this way of handling everyday objects comes at a cost. Environmental harm, modern slavery and greenwashing are only a few keywords to describe the massive negative impact of fast fashion and textile waste in general. We sometimes overlook the significance of each item we own. The T-Shirt Rituals aim to refocus on one essential everyday object, the T-Shirt, and to challenge our conventional views on how we use T-Shirts. Rethinking the use and consumption of everyday objects, like clothes, should be a constant and conscious practice in our lives. Especially until the needed changes in politics and the industry are fully developed. It is crucial to change our individual relationships with the materials and our habits which are causing the damage in the first place.

My project “The T-Shirt Rituals” consist of sixty prompts or short instructions which aim to evoke unlearning (Sternfeld) the relationship towards clothes through an aesthetic experience (Dewey) with this particular object (Kämpf-Jansen). The instructions are printed\* on old T-Shirts, I also created a PDF document, for people to carry out the prompts as a sixty-day ritual at home. The project focuses on changes which may reduce textile waste and mass consumption through mindfulness in everyday lives, even if the changes are only at a small scale.

\*with self-made charcoal pigment

Eliane Bähler is an Art and Design Education student at HGK Basel. Prior she completed an apprenticeship for tailoring, where she learned about the textile- and fashion industry and sustainability. That is why she wants to spread awareness and instigate change through education and my work.

## **Makanuna Al-Khalifa: A Youth-led Placemaking Model for Fostering Community Ownership of Public Spaces**

Hadeer S. Dahab

Public spaces in historic areas are living environments for cultural expression and community building, yet children and adolescents are often disregarded as stakeholders in the planning and design of these spaces. This marginalization persists despite youth actively producing meaning within public realms, exacerbated by socio-economic challenges that deprioritize public space provision in Egypt.

Makanuna Al-Khalifa project challenged this status quo by pioneering an innovative youth placemaking approach in Cairo's historic Al-Khalifa neighborhood. With the core goal of empowering adolescents as active stakeholders, this two-phase initiative engaged around 20 "young placemakers" aged 13–18 in co-creating sustainable design solutions to revitalize Al-Khalifa Park. Grounded in situated learning, Phase 1 used arts-based mapping for participants to visualize their daily routes and cultural contexts, nurturing spatial awareness to inform upcycling designs like a lighting gazebo using repurposed bottles, wood and ropes. Phase 2 expanded with youth amenities like a recycling bin, lighting units, and the "Al-Khalifa Wings" mural from recycled materials while fostering environmental stewardship.

Tangible impacts include around 45kg of compost produced, with park visitorship increasing significantly, over 50% being youth who started taking selfies in front of the mural. Poems capture how marginalized voices shaped this community space. As a 2022 finalist, it exemplifies intergenerational, decolonizing environmental learning pedagogies centering youth. Inspired by this success, the project team launched Makanuna ("Our Place") in November 2023 – a dynamic, global youth placemaking initiative. It cultivates child/youth "placemakers" to collectively reimagine public spaces reflecting their identities through hands-on cultural activities addressing spatial challenges while celebrating local heritage. Makanuna's place-based approach scales from short-term activities to long-term projects/programs.

This paper examines how the award-winning Makanuna Al-Khalifa project provided an influential model, positioning youth as empowered placemaking stakeholders to facilitate grassroots climate solutions, social inclusion and sustainable, accessible public spaces.

Hadeer Dahab, an Egyptian community architect, holds dual master's in Architecture and Cultural Heritage Management. She integrates participatory design, heritage education, and sustainable architecture through Makanuna initiative. Dahab is a UIA Golden Cubes Awardee and U.S. IVLP alumna in sustainable cities, with Real City Challenge finalist recognition for Makanuna Al-Khalifa.

## Stranger habits: An architectural play for learners

Johanna Gullberg

The theatre play with the working title *Stranger habits* (book to be published by dpr-barcelona 2024/2025) is an interpretation of Johanna Gullberg's PhD thesis (NTNU 2021). In the thesis, an action research model for cogenerative learning is used to study a collaboration between the theatre company Cirka Teater and architecture students from the educational environment Making is Thinking. The thesis ends in three proposals for transformative material learning spaces, including one based on Arnold Aronson's writings on environmental scenography.

The theatre play uses both magic and humor to share research findings. It is a written dialogue in nine scenes and a series of eight illustrations. It starts in a classroom, moves into the city, and ends with a house walking towards the horizon. The play is hopefully a liberating chance for architecture students and educators to talk about architectural habits. Intended as a tool for collective imagination, it may be seen as a response to the second question in the conference call, "How could knowledge that is shaped through collaborative art, design and architectural practices with young people be made operational within pedagogies of the built environment, and the training of future educators?"

In the play, the two learners Cyndyn and Alice are accompanied by a choir of learners. Their teacher, Professor Kokoaja or Koko, is an architect who has invited a performing artist, Monsieur Farfel, to help her enable learners to question architectural norms. The learners also meet Idua, a curious citizen. Nonhuman actors – like a whispering drawing and a model of a nightmare – come alive as the play evolves.

Johanna Gullberg is an architect based in Trondheim, Norway. In her doctoral thesis, architecture meets theatre and pedagogy. She currently works on the theatre play introduced above, workshops for school children within the framework of Den Kulturelle Skolesekken, and public art proposals with artist Line Anda Dalmar.

## **Amplifying Youth Voices: A Photovoice Approach in Pedagogical Settings**

Wanjiru E Karanja

Our research explores how spatial practice can promote health, wellbeing and mutual belonging in learning environments for adolescents. We are looking to develop an inclusive intergenerational model to benefit lifelong learning, health and social inclusion for older and younger generations within urban and regional areas across Australia. The spaces generated within the model are intended to be sites and catalysts for intergenerational learning, innovation, production and exchange. Education systems worldwide are constantly evolving to adapt to changing needs, technologies, and societal expectations. Designing for health and wellbeing in school environments is now paramount, with the World Health Organization (WHO) and the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 2021 stating “No education system can be effective unless it promotes the health and wellbeing of its students, staff and community” (WHO, 2021).

Our research focuses on student views and experiences by investigating whether current learning environments support their physical health, mental wellbeing and social belonging. To achieve this, we developed a study “Our Healthy Learning Spaces – My School, My Voice,” where high school students in Brisbane, Australia were asked to look beyond the walls, corridors and windows in their school and contemplate how their physical environment supports their overall wellbeing. The study was conducted through photovoice, a participant-led method that provides participants an opportunity to use photography to reflect, express and communicate their everyday life (Wang 1999; Genoe & Dupuis 2013). Through this method we aim to cultivate student engagement with the built environment while attempting to see the world through the lens of the young participants (C. C. Wang 1999; K. K. Tsang 2020; Genoe & Dupuis, 2013).

This paper shares our study and the experience of a youth-focused research method that interrogates the built environment from young users’ perspectives. The data collected will facilitate the creation of spatial maps that identify the school’s health and wellbeing-supporting spaces as perceived and experienced by students. The study is envisioned to generate meaningful spatial data within pedagogical environments to support student health, wellbeing and mutual belonging.

Wanjiru E Karanja holds an honours degree in Architecture from RMIT University, Melbourne and has extensive experience across various industry sectors, including architecture, interior design, urban design, and statutory planning. She is currently a PhD candidate at the Queensland University of Technology (QUT), Brisbane where her research focuses on how spatial practice can support and promote health, wellbeing, and mutual belonging in shared intergenerational settings. Alongside her research, Wanjiru serves as a sessional academic at QUT’s School of Architecture and Built Environment where she instructs courses in design, interior design, and construction.

## Unlearning to Build Better: Adaptive Reuse Projects as Transformative Learning Environments for Sustainable Renovation

Eeva-Maarja Laur

This research explores how public spaces like adaptive reuse projects can function as sites of unlearning traditional construction practices and cultural norms and foster transformative learning for sustainable renovation. Meeting the 2030 energy renovation target for the built environment requires educating, upskilling and training citizens and professionals.

Recent research on sustainability education emphasises transformative learning experiences. While research on transformative learning has traditionally focused on the curriculum and facilitator, there is a growing interest in the role of the physical learning space and participant's hands-on engagement with the learning environment. The aim of this study was to observe the transformative learning process in non-formal socio-spatial settings, such as spaces to learn *with*, *in* and *from*.

The pilot study was conducted in an adaptive reuse and self-organised sustainable renovation project of a former factory complex in Denmark. The research consisted of an extensive ethnographic enquiry that included participant observation and interviews. The findings demonstrated that there was a positive relationship between learning with the environment and sustainable decision-making in the renovation project. The findings presented in this thesis contribute to our understanding of the learning processes and socio-spatial settings to educate, train and empower citizens in the sustainable renovation of our built environment. Further research is needed on the specific characteristics of the learning environments in adaptive reuse projects that most effectively foster unlearning and empower citizens in sustainable building renovation.

Eeva-Maarja Laur is an architect, researcher, and educator specialising in norm-critical spatial practice. She focuses on community projects, natural building design, and facilitating building workshops using local, reclaimed, and biogenic materials. She studied Architecture and Planning Beyond Sustainability at Chalmers. She teaches Sustainable City Planning and Climate Change Science and Policy.

## Children's Agencies and Acoustic Ecologies

Indira Lemouchi

I am proposing a paper that draws upon the eco-acoustic methodologies I am exploring in my doctoral thesis. In working with inner-city environmental learning contexts, I try to pay respect to the pre-existing lures and cues children experience in their everyday environments. Departing from discourse around nature's 'deprivation' in urban spaces and rejecting colonial markers of a 'normal' childhood, my practice explores the ecological affordances, tensions and (im)possibilities of sonic methods. Here, sound is figured as a co-constitutive relation between materials, the senses and space rather than a bounded or isolated event.

The paper I am proposing will performatively engage the aural architectures of the space in which the conference is taking place. I will invite participants to enrol themselves into the sonic field and intervene in the academic formalities that function as un-spoken sonic codes of conduct through participatory sonic activities. As practitioners of pedagogy and academia we must question the affective and atmospheric hegemonies of anglo-European learning in innovative ways. Furthermore, as adults it is important to decode the ways in which we listen and (un)learn together; how might the markers of adulthood be inhibiting opportunities for understanding, exploration and imagination? If we can sense our own subjectivities first, we might be better equipped to serve and facilitate young people's pedagogies.

Creative methodologies are fascinating ways to reinscribe the body, propagating sensorial and somatic registers and moving away from archaic definitions of knowledge production. Sonic methodologies are open-ended and can disrupt silence/noise and listening/sounding dichotomies, especially in academic settings. Often times deeply felt and intuitive learning opportunities manifest in unruly and exploratory circumstances. Inviting our bodies to join in ecological resonance opens up unquantifiable possibilities for inter-relational intelligence. I query, how might we incorporate sonic and sensorial pedagogies as legitimate means of knowledge production, spatial practice and environmental learning?

Indira Lemouchi, PhD student, at the Geography Department of Royal Holloway University. Environmental educator and creative practitioner. I work with sonic methods to tease out children's already existing nuanced eco-entanglements. Foregrounding the nexus between listening and sounding, we grapple with the complexities of our inter-relational world, playfully re-negotiating children's sense of agency.

## Engaging the Community to Recreate their Public Space Through Artificial Intelligence

Mustapha El Moussaoui

When envisioning cities, the traditional view is of concrete jungles defined by vehicular routes. However, there's potential for cities shaped by nature and community. Amidst modern urban challenges, Peter Schorn and Stefan Ghedina devised four prospective scenarios for South Tyrol under the "Let's shape the future. Together" initiative. Using AI, we reinterpreted these scenarios, drawing from their core themes. Additionally, two new scenarios were introduced: one addressing real-world urban issues in Don Bosco-Bolzano and another depicting a dystopia resulting from neglect and lack of innovation. Expanding on this approach, a significant public event was organized, inviting residents to actively participate in shaping their urban environment. Here, residents were presented with a total of six scenarios, encompassing both the original and newly introduced concepts, and were asked to express their preferences for the redevelopment of five different public spaces within Bolzano. This engagement opportunity allowed for a direct channel of communication between the community, researcher, and stakeholders, ensuring that the redevelopment plans resonated with the residents' aspirations and needs.

In this paper, we clarify the process and outcomes of this participatory event. We look into how the residents' choices and preferences were collected, analyzed, and incorporated into the final urban planning. By showcasing the residents' active role in the decision-making process, this paper underscores the importance of community involvement and learning possibilities about their urban environment, what would be better, as spatial practices, for their daily needs and usage, moreover, learning about the possibilities and potential of AI in facilitating such participatory approaches.

Mustapha El Moussaoui is an architect and urbanist, currently an assistant professor at the Free University of Bolzano, Italy. With a background in architecture and philosophy, Mustapha has been involved in educational courses across Lebanon, China, Germany, and Italy. Moreover, he has been engaged professionally in the domain with competitions built and won. His research primarily focuses on understanding the complex socio-cultural dynamics in urban settings, while examining the existential well-being of residents. He also delves into envisioning alternative urban possibilities and uncovering urban possibilities through artificial intelligence, moreover, questioning the philosophical dimension of architectural education in the future.

## From Unstructured Dialogues

Mudita Pasari and Prachi

Could a prank gone wrong be an instigator for reflections into the religiousness of space? Could a stroll across an international border suddenly become a behavioural insight into geopolitical relations? Could the casual act of picnicking in a cordoned-off “public” space at a private fair remind us of our place in the world?

