

Conference

3–5.9. 2026

Learnings/

Book of

Un-Learnings

Environmental learning,
spatial design, and participatory
pedagogies within institutions
and beyond.

Abstracts

London School of Architecture

Programme Outline

Thursday 3 September

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11.00 Break
11.30 Roundtable Papers
13.00 Lunch
14.00 Workshop Sessions
15.30 Break
16.00 Paper Sessions
18.00 Keynote: RESOLVE Collective / Akil Scafe-Smith

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<https://padlet.com/artslondon/learnings-unlearnings-2026-nxyp8qeqkcofc5de>

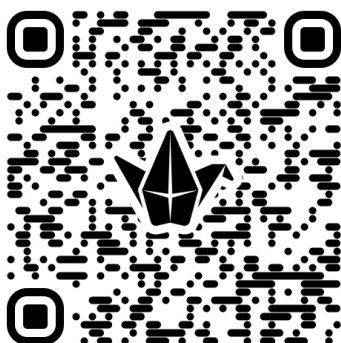


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I. Keynotes

So What is Normal? Reimagining Spatial Practices Through Disability

Jos Boys

Disability as a concept, and disabled people as a diverse constituency, have conventionally been thought of through discourses and practices based on inclusion – finding ways to enable disabled people to more fully participate in the ‘normal’ world. But many disabled activists, artists, architects and scholars start from a different place, asking instead how non-normative narratives and experiences offer alternative critical and creative modes of enquiry/action. What happens when we interrogate the social and spatial ordering of disability (and ability and other categories of difference) as the uneven valuing of, and support for, particular kinds of bodies and minds? How can we challenge underlying normative pressures towards individualism, competition and productivity – both in formal learning spaces and beyond them – and instead imagine pedagogic and design practices that value human vulnerability and interdependence as positive forms of thriving? To explore these issues this talk will outline some of the work of The DisOrdinary Architecture Project over the last 18 years, together with examples of disabled activism, arts practices, and scholarship internationally.

Jos Boys is an architecture-trained, activist, educator, artist and writer. She was a founder member of Matrix Feminist Design Co-operative and co-author of their 1984 book *Making Space: Women and the Man-Made Environment* (Pluto Press 1984/Verso 2022) and is currently completing their online archive, Matrix Open. From 2008 to 2026 she was co-director of The DisOrdinary Architecture Project with disabled artist Zoe Partington, a disability-led platform that works with disabled artists to explore new ways to think about disability in architectural and design discourse and practice. Boys has written extensively about the complex and often contested inter-relationships between pedagogies, spaces, academic development, institutional policy and strategies, facilities planning and management, and building design. Her books include *Doing Disability Differently* (Routledge 2014) and *Disability, Space, Architecture: A Reader* (Routledge 2017).

Pedagogies of Care: “Survival with and through” Pelin Tan

Epistemic violence is actively widespread in my formal and informal educational system. Would pliversalist cosmologies be able to resist the creation of pedagogical methodologies? Can design and architectural education be challenged against structural violence, extractivism, and inter-colonialism? Are there any possibilities to build threshold infrastructures for care pedagogies of “survival with and through”? What are our tools, communities, and maneuvers?

Pelin Tan is a sociologist, researcher, and head of the Cultural Studies graduate program of Batman University, based in Mardin, Türkiye. She was the 6th recipient of the Keith Haring Art&Activism fellowship, at Bard College, 2019–2020, NYC. Tan is a member of the curatorial board of IBA Stuttgart 2027, the research network steering committee of the Canadian Center for Architecture, Montreal, 2025–2027, and co-curator of Urgent Pedagogies (IASPIS). Tan was a visiting professor at the Hong Kong Polytechnic School of Design (2016), the Architecture Faculty of the University of Cyprus (2018), and the Orient Institute in Beirut, Lebanon. She leads research on the threshold infrastructure of the Culture of Assembly, at the Luxembourg University’s Architecture Faculty. Her books include, *Forms of Non-Belonging*, e-flux books/Sternberg, 2026. *Unconditional Hospitality – Threshold Architecture*, dpr-barcelona, 2026.

None the Wiser: Pedagogies, Syllabi, and Practice Notes

RESOLVE Collective/Akil Scafe-Smith

Local knowledges – intimate recollections of neighbourhood mythologies, fluency in an area’s slang toponyms, acute perceptions of a city’s invisible geographies – are a constituent part of the tacit navigation of our environments. However, for many demographics that are marginalised or critically underserved by state apparatuses, these knowledges can be habitually stigmatised by formal education and often associated with insularity and regression. Reflecting on 10 years of practice with RESOLVE Collective, this talk will explore the various ways in which we have worked to celebrate both local materials and local knowledges across a variety of geographies to support the existing power and expansive imaginations of communities. The talk inspects the pedagogical tools that RESOLVE have employed in order to facilitate local action, catalyse community-focused infrastructure, and reorient formal educational programmes. From the rehearsal of radical urban futures with primary schools in Hull to the co-creation of tools that speak to the emotional cartographies of young people in Ramallah, the talk sketches out an arc of work that speaks to a shifting landscape of lived experience, furtive intelligence and learned resistance.

Akil Scafe-Smith is a director of RESOLVE Collective, an interdisciplinary design collective that combines architecture, engineering, technology, and art to address social challenges. They have delivered numerous projects, workshops, publications, and talks in the UK and across the world, all of which look toward realising just and equitable visions of change in our built environment. RESOLVE are currently the commissioned artists as part of a forthcoming group exhibition at the Palais de Tokyo, Paris, resident artists at Camberwell Space, part of University Arts London, and have recently completed exhibitions at Tate Liverpool and the Design Museum. RESOLVE have co-created community spaces with young people in Nelson with In-Situ in Pendle, and residents in Angell Town in Brixton.

II. Papers

Taste Untold: Institutional Critique in Spatial Practice

Adriana Cobo Corey

Understanding institutional spaces implies taking a critical view on the spatial configuration and institutional foundations of the practices and professions thought in higher education, and of the key concepts which legitimise them. Taste is one of such key concepts and, in my view, one that both enjoys and suffers from being placed at the blind spot of collaborative methods aimed at fostering inclusivity and social engagement in creative practice. Working within Central Saint Martins, an arts and design college situated within a large private estate partially owned and permanently managed by a large urban redevelopment corporation, presented me with a unique opportunity for advancing research on the subdued subject of taste by asking: How do structures of taste translate into spatial design and its associated pedagogical practices that, even if overlooked, inform and shape the everyday structures of education in the arts, architecture and urban design? This question brings up three-fold critical position which connects the core subjects proposed by the conference: 1) environmental learning, which questions how and what we teach and learn from the institutional site we inhabit and use every day 2) spatial practice, which questions how the subject of taste helps naturalising the role of educated designers as taste makers, and 3) pedagogy, which questions the exclusive foundations and power structures of the professions we teach.

Why don't we talk about taste in socially engaged practice today? Does a focus on aesthetics pose an ethical dilemma between superficiality and depth for practitioners in the face of persistent social inequity? By decoding my performance architecture project, the Disappearing Garden, I offer possible ways for addressing these questions.

Strand: *institutional space*

Adriana works on critical performance architecture tailored to urban public spaces. She is subject leader for ethical practice at CSM-UAL. She teaches across BA, MA and Doctoral levels and convenes The Ethical Table, a platform for codeveloping curricula focused on the ethics of creative practice.

Unfolding Through Dress: Bodies and Resistance in Pressing Interiors

Andrea Sosa Fontaine

The relationships between bodies and interiors are complicated, structured through systems of regulation that shape how we move, appear, and belong within space. While building codes formally govern architecture in the name of safety and sustainability, other forms of regulation operate more subtly through social codes, etiquette, behaviour and dress. These codes determine who can enter, remain within or feel comfortable inhabiting particular interiors.

Dress codes function as subtle spatial mechanisms of access and exclusion. Though often presented as neutral guidelines, they rarely apply equally across bodies and disproportionately affect individuals whose identities, race, gender, culture, sexuality or disability fall outside of dominant norms. While dress codes in many institutions across the global North appear to be loosening, other forms of control have intensified including heightened surveillance of movement, speech, and legal status of bodies within institutional civic space.

Drawing on sociologist Joanne Entwistle's assertion that "human bodies are dressed bodies," (Entwistle, 2023) this paper examines how clothing mediates our experience of interiors and shapes the way we anticipate occupying space. Decisions about dress are rarely superficial, they are instead spatial predication about where we will go, who will see us, and how our bodies will be read within particular environments.

Through a practice-led project titled Dressing for the Weather, this research explores a series of experimental handcrafted garments designed to accompany the body through contested interiors, developed within a design learning environment, the project invites students and academics to treat dress as a spatial practice. In this case, through the institution of academia. These garments function both as protection and provocation: soft, adaptable forms that support bodily comfort while simultaneously unsettling the systems of authority that regulate bodies within space.

By examining the material and social dimensions of dress, the paper proposes clothing as a spatial practice, one that reveals how interiors discipline bodies while also offering strategies of resistance. In this way, dress becomes a method of rethinking how institutional environments shape belonging, safety, and agency within spatial experience.

Strand: *institutional space*

Andrea Sosa Fontaine (she/her/hers) is a shoemaker, design educator, first generation Canadian, and mother. Currently, an Associate Professor at Kent State University (Ohio, USA), she teaches her students diverse and non-linear methods of design through interdisciplinary translations of interior space. Her research focuses on language and making as pathway to protect future memory through acts of care and repair.

Unlearning the Walls Within: Transforming Inner and Outer Institutional Spaces via an Intercultural Mental Schooling Path

Andreas Schmitt, Benjamin Bräutigam, Bárbara Tagliaferro and David Martin

The physical architecture of an educational institution is intimately bound to the agency of those who inhabit it. Drawing on Brookes et al.'s (2025) exploration of "Schools Without Walls," we extend their concern with walls to the psychological barriers educators may carry into these spaces: if an educator's inner state is rigid or disconnected, the physical environment inevitably feels the same. This exploratory case study approaches the educator's "inner architecture" as a foundational element in spatial (re) design. Building on Antaki, Belfield, and Moore's (2024) account of civic pedagogies as situated practices of "un-learning" dominant institutional narratives, we propose that fostering true spatial stewardship likewise requires a conscious pedagogy of internal cognitive unlearning.