In 2019, we transitioned from spatial practitioners to novice design education facilitators. While one identity felt like skin, the other seemed performative – a mask. To shed these uncomfortable identities and explore alternative avenues for equitable learning, we turned to what we knew best: space.

‘Power of space’ was a social experiment that we designed, positioned and placed outside the conformities of academia and co-nurtured with a small batch of co-conspirators. It was a series of unstructured dialogues hosted in spaces across India with apparent pluriverses. We selected locations we could inhabit to understand the politics, poetics, language and thereby unpack the power of space.

We explored the everydayness of the world around us, the social-cultural-spiritual- political- historical perspectives inscribed into and experienced through space. While our individual experiences and collective experiences became the basis of understanding the obscure yet omnipresent medium of space, the experiment also became a playground for us to explore a ‘learning-evoking-social’ space.

A space for equitable learning and collective ownership, for incidental learnings, for passion-driven conversations, for play, for going with the flow and being comfortable with unchartered territory; and lastly for learning governed more by want and presence, rather than stipulations.

Power of Space, as the inquiry and the identity, gave us room to shed the rigid perception of “teacher-student” identities. By merely being the catalyst for eliciting ideas, the scope for embracing vulnerability, humanising the interactions emerged.

The workshop presentation would share and dialogue the further inquiries stemming out of the experiment into commoning spaces, de-tools and technologies for learning – all dependent on the agency of the co-learner and the nurturing influence of space.

Mudita Pasari. An Educational Design Strategist, Mudita works with experiential and experimental strategies within educational, environmental and social systems. Working as a creative leader with an array of organizations and responsive design collectives, Mudita is carving a rather atypical image of a pedagogue tinkering with diverse mediums of awareness, action and learning

Prachi. I am a systems-tinkerer, and a freelance designer based in India. The conscience of a simple line has framed my practice of ‘where do we draw the line’ from unpacking the literal to the conceptual, from visual to identity politics and controlled imagination, sustained through different colonial systems and institutions of power (knowledge, space, and medium).

## **Up Side Down Inside Out Educational Surrounds Learning from Arakawa and Gins' architectural absurdities**

Sylvia Janka Poltorak

The following research poses a question of what learning environment is needed to stimulate and enhance cognitive and motor performance to improve participants' learning experiences in spatial design education. The paper argues that unorthodox surrounding should emerge in radical opposition to the contemporary establishments. It would entail many invigorating benefits on mind-body improving learning experience.

The paper investigates and proposes absurdity as a design tool necessary to initiate the change in architectural environment. Shusaku Arakawa and Madeline Gins (A+G), founders of the Reversible Destiny Foundation (RD), postulated that architecture assumes an definitive complicity in the structuring of a "person" as a complex assortment of 'devices that inflect the behaviours, beliefs, and perceptions'. A+G propose architecture that participates in this structuring of being "human". (Keller) The paper then discusses the contemporary context – that of the standardized realm of modern designs, in general, where architectural ideas of A+G appear as an alien architectural universe, strongly opposed, yet parallel, to the dehumanized contemporary built environment. Subsequently, in the ethos of A+G's philosophy, their projects such as "The Mechanism of Meaning" and "The Ubiquitous Sites", together with the book *Architectural Body* serve as a foundation to investigate absurdity. The sites of RD Lofts in Mitaka City, in Japan, are the main case study in search of education-enhancing qualities in architecture.

The research is supported by literary fiction and video, where absurdity is applied to investigate the subject matter – the need for emergence of architectural surround that stimulates cognitive and motor performance and in turn enhances learning experience. In sum, the research is focusing on creating learning surroundings denying the standardized rules of design; diversified learning surroundings interacting with mind-body – the receiver – of the architectural surround – the facilitator, and where the human life is in the centre or architectural-verse.

Sylvia Janka Poltorak is a lecturer at MA Interior Design, RCA School of Architecture, London. She graduated from the Bartlett School of Architecture (2019) with Peter Cook Archigram Award for cheerfulness in design. Since then she's been continuing on investigating the relation between built environment and human longevity and well-being.

## Trees don't run away

Andrea Righetto

This research project, “Trees don't run away”, explores innovative strategies for engaging youths in Environmental Education. The project aims to cultivate ecological attitudes and environmental consciousness through experiential storytelling and drawing techniques.

The research methodology involves the development of various workshop formats tailored to the pre-teen age group. These workshops integrate creative drawing activities designed to create a conducive space for contemplation and learning about the plant world. The overarching objective is to stimulate knowledge exchange on environmental issues, fostering ecological awareness while concurrently nurturing the creative imagination of participants. The workshops encourage youths to observe and contemplate their surroundings more attentively by instilling interest and fascination for the plant world.

The culmination of this approach manifests in the form of an exercise book specifically focused on trees. This instructional material guides readers through informative content, observational exercises, and drawing activities meant to be conducted outdoors. The project's storytelling component engages in a discourse on the interdependence of human and more-than-human worlds, contributing to developing environmentally conscious attitudes by prompting an exploration of both visible and invisible aspects of the natural world.

The book gives the user time and flexibility to engage with this topic following his attitude. The proposed exercises are flexible enough to be part of a more defined path like the one in the book or performed individually.

Andrea Righetto is an eco-social designer who deals with participatory processes applied to environmental sustainability projects. In his projects, he pays particular attention to care practices that refer to the contexts examined, focusing on methods of co-creating objects, spaces and, in general, new narratives with the communities involved.

## **Community-engaged design-build: pedagogy as commons: reflections on two educational projects in suburban Nicosia**

Effrosyni Roussou and Nadia Charalambous

In recent years, the importance of conserving and raising awareness around the commons has been gaining significant ground. The commons are the tangible and intangible resources that people (commoners) may reclaim through providing self-organised, self-sustainable, non-profit-oriented mechanisms for their collective management (commoning). A counter-paradigm to capitalism and the neoliberalisation of everyday life is the notion of the commons. This notion becomes especially relevant in contexts of rampaging neoliberalisation, such as the Eastern Mediterranean region. These are contexts of diminishing welfare provision, burgeoning financialisation, and an increasingly unregulated rate of privatisation of public goods, such as public space.

Education plays a key role in raising awareness towards the commons. Within architectural education, multiple methods have been developed/employed in encouraging students to engage with this notion, ranging from purely theoretical, on-paper explorations, to the reality-anchored, community-engaged (participatory, design-build) pedagogical models. However, there is still limited research on how the commons paradigm becomes a practice within the learning process itself, thus potentially transforming student mindsets in more profound, lived, and personal ways.

This paper is a set of reflections on two consecutive experiences of community-engaged design-build projects, that took place in suburban Nicosia in 2023 and 2024, as central foci of a month-long summer course offered to Y2, Y3 and Y4 architecture students at the University of Cyprus. These reflections seek to highlight the transformative and emancipatory potential of reshaping the learning process within a community-engaged design-build project as “commoning”; a process that actively operates on the principles of care, equity and self-organisation in order to collectively produce socially and environmentally conscious spatial interventions. Through observation and semi-structured discussions with the students and participating community members, this study attempts to trace shifts in perceptions and opinions, regarding their own role and the role of the commons paradigm in safeguarding a just spatial production.

Effrosyni Roussou is a PhD Candidate at UCY. Her research focuses on how to foster a pedagogy of the “commons” through combining co-creation and design & build methodologies. She has designed and led two such courses in Nicosia (2023 & 2024) and has previously been involved as TA and assistant project manager in Dare2Build (Chalmers UoT).

Nadia Charalambous is a researcher and Associate Professor at the Department of Architecture at UCY. She has previously served as Head of the Architecture Department at the University of Nicosia and at UCY. Underpinning all research and professional activities is a continuous interest in the complex relationship between spatial configuration and social phenomena, as well as evidence-based urban practices.

# IIIb. Building and Playing: Spaces and Places of Environmental Learning

## **Relational Networks of Circularity and Sharing: The Case of Fixoteket in Hammarkullen**

Marco Adelfio and Pia Palo

This paper reflects on the experiences and understandings gained through a pre-study conducted as a part of a larger project. The focus is on the potentials for learning embedded in relational networks of formal and informal practices of circularity and sharing, in the specific case of the suburban area Hammarkullen in Gothenburg.

As a departure point, the project looks at Fixoteket in Hammarkullen, a local repair workshop and meeting place that is driven by a municipal housing company. It investigates the contextual relations and conditions that have enabled its becoming. It includes an analysis of documents and semi-structured interviews that combines an actor-network sensitivity with a historical narrative approach, mapping key events, local actors, and artefacts (objects/spaces/materials). Rooted in the need for local government to be more attuned to how circularity is understood and practised locally, the investigation emphasises knowledge and vocabularies used around sharing practices specific to, in this case, Hammarkullen. Local knowledge and vocabularies are seen as ways through which hidden or latent potentials might be revealed.

The insights gained from this mapping were then tested and co-examined with relevant local stakeholders in a workshop to expand them and trace potential futures for Fixoteket, collectively speculating about new collaborations between existing actors and ways in which they could learn from each other, as well as about events that could activate existing spaces and tools in new and imaginative ways. The results from the workshop form the basis for future research into the potential of how existing relational networks of sharing practices can challenge the mainstream idea of circularity towards a new circularity model that also encompasses informal or frugal practices.

Marco Adelfio is Associate Professor in Applied Urbanism at Chalmers University Technology, focuses on multi-stakeholder processes and the co-production of knowledge for socially sustainable urban, suburban, and rural development. Specialised in collaborative pedagogy, urban design, participatory GIS, and the role of humans and non-humans in local knowledge translation.

Pia Palo is an architect and researcher who currently works as a research assistant at Chalmers University of Technology. She holds a BEA from Umeå School of Architecture and a master's in Architecture and Planning Beyond Sustainability from Chalmers.

## Learning from Islamic Tradition: Changing the Perception of Public Space

Abeer Allahham

In urban and architecture education, public spaces are viewed physically as neutral spaces which form the focus of numerous initiatives including “Humanization of the city” and “Cities for people” of Jan Gehl, as well as revitalizing the sense of community led by New Urbanism movement. Socially, they are viewed as spaces associated with demands for greater accessibility and rights.

Public spaces, as argued here, are not neutral; they are produced by power relations. Public space signifies something ‘provided especially by the government, for the use of people in general’ (Crowther 1995), or it is a place that is ‘controlled by public authorities, concerns people as a whole, is open or available to them, and is used or shared by all the members of a society’ (Madanipour 2010).

Drawing upon French social theorists’ ideas (Lefebvre and Foucault), specifically the concepts of ‘territory’ and ‘boundary’, public spaces can be considered as a modern manifestation of the spatial territorialization of power. They constitute a socio-spatial boundary that defines fields of action for actors, both in terms of rights and control as well as in terms of dissent (Lefebvre 1968).

The paper argues that there are other spatial concepts of public space than the modern one and introduces the traditional Islamic one, as an alternative to the existing capitalist model. Focusing on the maps of rights and different ownership models as existed in Islamic societies, the paper explores the spatial structure of Islamic cities. Public spaces were in some way shared spaces. Territories were not sharply divided into public and private space, as is the case in the capitalist city.

In conclusion, the paper argues for broadening spatial concepts in architectural education to learn for envisioning alternatives to the modern city in times of crisis.

Dr. Abeer Al-Lahham is Associate Professor at the College of Design, Imam Abdulrahman Bin Faisal University, Saudi Arabia. She was the coordinator of the Scientific Documentation and Editing team in the project of the Third Expansion of the Holy Mosque in Mecca. She is a regional editor for MENA in *Archnet-IJAR*, published by Emerald. She has published articles in architectural theory, housing, urban planning, and Islamic built environment. Her research interest revolves around the rationale of contemporary capitalist-built environments as compared to Islamic-built environments. She was awarded the King Hussein Award in Jordan. She earned five international awards on printing two books on the project of the Holy Mosque Expansion. One of Dr. Allahham’s articles won an Emerald Literati Award, 2020.

## A 21st century workshop: designing the new London College of Fashion

Daniel Elsea and Lionel Eid

The University of the Arts London (UAL) is Europe's largest specialist arts university consisting of six colleges. Each college has a specific pedagogical focus (such as fine art, fashion, printing, communication) and operates in a different part of London. The result is a network of six unique learning and research environments with very different characters. As architects and urbanists, Allies and Morrison have helped to shape four of the UAL's six colleges.

Our presentation will describe the process of working alongside one academic institution (UAL) over two decades across different urban contexts. We will explain our approach to designing various places and spaces of learning. We will then focus on the lessons learned by designing the new home for the UAL's London College of Fashion: a unique urban learning environment that has been conceived as a 21st century workshop. Now occupied by 5,000 students and faculty, this building is one of the largest dedicated to the study and research of fashion in the world and forms a key piece of London's Olympic East Bank knowledge and cultural quarter for which we were also the masterplanners.

We would like to explore several key questions through our presentation, including: What constitutes a learning environment? Where does the university end and the city begin? How can university campuses be made more accessible to a broader demographic? To what extent can designers plan for creativity and knowledge production? How can we learn from historic building types to create innovative learning environments?

Our research into physical learning environments is primarily by design and through practice. We are excited to share our projects and experience that is relevant to the emerging field of environmental learning and we hope to present our paper as part of theme/session 3 at the Learnings / Unlearnings Conference in Stockholm on 5–7 September 2024.