In a practice-led inquiry at Alicante's "Arrels de Llum" school, which grew from a Waldorf kindergarten into a 1-10 school within a public building, part of the faculty participated in the 2024/25 cycle of the annual training Philosophy of Freedom, an Intercultural Mental Schooling Path (IMSP). While our research primarily evaluates how practicing "Living Thinking" impacts cognitive, emotional, and spiritual development, unexpected spatial dimensions emerged organically during a retrospective faculty interview. Our preliminary results point toward fascinating, human shifts. Teachers describe a noticeably altered perception of their shared physical environment, and a newfound impulse to actively reshape it. Translating this into tangible action, they co-created play spaces, brought in plants, and removed concrete. We read these shifts alongside Gruenewald's (2003) account of "reinhabitation" as living responsibly in place, suggesting that before educators can reshape a building, they must first reinhabit their own presence.

Grounded in Brighouse's (1998) proposal that citizens must autonomously scrutinize taught values, our 15-minute performance translates this pursuit of individual agency into a shared, lived practice. We invite the audience into a brief, guided IMSP experience, practically exploring how reclaiming our inner cognitive state serves as the grounded step toward redesigning shared institutional spaces.

Strand: *institutional space*

Andreas Schmitt is a scientist at the University of Tübingen and a physician in the field of Integrative Oncology. As the founder of the Institute for Spiritual Activity and the Annual Training Philosophy of Freedom, he facilitates international workshops focusing on mental schooling, inner development, and their practical applications.

Benjamin Bräutigam is a physician and doctoral candidate at the University of Cologne, Germany. Focusing his research on relationships and well-being, he explores intersections between empathy, mental training, and environmental regeneration. Evaluating the annual training philosophy of freedom, he maps its impact across diverse areas and environments of life.

Bárbara Tagliaferro, PhD Candidate, MPH, MA has research and program evaluation experience in the fields of education, food and medical anthropology, and public health. She has also worked in governmental and academic settings, as well as independently as a consultant in Buenos Aires and New York.

David Martin is the Chair of Medical Theory, Integrative and Anthroposophic Medicine at the University of Witten/Herdecke. A pediatrician and prolific researcher with over 175 peer-reviewed publications, he directs numerous global health and educational initiatives, exploring the intersections of human development, well-being, and holistic educational practices.

Assembly as Method: On the Persistence of Non-Institutional Architectural Education

Angela Krstevska

For over four decades, the European Architecture Students' Assembly (EASA) has enacted a recurring spatial experiment. Once a year, it inhabits sites of disused buildings, transforming it into a self organised learning community. EASA awards no credits, confers no qualifications and does not maintain a permanent institutional form. Yet it has persisted, outlasting many of the pedagogical experiments now canonised in Colomina et al.'s *Radical Pedagogies* (2022), from which it is notably absent. This paper takes that absence, and that embedded persistence, as its point of departure. Drawing on ongoing work with EASA's distributed and precarious archive, it examines two interrelated features of the assembly. First, its practice of self-built and maintained infrastructure, where participants construct the event's own spatial programme, merging the distinction between the setting of learning and its content. Second, its self governance and horizontal approach in producing new architectural knowledge, which structurally reimagines the known hierarchies of studio work and singular authorship characteristic to conventional architectural education. EASA's primary pedagogical unit, the workshop, is a space in which the authority of the architect is replaced by the authority of shared experiment. Observed through Ivan Illich's frameworks of deschooling and convivial tools (1971;1973), the paper argues that EASA constitutes unlearning not as a singular event but rather as a movement, sustained precisely through its refusal of institutional permanence. It operates as a learning web, where the instruments of education remain in the hands of those who use them. Its archive is itself a form of counter-institutional knowledge. It's fragmentary, collectively produced. For the conference's inquiry into edge conditions, EASA offers evidence that this threshold can be inhabited, productively and durably, as a pedagogical site in its own right.

Angela Krstevska studied architecture at the Faculty of Architecture in Skopje, where she is completing her Master's thesis on the dialectic between obsolescence, preservation statues and lived practices in transitional contexts. Her practice unfolds across archival curation, exhibition design and alternative pedagogy, developed through sustained work with the European Architecture Students' Assembly.

Strand: *edge conditions*

How can a site-sensitive approach to public sculpture active environmental learning?

Anna Reading

Street Waders (2025) by Anna Reading is a public sculpture, situated on Lewisham High Street, responding to the recollected memories of local people who experienced Lewisham's Great Flood of 1968 alongside contemporary efforts to renaturalise London's River Quaggy. Street Waders, acts as a weathervane, responding kinetically to changes in the environment surrounding the river. Incorporating elements of the past, present and future of the river, the work is attentive to ongoing relationships to the urban environment within a changing climate and increasingly volatile meteorological events.

This presentation will reflect upon the works development and realisation, considering how it is informed by site-sensitive (Elfving and Petronella, 2025) approaches. It will consider the artwork's role as a conduit for education, through interpretation, translation, placemaking (Place Collective UK, 2026) and dialogue. It will present learnings around the infrastructure required to expand environmental knowledge within public spaces.

Street Waders (2025) was commissioned by Lewisham Underwater, a collaboration between the Quaggy Waterways Action Group (QWAG) and Lewisham Council's Climate Resilience Team to gather residents' memories, photos, diary entries and other recollections of the 1968 'Great Flood' of Lewisham. Lewisham Underwater is part of the In Living Memory programme led by Goldsmiths, University of London. In Living Memory celebrated Lewisham's diversity and heritage during its year as London Borough of Culture 2022 (In Living Memory, 2025).

Strand: *edge conditions*

Anna Reading is an artist and educator whose work deals with issues of anthropocentric perspectives and the subsequent impacts upon environments, bodies, and human psyches. She holds a BA in Fine Art from Central St Martins (2010), an MfA in Sculpture from Slade School of Fine Art (2017) and is the winner of the 2018-19 Mark Tanner Sculpture Award. Her work Street Waders has recently been nominated for the 2026 PSSA Marsh Awards for Excellence in Public Sculpture. She is an Associate Lecturer at University of the Arts London.

Neighbours & Citizens: Learning Through Civic Space and Neighbourhood Encounters

Apolonija Šušteršič

This contribution presents Neighbours & Citizens, an ongoing participatory art project initiated in 2015 in Gävle, Sweden. The project explores how art can create spaces for exercising civic responsibility while generating pedagogical environments that transform everyday urban landscapes into sites for dialogue, collective imagination, and learning. Situated at Gavlehov – a large sports and recreational area located between the neighbourhoods of Sättra and Stigslund – the project engages with the idea of the “neighbour” as a social and spatial relation through which communities can reflect on shared futures.

Apolonija Šušteršič is a visual artist, architect, researcher, and teacher. Her research-based practice is situated across different fields of spatial practice and critical theory. She works on projects that foster cooperation among people or groups. She would create processes for engagement and platforms for action that enable people to reconnect with their sense of agency by engaging with space and place.

Although Gavlehov is often perceived as a sports complex surrounded by forest and infrastructure, it lies between two neighbourhoods with approximately 16,000 inhabitants. The project therefore approaches the site as a potential meeting ground – a contemporary courtyard where neighbours can encounter one another, discuss shared concerns, and reflect on their local environment and society at large.

Working with three neighbouring elementary schools – Stora Sätterskolan, Stigslunds skola, and Prolympia – the project team has organised workshops, walks, and conversations with students and residents. Through these encounters, participants reflect on the future of their neighbourhood and explore how spatial interventions might support community interaction and shared stewardship of the environment.

Over the years, several interventions have emerged from this process. These include planting a communal apple orchard and constructing a large circular “meeting bench,” where three apple trees were planted and grafted together to grow into a single symbolic tree – a living reminder of a moment in Gävle’s history that should not be repeated.

The project also resulted in an Apple Agreement among the three schools, committing them to meet each year on September 25 to celebrate nature and community on-site during Apple Day.

Positioned within the Civic Space strand, this presentation reflects on how participatory spatial practices and modest landscape interventions can foster environmental learning, intergenerational exchange, and a sense of shared civic responsibility

Strand: *civic space*

Toward a Situated and Embedded Pedagogy: Learning from Made in Şişhane

Asli Ingin

This paper explores how design pedagogy can be reconfigured as a situated and embedded practice through direct engagement with real-life contexts. It positions learning not as a representational activity, but as a relational, participatory, and accountable process that unfolds within the social and spatial realities of the site. It examines learning practices developed both within and beyond academia through the scope of Made in Şişhane Project, socially engaged and activist initiative.

This long-term project aims to sustain craft neighbourhoods by strengthening their ecosystems and supporting their communities. The neighbourhoods at the centre of Made in Şişhane are fragile and complex, facing the loss of production ecosystem and threat of displacement. In this context, the role and responsibility of formal and informal learning actors become more critical. The project's learning practices do not treat the site as a one-sided source of data; instead, they prioritise building direct relationships, fostering resilience and community formation, and embracing responsibility toward the Site.

Within this approach, formal design education is repositioned beyond the studio and embedded within real-life situations and complexities. This includes design studio conducted directly in craft neighbourhood and apprenticeship-based learning in workshops. As learning shifts from academia to the site, its elements and actors are redefined: new roles emerge, and additional actors like craftspeople become part of the process. These practices extend beyond institutional boundaries, engaging different disciplines, educational institutions and participants without formal design training. In this way, the craft neighbourhood itself becomes an active learning environment—an informal academy shaped by collective interaction.

The paper asks how learning can become a form of active participation in the city, how shifting roles and places transform pedagogy, and what responsibilities arise when working in fragile contexts. While offering unique learning opportunities, such approaches also involve challenges. The article will seek to demonstrate, through a series of pedagogical practices carried out within the framework of the Made in Şişhane Project, how the city itself can be situated as a learning environment, both within and beyond the academy.

Strand: *edge conditions*

Aslı Kırıyık İçgin is an architect, designer, and educator working at the intersection of urban practice, sustainability, and participatory pedagogies. She develops site-based projects linking academia, NGOs, and local communities to support neighbourhood resilience and collective learning. She is the initiator of long-running Made in Şişhane project in Istanbul and currently Project Director at Beinsitu Sustainability Institute in Brussels. www.aslikiyakingin.com

Without Borders? Negotiating Translocal Learning at Institutional Edges

Beatrice De Carli

This paper interrogates what forms of environmental learning become possible—and what remains constrained—when spatial practice operates across translocal contexts at the edges of formal institutions. Drawing on work developed through the social justice design charity Architecture Sans Frontières UK (ASF-UK), it argues that translocal practice does not simply extend institutional pedagogy outward, but reconfigures where, how, and by whom learning about place is produced and legitimised.

Beatrice De Carli is a Senior Lecturer (Associate Professor) at the University of Sheffield, Managing Associate at Architecture Sans Frontières-UK, and current Chair of the Architecture Sans Frontières International network. Her work focuses on participatory design, spatial justice, and urban development across fragile and marginalised urban contexts.

Building on the notion of threshold spaces (Cognetti and De Carli, 2023), the paper approaches these sites not as stable zones of connection, but as contested conditions shaped by uneven encounters across places. ASF-UK's learning initiatives—bringing together community-led initiatives, local authorities, academic institutions, and cross-border networks through intensive workshop formats—produce such conditions. Here, “edge” emerges through translocality itself: through the negotiation of different epistemologies, governance structures, and lived experiences across contexts that cannot be easily reconciled.

The paper focuses on ASF-UK's role in facilitating translocal learning, asking: what does it mean to enable knowledge exchange across difference without detaching from embodied, situated experience, and without reproducing extractive dynamics? How can spatial, practitioners sustain situated knowledge while working across institutional and geographic borders?

Through selected project examples, the paper foregrounds the frictions and limits of this work, including questions of knowledge authority and legitimacy across contexts; tensions between institutional timelines and community rhythms; and the uneven translation of situated knowledge into recognised forms. These tensions are approached not as obstacles to overcome, but as constitutive of learning itself.

Positioning ASF-UK as a necessarily imperfect yet committed mediating practice, the paper reframes the institutional edge as an unstable and necessary condition for negotiating environmental learning across places, rather than a space of resolution

Strand: *edge conditions*

The Extended Studio: Intergenerational Learning and Festival-Based Civic Pedagogy in Architectural Education

Bo Tang and Corina Tuna

Architectural education is increasingly expected to engage with social and environmental questions beyond the boundaries of the institution. Yet the design studio often remains organised around short academic cycles in which projects begin and end within a single cohort. This paper introduces the Extended Studio, a pedagogical model developed through the Architecture of Rapid Change and Scarce Resources (ARCSR) teaching and research group at London Metropolitan University. In this model, architectural learning unfolds intergenerationally across successive cohorts as students, alumni and civic partners collaborate in projects that extend beyond a single academic year.

The Extended Studio emerges through participatory projects developed through workshops, residencies and public events that function as environments for collective learning, forming what we describe as a festival-based civic pedagogy. These activities take place within cultural contexts where design ideas are tested through making, discussion and public engagement, situating architectural learning between the university and contexts in which projects unfold. Rather than a temporary teaching format tied to a single teaching cycle, the studio becomes a continuing pedagogical environment evolving through successive cohorts. Alumni frequently return as collaborators, facilitators and partners, contributing knowledge and experience gained through earlier iterations of the programme.

This paper reflects on activities undertaken in Athens and London between 2024-26, including ARCSR summer residencies, festival-based making projects, and a collaborative partner-building workshop at Coda Dock connected to an international research consortium. These events brought together multiple generations of ARCSR participants and local organisations, exploring design methods through temporary structures, collaborative fabrication and shared reflection. In these contexts, alumni participation begins to function as a living curriculum, through which knowledge, relationships and design practices to circulate across generations of the studio. The Extended Studio therefore reframes architectural education as an intergenerational pedagogical environment sustained through civic engagement at the edge of institutional space.

Strand: *edge conditions*

Bo Tang is Reader in Architecture at London Metropolitan University and Director of the Architecture of Rapid Change and Scarce Resources (ARCSR) research group. Her work explores participatory architecture and practice-based research developed through long-term live projects connecting architectural education with civic organisations and communities in the UK and internationally.

Corina Tuna is an Architect, Senior Design Tutor in Architecture at Loughborough University, and Design Associate at Adventure Playground Engineers. As an ARCSR alumna and active practitioner, she advocates participatory approaches to delivering community projects, in partnership with educational institutions, local authorities, SMEs, charities, youth groups and NGOs.

Ecosemiotics: unlearning patterns to mend the tension between design Academia and Market

Coral Michelin and Graziela Nivoloni

We are living in a fast-changing world of climate and social ruptures. Since at least the early 1990s, design approaches have tried to address this unviable situation: from Ecodesign to Ecosystemic Design, we can identify approaches for more sustainable futures. Many have taken place inside the “safe space” of the Academia, as practices (methods, tools, concepts, principles etc.) with potential to enact regenerated futures, while looking for breaches to be implemented in “real-life” contexts. We are often questioned by our students about the practical applicability of these practices in companies and industries. Companies do not show willingness to take the necessary step to engage with these approaches, since it involves investments going against the system-in-place driven by profit.

We live this tension between what designers are doing inside the Academia, and what they are allowed to do when in the “real Market world”. These colliding realities result in the worsening of planetary collapse, and for us practicing design professionals, in the impossibility of implementing approaches with potential to change our direction towards better futures.

In this paper, we would like to critically reflect on this tension between Academia and Market drawing from a project conducted in the edge of these two realities: a regenerative packaging project that students of the Product and Service Design bachelor at IED/SP conducted for the client Aymara Lodge, a boutique hotel in Pantanal, Brasil. From the reflections raised while analysing this case and its results, a path emerged as a possible mending of the conflicting realms. We identify a necessity to unlearn conditioned aesthetics of design, making feasible an eco-decolonial design semiotic (Ecosemiotics) with which design solutions using biomaterials can be more easily accepted and implemented. Such unlearning, though, must be deep enough to question consumerist habits, in order to bridge Academia-Market, while also reconnecting the Human to Nature.

Strand: *edge conditions*

Coral Michelin is a strategic designer, lecturer, researcher and consultant. Postdoctoral researcher and lecturer at Linnaeus University, within the Design after Progress environment. Her research focuses on ecology, regeneration, futures, and decoloniality, and is disseminated at international events and platforms. Author of Ecosystemic Design: an eco-decolonial path to regeneration (2024, PT/ES).

Graziela Nivoloni is a PhD Candidate in Biodesign and the coordinator of the Product and Service Design bachelor at IED. She leads IED's Biodesign Lab, focused on circularity and biomaterials. Her research emerges from the intersection of education, innovation and ethics, observing the relationship between design and nature to regenerate planetary systems.

Entangled and Co-opted: civic pedagogy, institutional capture, and the ethics of teaching within and without

Cristina Cerulli

This paper offers a critical reflection on over twenty years of pedagogical practice at the intersection of architectural education, civic engagement and community-led urban development. It traces an arc of practice that has sought, consistently, to resist the transactional logic increasingly dominating higher education, designing learning situations that function as sites of genuine civic commitment rather than instruments for institutional legitimacy or impact capture.

But what counts as genuinely purposeful pedagogy keeps shifting. Practices that were once marginal and hard-won — live projects, community partnerships, alternative models of practice, joining the dots between civic actors and university resources — have since been absorbed into the institutional mainstream, repackaged as evidence of the ‘engaged civic university’ and deployed in recruitment material and impact narratives. What began as resourcefulness, as finding ways to make meaningful things happen within and despite institutional constraints, has become a product. And yet this is not simply a story of loss: the co-option of one generation’s practice is also the condition that forces the next question — if this is now prosaic, where does genuine pedagogical commitment now lie?

Drawing on this long arc of entangled teaching, research and practice, the paper examines the specific vulnerabilities that emerge at the intersection of civic ambition and institutional capture. The pressure to demonstrate impact, combined with the short-term rhythms of academic programming, generates a persistent ethical risk: that engagement with communities becomes extractive. Students immerse, photograph, present, leave. Institutions accumulate impact evidence. Communities receive little of lasting value. Educators are left with a nagging guilt about not sticking around.

The paper asks what it takes to sustain a genuinely caring pedagogical practice over time, one that commits to communities rather than consuming them, that remains accountable beyond the project, and that continues to locate radicalism not in established forms but in the honest naming of what those forms have become.

Acknowledging these vulnerabilities, rather than managing them away, is itself the radical act now.

Strand: *edge conditions*

Cristina Cerulli is a Professor of Architecture at the University of Reading and a founding director of Studio Polpo, a research-led social enterprise architecture practice. Her work supports collective urban endeavours, countering inequality through care, community-led housing, heritage ownership, and regenerative retrofit. She has steered the architecture profession towards common good, from pioneering wealth-building business models in professional curricula to serving on the RIBA Commission for Ethics and Sustainable Development.

Ethnographic Modelmaking as a Situated and Participatory Pedagogy

Ecaterina Stefanescu

Situated within the Edge Conditions strand of the conference, this paper argues for the use of ethnographic modelmaking as an epistemic methodology for architectural participation and for its translation into a pedagogical framework for students of architecture.

Within architecture and architectural education, scale models create worlds of proposition, speculation, and fiction. As an ethnographic method, however, modelmaking can be utilised as a durational tool for observation, documentation, and spatial research into communities and material conditions that are often overlooked or marginalised.

Drawing on what Momoyo Kaijima terms architectural ethnography (2018), ethnographic modelmaking utilises physical, spatial models to study existing places and communities, combining ethnographic immersion with the tactile act of making, as a mechanism through which both communities and researchers can acquire, learn, and disseminate knowledge.