Daniel Elsea leads Allies and Morrison's communications and external strategy. He is currently responsible for the rejuvenation of the Barbican Centre, one of London's leading arts venues and examples of brutalist architecture. He is the co-author of *Complex City* and holds degrees from Williams College and the University of Oxford.

Lionel Eid champions research at Allies and Morrison. He is an urban designer and planner with industry expertise in design codes and tall building strategies, advising the Greater London Authority and UK Government. He is the co-author of *Complex City* and trained at the Architectural Association and the London School of Economics.

## **Spaces – Enabling Mixed Digital Physical Embodied Learning: Engaging and Working with the Environment**

Nagham El Elani

Multiple research areas have agreed on the concept of embodiment-supporting cognition, including neuroscience, cognitive psychology, mathematics, gestures, and science. However, while reviewing the literature, researchers studying embodied learning have often overlooked the spatial requirements that could enhance this type of learning. My research aims to understand the architectural space that fosters and enhances embodied learning while examining the interrelation between digital and physical spaces. The study involved two primary schools in England, where teachers and children collaborated in shaping the research design. It is participatory action research and comprised of four phases: observations, workshops, interventions, and framework development. By observing students in various settings beyond traditional school spaces, such as museums and theatres, and by exploring learning both indoors and outdoors in the school environment, rich data were gathered. The research employed a range of data collection methods, including visual and textual resources to stimulate subject-specific discussions and idea communication during workshops, surveys and interviews with both children and teachers, and reflective journal.

The research proposes an embodied learning framework. This highlights four types of interactions related to space: Sensorimotor, Physical, Social, and Digital. It identifies five architectural modes that enhance embodied learning, providing information on their spatial qualities and students' needs in each mode. Drawing insights from museum design literature and biophilic patterns – “nature in the space” and “nature of the space” – the research suggests spaces and interventions within school environments that would promote mixed digital-physical embodied learning. The framework serves as a tool challenging teachers to reconsider lesson plans and adapt learning activities to incorporate additional interactions, thus fostering a more embodied learning experience while considering space as an enhancer. This framework supports educators and school staff in designing learning spaces and repurposing existing ones with the goal of enriching mixed digital-physical embodied learning.

Nagham El Elani, with over a decade's experience as an architect and manager in Qatar, Nagham has contributed to the design and construction of iconic buildings including museums, stadium, rail, commercial and residential projects. She transitioned to academia, currently a PhD researcher at Newcastle University, while also lecturing at Newcastle College University Centre.

## Children Everywhere: An art, urban and research project and happening

Elena Karpilova and Alexander Novikov

Conducted by children and an interdisciplinary team of professionals by Architectural Thinking School for Children, project explores the concept of childhood foreignness and how we could give streets back to children. The project was developed for Venice Art Biennale 2024 which topic is Foreigners Everywhere.

Are children foreigners to adults? Have children become foreigners to urban spaces?

Playgrounds with swings, slides, and fences create ghettos reducing children's interactions solely to their peers, placing children in predefined conditions within an artificial environment, with scenarios carefully planned by architects. Tons of plastic and metal are being used. In Children Everywhere we explore how, with minimal resources, reverting to classic outdoor games, utilizing only the city space, children can interact with the environment, engage with people, and develop thinking and imagination.

A group of migrant children from Lisbon, accompanied by Venetian children, publicly showcased their newly designed street games as part of the 0+ happening during the pre-opening of the Venice Art Biennale 2024 on April 17, 18, and 19.

The happening was preceded by a interdisciplinary research done with students 6–14 y.o. and included such topics as: game as phenomena in philosophy, the history of outdoor games, game design in XXI century etc. Together we've explored games as an universal language understood by all.

Elena Karpilova, born 1987, in Minsk, Belarus, co-founder and head of the Architectural Thinking School for Children. Art critic, methodologist, curator of cultural projects, specialist in additional creative education. Since May 2022 she lives in Lisbon, Portugal.

Alexander Novikov, born 1982, Minsk, Belarus, architect, teacher, co-founder of the Architectural Thinking School for Children. Since May 2022, he lives in Lisbon, Portugal.

## Palace of Un/Learning: Queer Feminist Experimental Pedagogies

Bernadette Krejs and Max Utech

Palace of Un/Learning is an activist research practice founded by Bernadette Krejs and Max Utech and is exploring, inventing, negotiating and sharing counter-hegemonic design strategies for a queer-feminist transformation in the field of architecture. Palace of Un/Learning creates diverse formats of dissident actions to challenge the status quo of different institutions and intervenes collectively on site with various accomplices. From cultural institutions (Fundació Mies van der Rohe Barcelona, Oslo Architecture Triennale, Irish Architecture Foundation Dublin, Viper Gallery Prague) to academic institutions (TU Wien, Design Academy Eindhoven, UMPRUM Prague).

For the call we would like to present, discuss and reflect on our ongoing studio teaching Palace of Un/Learning at TU Wien with Master students of Architecture. In times of multiple crises and uncertainty, we need to unlearn the status quo in order to rethink our discipline, our teaching methods and our practice: How and what do we learn in architecture? Which architecture knowledge is part of the canon we rely on and what remains invisible? How can we design, plan and built without exploiting the environment and architecture labor? So, what's good? Who is we? And how to do less harm with architecture?

Therefore, the design studio creates an open space, a breeding ground and testing site, aiming for accessible, transformable, affordable, empowering and resource-efficient un/built structures. Moving towards a collective, collaborative and transformative practice of shared counter-knowledge and multiplicities of histories and possible futures. In this context un/learning means to overcome hegemonies, hierarchies, rituals, values and conditions of current heteronormative, capitalist and human-centered spatial production. As Paul B. Preciado writes, "The crossing is a place of uncertainty, of the unobvious, of strangeness. wIt is not a weakness, but a power." We want to embrace this power, the joyful moment of glitching the canon, the playful practice of multi-perspective voices and the visual and written spatial narratives by many. How would a spatial practice of radical empathy, solidarity, collectivity, multiplicity, circularity and generosity look like? How can we ensure inclusivity and enable to transgress?

The studio class – the Palace – is an accessible, approachable and cute collective space to enjoy and work on transformation collectively. It's a safe place to experiment, provoke, negotiate and claim missing words and spaces for a most diverse, queer-feminist future. It's a playful overcoming of codes of design, society and aesthetics. The exhaustion of the concept of "architecture". In different formats (weekly salons, collective dinners, camping in the fields, 1:1 on site interventions, exhibitions, performances, etc.) we experimented on new formats of sharing spatial knowledge in the last semesters. The design studio at TU Wien was awarded with the "Best Teaching Award for gender-sensitive teaching".

Bernadette Krejs, PHD, is an architect and researcher currently based at the Department for Housing and Design at Vienna University of Technology. Her work is situated in a transdisciplinary research field between architecture, housing and visual culture. In her research-led practice, she critically engages with various aesthetic practices as well as politics inscribed within them. She is co-editor and author of numerous books: Instagram-Wohnen (2023), Lorde for Architecture Students (2023), Vienna: The End of Housing (as a Typology) (2021)). Her work has been published in exhibitions (PLATFORM AUSTRIA – La Biennale di Venezia 2021). She is a cofounder of the feminist collective Claiming\*Spaces.

Max Utech is a licensed architect and researcher currently based between Vienna, Paris and Berlin with projects at the intersection of urbanism, architecture and art. His focus is on the equal, inclusive and affordable development of our urban habitat and on transformative and counter-hegemonic design strategies for empowering spaces. He teaches and researches at the Institute for Architecture and Design of TU Wien and was a fellow at the Cité internationale des arts Paris (2021/2022) and ZK/U – Center for Art and Urbanistics (2021/2023) in Berlin. Together with tangent.COLLABORATIONS he founded MA16, a performative activist project, that aims to trigger new ideas for a collective memory practices in public space.

## The Gröndal Bureau of Investigation

John Maclean

I propose to share a presentation on some art works from the Gröndal Bureau of Investigation (GBI) – a practice based artistic research project created as part of the OPI Lab post masters course in Gröndal in 2024. The core aim of the project was to develop environmentally focussed, inclusive, public artistic strategies which respond to the built environment and everyday experience of it. The work has evolved through thinking together the reality of our unstoppable acceleration towards planetary scale computation and its inherent climate impact on the one hand, and the increasingly urgent calls for economic de-growth in response to the climate crisis on the other. One artistic response to this contradiction is the Gröndal Bureau of Investigation, a semi fictional, self-instituted public institution which encourages a recalibration of attention towards everyday experience of public space and the built environment, reimagining the latter as a wondrous, ever changing, more than human life world. See: [010001110100001001001001.work](https://010001110100001001001001.work)

The GBI imagines new behaviours which seek to steer social and civic imagination towards environmental challenges. Specifically, the project offers a critique of the ‘everything everywhere’ internet culture (which encourages constant online engagement) by reimagining internet usage as frugal, occasional and tightly bound to the local environment and social structures. An example of this is the decision to ‘open’ the GBI site for only one week per month. This critique aims to strike a balance between accepting the beneficial aspects social media and smart tech while being mindful of the need to imagine uses and behaviours outside of the addictive attention economy spectacle of platform capitalism. Finally, I will show how public participation is imagined by the GBI institution and will explore the future potential of this self-institutional method to generate engaging, inclusive and meaningful learning environments in public space.

Note: This work was on show as part of the Tiny Park Festival in Gröndal: <https://kkh.se/en/public-program/events/opi-labs-tiny-park-festival/>

John Maclean is a British artist and writer based in Sweden with a Fine Art PhD from Newcastle University (2007–2012). He works with aesthetic autofiction to develop radically open ended, improvisational and diverse approaches to creative practice, which develop ‘live’, alongside events and in an ever evolving bind with the local environment. [selfinstitute.wixsite.com/john-maclean](https://selfinstitute.wixsite.com/john-maclean)

## **Placemaking of ‘New generation’ of youth centres in Tunisia: Retrospective and lessons learned from the German-Tunisian cooperation project on youth participation in public realm**

Zaineb Madyouni

Since 2011, Tunisian youth has witnessed several political and economic changes reshaping their role in their communities. After several years of alienation, participation of youth in their communities, neighbourhood and cities started developing through growing civil society and a dynamic and changing political scene.

Since the independence, the state has always played an important role in youth's situation in Tunisia through establishing urban and rural youth centres, youth hostels and sports facilities etc. From 2017 to 2022, a period of major changes and challenges (extremism, irregular migration, school dropout and mistrust between state and population), Tunisian ministry of youth and sports implemented in cooperation with GIZ a sectoral project aiming at empowering youth engagement in social and political realm.

Rehabilitating youth centres, an activity among others in the project, was an objective to display the political vision towards change called ‘Youth centres: new generation’ and a tool to enhance and trigger participation and engagement of youth who till then avoided public facilities. So far, these existing and aging infrastructures lacked attractiveness among youth and didn't reflect their needs in an era of rapid change.

The project conducted the implementation of 13 rehabilitations of youth centres in different cities in Tunisia with different social and economic realities. This paper analyses what resulted from the participatory approach in the first phase 2017–2019 and second phase 2019–2022. It also, describes the approach to shifting from a top-down vision into a multi-actors participatory approach in space shaping (needs assessment, prioritisation, budget management, construction management and risks mitigation)

The paper offers, to professionals and students, a case study and an overview on how the process was implemented, which mediation and participation instruments were developed and adjusted and which existing resources were exploited, Finally, the lessons learned in different steps and milestones.

Zaineb Madyouni. Architect and Urban planner passionate about sustainable local development. I work on triggering and facilitating creative processes for placemaking. I believe in collective intelligence and shared visions to make better places. I work mainly with multidisciplinary groups to develop coherent and achievable goals and I coordinate multi-stakeholders' projects (architecture and urban planning) in the scope of international cooperation programs.

## **Reclaiming the Cityscape: Exploring Youth, Public Spaces, and Social Media in London's Urban Fabric**

Sanna Rautio

This paper explores young people's socio-spatial practices and their evolving sense of place amidst the ever-changing landscape of urban life, notably mediated by their interactions through social media apps. At the same time, as cities rapidly transform, the privatization and control of adult dominated public space increasingly push young people to the margins, reducing their opportunities for autonomous activity. The focus here is on the lived experiences of youth in London, who face the compounded pressures of reduced youth services and educational support, further increasing the risk of social exclusion and mental health challenges.

Central to this inquiry is the integration of Henri Lefebvre's concept of "the right to the city" with the theoretical framework of assemblage theory. The aim is to explore how feelings of belonging in public spaces arise from the intricate web of ongoing and ever-evolving interactions, both human and non-human. This theoretical concept is important when exploring the relations between young people, public spaces, and fast changing socio-technical systems.

I attempt to shed light on how the need to belong is intrinsically a fluid and relational experience. It is one that is constantly being reshaped by both physical engagements in public spaces and digital interactions. To unpack this, I undertook a participatory ethnographic fieldwork in collaboration with a London-based social enterprise who specializes in engaging marginalized youth in co-creating and constructing projects in urban spaces. Furthermore, the research draws on the practice of digital visual methods. In doing so, it offers a distinctive lens through which to observe how young people navigate their spatial connections and develop their personal sense of belonging on a day-to-day basis.

The paper culminates in an appeal to urban professionals and policymakers to create inclusive public spaces that reflect and accommodate young people's experiences, ensuring that their need for belonging is not just acknowledged but actively fostered.

Sanna Rautio is an architect and a doctoral researcher in human geography at the University of Helsinki. Her research explores young people's experiences of belonging in urban spaces. She is keen on understanding how the inclusion of young people in the design and construction of public spaces can foster more inclusive cities.

## **Analysing Practices of Care and Ecology in A British Intentional Community**

Ziana Sajid

This paper discusses the impact of caring practices on intentional communities, their inhabitants and their surroundings by focusing on a specific British community. These communities are groups of people living together, leading a lifestyle with shared core values and having a common purpose (Kozeny, 1995). This study explores the social and environmental caring practices they adopt while assessing spatial influence on communal life. Challenging circumstances such as climate emergency and post-pandemic recovery have popularised the idea of communal life. People with similar ethos and approaches towards life come together to live as a community. In 2021, as per the reports of The Guardian, these communities have witnessed an increased demand in the number of people wanting to join them (Howard, 2021).

Intentional communities have been widely studied by disciplines such as sociology and social geography. However, it needs to be explored more from an architectural perspective. This essay questions how architecture can embody the practices of social and environmental care adopted by such shared socio-spatial configurations to address ecological challenges. There is a need for a greater understanding of how care ethics influences spatial usage and environmental conditions. Hence, this study analyses these relationships by closely investigating the setting in a British community, The Old Hall.

The Old Hall is a community that is nearly 50 years old and occupies a historic building in Colchester, a southeastern town in the U.K. This community is home to about fifty members. They lead a collaborative life with the human and non-human entities that constitute the community. It aims to explore the unconventional spatial practices they have adopted as an alternative architectural approach to address environmental challenges. The key objective of this research is to understand how these communities facilitate architecture to be practised differently. It also analyses the social and ecological caring practices while attempting to understand their influence on the space they occupy.

Ziana Sajid is a 2nd year PhD student at Northumbria University, Department of Architecture and Built Environment. Her research analyses practices of social and environmental care in British eco-communities. She holds a MA in Architectural Design from The University of Sheffield (2016), and a BSc in Architecture from M.S. Ramaiah Institute of Technology, India (2013). Ziana's Master's thesis has been published on the interdisciplinary platform 'Interartive'.

## **Learning with and from a Slow Garden: An exploration of environmental learning within a meeting place in Tynnered, Gothenburg**

Sadia Sharmin

This paper delves into the dynamics of learning outside the conventional classroom setting, with a specific focus on community meeting spaces. It provides a comprehensive exploration of Safirträdgården, a creative meeting place initiated by a mother and son duo residing in Tynnered, a Million Programme neighborhood within Gothenburg. As a grassroots initiative, Safirträdgården demonstrates an ongoing journey of transforming a neglected neighborhood street into a vibrant and inclusive meeting place for children, young people, and parents in the locality. It illustrates how consistent small actions of ‘care’ slowly but effectively generate a ripple effect of community engagement, ultimately leading to the creation of a meaningful shared place. Drawing from detailed investigation, active participation, and keen observation, this study examines how the processes, tools, and activities within Safirträdgården consciously foster unintentional learning among children and young people in the neighborhood. In the context of a community meeting place, the study explores the dynamics of continuous learning both from the perspective of a ‘curator’ or designer

and a ‘visitor’ or participant, illustrating how both roles overlap and become fluid in the process of co-creation. The paper underscores the importance of ‘curation with care’ to spark curiosity and engagement. Emphasis is placed on the role of spatial design and everyday curation in nurturing environmental awareness and inspiring learning through hands-on experiences and play. Additionally, the study focuses on tools for analyzing and reflecting on the collective knowledge generated through this iterative process of learning by doing. With a specific focus on drawing and visual storytelling, this knowledge can be shared as creative advocacy tools beyond the community audience. By shedding light on the unintentional learning experiences facilitated by Safirträdgården, this paper contributes to our understanding of the educational potential inherent within informal learning environments.

Note: This paper is part of the author’s thesis project, ‘In Between Fiction and Reality: Weaving Narratives of Care and Anticipation,’ and ongoing research in Tynnered, Gothenburg.

Sadia Sharmin is an architect and researcher, specializes in co-creation, creative advocacy, and collective knowledge production. Employing an interdisciplinary approach, she collaborates with diverse stakeholders to bring ideas to life, prioritizing ‘learning by doing’. Her research focuses on architecture’s role in community building and crafting narratives of care and anticipation.

## Learning through rethinking materiality in transitional landscape

Anne Margrethe Wagner

The post-industrial landscape of Nordhavn, Copenhagen, is rapidly being developed. While innovative and sustainable ambitions are on the agenda, dominant logics of construction and consumption are still prevalent. Urgent needs for stronger resource-awareness when transforming our landscapes and built structures, call for better understanding transitional landscapes undergoing long-term development. With increasingly precarious conditions challenging reliance on modernisation, growth, and progress (see Tsing in Wright 2017, 35), critical-creative practices of responsibility and care are important to nurture.

Can rethinking the landscapes in transition, their materiality, human and non-human communities, help us re-direct, support and envision more resourceful, diverse and resilient paths for Nordhavnen? And what pedagogies support such pathways? In spring 2024 the Urban Intervention Studio, (MSc studio course, UCPH) works with the Tunnelfabrikken area on Nordhavn. At the core of the Urban Intervention Studio is the interaction with collective spaces and commons, their role as publics and semi-publics, but also their transitional and contested state. We therefore explore multiscalar methods of creating new public domains through small-scale architectural interventions, as well as working strategically on impacts and larger horizons. The dynamics, frictions and potentials of the transitional state are fundamental parts of the context-based learning (Wagner & Lamm, 2021). The interdisciplinary research & teaching environment brings together students (landscape architecture and neighbouring fields), academics within practice-based design research, natural and social science and anthropology, as well as art practices and local stakeholders. We explore through spatial and material experiments and themed workshops that challenge perceptions of 'the user', site understandings and dominant future visions. This paper presents and analyses the didactical and collaborative setup, contributing to the field of interdisciplinary research & teaching concepts with potential to guide resource conscious site thinking and transformation.

Anne Wagner is a tenure-track assistant professor at the Section for Landscape Architecture and Planning – Design, University of Copenhagen. She works with public spaces, co-design and citizen-driven initiatives, on-site design laboratories and experimental transformation strategies, aiming at collective imagination and co-creation of just, regenerative practices for our shared spaces.

# **IV. Educating: The Educators of Spatial Practices**

## **Dollhouses, paper theatres and floating pavilions**

Daniel Ovalle Costal

Within higher education institutions aligned to research-led learning traditions, architecture students are provided with very few constraints for the development of highly personal, research-based design projects. This mode of learning sits at the core of British architectural education. However, for many students, namely those with work experience in architecture offices, a hard reset away from the conventions of commercial practice is often required.

This paper reflects on several experiences at the Bartlett School of Architecture (London, UK) using forms of architectural model-making grounded in toys, miniatures, experimentation, and the exploration of scales close to the user through details and finishes. These design exercises based in forms of popular spatial media have been used to kick-start year-long design and research processes, offering alternative entry points to those most common in commercial offices. This paper argues that such alternative entry points can be instrumental to put user experience and empowerment at the centre of students' considerations. Moreover, entering the design process through the design of small spaces, details, finishes, using textiles and softer materials, embeds within the work an element of playfulness that can also be subverted into challenging disciplinary norms.

After five years of practice following this methodology, the author has applied it to their own doctoral design research on queer domesticities. The thesis takes a transdisciplinary approach to domesticity, acknowledging that a wide and diverse range of forms of knowledge is required to explore its nuances. This includes the design practice of dollhouse-making, rooted in architectural design methods but also in toy-making and other forms of craft; as well as qualitative research methods, developed in relation to queer critiques of ethnography. This paper aims to build a comparison between these related teaching and research practices challenging any preconceived separation between both practices.

Daniel Ovalle Costal is an architect trained between Spain and the UK. He works as a sole practitioner in London where he has led commercial and mixed-use projects across many sectors. Since 2018 he is also a Lecturer (Teaching) at The Bartlett School of Architecture and co-leads the London School of Architecture's Design Think Tanks. Daniel's research interests lay at the intersection of architectural design, domesticity, and queer studies. He has a special interest in forms of making that relate to popular culture, including dollhouse.

## **Learnscape Oasis: Decentralising Conventional University Learning through Skills Exchange and Gift Economy**

Nabila Ferdousi, Qinxue Wang and Zarina Partapurwala

Learnscape Oasis is our Term 2 project in the Bartlett School of Architectures MAHUE program. This initiative, located beneath the neglected viaducts of Limehouse, exemplifies tactical urbanism through the intervention of flexible prototypes to create shared community spaces. By repurposing underutilised viaduct spaces, we aim to explore how spatial interventions and the infusion of social and cultural capital can lever a more inclusive learning environment.

By connecting local scattered NGOs as hosts for these spaces, we strive to combat digital exclusion, educational poverty, and social/spatial disconnection. Our framework, based on a gift economy using care and time as currency, seeks to balance public welfare and business interests, aiming to decentralise university learning by distributing prototypes along the viaduct for skills/knowledge exchange. It is an open-source, intergenerational, and inter-ethnic learning community, embedded in the diverse socio-economic fabric of Limehouse. An app facilitates connections between individuals, spaces, and organisations, allowing users to book spaces, engage in skills learning, and contribute skills. For example, young people can learn furniture repair from elders, while elders can learn to use electronic devices from the young. A Bangladeshi mother might share her cuisine with other users as her start-up test. This initiative fosters conversations among community members while implementing a time-based intervention through negotiations with Transport for London for space utilisation, blending top-down and bottom-up dynamics. Phase one begins with a pilot program under two arches, featuring mobile and flexible prototypes. Phases two and three envision the expansion of landscape pathways, pedestrian-friendly zones, and interconnected green spaces.

Methodologically, we expanded the boundaries of UCL by considering Limehouse as our second classroom. We immersed ourselves in various socio-economic communities along the viaduct, assessing the availability of cultural and digital facilities and food accessibility. We also contextualised deprivation in Limehouse, focusing on challenges in digital, cultural, ecological, and daily programs.

Students at MAHUE, Bartlett School of Architecture, UCL. Nabila Ferdousi, Academician and Practitioner, co-founded “Plural Works”; embraces pluralism in architecture. Qinxue Wang, Researcher/Designer, co-founded “Bo Lo Yeo”; transforms “non-places” into places with a sense of belonging. Zarina Partapurwala, Architectural Designer/Researcher, focuses on integrating emotions and intangibles into spaces.

## **TheDirt, 2017-ongoing: 500sqm of municipal land lease** Zeenath Hasan

In times of climate change, earthly challenges are circumscribed at the scale of the planet. How can engagement on the planetary scale be practiced? TheDirt is an exercise in collective doing with and as soil and its multitudes. Staff and students of the Design Department, Linnaeus University, explore growing with bee, urine, compost and uncertainty at an urban garden leased by the Växjö Municipality. While applying permaculture principles, we engage with food growing practices such as companion planting and farming with the cycles of the moon. In the paper, we share our work-in-progress manual alongwith sketches and references that pace and trace our doings as novice growers and curious learners with TheDirt, 500 square metres of municipal land lease for urban farming where design students engage in place-based, reflective exercises that connect them with the local ecology. This paper provides one example of how the author engages students in a meaningful way about their role in the ecosystem that surrounds them. The paper assigns teachers as facilitators in a 'co-liberatory' process ((bell hooks) that engages and overturns dominant systems internally and externally haunted by the future as well as by habits of the past (Sofie Isager-Ahl). The farming land as a pedagogical space seeds, in metadesign terms (Mathilda Tham, Kate Fletcher), literal, somatic, metaphorical and configurative ways of knowing at the edges of past certainties and future uncertainties.

In her artistic practice, Zeenath Hasan engages with food as material for knowledge production. Her works have been commissioned to culinarily articulate, amongst others, the violence in language, reverence and fragility in inter-species relations. She is senior lecturer and head of the Design Department at Linnaeus University.

## A Spatial Approach to the Polycrisis: Applying an Intersectional Theory of Change

angelika hinterbrandner

The paper examines a seminar course on the challenges of the *polycrisis*, including climate change, rising tendencies of fascism, and intersecting socio-economic issues such as inequality and climate (in)justice. Through an intersectional lens, participants were asked to explore how architecture and spatial interventions can influence, transform, or improve these multifaceted dimensions. In the first block of the seminar, participants were introduced to a fundamental understanding of the systemic connections of today's crises. The second block contextualized the polycrisis in a specific (spatial) framework, chosen by the students. They analyzed their topics from an intersectional feminist approach and collectively reflected on their learnings. In the third block, participants developed their own positions and a collective understanding for spatially addressing the polycrisis.