This method has been tested through three projects that utilise 1:20 paper models and spatial fragments to demonstrate the connections between people, place, identity, and material culture in marginalised communities: Rooms (Berlin, 2021-22), Modelling Migrancy and Community (Blackpool, 2023), and Facing a Crisis (Wandsworth Prison, London, 2025).

This methodology has been translated into a formal educational context in the Year 3 Humanities module at the Grenfell-Baines Institute of Architecture. Using Fleetwood as a case study, students utilize model-making to observe, survey, analyze, and recreate everyday typologies of collective life in the coastal town. They then translate this fieldwork into a critical essay as a way to connect their design studio work with real lived experiences.

Spaces hold knowledge. The relevance of physical models stems from how they remind us of the material and embodied nature of the world we inhabit, and the tacit knowledge held within it. Ethnographic model making seeks this deep understanding of people and place. The paper ask how models can function not only as repositories of tacit knowledge, but as active, situated pedagogical tools (Perez-Martinez, 2025) that can reveal embedded social, cultural, and material insights through the act of ethnographic making.

Strand: *edge conditions*

Ecaterina Stefanescu is an architectural designer, artist and lecturer based in Preston, where she teaches architecture at the University of Lancashire. Ecaterina uses model-making and live-build in her work to respond to place and material cultures of people. She is co-founder of Other People's Dreams, a live-action research office and MArch program.

Learning From Logistics: What a Cargo Ship Teaches

Elena Carlini, Francesca Savio and Donald Weber

What does a working cargo ship teach that a classroom cannot? BLUEPORT brings together architecture and photography students from Aalto University, KTH School of Architecture, and UPC-ETSAV, who converge on Rotterdam by different logistical routes: some by cargo ship across the Baltic and North Seas, others by rail. The journey itself becomes an investigative encounter with the infrastructures of circulation and the spatial organization of global trade. Logistical infrastructures resist the representational tools of photography and architectural education; their spatial, temporal, or social dimensions only become intelligible through inhabiting, moving with, and adapting to their rhythms.

Working alongside students whose methods and instincts differ from their own, participants are pushed to unlearn the conventions of their respective training, reimagining both what logistical environments might mean and what their own disciplines might be capable of. Mobility introduces a further, less comfortable dimension: students live and work for days alongside seafarers whose labour sustains the very infrastructure being studied, feeling the cold wind on deck, hearing the mechanical rhythms of the ship, sharing meals with the crew. The complexity of contemporary logistical systems exceeds any single disciplinary perspective, and the knowledge these encounters produce cannot be simulated digitally or from a distance. The proximity to different working lives, languages, and hierarchies demands an ethical attentiveness that reshapes what research means and who it is for.

Drawing on Barbara Bolt's argument that originary knowledge emerges through "handling" — sustained, embodied dealings with environments, tools, and materials (Bolt, 2004) — BLUEPORT proposes that such encounters create conditions for learning that exceed what any curriculum can anticipate or assess. Grounded in place-based pedagogy's insistence that students become creators rather than consumers of knowledge (Gruenewald, 2003; Kitchens, 2009), BLUEPORT operates at the threshold between institution and infrastructural territory, spaces neither fully accessible nor fully closed, neither natural nor artificial, neither local nor global.

We ultimately ask what students must unlearn, and what kind of knowing only becomes possible when the learning environment itself is the place of inquiry.

Strand: *edge conditions*

Elena Carlini has an MA from IUAV Venice and Columbia University, which she attended as a Fulbright scholar. She has worked with Emilio Ambasz, Richard Meier in the USA, and Studio Valle in Italy. She runs an independent architecture practice and has taught both at Syracuse University and Ferrara University.

Francesca Savio is an urban designer and lecturer at KTH in Stockholm with a background in architecture. She has worked in participative urban planning in Spain and large scale development and urban design in Sweden. Her work revolves around sustainable practices for urban design and future-proofing urban environments.

Donald Weber PhD, is Associate Professor of Contemporary Photography at Aalto University, Finland. Educated as an architect, he worked with Rem Koolhaas before establishing The Bureau of Operational Landscapes, a practice examining infrastructures of power through photography, tours, and site-specific encounters. He is a Guggenheim Fellow.

Healing Environments: Learning How to Stay-with-Care

Elke Krasny

This paper introduces the concept of healing environments: as environments in urgent need of healing due to anthropogenic ruination and environmental violence, and as environments that provide vital healing capacities to diverse living beings, including humans and non-humans. How, then, this paper asks, can we learn “senti-actuando” (Lyons, 2018) (feel-acting) practices that understand healing as interdependent bodily, material, spiritual, epistemic, and legal processes? How can feel-acting practices teach us the knowledge required for healing environments so that we not only learn how to care for and with them, but also how to “stay-with-care” (In-Sorge-Bleiben) (Krasny, 2020)?

The aim is that the dual sense of healing environments introduced above becomes understood and practiced as mutually constitutive. The paper will present two healing environments as sites of learning how to stay-with-care: a river and a garden. These include Taiwanese artist Wu Mali’s Plum Tree Creek project, in collaboration with the art organization Bamboo Curtain Studio in Zhuwei, New Taipei City, since 2009, and the Horta comunitária do Bixiga, a community garden in São Paulo—a site of urban healing through ancestral Indigenous knowledge, initiated by Denuzia Pedreira Bastos in 2016.

The aim of the paper is to connect examples of healing environments as sites and processes of learning how to care through feel-acting practices, and the insistence, knowledge, and resistance necessary to stay-with-care, while also advancing the critical vocabulary useful for promoting healing environments as a concept.

Strand: *civic space*

Dr. Elke Krasny, Professor at the Academy of Fine Arts Vienna. Krasny researches care, social, ecological and epistemic justice and transnational feminisms in architecture, urbanism, and the arts. Publications: *Critical Care: Architecture and Urbanism for a Broken Planet* (with Angelika Fitz, 2019), co-editor of *Feminist Infrastructural Critique* (2024).

Pedagogies at the Margins: Riccardo Dalisi's Neighbourhood Workshops

Emilio Viola

This paper proposes a reinterpretation of architectural design teaching through threshold devices situated between the academic institution and civic space. It is within this marginal zone, neither fully internal nor entirely external to the university, that the neighbourhood workshops conducted by architect, designer and teacher Riccardo Dalisi (1931–2022) between the late 1960s and the mid-1970s are situated.

It is within this context that the experience of *animazione* takes shape, through which Dalisi challenges the idea of design as a closed formal outcome, instead privileging processuality, openness and reciprocity. In Dalisi's case, the experience of *animazione* is grounded in the concepts of “*poor technique*”, “*generative geometry*” and “*disorder*”. These outline an open pedagogical framework capable of generating trust and collaboration, redefining the role of the architect and decentring the institution without negating it.

Animazione does not represent a peripheral episode in relation to academic teaching, but rather a critical extension of the learning of architectural design towards the neighbourhood. University students and children from the neighbourhood participate in construction processes using simple materials and elementary techniques, transforming design into a relational practice. The built environment is no longer an object to be represented or controlled, but a field of co-production of knowledge through making, error, improvisation and the ongoing negotiation between bodies, matter and space. The margin thus emerges as a productive condition: a hybrid space shared between university and neighbourhood, where environmental learning takes place with and through the environment.

The proposed contribution is based on the analysis of Dalisi's theoretical writings and the documentation of the workshops, placed in dialogue with recent critical research on his pedagogy. In light of current reflections on built environment education and civic pedagogies, Dalisi's workshops offer a historical precedent for rethinking, in ethical and ecological terms, the thresholds between institution, territory and community

Strand: *edge conditions*

Emilio Viola is a PhD candidate in Architecture and Urbanism at the Université de Liège and the University of Naples Federico II. An architect and secondary school teacher in Italy, his research explores the pedagogical and participatory practices of Riccardo Dalisi, focusing on neighbourhood workshops and alternative forms of built environment learning.

Neighbourhoods as Energy Worlds: Colearning in Thick Sites for Infrastructuring Community Energy in Sheffield

Emre Akbil

The paper investigates ad-hoc alliances co-imagining community-led energy infrastructures in neighbourhoods of Sheffield. The “community of learners”, seeking energy justice, assemble around the common concern for (re)localising energy infrastructures by experimenting, prototyping, speculating on ownership, governance, and materialities of community-led energy worlds (Antaki, Belfield, and Moore, 2024). Design pedagogies get entangled, support, and learn to act within the thickening sites of colearning. The paper reflects on the pedagogical practices – an interconnected series of urban and architectural design studios shaped through ad-hoc collaborations and partnerships with communities at the forefront of energy justice struggles in Sheffield.

The paper explores how design pedagogies could become coalition making infrastructures by paying attention to differences, sustaining and maintaining, at times conflicting, desires of the community of learners. This emerging ecology of practice learns to transform uncertainties into resources. Victorian buildings with leaking roofs, malfunctioning boilers, outdated electric circuits entangled with precarious urban lives are gradually reworked into futures of energy abundance. Designerly agency is shared across the coalition for rehearsing architectural and urban stories placing resilient communities at the centre of energy transitions. A pluriverse of energy worlds are coimagined in Sharrow and Wicker neighbourhoods of Sheffield.

Architectural and urban design master’s courses are rewired into temporalities, spaces, and agendas of communities. Project briefs, site visits, lectures, reviews, workshops, and assessments are carefully curated to enable colearning across the ad-hoc alliance. The “thick ongoing presence” unfolding at the margins of the city becomes the source of collective and creative co-action (Haraway, 2016).

First, the paper aims to map the temporal and infrastructural relations across the community of learners and design pedagogies. Second, it aims to identify pedagogical blind spots by asking “what happens between repetitive cycles of teaching?” to highlight the support structures that maintain colearning infrastructures. Third, through diffractive reading of the infrastructural analysis the paper explores the limits and potentials of the pedagogical praxis when exposed to collective vulnerabilities operating at the margins of the city/university while learning to act within uncertain energy worlds (Callon, Pierre and Barthe, 2011).