*Theory of Change*<sup>1</sup> was explored as a framework for strategically designing, approaching, and iterating spatial responses. Students learned to formulate and test specific goals for socio-economic change, analyze case studies, map stakeholders, and translate their transformative approaches and demands into actionable steps. The integration of intersectional feminist thinking aimed to clarify one's role and responsibility in the process of societal transformation and foster understanding of various struggles within the social fabric. One core goal of the course was to show students that it is worth engaging and that (and how) they can become self-effective and actively work on the challenges of our times.<sup>2</sup>

This paper gives an insight in how methods used in climate activism may be transformed into pedagogical formats it presents what the students and I explored throughout the course. The seminar was developed in the framework of the teaching assignment Gender Studies in Architecture at TU Munich School of Architecture. It was taught as an elective course, open to several Master's degree programs of the school. Students from the fields of Landscape architecture, Urbanism, Architecture, Politics & Technology as well as Sustainable Building joined the course.

Angelika Hinterbrandner works in various roles and formats within the field of architecture, focusing on strategies that promote socially just transformations. Alongside Katharina Benjamin, she co-leads Kontextur/@kntxtr and has been teaching at ETH Zurich since 2021. Currently, she serves as a research associate specializing in Housing and Construction Policy at the Bundestag.  
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1. See UNDAF. "Guidance on Theory of Change", 2016 and Hendrickson, Cary Y., and Maryna Henrysson. "Theories of Change and results-based management for the sustainable development agenda." *Strategic Thinking, Design and the Theory of Change*. Edward Elgar Publishing, 2023. 56-75.

2. Inspired by and based on: Milfont, Taciano L. "The interplay between knowledge, perceived efficacy, and concern about global warming and climate change: a oneyear longitudinal study." *Risk Analysis: An International Journal* 32.6 (2012): 1003-1020.

## **Creative Central Newcastle: A Case Study in Live Projects and Youth Engagement in Architectural Education**

Kelly MacKinnon

Research into the impact of youth engagement within the built environment is gaining traction. However, many argue that the architectural profession and built environment policy does not go far enough in delivering positive engagement processes and outcomes (Samuel, 2018). Given the significance that a continued decline in youth well-being may have on future generations, research into the impact of positive youth engagement in planning and design processes is justified. In response to growing concerns about declining youth well-being attributed to their physical environments, there is a pressing need for comprehensive community engagement in architectural practice (Laville, 2024; RIBA, 2024).

This conference contribution proposes a paper discussing the successful integration of youth engagement and live projects within the narrative of architecture and design education, focusing on Creative Central Newcastle (CCN) – a five-year project funded by the combined authority looking to develop Newcastle city centre as a place for independent artists, creative professionals and cultural organisations to thrive. Collaborating with both Newcastle City Council and Newcastle University, the CCN project was used as a pedagogical tool within the architecture and design studio. Northumbria University's architecture programmes' have strategically incorporated live project briefs, public exhibitions and developed a series of engagement opportunities for students.

A series of live project briefs over two-years, were developed across the suite of architectural programmes involving key stakeholders and cultural partners with the engagement of young people and children, empowering students to develop impactful, research-driven designs that directly addressed community needs and aspirations. The student work culminated into a public exhibition with a young person lens at the Farrell Centre – an 'urban room' and pivotal hub for city planning and architecture – to facilitate inclusive discourse and inform the ongoing development of the city of Newcastle.

By effective youth engagement in architectural design and education, this research significantly contributes to the evolving discourse on inclusive urban development strategies and the importance of engagement. The case study of Cultural Central Newcastle illustrates the transformative capacity of using live projects as experiential learning tool and nurturing innovative, socially conscious design practices and cultivating collaborative partnerships between universities, local communities, and policymakers.

In summary, this workshop highlights the vital role of architectural education and universities in fostering civic engagement and empowering youth to actively shape their urban environments, thereby promoting well-being, sustainability, and inclusive urban development for all.

Kelly MacKinnon is an award-winning Architect, Associate Professor and Programme Leader for Masters in Architecture at Northumbria University, Newcastle-Upon-Tyne. As an industry-facing architect-academic, she contributes and leads on practice-based research and teaching through real world projects. As the Deputy Director of Cultural Partnerships at Northumbria University; she leads and collaborates projects with various cultural partners, charities, and local authorities.

## Educating the caring practitioner

Essi Nisonen and Mari-Sohvi Miettinen

Human actions have destabilised Earth's systems and broken planetary boundaries, resulting in the twin crises of climate change & biodiversity loss. The construction industry is responsible for nearly 40% of the emissions fuelling the climate emergency. Values, cultures, norms, and actions must rapidly change, and education holds a great power in this transformation. With the aim of educating future designers, architecture education holds the potential for shifting these harmful conventions towards practices of care. But first, it must unlearn its outdated practices.

In a form of dialogue, two architecture educators from Tampere University reflect on their teaching journeys on two architectural design courses that explore who a "caring practitioner" may be. Architectural Design I is one of the first courses students encounter in their studies, introducing basic concepts of architecture. In the course, students design a modest meditation hut to a fragile natural environment, exploring design as gestures or reactions to a place: when something new is built, something is lost, and designers should be mindful in their actions. Architectural Design V is the first course of master's studies, exploring housing design as a societal phenomenon and an act of care. While imagining design approaches for resilient and restorative living environments supporting the health and wellbeing of other-than-humans and humans, students are challenged to reflect on their own position and responsibility as future architects.

In addition to describing the pedagogical approaches, methods, and practices of the courses, the two educators discuss their paths of becoming architects and educators as representatives of the y and z generations in the climate emergency, reflecting on their shifting values, actions, and idea of hope.

Finally, a synthesis is made to reflect pedagogical learnings and unlearnings, their relation to shifting societal structures that influence the conditions in which architecture is practiced, and how architecture may become a form of care towards the planet and its inhabitants.

Essi Nisonen is an architect, doctoral researcher, and the responsible teacher in housing design at Tampere University. Her research focuses on exploring paths for transformative learning beyond the status quo and discovering resilient, responsive, and democratic cultures of teaching, learning, and practicing architecture in the climate emergency.

Mari-Sohvi Miettinen is an architect, university instructor and doctoral researcher at Tampere University. She also holds a bachelor's degree in fine arts. In her research, educational and artistic work – often overlapping – she explores vehicles of imagination to envision new, possible futures to cherish the built and unbuilt.

## Creating conditions and pedagogies of support for critical spatial practice.

Pierre Shaw

This paper explores the opportunities for shaping more socially responsive spatial practices through the nurture of a critical pedagogy. Narrated through a selection of work from young practitioners during an experimental arts and architecture development programme, the paper reflects on the role and responsibility of architectural educators and practitioners to respond to the politics of space in resistance to exploitative structures of power. By seeing critical spatial practice and pedagogy as a method of activism, the author argues for a reengagement of social purpose to the disciplines of the built environment.

The experimental school convenes around a free-to-attend programme providing an inclusive space to post-graduates for conversations and guidance in developing their own forms of spatial practice. Young designers, architects, artists, writers, and filmmakers join to initiate live projects within communities in resistance to often violent institutional practices against ecology and non-human life as well as toward refugees and migrants, gendered groups including women and transgender communities, and the wider LGBTQI community, working-class, black and ethnically diverse communities.

‘Criticality’ in this paper is defined by a recognition of the political agency in everyday acts and practices. SOS follows a lineage of understanding criticality from the Frankfurt School, Henri Lefebvre, radical black feminism and social feminism to more recent theories in abolitionism. Across these different objectives is the task of identifying inequalities of power, status and opportunity between different groups of society. Fundamentally for the design of the programme, ‘criticality’ is key in unpicking how society is unfairly structured, to understand how it might become more inclusive and work with, not against the environment.

This pedagogic project forms part of PhD research that combines interviews with leaders in higher education, direct participation of students and the design and practice of curriculum. The paper will present research that demonstrates how sustained relationships with marginalised communities can form the basis of a critical pedagogy and provide meaningful exchange that goes onto form new forms of spatial practice. It proposes how, as educators and practitioners, we might collectively imagine an inclusive future for the enjoyment of our shared environment.

Pierre Shaw is Co-Founding Director of School SOS developing pedagogy for critical, political spatial practices. He obtained his BA at the University of Sheffield before an MA at the Royal College of Art (RCA), London. Pierre is an architect, an Associate Lecturer at the RCA and a PhD candidate at the University for the Creative Arts.

# V. Ruling and Unruling Spaces: Environmental Learning Policies

## **Designed Living Environments, Shared Spaces, Interdisciplinary Practices: A transdisciplinary research project opting for interdisciplinary education in the sense of lifelong learning.**

Loulou Cherinet, Håkan Nilsson and Sofia Wiberg

In 2022 we received funding from the Knowledge Foundation (KK stiftelsen) to, for two years, work on an interdisciplinary education, based at Södertörn and Konstfack at the same time, for people from the broad field of “designed living environments”, i.e. the public sphere. We had worked in this field from different positions and had all experienced that spatial planning is becoming increasingly complex and is faced with increased demands to deal with ethical issues of everything from species extinction, climate change and inequality in an uncertain world. Practitioners in art, architecture, form and design as well as urban planning, market developing and construction are faced with new competence requirements activated by this, and there is a great need for an in-depth exchange of knowledge and experience between different capacities. We have also experienced that different capacities feel isolated from others, even when we discuss processes that involve many different experiences.

During 2022–2023 we conducted a series of workshops with professional groups within the field following Pohl et al. (2017) on how to make research societally relevant. Based on the results of these workshops, we started to build two curricula, one at Södertörn University and one at Konstfack. Students can apply to both schools, depending on their educational background, and they will study together until the last semester, when they will do their thesis.

The program, which will start in September 2024, is based on the assumption that there is a multiplicity of knowledge to be managed, and the challenge is to get the different perspectives to meet and learn from each other. This means that students (both) need to come to a deeper understanding of their own position to understand this position in relation to others.

In this paper presentation we will discuss the challenges and learning outcomes with creating a course like this, highlighting that the cooperation with external stakeholders was relatively uncomplicated, but several challenges were discovered when it came to synchronizing two different types of universities. Topics ranged from different understandings of what constitutes an academic course, to how many students to accept, to how to synchronize two different academic bureaucratic systems.

Håkan Nilsson is professor of art history at Södertörn University. Since the beginning of 2000 he has been working on questions of art and the public sphere, which has resulted in conferences, articles, two anthologies and two research projects, most recently Designed living environment – transdisciplinary learning together with Loulou Cherinet and Sofia Wiberg.

Sofia Wiberg is researcher and teacher at the School of Architecture and Built Environment at The Royal Institute of Technology. She is also affiliated with the Centre for Studies in Practical Knowledge at Södertörns University. Her research deals with the intersection between urban planning practice, art, practical and embodied knowledge. She is the executive director of the research school TRANSPLACE that works with creating a deep sustainability transformation of planning practice.

Loulou Cherinet is an artist and a professor at Konstfack University of Arts, Craft and Design. Since 2019 she has developed exploratory courses on public art together with interdisciplinary student groups. Courses such as “Art in the Open – Social Dimensions, Ecologies and Transformations” have sought to enable inter-local dialogue across continents, improvisation, iterative processes and speculative practices at the intersection between art, architecture, design, craft and urban planning.

# **An Innovative Framework for Environmental Learning in Architectural Education : The Challenging Case Study of Integrating Sustainable Development Goals (SDGs) within the Tunisian Pedagogical Context**

Khansa Dhaouadi

The United Nations (UN) unveiled the 2030 Agenda for Sustainable Development as a holistic plan designed to tackle global challenges. The Sustainable Development Goals (SDGs) serve as a guideline covering various dimensions of societal, economic, and environmental well-being. In the field of architecture, these targets offer a roadmap for fostering sustainable practices and conscious principles.

Nevertheless, there has been relatively limited involvement and a lack of engagement of architectural education and professional organizations in Tunisia. Addressing this gap, the paper aims to investigate the underexplored situation of the incorporation of SDGs into architectural education in Tunisia. Our methodology is structured around two important phases. First literature review of case studies that promote SDGs and identify emerging trends and innovative strategies. This approach contributes to the development of a tool to investigate Tunisian schools of architecture. Secondly, the study involves a comprehensive examination of the level of the current implementation of these goals at the macro (academic program) and micro (design studio) levels with a focus on teaching pedagogy and learning environment. The findings reveal the challenges and opportunities of integrating sustainability principles, and the SDGs in particular, despite some efforts and experiences. In light of the research results, the historical background of the Fine Arts system has shaped the educational landscape over the years in Teaching architecture in Tunisia.

This paper provides insights and contributes to raising awareness about UN SDGs among educators, students, and institutional directors in Tunisia. This leads to shaping the basis of a proposed framework to integrate sustainability within the Tunisian context, taking into consideration the unique specificities and needs. The framework is designed with a certain adaptability that can be transferred to the professional life of a new generation of architects. This will equip them with the knowledge and skills needed to meet environmental challenges.

Khansa Dhaouadi is an architect who graduated from the National School of Architecture and Urban Planning in Tunisia. Interested in pedagogy, sustainability, Architecture, and spatial design education, she has conducted research and worked as a teaching assistant. She is currently a PhD candidate at the University of Liège in Belgium.