Strand: *edge conditions*

Emre Akbil is an architect and urbanist in Cyprus and university teacher at Sheffield School of Architecture and Landscape in University of Sheffield, UK. Emre practices within the social, political, and ecological thresholds of architecture and urbanism to enact minoritarian and commons-based political creations. In his teaching at University of Sheffield School of Architecture, Emre explores decolonial, feminist and ecological tactics in critical spatial pedagogies. Emre is leading the MA Architectural Design programme at University of Sheffield and is a member of the Urban Commons Research Collective.

Decolonial Pedagogies in Sicily: (Edge) Conditions of Unlearning Fascist Heritage

Fabian Konopka and Marta La Ferla

The collaborative research project Entity of Decolonization inhabits and reclaims Borgo Rizza,* a Fascist rural village which was established as part of the regime's project to internally colonize Sicily. Between 1940 and 1943, l'Ente di Colonizzazione del Latifondo Siciliano built eight of these villages to reorganize rural life and agricultural production, coercively displacing communities and subordinating local ways of living (Absualem 2021; Distretti and Petti 2021, 2024). In the past decades, some of the villages underwent publicly funded restoration, materializing an uncritical, preservationist approach towards fascist and colonial rhetoric, culture, and politics (Hilal and Petti 2022). Inhabiting Borgo Ex, the project asks: Who has the right to re-use the fascist-colonial heritage and how could it be re-oriented without perpetuating the ideology that shaped it?

Since 2021, Borgo Ex has been temporarily inhabited by students, artists, activists, and local communities to collectively imagine knowledge production otherwise. During these events, 'educators' and 'students' alike unlearn top-down pedagogies; everyone is at once a learner and a practitioner, a listener and a speaker. By acknowledging that everyone is a bearer of knowledge, we expose the fragility, contradictions, and transformative potential of learning.

This approach is what we call "site as method" (Petti 2026). It rejects imposed universal frameworks, instead emphasizing local, situated knowledge shaped by the cultural, political, and social specificities of a place. Borgo Ex serves as a lens to reflect, how our knowledge is produced in relation to histories and geographies of colonization and marginalization. Through this approach we resist the colonial legacy of knowledge production, challenging Western academia's tendency to marginalize non-Western epistemologies. We imagine this approach of situated knowledge production in Sicily's rural landscape, once being the 'margin' of empire, as our paper contribution within the conceptual strand edge conditions for the conference.

* Today, we call this place Borgo Ex. In choosing this name, we acknowledge the history embedded in its walls while refusing to reproduce the violence of the name once imposed by the regime.

Strand: *edge conditions*

Fabian Konopka is a Ph.D. Student in Cultural Systems at IMT School for Advanced Studies Lucca. He holds a B.Sc in Landscape Architecture and a M.A in Urban Studies. His research is grounded in the materialization of social processes in space, analysing Italy's history of internal colonization through its persistence in contemporary labor exploitation.

Marta La Ferla is an independent researcher, founding member and current president of Ente di Decolonizzazione – Entity of Decolonization, a multidisciplinary team based in Carlentini, Sicily. Her research interests range from feminism and decolonial practices to cultural heritage and visual studies, with a focus on the Mediterranean areas.

Minor pedagogy at the edge of university and public sphere: Reflection on practice-based PhD research

Fulya Selçuk

This paper conceptualizes minor pedagogy through self-reflection on practice-based PhD research conducted in the field of social architecture. I translated my doctoral research question into a workshop inquiry to explore ‘the social’ through daily relational practices and emerging spatialities: how, when, and where do bodies relate to each other? Following an open call, 3rd and 4th-year architecture students participated in three fieldwork-based workshops between 2022 and 2025. They documented their subjective trajectories using photographs, texts, and drawings, assembled them through collective mapping and drawing.

The first workshop was held as an informal meeting at the university. The second evolved into a participatory public exhibition at the event, organized by the İzmir Metropolitan Municipality. The third resulted in an award-winning national competition entry, exhibited nationwide. This open and rhizomatically evolving process expanded institutional boundaries, multiplied authorship, and socialized knowledge. Reflection on this process unfolds the possibilities of a minor pedagogy.

We interpreted the ‘minor’ with reference to Deleuze and Guattari’s ‘minor literature’ and Jill Stoner’s ‘minor architecture’, highlighting transitional, in-between conditions in a state of becoming. Minor pedagogy is a situated pedagogy where the field is defined by the daily trajectories of the body. Drawing and mapping are instrumentalized as minor research tools to reveal embodied and situated knowledge embedded in the everyday built environment. Rather than imparting ‘absolute’ knowledge, this process constitutes a practice of ‘poor pedagogy’—referencing Jan Masschelein—that teaches how to pay attention to the world. It fosters ‘positive encounters’ that enhance participants’ capacity for action (potentia). Ultimately, minor pedagogy is rooted in a Spinozist ethics of joy. This approach represents a political act where knowledge is de-institutionalized, and participants evolve into ‘researching bodies’ who co-produce knowledge, transforming into a collective subject.

Strand: *edge conditions*

Fulya Selçuk, an ITU graduate, holds a PhD from Dokuz Eylül University, İzmir, Turkey, where she is a research assistant. Formerly at EPFL and Politecnico di Milano, currently at TU Munich, she explores participatory, minor, and feminist architecture. She co-founded the Minor Research Team, contributing to collective projects and publications.

Architecture as a Social Art: Civic Pedagogies Under Surveillance in Cold War America

James Heard and Iris Giannakopoulou Karamouzi

During the 1940s and 1950s in the United States, individuals engaged in progressive politics, labor organizing, and left-intellectual circles were subjected to federal and state surveillance as their political loyalties were publicly questioned. Academic institutions were not exempt. The House Un-American Activities Committee and the Senate Internal Security Subcommittee subpoenaed hundreds of faculty, while universities across the country dismissed professors who refused to testify or sign loyalty oaths, eroding the conditions that sustain intellectual life. Yet despite these pressures, progressive architects, whose political activism and socially engaged work, from affordable housing and community planning to civil rights advocacy and labor organizing, had already drawn sustained federal scrutiny, continued to teach. For many of these architects, pedagogy became one of the most durable expressions of their “social democratic” commitments, not a retreat from political activism but one of its most sustained forms. This paper examines the institutional and spatial environments through which these architects pursued teaching under conditions of political repression. Focusing primarily on the U.S. West Coast, the paper reconstructs three distinct yet interconnected sites of knowledge transmission: workers’ schools, such as the California Labor School in San Francisco and the People’s Educational Center in Los Angeles, founded in the tradition of labor education and operating under the auspices of local unions; progressive churches, such as the First Unitarian Church of Los Angeles, known as the “Little Red Church on the Hill”; and universities, including the University of Southern California. Across these settings, architects offered courses and public lectures in architecture, landscape architecture, and urban design while advancing a shared conviction that architecture was “a social art,” inseparable from collective life and political responsibility. These environments functioned as hybrid civic spaces where architectural knowledge circulated among professionals, workers, activists, and students. As Cold War repression intensified, these educational spaces themselves became targets of surveillance: classrooms were monitored by informants, loyalty oaths imposed on faculty, and public forums infiltrated by federal agents. Examining these sites together highlights both the resilience and the fragility of mid-century civic learning cultures.

James Heard is a Doctoral Student in Architecture at Columbia GSAPP and a licensed architect in California. His most recent work includes *Our best organizer!*, an essay for the *Avery Review* on the continuing relevance of the Federation of Architects, Engineers, Chemists, and Technicians co-authored with Joshua Barnett, Adare Brown and Jack Rusk.

Iris Giannakopoulou Karamouzi is an architect and architectural historian whose research examines the relationship between architecture, politics, and institutional power in the twentieth century. Her work focuses on how political ideologies and regimes of governance have shaped architectural practice, discourse, and urban culture in the postwar period.

Strand: *civic space*

Sacred Black Ecologies: Thinking with Plants as Ecological Pedagogy

Janine Francois

Sacred Black Ecologies (Francois, 2025) is an ongoing transoceanic research and curatorial project that positions land, water, and plant life as living archives, temporal epistemologies, and relational geographies.

This presentation draws on a film essay by Francois (2025), centred on Aburi Botanical Gardens in Ghana, to examine how botanical landscapes, originally established through imperial systems of plant extraction, classification, and circulation, can be re-read as contested environmental archives. Adopting a slow, embodied visual methodology, that moves between image, landscape, and narrative, the film approaches Aburi not as a neutral heritage site but as a layered pedagogical terrain learning from plant genealogies. In doing so, *Sacred Black Ecologies* frames environmental learning as an act of unlearning colonial logics while recovering relational ways of knowing grounded in African and diasporic cosmologies.

The process of making the film led to the development of an ethical and pedagogical framework I describe as “thinking with plants” and “vibes” as methodology, centred on consent, reciprocity, and relational ethics. Guided by Robin Wall Kimmerer’s observation that “the land knows you, even when you are lost” (p.33, 2013), the work approaches landscape as collaborator rather than object of study. I describe this as conducting a “vibe check” with land and plant life—asking whether a place welcomes presence, whether the moment is right, and whether one’s intentions are responsible.

Positioning film as both research method and teaching tool, the project asks how institutions might engage with environmental knowledge emerging from land, spirituality, and community practices rather than disciplinary expertise alone. By situating botanical gardens as sites of both harm and possibility, this contribution explores how spatial practice, visual storytelling, and ecological memory can open new forms of participatory environmental pedagogy.

Strand: *edge conditions*

Dr Janine Francois is a Black British feminist scholar, writer and curator whose work explores climate justice through Black feminist thought, anti-colonial theory and feminist ethics of care. She is Associate Professor and Director of Climate Justice at The Bartlett School of Architecture, UCL. Her interdisciplinary practice combines research, curatorial work and public engagement, often collaborating with cultural institutions and communities to explore questions of memory, ecology and spatial justice.

Developing a Crip Civic Pedagogy

Jordan Whitewood-Neal

This paper will draw on learnings from a series of London School of Architecture Design Think Tanks (DTT's) between 2022-2025 led by Dis Collective and Carly Dickson which developed design briefs and approached pedagogy from the perspective of Critical Disability Studies. The DTT's explored disability in relation to retrofit and politics of reuse, cultural infrastructure of the night, and the form and economics of housing. Participants will be briefed and introduced to the 3 years of Design Think Tanks, their spatial and theoretical contexts and tasked with developing a rapid design brief set around a scenario developed by DTT co-lead Jordan Whitewood-Neal.

The paper will build on theory relating to Stuart Hall's attention to Public Pedagogy and the challenge of epistemological austerity, the boundaries of crip imagination designated by a lack of meaningful and radical engagement with disabled communities and the cultural hegemony of ableism. Hall, according to Henry Giroux, approached pedagogy "as a mode of cultural criticism that is essential for questioning the conditions under which knowledge is produced and subject positions are put into place, negotiated, taken up, or refused." (Giroux 2000, 342) Disability scholar Nirmala Erevelles, depending on interpretation, inadvertently troubles, offers a challenge, or extends Hall's attention to culture, more precisely disability as "an ideology rooted in culture" (2011, 143), by arguing that disability is also in fact a historical materialist construct. By this Erevelles means how the disabled body is "constituted within social relations of production and consumption of transnational capitalism" (2011, 7).

Erevelles, here, reorients both our attention to disability, but more precisely disability in relation to space. Design pedagogies which address disability are infrequent, this workshop will attempt to challenge participants to consider two key questions Erevelles raises: "What historical conditions make some bodies matter more than others?" and "Is it even possible for us to reimagine the historical conditions within which other bodies can be made to matter?" (2011, 7).

Strand: *civic space*

Jordan Whitewood-Neal is an architectural researcher working at the intersections of architectural history, pedagogy, disability studies, political theory, and spatial justice. He is the Guest Editor at The Avery Review and recently joined the PhD programme at the Bartlett School of Architecture. In 2022 he co-founded disability-led research collective Dis.

Non-visual co-design pedagogies for inclusive architectures

Kirsty Watt

Engagement-centred feminist methodologies where communities are “imagined as co-designers and coauthors” (Costanza-Chock 2020, 175) are commonly understood to lead to more equitable architectural outcomes (Smith and Dropkin 2015; RIBA 2023). Local people are both experts in their own environments (East 2024; Make Space For Girls 2024; Slessor 2025), but also in how they navigate that environment and the barriers or possibilities that they see within it. With most Architects not actively identifying as disabled (ARB 2024), the positionality of the profession must be challenged with local lived experience for more inclusive outcomes. However, Fischer (2016) raises that participatory governance is unachievable where the participants don’t have an equal or good understanding of the topic, and there are undeniable barriers posed on some people trying to engage, explored historically such as by feminist design collective Matrix providing training to communities prior to collaborating on specific designs or ideas. This approach often relies on visual communication which may be inaccessible to blind or visually-impaired people, and if following the tone of photographer Sandra George’s work with Blindcraft (Craigmillar Now, n.d.), there is joy, eagerness and distinct capability within these communities to be part of governance, design and fabrication processes. Alternative routes of communicating architecture and space need to be approached to ensure that input from this community is included and valued. Followingly, this paper presents the ways in which I had to reconsider co design when working with people with lived experience of visual impairments or blindness at part of my PhD research. This process allowed me to question the ways in which we currently frame civic participation, with methods such as group ‘design games’ (Wates 2000) instead replaced with more scenario-based discussions on a one to one basis, then interpreted by the architect to build intersectional feminist futures.

Kirsty Watt is a qualified architect, and alongside her professional practice is undertaking a Doctorate at Leeds Beckett University. Their research investigates feasible inclusivity and accessibility in historic buildings with a focus on lived experience and tangible design explorations.

Strand: *civic space*

Minor Acts: Queer Spatial Disobedience as Situated Pedagogy

Lenny Rajmont

Minor Acts is a six-month working group hosted by Queerscapes. Understood as a case study in situated, participatory pedagogy, the working group examines how Queer and Trans disruption of the built environment can generate new frameworks for learning. Consequently, examining how spatial knowledge is produced, and who it has historically been produced without. At the core of the working group is a concept of “disobedience”. Following Jack Halberstam’s *Queer Art of Failure*, as a collective and generative refusal of dominant knowledge structures, and inflected, after Lock (Lock 2017), by the minor: small, persistent, embodied acts of resistance that accumulate into an alternative spatial praxis. The programme brings together LGBTQIA+ people across the practice-defined “design team” and others peripheral to the built environment professions in a non-hierarchical working group format, in which participants are understood as co-producers of knowledge rather than learners receiving it. (Freire 1968) Sessions are rooted in embodied, place-based practice reflecting critically on the host setting within the Design District, North Greenwich. The tools and methods used throughout are not adopted uncritically from institutional conventions of spatial representation, but are themselves subject to auditing and queering. At the heart of the work is a practitioner account of what it takes to create conditions for genuine participation. The design of a learning environment determines whether Queer and Trans people can be honest about their experience of space, professional culture, and belonging, something conventional educational and professional development settings rarely permit (Preciado 2012, 121, cited in Vallerand 2022). This relational and spatial dimension of pedagogy, the question of who can show up, and how, speaks to wider debates around participatory practice. It raises questions about widening access to built environment education, and the role of informal organisations and ecosystems in producing knowledge beyond institutional walls.

Lenny Rajmont is a trans landscape architect based in London and founder of Queerscapes, a platform for LGBTQIA+ spatial practitioners established in 2023. Through Queerscapes he works with institutions and practices to deliver socials, education and advocate for Trans and Queer people in the built environment.

Strand: *civic space*

Family Student Housing Developments in Higher Education, 1960s-present

Leslie McShane Lodwick

In 1969, Family Student Housing opened on the University of California's Santa Cruz campus. Designed as a part of a wave of experimental family student housing complexes attached to major research universities in the 1960s and 70s, these complexes often featured schools and childcare centers, food pantries, community gardens, parks, and shared community spaces. In California, the complexes were partially developed out of the 1960 California Master Plan for Education, which called for more streamlined access to education in the state, and partially due to the increased number of women entering higher education. At universities from the University of California campuses to Yale, MIT, and Penn State, experimental family/married student housing complexes were developed by often renowned architects to meet the needs of students with families. It was recognized that familial support was a crucial part of the educational program. UCSC's family housing complex is currently under demolition to make way for high rise undergraduate student apartments. While a new family complex is being developed the plan for space has been criticised by residents and students for its low-density buildings with large environmental footprints, fewer homes for fewer families, and increased rents, all while building on a previously preserved wild meadow. Family student housing complexes affiliated with universities are currently in a precarious position as they are often among the first sites to be demolished to make way for new capital growth. Yet these architectural experiments were designed to provide equitable opportunities for students of color and students with families while focusing on developing local communities for students. What can we learn about the needs of families and students as attached to large educational institutions from these mid-century experiments? In the context of the neoliberal university, how might we continue to incorporate these lessons toward the development of an equitable and environmentally sustainable university? This paper analyzes a series of mid-century case studies in family housing in order to draw learnings from architectural experiments while considering education through the expanded lens of domesticity and care, community, and ecological sustainability.

Leslie McShane Lodwick is a Visiting Assistant Professor in Creative and Critical Studies at Moore College of Art and Design in Philadelphia. She earned a Ph.D. in Visual Studies at the University of California, Santa Cruz. Her research focuses on the built environments of education. She holds an M.S.Ed. in urban education from the University of Pennsylvania. She is a former public school teacher.

Strand: *institutional space*

Rehearsing Emerging Design Practices After Progress

Li Jönsson, Kristina Lindström, Coral Michelin and Åsa Ståhl

This paper presents a prototypical pedagogy for un/learning design skills and competences needed in times marked by multiple and overlapping crises, including biodiversity loss, political polarisation, and a lack of socio-ecological imaginaries. Our contribution draws on an online *Design Circle*, initiated by the research environment *Design after Progress*, that brings together researchers from four universities in Sweden to reflect on the possibilities of design history, practice, and education in relation to post-progress futures.

The *Design Circle* was established to create a collective space, institutionally initiated and co-created with practitioners, for un/learning at the edges of formal academic education. Thinking through the tradition of study circles, with its roots in Swedish popular education (*Folkbildning*), the circles were designed to offer practicing designers the opportunity to learn from each other by collectively rehearsing emerging practices beyond progress-oriented paradigms. From a total of 75 applications, 19 participants were selected with attention to diversity in disciplinary backgrounds (including architecture, product design, and design research), geographic origins (Global South and Global North), and professional practices.

This paper focuses on the first half of the circle, which centres on sharing situated emerging practices among participants and across the specific contexts in which they work. These practices include making 40-year commitments, visualising circular temporalities, re-enchanting and re-weaving humans into the natural world, composting, and experimenting with speculative economics. In our discussion we will show how such practices challenge progressivist and anthropocentric imaginaries that have long shaped design, while they also build on established design competences, including playfulness, storytelling, and visual communication. We use the notion of rehearsal to show how practices were shared across people and sites, enabling participants to collectively perform and enact more socio-ecologically just worlds, while simultaneously developing a form of readiness for the uncertain environmental futures to come.

Strand: *institutional space*

Åsa Ståhl (PhD) is a professor in design at HDK-Valand, University of Gothenburg. Her research and educational work focuses on world-making and holistic transformation through participatory design and alternative socio-ecological economies. Her current and recently concluded research includes “Design after Progress: Design Histories and Futures”, “Holding Surplus House”, “Earth Logic Design”, “Foresight through the Doughnut Model” and “Un/Making Matters”.

Coral Michelin is a strategic designer, lecturer, researcher and consultant. Postdoctoral researcher and lecturer at Linnaeus University, within the Design after Progress environment. Her research focuses on ecology, regeneration, futures, and decoloniality, and is disseminated at international events and platforms. Author of *Ecosystemic Design: an eco-decolonial path to regeneration* (2024, PT/ES).

Kristina Lindström is an Associate Professor at the School of Arts and Communication, Malmö University. She has a broad experience of working with participatory and inventive design methods for imagining and making socio-ecologically just futures.