## The Ethics of Exits –Designing for Ongoingness

Helena Hansson and Elena Raviola

The “project” is the most common framework for allocating resources in development work. It acts as a temporary infrastructure for initiating and testing new ideas, where different actors can be brought together to jointly explore new ways of working, targeting sustainability. However, as this paper addresses, the project form itself can pose a potential risk that instead hinders sustainable development. A main challenge is that a project has a beginning and an end, while development is an ongoing process. This means that the project structure does not always reflect and correspond to the need for continuity in reality. The paper entitled *The Ethics of Exits: Designing for Ongoingness* challenges the project idea and looks for clues on how to facilitate design beyond the project time. It answers the conference question about how policies have influenced or failed to create a caring, democratic, and just environment, and zooms in on the design process that happens when a project ends; when the design researcher is about to leave the field and the project money is running out. How can designers help to negotiate between policy, practice, and different actors? What approaches and infrastructures for mediating and mediation need to be put in place to facilitate the longer-term changes? The case study is based on two projects in Kenya, and Sweden. The first took place in 2013, and the other started in 2021 and is nearing completion. As the paper makes visible, sustainable development is not a “quick fix” but takes time, where the real effect may only become visible after 10 years. We argue that designers, researchers, financiers, and educators therefore must take the time after the project time into consideration when they initiate and plan a project, and that new infrastructures are needed that can facilitate design for “ongoingness.”

Helena Hansson is a design researcher and associate professor at the Academy of Art and Design, University of Gothenburg, where she also received a Ph.D. in design. She is particularly interested in exploring collaborative and community-building design processes, focusing on craft-based methodologies and frugal design.

Elena Raviola holds the Torsten and Wanja Söderberg professorship in design management at the Academy of Art and Design, University of Gothenburg. Her main research interest lies in understanding the role of technology and other material artifacts in organizing and managing professional work, especially in cultural and creative fields.

## What if... A New Policy for Designed Lived Environments

Onkar Kular

What is the role of design education in engaging with policies geared towards the shaping and steering of the designed and built environment? Given that policies are broadly speaking state-crafted by those with access and proximity to power and operate within the sphere of the macro how might design education develop ways of reading policies to understand what they are saying, who they are speaking to and how they relate to the micro-life of lived experience.

Since 2021, I have been organising and running the MA design course, What if... A New Policy for Designed Lived Environments at HDK Valand, University of Gothenburg. The course has not only developed creative ways of introducing MA design students to Sweden's national policy for the designed and lived environment (Politik för Gestaltad Livsmiljö) but through the development of careful and critical pedagogical approaches has instigated and foregrounded speculative methods for both reading and misreading the policy in collective and spatial ways.

Operating somewhere between an educational syllabus and a curated programme the intention of the course is for students not to design from or with the policy but to develop alternative methods for reading, misreading, writing and re-writing the policy in relation to their own lived experiences, spatial arrangements and political environments. Additionally, the course itself serves as a form of critical spatial practice by hosting a programme of study visits, curated talks, and workshops that facilitate collective dialogues and encounters with administrators, policy makers, poets, activists, architects, designers and curators. Situated within Environmental Learning and Educating: The Educators of Spatial Practices this conference presentation would provide an overview of the course since its conception, giving an in-depth account of pedagogical approaches and student outputs to critically reflect on the role of design education in foregrounding what design and built environment policies are, what they are saying and what they do.

Onkar Kular is Professor of Design and Programme coordinator for PLACE (Public Life, Arts, Critical Engagement), Artistic Faculty, University of Gothenburg. His research is disseminated internationally through exhibitions, education and publications. He has guest-curated exhibitions for The Citizens Archive of Pakistan and Crafts Council, UK. He was Stanley Picker Fellow 2016, Artistic Director of Gothenburg Design Festival 2017 and Co-Director of Luleå Art Biennial 2022.

## **Small-town youth in the fractures of the just transition: learnings from a teenage-led community-project in Prahova, Romania**

Alexandra Lulache and Ana Maria Elian

The EU Just Transition Mechanism is a financial and governance tool targeted at regions that need to lead the process of decarbonization. The mechanism aims, in theory, to allow local policy makers to actively involve communities at risk of being left behind in re-envisioning their futures and communities post-transition. One group highlighted by the Just Transition Plans are the youth, who need to find new connections, meanings and relationships with the places they live in.

Unfortunately, in the way local just transition policies are implemented, the opportunities for youth participation in local decision-making are often wasted away. In the case of Urlai, a small city in Romania, Prahova region – known for its oil industry, the youth are placed in a context where local policies and decision-makers ignore them, the civil society landscape is barren, and the formal education system does not encourage active involvement or interpretation of the places they inhabit.

Under the Horizon project BOLSTER, we are carrying out an experiment: over the course of a year, we are facilitating a civic forum – a group of highschoolers in Urlati, whom we challenge to think about their needs and to develop a community-project that contributes to the well-being of the environment and their community. The challenging co-creation process highlights the absence of other institutional actors that could have created an inclusive, democratic, and just space for youths. As researchers and temporary mediators, we are looking at the fractures and potential tensions between the levels of European policy, local policies and institutions and the broader social network that influences the participation of local youth in the design of their environments. This paper unravels mediation instruments, learnings and potential leverage points, in an attempt to build bridges between EU policies and youth-led local actions.

Alexandra Lulache is an anthropologist working on issues of equity, inclusion, and participation in urban development, in Romania. She volunteers with De-a Arhitectura association delivering workshops where teenagers learn about spatial planning and interrogate their lived environmental experiences.

Ana Maria Elian is an urban planner specialized in participatory practices and urban policies. She co-founded MKBT: Make Better, where she seeks to build bridges between strategic planning and local, community driven actions, by developing programs and catalyzing collaborative ecosystems of practice for the regeneration of Romanian cities.

## Reimagining Procurement and Competition Culture

Sophie-Marie Ziemer

Architectural competitions are caught between cultural heritage concerns and the need to create space for innovation. To this day, winning a competition is considered prestigious and has launched numerous careers. Nevertheless, the working and general conditions under which potential commissions are processed are being increasingly criticized. The narrative of the designer as a lonely genius is becoming less relevant in terms of the social and climatic challenges facing the construction industry. A rethinking is taking place regarding the architect's job description. How can this process of change be supported legally and politically?

To this day, the culture of competitions and contract awards characterizes the work of many architects: night shifts, unpaid work, the blurring of private and professional life. The procurement regulations on which architectural competitions are based in German-speaking countries were established around 140 years ago, and many of the principles are still applied in practice today. Meanwhile, most other European countries revised their principles decades ago. In Switzerland, open competitions are tendered and in Belgium, public contracts are awarded via open calls. These procedures are intended to enable young and medium-sized offices to enter the market. This shows, procurement practices and parameters have a profound impact on how socially diverse and inclusive the built environment can be.

I argue, adapting the culture of procurement will both improve working conditions and offer the opportunity to implement another "Baukultur" and socially sustainable strategies on a broad scale. In Germany, competitions are registered by the local chamber of architects where the procurement criteria are checked. The chambers also advocate appropriate remuneration and the implementation of fair framework conditions. They are important stakeholders when it comes to shaping the award and competition conditions.

Recently built examples such as "San Riemo" in Munich or the "Studierendenhaus" in Braunschweig have shown what procurement procedures can make possible. What can we learn from these examples and how can we systematically integrate these learnings into our procurement culture? Case studies such as these can be used to determine how and which stakeholders need to get involved in architecture and which planning instruments need to be systematically adapted.

Sophie-Marie Ziemer studied and worked at TU Eindhoven and TU Munich, where she completed her master's degree in architecture in 2022. She currently works at the interface between architecture, journalism and research. Her focus is on procurement policy/ competitions and "Nachwuchsförderung". She is currently an employee of the Bavarian Chamber of Architects, where she works on the topics of architectural communication, mediation and professional policy.

# VI. Panels

## Urgent Pedagogies

Panel with Magnus Ericson, Tatiana Pinto and Rosario Talevi

How can socially engaged critical spatial practice act in relation and response to urgencies of social justice and equality, contested territories, and conditions of conflict? What is the role of alternative pedagogies, and critical and experimental forms and environments for learning and knowledge production?

Urgent Pedagogies is an IASPIS project for inquiry, sharing knowledge and experience through public events and an emerging online archive and publishing platform, highlighting and discussing practice and theory. It has developed since 2018 with the aim to serve as a common resource, bringing together practitioners and researchers from a plurality of contexts, experiences, and backgrounds to be in dialogue and think together. The online platform hosts commissioned texts, conversations, and interviews, as well as examples of practice and documented public events presented over the years. The material is disseminated through a series of digital publications (Issues), first edited thematically by the project curators Magnus Ericson and Pelin Tan on topics of urgencies, methodologies, and alliances, then by 'guest editors' commissioned to, in different ways, present examples of pedagogical practice. In parallel, individual texts, conversations, and interviews are published on a bi-weekly basis, presenting new material as well as resurfacing material from the archive.

In this panel the Urgent Pedagogies project is presented alongside two examples of pedagogical platforms addressing urgencies related to issues of ecology, difficult heritage, and decolonisation. Rosario Talevi introduces the case of the Floating University Berlin, a natureculture learning site where practitioners from a wide range of backgrounds meet to investigate alternative, biodiverse forms of co-habitation in a partially contaminated rainwater basin, part of the former Tempelhof airport. Tatiana Pinto discusses her role in the experimental postmaster courses Decolonizing Architecture Advanced Studies at the Royal Institute of Art in Stockholm, as well as her experience within the Difficult Heritage Summer Schools, organised in Sicily, to reflect on and intervene in the debate around architectural heritage embedded with a violent history. In conversation the panel focuses on different formats for learning, unlearning, and practicing care and repair in relation to these issues, and how to open up, co-inhabit, participate in, and narrate complex and multi-layered environments.

Magnus Ericson is a Stockholm-based curator and educator working across design, architecture, urbanism, and art. He is currently Head of IASPIS Applied Arts, leading the programme related to design, crafts, architecture, and spatial and urban practice. Together with Pelin Tan, he is the curator of Urgent Pedagogies.

Tatiana Pinto is a Brazilian architect and independent researcher based in Stockholm. Her main research interests revolve around social inequalities in the built environment and the political aspect of space. She holds a master's degree in Sustainable Architecture from Bologna University and a master's degree from the Bartlett at the University College London. She collaborates with the Decolonizing Architecture Advanced Studies (DAAS) at the Royal Institute of Art, Stockholm.

Rosario Talevi, born in Buenos Aires, is a Berlin-based architect, curator, editor, and educator interested in critical spatial practice and transformative pedagogies. She is a founding member of Floating University, a natureculture learning site where practitioners from a wide range of backgrounds meet to investigate alternative, biodiverse forms of co-habitation in a partially contaminated rainwater basin, part of the former Tempelhof airport.

## **Seasonal Clothing: Unlearning control and materiality by staging interventions in a Tiny House on Wheels as environmental learning pedagogies**

Panel with Åsa Ståhl, Svenja Keune and Katka Cerna

What if a window blind is no longer available immediately but has to be grown at home? Imagine, the kitchen floor is covered in a mix of seeds and soil and is sprinkled with water when needed. Every step through the kitchen is taken with utmost care until the grass is dense enough. Then the grass is cut for breakfast juice and the grassy carpet pulled out of the house for a thorough wash. A diverse set of householders engage in making sense and making a mark by adding their craft through embroidering and crocheting. Finally, the new window blind is installed. For how long do you think it will last?

The Holding Surplus House (HSH) research project has created a Tiny House on Wheels as a mobile site for interventions that lets us explore alternative realities and environmental learning pedagogies with our physical bodies in a household. For the conference Learnings/Unlearnings we offer the HSH as an exhibit and a panel to reflect on the artistic interventions themed “Seasonal Clothing”. The series of interventions provoke householders, designers, and a more general public to unlearn control, predictability, and immediate availability when it comes to interior design, materiality and interactions in diverse households.

The interventions help us generate a bodily connection to, experience of and engagement with alternative practices when it comes to householding with resources. We draw on an embodied approach to enable participants in our interventions to become able to un/learn and make sense of their bodies as a source to reimagine the space of home. For this conference we focus on the values of interdependence and dynamic relations in non-formal encounters through sharing situated learnings from the “Seasonal clothing” experiments in exhibition contexts and beyond, as well as inviting for new embodied learnings.

Åsa Ståhl (PhD) is a senior lecturer at the Department of Design at Linnaeus University, Sweden. Her interdisciplinary work combines participatory design with feminist technoscience and environmental posthumanities in explorations and speculations of how to make and know liveable worlds. Ståhl leads the research project Holding Surplus House and the research environment Design after Progress: Reimagining Design Histories and Futures.

Svenja Keune (PhD) is a researcher at the Swedish School of Textiles, University of Borås. She is currently working on several research projects, including Holding Surplus House, that deepen her work into co-creation in community and combining human and more-than-human inclusion in design.

Katka Cerna (PhD) is an assistant senior lecturer at the division of DSI at Halmstad University, Sweden, where she is focusing on enabling participation in design and wellbeing in the more-than-human world. She uses design ethnographic and participatory approaches to understand learning and design to enable people to take the actions they need in the more-than-human world.

# VII. Workshops

## Walking the Learning Landscapes of Stockholm Workshop by Matthew Ashton and Matilde Kautsky

Cities are strange organisms. They are, by their nature, messy, mutating, and inherently unfinished – sites of continual construction and destruction, decadence and decay, obsolescence, and renewal. David Harvey and Laura Grace Ford both invoke the metaphor of the “palimpsest” to describe the nature of cities, of the many “layers of erasure and overwriting” etched into the urban environment. Ghosts of past societal ideals, unfulfilled urban ambitions, outmoded norms, and “frozen ideologies” linger in the present, legible in architecture and infrastructure, influencing how we perceive, experience, and interact with everyday spaces during our daily lives. Can walking as an artistic practice help us to read these sedimented layers of urban space, and provide a playful, yet pedagogical method to engage with architecture, and and its wider collective entanglements?