Li Jönsson is an Associate Professor at the School of Arts and Communication, Malmö University. She has an interdisciplinary approach to design that engages with a diverse set of critical and practical ideas and intersects design and feminist STS. She specializes in participatory and speculative methods that explore ways of opening up for more-than-human practices and imaginaries through design.

Landscape Stories: Gender, Climate and Landscape Learning in Primary education

Luca Csepely-Knorr, Joy Burgess and Laura Sanderson

This paper will present *Landscape Stories*, a research and public engagement project that brings climate- and gender-inclusive landscape learning into primary educational contexts. With growing calls to integrate sustainability and climate change across the national curriculum (Department for Education 2025), the project adopts an action-research framework in which creative pedagogies are tested, refined and iteratively developed with partner collaborations. Drawing on feminist scholarship that understands edges as spaces of cross-disciplinary knowledge production, the project works across archives, heritage organisations and schools to create learning opportunities and resources that use the land itself as pedagogy. Through this approach, children engage directly with their surrounding landscapes in ways that foster inter-subject learning across geography, history, science, art and design.

Using the lens of edge spaces, this paper will examine how *Landscape Stories* centres the histories of women landscape architects to develop innovative approaches to environmental learning and climate stewardship. The paper reflects on two projects delivered in partnership with the National Trust and Historic Environment Scotland. These involved workshops with over 180 pupils across four primary schools in Styal Village (Cheshire) and East Kilbride (Scotland). The children were introduced to the work of Brenda Colvin, the first woman president of the Landscape Institute. The workshops combined walking, mapping, archival interpretation and model-making as ways to encourage pupils to read their everyday landscapes as designed spaces shaped by history and human agency.

The paper will also examine ongoing residencies at Birmingham Botanical Gardens and the Museum of English Rural Life at the University of Reading, further exploring how cultural organisations can function as sites where historic landscapes and archives are used as active pedagogical resources. The paper will therefore demonstrate how the *Landscape Stories* action-research framework is using the land itself as pedagogy to support inter-subject learning, foster environmental agency and provide strategies for engaging primary-aged learners both within and beyond the classroom.

Strand: *edge conditions*

Prof. Luca Csepely-Knorr is Chair in Architecture at the Liverpool School of Architecture, a chartered landscape architect and historian of architecture, landscape and urban design. She has led AHRC-funded projects including *Women of the Welfare Landscape* and *IFLA 75: Uncovering Hidden Histories*, combining research, public engagement, and international collaboration to explore gender and post-war landscapes.

Dr. Joy Burgess is a Postdoctoral Research Associate at the Liverpool School of Architecture where she is working on the research project *Feminist Cartographies*, with residencies at Birmingham Botanical Gardens, The Museum of English Rural Life and the Landscape Institute. The project maps women's twentieth-century landscape architectural practice and brings this research into public-facing contexts through creative pedagogies.

Laura Sanderson is an architect, educator and creative practitioner. She leads collaborative projects, exhibitions and workshops exploring architecture, heritage and placemaking. A Senior Fellow of the HEA, her work integrates design, research and public engagement, including initiatives with schools and communities.

Working at the Margins: Participatory Environmental Assessment and Spatial Justice in South African Early Childhood Development

Magdalena Cloete

This paper presents a participatory methodology for evaluating learning environments developed to include the voices of women working in under resourced early childhood development (ECD) centres in South Africa. Operating at the institutional margins—where centres need registration to access government funding, yet need funding to meet registration requirements—these practitioners navigate structural barriers that perpetuate spatial inequality. Within South Africa’s diverse ECD landscape, spanning informal settings to purpose-built facilities, current policy implementation positions minimum standards as the ceiling rather than the floor for quality, limiting transformative potential.

The research develops a context-specific, holistic ECD Learning Environment Evaluation Model that combines Clever Classrooms principles (Barrett et al., 2015), Responsive Learning Environments criteria (Lippman, 2010) within a spatial justice framework. Applied across eight case study sites representing the broad spectrum of building types and socio-economic contexts, the evaluation integrates qualitative environmental assessment, architectural surveys and classroom observations with participatory interviews that include women practitioners’ lived experiences and spatial knowledge.

Findings reveal stark disparities in quality: all high socio-economic sites demonstrated good-quality environmental characteristics. In contrast, the majority of low socio-economic sites fell below acceptable standards, with children in disadvantaged contexts experiencing substantially reduced quality learning environments. Critically, the participatory process revealed that policy frameworks themselves function as edge conditions—creating formal institutional requirements while excluding the infrastructure investment needed to meet them.

The methodology demonstrates how collaborative environmental assessment can amplify marginalised voices while producing rigorous empirical evidence for spatial justice claims. By recognizing ECD practitioners as knowledge-holders of the learning environment rather than mere policy implementers, the approach challenges top-down design paradigms. It reveals how participatory spatial evaluation can inform more equitable policy frameworks.

This research contributes methodological tools for working collaboratively at institutional edges, where grassroots learning environment needs meet—and contest—formal educational infrastructure requirements

Dr Magdalena Cloete is a Senior Lecturer in Architecture at the University of KwaZulu-Natal, South Africa and a registered architect. Her PhD research examines spatial justice in Early Childhood Development learning environments. She has practiced with UK educational architecture firms and researchers environment-behavior relationships, educational architecture, and inclusive design in architecture and urbanism.

Strand: *edge conditions*

Hippie Dwelling in an Archaeological Site: Matala's Caves as Counter-Space during the Greek Dictatorship (1967–1974)

Malamatenia Kouroupaki

The Matala caves in Crete, located by the sea, are rock-cut Roman tombs and constitute a recognized archaeological site protected under Greek heritage law. During the 1970s, under the Greek military dictatorship (1967–1974), this site was inhabited by an international community of hippies, who adopted an alternative, collective, and peaceful way of life.

This form of habitation represents an example of environmental learning and participatory approaches, as the residents adapted the natural and culturally charged space of the caves to meet the needs of their daily lives. The choice of site, collective organization, and creation of communal living structures highlight how learning and interaction with the surrounding environment can transcend institutional constraints and conventions.

At the same time, the presence of the hippies, and their peaceful and non-hierarchical organization of life in Matala, stood in direct and strong contrast to the values of the military regime, which promoted discipline, authoritarianism, and nationalist ideologies. Through their peaceful and creative way of life, the Matala community provides a historical example of “unlearning” dominant social and political norms, demonstrating how practices outside formal institutions can generate new forms of knowledge and social learning.

This paper explores the following research questions:

- How did the informal habitation of an archaeological site reshape notions of habitable and protected space?
- In what ways did the hippie community constitute a form of environmental and social learning outside institutional frameworks?
- Can this experience be interpreted as a practice of “unlearning” dominant spatial and political values?
- Finally, what is the significance of this historical example for contemporary discussions on civic space and participatory spatial approaches?

Strand: *civic space*

Architect (Democritus University of Thrace, 2018) and postgraduate researcher (Technical University of Crete, 2020). Researcher at NeArCiCu Lab (Chania, Crete). PhD candidate since 2022 focusing on Greek modernism through hospital and social welfare architecture. Research interests include the political instrumentalization of architecture, public health, social welfare, and the relations between architecture, landscape, and institutional policies.

A Tribute to (Un)Building a River

Marlene Wagner

The paper investigates the accessibility, equity, and ethics of transnational environmental learning through collaborations between civil society, nongovernmental organizations, and cultural institutions. The study emerges from a design research process and artist residency conducted in Johannesburg, South Africa, within the Cross Currents program organized by the Austrian Cultural Forum Pretoria in partnership with the NGO Water for the Future (February–March 2026).

Conceptually, the project engages the river as both ecological system and epistemic site. Building on critical urban scholarship navigating the Jukskei, the body of water is approached not merely as degraded infrastructure but as a spatial archive through which Johannesburg's global histories of extraction, segregation, and uneven urbanization become legible. The river's trajectory across informal settlements, gated suburbs, transport corridors, and post-industrial landscapes materialise the enduring socio-ecological contradictions of the post-apartheid city.

A central speculative device structures the research around 19th century narratives and the imagined encounter between the *Donauweibchen*—a female water spirit associated with the Danube in Austria—and the Crocodile, a powerful river being within South African cosmologies. This narrative framework asks what forms of knowledge emerge when European imaginaries shaped by imperial hydraulic engineering encounter relational understandings of rivers as living beings.

The project is informed by the post-human feminist framework of *Bodies of Water* which conceptualised bodies as materially entangled with planetary water cycles. Simultaneously, it draws on anti-colonial perspectives on knowledge production articulated in African Indigenous Knowledge and the Sciences, foregrounding indigenous epistemologies that situate rivers within spiritual, ecological, and communal relations.

Through site-specific trans-medial documentation, performative fieldwork, and public engagement, the project proposes a hybrid methodology combining architectural, scientific, and artistic representation. By embodying the hydrological cycle as a process of continuous becoming, the work advances a non-extractive mode of knowledge production that engages gendered, racialised, classed and more-than-human spatial relations while contributing to ongoing debates on ecological justice and a form of tribute to the practice of (un)building a river.

Strand: *civic space*

Marlene Wagner practices, researches and teaches Architecture at the intersections of design research, feminist and postcolonial critique. As a cofounder of *buildCollective* she realised internationally awarded educational, social and technical infrastructures. She has been teaching and exhibiting internationally, designs formats of learning and tools engagement, is an independent researcher, part of the *Claiming*Spaces* Collective at TU Wien and international research projects. <https://www.marlenewagner.online>.

Squatting as Everyday Situated Learning: Environmental Conscientization in Rome and Vienna

Micol Sonnino

This contribution aims to examine environmental squatting as a form of everyday situated learning through which environmental relations, spatial practices, and collective pedagogies are enacted in urban settings. Drawing on the occupation of the flooded construction site “Lake Bullicante” in Rome and the climate-justice occupation of the Lobau floodplain in Vienna, the investigation explores how dissidents and people active in the everyday development of these occupations produce environmental knowledge outside formal learning institutions. In both cases, collective practices such as defending ecological sites, organising assemblies, and reshaping urban space become moments of learning by doing.