We propose a collaborative walking workshop, that presents the ways in which we both use walking as a creative method in our own research practices. Walking the *learning landscapes* of Stockholm – a broad category of spaces that includes playgrounds, school yards, and parks, as well as more informal and undefined spaces such as forests, unbuilt lots, and other urban leftovers – we ask how these spaces have come about, how are they used, and what can they teach us? Walking is a means of learning *with* the environment, of gleaning knowledge and experience from interaction, observation, and experimentation with the world. Walking is a practice that engages the full sensory capacity of the body – sight, sound, smell and touch – in constant contact with the ground, and as such has the potential to shift the architectural gaze away from the disembodied “gods eye view” from above towards a more partial and embedded perspective.

Matthew Ashton is a PhD candidate at RMIT University Melbourne. His research explores material flows and landscapes of extraction, and walking as a creative research practice.

Matilde Kautsky is a PhD candidate at KTH in Stockholm, using school yards as a lens to explore how societal changes are manifest in the architecture of everyday spaces. She teaches in the master’s program *Sustainable Urban Planning and Design* at KTH, Stockholm.

## City as a curriculum: learning elsewhere, learning otherwise – Creative dialogues workshop

Workshop by Marta Brkovic Dodig, Maša Avramovic and Jelena Vranješević

In today's world, scholars across various disciplines are calling for educational change, contesting and reconceptualizing education and school as an institution. The urgency of this call is reinforced by reports showing that there are more “non-learners” in schools, than outside of them (UNICEF, 2019). Many countries worldwide have initiated multi-million school investment projects, while, at the same time, building new schools hasn't resulted in significant improvement in students' learning. We can pose a question – Is the problem mainly a lack of educational infrastructure or also the way how it is used? Therefore, can innovative use of infrastructure, supported by only a small portion of the existing investments, lead to the development of creative and locally relevant educational experiences that can enhance learning? We believe so.

In each city, the list of ‘pedagogically charged’ spaces and processes (Elsworth, 2004), from the repertoire of architecture and urban planning is a long one – from learning streets and squares, tactical urbanism, participatory city, co-housing, communing projects, art projects in public spaces, to urban/community gardening, etc. Yet, learning that occurs outside of formal educational institutions is not made visible enough, is poorly understood, and is also undervalued rather than appreciated for its potential to be a source for gaining certain knowledge, skills, and capabilities (Sinhg, 2015).

At the same time, emerging knowledge on the pedagogical potential of space and place in education and learning is taking its path in two different fields: educational sciences and architecture and urbanism with very little dialogue and exchange in between. While architects and urbanists do not use enough pedagogical knowledge to inform their design practices, pedagogues shyly use urban spaces as classrooms. There is an evident lack of transdisciplinary approaches, common conceptual frameworks, established vocabulary, as well as mutually understandable and complementary methodologies.

This multidisciplinary team of experts in architecture, urbanism, pedagogy, and educational psychology aims to examine the pedagogical potential of architecture and urban sites as outside curricula – pedagogical places that facilitate learning outside of formal educational institutions.

The authors propose a workshop aiming to develop a creative material-discursive methodology to engage both built environment specialists and education specialists in reimagining teaching and learning outside of schools, emerging from various places in cities. The workshop participants will be asked to share personal memories and impressions, explore possible conceptualizations, work with imagination, creation, and expression, and engage in dialogue on how to activate the pedagogical potentials of the outside curriculum.

Marta Brkovic Dodig is assistant professor in architecture at the Faculty for Media and Communication, founding director at the NGO ARQubator and a scientist at EPFL Land Lab and EMPA in Switzerland. Combining her work in the NGO sector, academia and previously in design practices she tackled topics such as: design of schools and learning spaces, sustainable architecture, participatory planning and design, activism in architecture, built environment education for children, research methods in architecture and urban planning with a focus on research by design and games.

Maša Avramovic is a pedagogue, gestalt play therapist, and researcher. She is a PhD candidate at Södertörn University, Sweden with her research project focused on re-thinking and re-inventing children's participation in early childhood education, in theory and practice. Maša initiates and explores collaborative pedagogical practices engaging children, adults, and communities.

Jelena Vranješević is full professor at the Faculty of Philosophy (Department of Pedagogy and Andragogy), Belgrade University, where she teaches Developmental psychology and Psychology of education. Her fields of expertise are child development, child rights (especially child participation), teacher professional development and promotion of human and children's rights through education for social justice and intercultural education.

## **Environmental pedagogies and STEAM for secondary education: with attention to training (and supporting) the educators**

Workshop by Claudia Carter and Emma Jones

We will use STEAM methods to facilitate discussion and ideation during this workshop, exploring how STEAM and environmental pedagogies can widen and deepen environmental education, climate literacy, and behavioural change in staff and students. STEAM stands for Science, Technology, Engineering, Arts, and Math, and promotes interdisciplinary thinking that bridges the gap between the sciences and the arts. Despite the acronym, STEAM often includes the Humanities and other disciplines, is socially relevant and inclusive, and adopts a transdisciplinary approach (Durall et al., 2022).

A supplementary information document will be provided to all participants, summarising key findings to date, pertinent data, existing case studies, and defining STEAM in higher education (Carter et al, 2021). This definition will serve as a reference throughout the workshop.

Using collaborative approaches, the workshop will explore how environmental education and climate literacy are currently delivered in various countries, drawing on participants' knowledge and experience. Participants will also be encouraged to share examples of successful educational programs using STEAM approaches, regardless of whether these relate to environmental education or climate literacy.

We will explore trends, challenges, and innovative approaches for cross-disciplinary and applied learning in environmental education, considering individual, social, and institutional responsibilities. Building on prior discussions, participants will collaboratively brainstorm ideas to enhance environmental education, developing actionable plans to implement one or more of the ideas in their own contexts.

In addition to collecting data to progress this developing research, this workshop also aims to empower educators with practical tools and international collaborative networks for advancing environmental and climate literacy in their respective educational context. This will be done through the creation of a shared online space (e.g. Google Drive folder, Miro board) where all output from the workshop will be uploaded, in addition to acting as a space for participants to continue discussions and share resources.

Claudia Carter is Professor of Environmental Governance and Planning at Birmingham City University. Her interdisciplinary research focuses on social-ecological connections and challenges, environmental governance and co-production methods. Outputs of her research include board games as a way to facilitate engagement, learning and collaborative action (e.g. PARTICIPOLOGY, CLIMANIA, see also <https://www.bcu.ac.uk/built-environment/about-us/our-staff/claudia-carter>).

Emma Jones is a Product and Furniture Design lecturer at Birmingham City University. Her emerging research explores how design thinking and practice can evolve from consumerism and overconsumption towards supporting ecological education of young people, utilising design methodologies to enhance both creative and wider academic curriculums.

## More-than-human imaginings of public space

Workshop by Mariza Daouti and Natasa Lekkou

Despite living through irreversible anthropogenic damage to the earth's ecosystem and growing social and spatial injustices, architecture has been slow to confront the complex and unsettling topic of the climate crisis. Recognizing the building sector's overwhelming contribution to planetary resource depletion and frustrated by the lack of environmental learning within formal architectural education and discourse in Greece, **KÆNA** [knä] started in 2021 in Athens as a self-organised initiative to address these gaps.

**KÆNA** is materialised as a public programme intervening in the debate to provide space, time, and a framework for difficult conversations about architects' responsibilities in the crises. **KÆNA** organises public talks, focus-group sessions, reading groups, and writing workshops that provide opportunities for knowledge exchange, awareness-raising, and critical thinking. The project aims to nurture a community of architects and other professionals of the built environment who share common values and goals and are informed and empowered to become agents of meaningful change within their profession. **KÆNA** offers informal and non-academic collective learning opportunities for architectural practitioners and students through active participation and collective reimagining.

We propose a workshop of collective writing, reading, and listening, where participants will experiment with writing about public space through the environment, bringing about more-than-human and entangled histories. The objective of this exercise is to practice an understanding of the pluralities of space by reexamining the human-made environment, without the human at the centre of the narrative. Participants will focus on a familiar public space – a playground, park, or local square – and write an alternate description and experience of that space, reshaping it and rediscovering it through a more-than-human perspective. The short texts, max 250 words, will be read and shared amongst participants, and then composed. The final piece will be transferred to paper and displayed in the conference space for the rest of the day.

Mariza Daouti is a spatial practitioner and educator based in Athens. She has worked as an architect in London, Barcelona and Nicosia, as an editor for online platforms for architecture, and as a lecturer at architecture schools in London and Athens. Her research interests revolve around socio-ecological landscapes of vulnerability.

Natasa Lekkou is an architect, educator and communicator based in Athens. She is a co-initiator of LEONNATOU cultural space. She has worked as an architect in Madrid and Athens and as an invited lecturer at ETSAM. Her research interests focus on informal pedagogies and the social dimensions of architectural practice.

## Gathering knowledge in the gaps between our teeth

Workshop by Lu Herbst, Lucie Jo Knilli, Charlotte Perka and Lioba Wachtel

In August of 2023 we – as a student collective – organized a week-long workshop titled A New School, A Summer School – (Re)imagining Learning Environments, bringing together (former) students from 12 different art academies. We mainly questioned how art academies can become a more open, diverse and solidary place and what role we students can and want to play within this transformational process. In doing so, we saw organizing the summer school itself as testing a learning utopia. However retrospectively we had to realize that – among many other things – with the implementation of the summer school we reproduced a capitalist idea of productivity. This mainly manifested in a full programme with lots of input and few spaces for anything unplanned, conflicts or breaks. To unlearn this pressuring productivity within learning processes and instead value different ways of knowledge production as well as enable more accessibility, we propose working methodologically with content, time and space gaps when creating pedagogical spaces.

During the summer school, particularly meals represented gaps in the programme. Therefore, we want to invite participants to a shared meal and digestion serving as a basis to reflect one's own relationship to productivity. What spatial and social conditions do we need to digest the contents served? How long does a break need to be before our appetite for something new rises again? In a multi-sensory exchange format we use airy textures, cracked surfaces, ambivalent flavors and cracking noises to invite you to think about spaces of possibility created by gaps in our practices. This is accompanied by a table design inviting participants to interact with one another. The taste performance thus combines tasting, chewing and digesting together linguistically as well as creatively and puts an emphasis on gaps and cracks in learning processes. The focus is on our own entanglements with ableist and capitalist ideals of achievement, which impact us through the educational institutions we are situated in and shape our relationships to learning processes.

Lu Herbst, Lucie Jo Knilli, Charlotte Perka and Lioba Wachtel collectively organize artistic exchanges about institutional exclusion, student unity, and utopias for learning. Their work is based on experiences as (former) students of the UdK Berlin, the HfBK Hamburg, Burg Halle, and the University of Vienna. The collaboration developed from the cooperation of the collectives Eine Krise Bekommen and In the Meantime.

## Spatial Practices of Decolonizing the Mining Landscape

### Workshop by Lis-Mari Gurák Hjortfors and Karin Reisinger

Lis-Mari Gurák Hjortfors, Sami researcher in ethnology, discusses the importance of the Sami taking care of their own cultural heritage, and their rights as indigenous people. As part of an indigenous people, she has lived in this area long before the place became a mining community. Váhtjer/Gällivare municipality – with the three towns of Gällivare, Malmberget, and Koskullskulle – is a mining community, with a harsh climate for the Sami.

A return to indigenous cultural heritage provides a means of escaping colonization for the Sami identity, reclaiming a cultural heritage as part of the work of reconciliation, and strengthening a feeling of belonging. Gurák Hjortfors brings the place to life, reconnecting it to the cultural and natural environment by conveying knowledge and providing counter-images through activism – fighting the threats which make Sami culture invisible. Gurák Hjortfors, in her professional role, teaches the public about Sami culture, and Sami presence in the area, through presentations, talks, articles, poetry, exhibitions, and other pedagogical methods.

Underlining Gurák Hjortfors' claims, researcher and architect Karin Reisinger applies complementary pedagogical strategies. Areas such as Gällivare provide building material for the whole of Europe, through the extraction of iron ore. Reisinger is interested in architecture's role in colonialism, firstly, through building with materials which are mined, causing extractive violence, and secondly, providing the infrastructure needed to enable mining. Her anti-colonial practice is transformed in pedagogical formats of presentations, talks, writings, collages, and exhibitions, emerging together with situated local spatial practitioners in mining areas.

In a workshop, Lis-Mari Gurák Hjortfors and Karin Reisinger will discuss how these pedagogical methodologies can complement each other and restore healthy relationships to places and environments beyond extraction and colonialism, and how the decolonial and anti-colonial strategies of a variety of pedagogical formats allow for dialogue and collaborations.

Lis-Mari Gurák Hjortfors, Sami ethnologist, is a PhD student and researcher at Sami Studies at Umeå University, Umeå /Várdduo – Centre for Sámi research. She is interested in Sami related perspectives.

Karin Reisinger, architect, is a researcher at the Academy of Fine Arts Vienna. She is currently working with two mining areas of iron ore extraction; Malmberget / Gällivare in Sápmi, Northern Sweden (since 2017), and Eisenerz in Styria, Austria (since 2020). She is interested in intersectional feminist perspectives. [www.mountains-of-ore.org](http://www.mountains-of-ore.org)

## Playing in tamed and wild environments: Unusual places, temporalities and artistic methods for learning in non-artistic disciplines

Workshop by Tatiana Sokolova, Oldouz Nejadi, Isabel Löfgren, Fred Saunders

What happens when we write course papers in dance studios, supervise theses in art galleries (or cemeteries) and run examinations on metro trains? What happens when, while teaching non-artistic disciplines, we borrow and steal from performing arts, restructure academic text through fiction-writing and brainstorm student projects on graffiti walls? What do these ways and places of teaching and learning do to power asymmetries in educational structures and societies at large?

This workshop explores how what we do inside and outside the classroom, when engaging with aesthetic and emancipatory theories of education, creates spaces and instances of care, critique and freedom. As teachers and students of environment-related subjects, we approach education as apprenticeship through tacit and embodied learning. We challenge the spatial-temporal distinction, as we deal with time and space at once. As students and teachers, we are not on the opposite sides of the barricades or divided by lines drawn on maps. As teachers, we recognise our students' potentialities and walk with them in uncharted territories in the process of their becoming – through time. As students, we invite our teachers to adjust their strides to our rhythms.

We welcome conference participants, university teachers and students, academics and artists to exchange tools and practices in a 90-minute workshop at Färgfabriken and/or the surrounding area. How to bring the voices of the other-than-human into the classroom? How to engage with decoloniality through intersectional, creative and differently placed pedagogical practices? How to create and maintain excitement in the classroom – à la bell hooks, teaching to transgress? Teachers may offer to share their experiences of success or failure, pedagogical work-in-progress, or show perspectives on experiential learning by practicing their methods on and with us. Students are welcome to share their experiences, good and bad, of learning – and ideas of how they'd like to be done differently. All welcome!

Tatiana Sokolova is a doctoral student in Environmental Studies, Södertörn University, researching the politics of environmental knowledge for sustainability transformations. She has amateur training in physical theatre, flamenco and creative writing. She has organised courses, workshops and conferences connecting academic and artistic perspectives on sustainability at Södertörn University and Färgfabriken.

Oldouz Nejadi is a doctoral student in Environmental Studies, Södertörn University, researching social-spatial inequalities in segregated urban areas and the role of urban planning in advancing environmental and social justice in marginalized communities. She has experience in modern dance and is interested in working with movement analysis techniques.

Isabel Löfgren is a Senior Lecturer in Media and Communication Studies, Södertörn University. Her research includes the visual politics of the green transition and media activism and social movements. She teaches media production with a sustainability focus. Her artistic practice includes participatory public art, and installations using several mediums.

Fred Saunders is an Associate Professor in Global Development/Environmental Science at Södertörn University. He studies the relationships between politics, power and resource use across a wide range of global North and South settings. His recent research has been on how to productively engage in sustainability-related conflicts threatening grassroots communities.

## Never Never School

Workshop by Katarína Onderková and Zuzana Tabaková

Since 2018, Spolka has been creating a platform for individuals and teams dealing with spatial practices from various artistic, design, and social disciplines. We named it Never Never School aspiring to the vibe of Peter Pan's Never Never Land. To date, we have invited four times young professionals to our hometown Košice in Slovakia, to speculate with us and imagine situated utopias for the city marked by utopian modernist speculations of the socialist regime. Arising from our own unmet educational needs, Never Never School is a space for dialogical learning and research about cities. It is built on intensive cooperation and mutual learning and uses design as a tool for investigation, imagination, and as a means of dialogue about possible futures.

Each of the four years has focused on a different topic, addressing issues of significance often overlooked in Košice's planning and public discourse, with the aim of raising awareness among local authorities and planners. The structure of each year's program has evolved based on reflections with participants from previous years. The school will reconvene in 2025.

At the conference, we intend to share our learnings about the advantages and challenges of the various educational formats and approaches used in the four iterations of the school and exchange with the participants what other formats could be possible. We will introduce the school and its atmosphere through a short 3-minute film followed by a presentation. Then we invite participants to exchange through a workshop/structured conversation about caring and careful peer-to-peer learning formats—both those they have encountered and those they dream of. Through this session, we aim to foster reflection on such formats and their associated challenges, while also generating a reservoir of ideas for peer-to-peer situated learning formats centred around care, to be subsequently shared online.

Spolka is a collective of practitioners in architecture and sociology. We involve the public in innovative urban development, contributing to sustainable cities for all. We do artistic and architectural interventions, our own research, discuss and educate stakeholders, organizations, municipalities and others. We are based in Košice, Bratislava and Berlin.

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# Keynotes

## Designing learning environments for broadening participation: Insights from the Learning Sciences

Anna Keune

The continued lopsided representations in STEM fields, including in built environment fields, has harmful societal effects and produces ineffective designs. This talk takes a socio-material focus on this issue, illuminating three guiding design principles for the design of learning environments for all. The works shared in this talk are from empirical educational research studies within the field of the learning sciences and expand our understanding of how people learn with practical implications for the design of learning. The talk shares three design recommendations: (1) The need for *diversity of materials* through a study on collaborating with fiber crafts for computer science learning, (2) the urgency for *design for empathy* in relation to research on AI ethics learning through arts-based practices, and (3) the importance of *design for recognition* through a longitudinal study of how the placement of a piano impacted a young woman's degree choice. The talk foregrounds materials' active participation in learning, revealing their role as major catalysts for STEM participation. Designing learning environments with materials in mind, promises to expand entry points and forms of participation in STEM.

Anna Keune, PhD, is Tenure Track Assistant Professor of Learning Sciences and Educational Design Technologies at the Technical University of Munich, Germany. Her research and teaching stands at the intersection of learning sciences and design. In various collaborative constellations she studies creative design technologies in school and out-of-school settings to understand the materiality of STEM learning and gender equity in STEM.

## Hidden Realities & Disrupted Norms – An Emerging Decolonised Pedagogical Landscape in Architecture and Urbanism

Ashraf M. Salama

Decolonizing architectural pedagogy is imperative, yet a definitive framework remains absent. This talk addresses this gap by establishing a comprehensive framework that integrates theoretical discourse with practical teaching strategies. It emphasizes inclusivity, social responsibility, and context specificity, aligned with Sustainable Development Goals and professional competencies. The existing Eurocentric canon habitually marginalizes non-Western perspectives and fails to address critical issues like social equity, spatial justice, and environmental sustainability from a contextualised perspective. Despite some progressive strides, current pedagogies often do not fully integrate diverse knowledge systems or dismantle inherent power, historical, and geographical imbalances. A decolonized pedagogy is not just necessary and essential; it is urgent and not optional. It must incorporate Indigenous knowledge, promote cultural sensitivity, and ensure social justice. The talk sets forth two central positions. The first position demands an anti-racist, anti-colonial curriculum that rigorously critiques the biases within the established architectural canon. The second urges the academic community to challenge the canon and deconstruct the Western-centric focus, advocating for a redefinition of architectural knowledge toward building a more pluri-epistemic and socio-culturally inclusive discipline and profession.

Ashraf M. Salama, PhD, is Professor of Architecture and Urbanism and Head of Architecture and Built Environment at the University of Northumbria, Newcastle, UK. He is co-Director of the UIA Architectural Education Commission and UNESCO/UIA Validation Council for Architectural Education. His recent books include *The Routledge Companion to Architectural Pedagogies of the Global South* (2023), *Architectural Excellence in Islamic Societies* (2020/24), *Transformative Pedagogy in Architecture and Urbanism* (2009/21).

## Troll Visions

MYCKET – Mariana Alves Silva, Katarina #onnevier, Thérèse Kristiansson

Dear fellow creature, this talk comes from a place of waste, wounds, and wonders. Our generation was born on a dump. Fruit trees still grow here, sea birds fill their bellies with plastic. Do you hear how silent the spring is? The wild boars grub, the plantation foil flutters around the black moldy branches of the hybrid poplar. “Whatever planet, let’s go!!” Kind of. What is the alternative? “Whatever planet, let’s go!” or TrollVision for Future (affiliated to Linnaeus University, based on Troll-perception in the Heartlands – artistic research to widen our imagination capacity) is a series of three digital multimedial fairy tales, TrollVisions, targeted towards and made in collaboration with three different professional groups; architects and planners, preschool and art pedagogues and cultural bureaucrats. The TrollVisions communicate the reciprocal relationship between humanity and nature, expanding the formal field used to generate sustainable future scenarios through site-specific crafting, performing, and animating informed by folktales and mythology, critical queer decolonial environmentalisms, technology studies and posthumanism. Through artistic means, the TrollVisions provide concrete tools; workshop methods, perspectives and strategies for the professional groups to use within their respective contexts with the aim to imagine a world in which we all have a chance to survive.

MYCKET collaborations was funded in 2012 by artists, designers and architects Mariana Alves Silva, Dr. Katarina Bonnevier and Thérèse Kristiansson. Based on equity and social sustainability they practice at all scales (art, furniture, performance, architecture, public space, spatial and urban planning) and are informed by the more-than-human, the carnivalesque and queerness.

## Mapping and rethinking the tradition of environmental art education

Henrika Ylirisku

Environmental topics and education were integrated into art education in the Finnish school curriculum as early as the 1970s, and since then, arts-based environmental education has developed into a distinctive and internationally recognized part of Finnish visual art education. Join us as we journey back in time to explore how this environmental tradition was created and how it has evolved and taken varying forms over the decades in relation to phenomena in the society and the arts. This talk also invites us to consider how we can cherish the environmental tradition in arts education while critically rethinking its theoretical and philosophical foundations. In the face of eco-social crises, how can we challenge in art education the dominant anthropocentric views of human-nature relations and acknowledge the complex, more-than-human relationality that extends beyond what is merely lovable and pleasant?

Henrika Ylirisku, DA (Doctor of Arts) is an art educator and artist-researcher, working as a university lecturer of art education at Aalto University, Finland. Henrika's practice intersects arts and art education, environmental education and multispecies research. Henrika is a member of Children of the Anthropocene research group, which examines shifting nature-culture relations and the atmospheres of young people growing up in the environmental crisis.

## Radical classrooms: Civic pedagogies in Mumbai and Paris

Nicola Antaki

How can young people be involved in (re)designing their environment as a wide-reaching learning activity, to democratise spatial production and develop agency? A civic pedagogy is a type of intentional learning that is concerned with the urban environment, derived from critical pedagogy; it takes place within and outside of the borders of educational institutions, using processes of critical re-imagining of learning through action. This talk presents two consecutive civic pedagogies: the first, a collective design practice with NGO Muktangan Love Grove School students and the Mariamma Nagar community in Mumbai (2012-2021); and second, the co-design of an EcoLab (an ecological laboratory) with La Courtille Middle School students and the local neighbourhood in Saint Denis, Paris (2022-ongoing). Both projects locate their radical classrooms (bell hooks 1994) outside institutional walls, in the built environment, as a situated pedagogy. This talk explores how alternative alliances and transversal methodologies can try to decolonise learning (Pelin Tan 2021); unusual relationships develop new communities of practice (Etienne Wenger 1999) and infrastructures of care. Further, through evolving collective design practices and pedagogies, site-specific boundary objects (Leigh Star 2010) emerge as situated materialities, artefacts and mediators, telling stories of place and people and bringing them together.

Nicola Antaki is an architect, a post doc researcher at Paris La Villette, and an educator at the London School of Architecture specializing in civic learning, co-design and design for social change. Her prize-winning practice-led PhD research (UCL, 2019) was situated in Mumbai, India between 2011 and 2018, looking at the links between architecture and learning, and developing a pedagogy that includes school children in the design of their environment.

## Learning with Care: Being with a Wounded Planet

Elke Krasny

The pedagogy of cruelty, which Rita Segato speaks of in order to analyze modern colonial patriarchy, uses the regime of capital to transform care into a source of cheap labor and the planet into a resource of cheap nature. This pedagogy of cruelty is central to capitalist warfare. The exhaustion of care and the depletion of nature are effects of this cruelty. Even though there is today growing awareness of the critical condition of the planet the pedagogy of cruelty continues to wage war on care and war on nature. Exhaustion and depletion are planetary wounds in need of care and healing. A feminist analysis of this cruel pedagogy of patriarchy raises the question of what learning with care can do in order to imagine being with a wounded planet otherwise. Being with beings who are wounded requires to understand their condition and to learn what it means to care. Care therefore is in and of itself an ongoing process of learning, unlearning, relearning. This lecture focuses on recent feminist practices in architecture, the arts, curating, and urbanism that are bringing into existence ways of being with a wounded planet. The ways in which these practices resist the death-making pedagogy of cruelty and insist on the liveliness of life-making despite of it all inspires hope for learning with care in order to be with a wounded planet otherwise.

Elke Krasny, PhD, Professor at the Academy of Fine Arts Vienna. Most recent publications include: *Living with an Infected Planet. Covid-19, Feminism, and the Global Frontline of Care* (2023); *Feminist Infrastructural Critique. Life-Affirming Practices Against Capital*, edited together with Sophie Lingg and Claudia Lomoschitz, (2024), <https://www.fkw-journal.de/index.php/fkw/issue/view/89>, [www.elkekrasny.at](http://www.elkekrasny.at)

*Colophon*

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