Micol Sonnino is a doctoral candidate at the Department of Geography and Regional Research at the University of Vienna within the Urban Studies Working Group. Her research interests lie in exploring the everyday dimension of learning and the integration of participatory methods for critical reflection and knowledge production.

Building on debates on pluriversal urbanism, which foreground civil society and situated knowledges to develop solidarities across places and times (Vasudevan and Novoa 2022), the contribution aims to approach squatting as a site for disruptive pedagogies (Ortiz et al. 2025). In this sense, everyday practices within occupations can function as pedagogical spaces that recognize diverse knowledges and redistribute power within processes of collective learning (Quintero González 2025), contributing to the conference’s interest in exploring the link between civic spatial practices and pedagogies.

Research questions include: how can environmental learning in cities be understood through the perspectives of everyday enactors of such relationships? Which binaries, such as learner/teacher, expert/layperson, and nature/city, are unsettled through practices of occupation and collective care for urban environments? And how might such learning experiences contribute to broader debates on pluriversal urbanism and the decolonisation of urban knowledges and pedagogies? The analysis situates environmental learning within grassroots spatial practices that challenge dominant forms of urban expertise while opening pluriversal pathways for thinking and doing the city otherwise

Strand: *civic space*

Acceptance of Difference (Here?)

Monika Gravagno, Lottie McCarthy and Sara Adhitya

This project explores how working with the neurodivergent community in Silvertown (Newham) can directly shape the redesign of the Tate Institute, creating a space that is accessible and inclusive. Developed in collaboration with UCL PEARL (Person-Environment-Activity Research Laboratory), a life-sized environmental simulation laboratory, the project foregrounded participatory co-creation as a method for environmental learning (Gruenewald 2003; Oliver 1990).

Neurodivergent members of the Tate Institute engaged in a two-phase process: a series of consultation workshops that mapped sensory and spatial barriers of the Tate Institute, and a three-day residency at PEARL, where the Great Hall was simulated at life size. Participants co-designed interventions including lighting, soundscapes, furniture, and spatial layouts, which were simulated and iteratively tested at PEARL to address challenges such as focus, social interaction, and comfort. The process reversed conventional diagnostic logic by assessing the environment rather than individuals, positioning participants as experts in shaping spaces that support wellbeing (Singer 2017).

The project aligned with the Edge Conditions theme by activating thresholds between institutional and community knowledge, showing how co-creation can transform formal institutional spaces into sites of shared learning and spatial experimentation (Antaki et al. 2024). It also aligns with Civic Space, as the work is grounded in community-led practice and informal pedagogy, demonstrating how grassroots expertise, participatory art, and local knowledge can shape institutional redevelopment beyond formal structures (Coleman 1998; Yemeni 2023).

By integrating participatory performance methodologies, environmental simulation, and co-creation, the project unsettles traditional hierarchies of design authority and reimagines institutional and civic spaces as inclusive, equitable, and ethically informed. It demonstrates how environmental learning, collaboratively enacted, can both shape space and empower communities to participate actively in its redesign, shifting responsibility for wellbeing from individuals to the environment itself.

For the conference, the project will be presented as a 15-minute performance using a video documentary that captures the PEARL simulations of lighting, sound, furniture, and spatial layouts. The film shows how the co-creative process explored environmental conditions that support focus, social interaction, and comfort for the neurodivergent community.

Strand: *edge conditions*

Monika Gravagno is a social designer, interdisciplinary researcher, and performance maker. Her work explores contemporary issues surrounding climate governance, health, and the ethics of care. Through critical research, circular design, interactive computation, and bio-based materials, Monika's practice strives to challenge colonial legacies while fostering active audience participation in matters of social and climate justice.

Lottie McCarthy creates proudly mad, beautifully bonkers spaces, situations, and encounters, using discarded materials and broken things in new ways. She aims to unearth the joy in vulnerability, otherness, and uncertainty in her mental health disability and neurodivergence. Mediums include beanbags, hungry hippos, wonky textiles, prints, illustration, writing and sound.

Dr Sara Adhitya is a Senior Research Fellow and the Arts-Sciences programme director at UCL PEARL (Person-Environment-Activity Research Laboratory). She investigates the impact of urban environments on the physical and mental well-being of people of all capabilities, informing the design of healthier, more inclusive cities in the future.

Methods of Exchange

Reem Charif, Lucy Eccles and Madoka Ellis

Operating at the edge conditions between higher education institutions and local communities, the Year 1 Interior and Spatial Design programme at Camberwell College of Arts has developed a series of live projects embedded within the neighbourhoods of Peckham and Camberwell in Southeast London. Over the past five years these projects have engaged students with questions of social and environmental sustainability while extending learning beyond the institution. Students work with external partners including local businesses, primary school pupils, a theatre, the Feminist Library, an after-school art club, and residents. For a housing estate to design and construct 1:1 spatial propositions installed on site and explored together with community collaborators through making.

These interventions shift the work of the studio from symbolic representation toward what **Pablo Helguera** describes as actual practice: forms of spatial production that require real social interaction, negotiation, and participation to exist. Positioned within this institutional–community threshold, the projects raise questions about participation, care, and reciprocity within a first-year design curriculum.

Drawing on Helguera's (2011) concept of transpedagogy, the paper proposes understanding these collaborations as hybrid learning environments in which artmaking, spatial practice, and educational processes intersect. Rather than treating live projects as a singular pedagogical model, the research examines how different briefs, partners, and project durations produce varied relationships between students, institutional structures, and community participants.

To explore these dynamics, the research develops a series of visual mapping tools that analyse and compare multiple projects across the programme. Through comparative diagrams the study investigates how factors such as scale, duration, expectations, and intended impact shape the nature of participation and reciprocity. Using Helguera's taxonomy of participation, the mappings trace how engagements shift across participatory structures ranging from nominal and directed interactions to more collaborative forms of exchange. By making visible the conditions that shape institutional–community collaborations, the research reflects on how collaborative spatial practices can widen participation in design education while also revealing the tensions and negotiations that emerge when pedagogical spaces intersect with civic contexts. In doing so, it proposes visual mapping as a method for critically examining the social and pedagogical structures that underpin live spatial practice in design education.

Reem Charif is a Senior Lecturer and Year 1 Leader in Interior and Spatial Design at Camberwell College of Arts and co-founder of Febrik. Her work moves between socially engaged art practice and live project-based design pedagogy. Her research explores participatory art and design methodologies, mapping, and playful spatial practices addressing, refuge, displacement, representation, and spatial rights, including *Play I Follow You*, a project mapping collaborative relationships within socially engaged practice.

Lucy Eccles is a Senior Lecturer in Construction Technology and Live Projects on BA Interior and Spatial Design at Camberwell College of Arts and an Associate at MATT+FIONA. She has a background in architecture, live projects and collaborative design methodologies working with young people. Her research focusses on live build as a tool for learning, engagement, and empowerment.

Madoka Ellis is a Lecturer in Interior and Spatial Design at Camberwell College of Arts, University of the Arts London, and founding director of 121 Collective, a London-based design practice working across architecture, craft, and fabrication. His work explores material-driven design through making, collaboration, and hands-on construction. Through exhibitions, installations, and public projects, he investigates how spatial ideas can be translated into built form through collective processes and live making.

Strand: *edge conditions*

Pedagogies of Proximities: Embodied, Relational Learning for Urban Architectural Education

Richard Conway and Sangram Shirke

How can architectural education move beyond universal frameworks to meaningfully engage with the contested, plural realities of contemporary cities? We propose Pedagogies of Proximities, a grounded and relational approach that centers spatial learning in everyday urban experience. Drawing on Haraway's (1988) notion of situated knowledges, working through proximity acknowledges that spatial understanding emerges through being with people, in the spaces they inhabit, and through the relations formed there.

Our investigation follows a reflective undergraduate studio across three varied settings: Mumbai's densely woven fabric, Ahmedabad's historic streets, and Berlin's multicultural neighborhoods. In each context, students identify concerns with local practitioners, bringing competing readings of the city to the surface. Fieldwork involves recording distinct spatial fragments, routines, and thresholds. In Dharavi, students trace networks of production and domesticity; in Ahmedabad, historic sites reveal layered temporalities; in Neukölln, intersecting migration and gender identities shape who gets seen, heard, and permitted to claim space.

Individually, these mappings remain partial and subjective. Yet when aggregated across the student cohort, disparate fragments coalesce into a rich, multi-layered collage. This collective synthesis reveals the city not as a static object but as a fluid, contested landscape of intersecting narratives.

These synthesized insights drive collaborative interventions balancing divergent needs and spatial claims. The process demonstrates how proximity-based practice nurtures sensitivity to complexity, allowing architectural thinking to emerge from immersion, reciprocity, and critical reflection. By treating proximity as both ethical stance and practical tool, architects become urban participants rather than detached designers. We argue that reflexive, embodied learning is essential for navigating, negotiating, and co-creating the fluid, contested landscapes of today's cities. As urban futures grow increasingly plural, cultivating a proximity-driven sensibility becomes crucial to keeping our discipline relevant, resilient, and responsible.

Strand: *edge conditions*

Richard Conway has worked at Umeå School of Architecture since 2009. He has run several studios that focus on narrative approaches, co-creation and the complexities of social sustainability, mainly in Sweden, India, and Berlin. He is interested in finding links between theoretical methods, practical fieldwork and design proposals.

Sangram Shirke is a lecturer and doctoral researcher at the Umeå School of Architecture. His research uses urban ethnography to read European streets through spatial fragments and everyday forms of togetherness that reveal connected cultural geographies. These insights inform his teaching, shaping studios grounded in situated practice and plural urban imaginaries.

The Repair Shift in Architecture Education: An Analysis of Finnish Master's Theses in 1960–2025

Riina Sirén and Iida Kalakoski

Architectural studies play a central role in how students shape their emerging professional identities. Ideally, education offers a pathway that helps future architects understand not only the technical but also the societal and ethical dimensions of their work. In this research, we observe a notable shift in architecture students' attitudes: an increasing turn away from new construction and toward the repair, adaptation, and reuse of existing buildings. We refer to this cultural and pedagogical development as the Repair Shift (Kalakoski & Sirén 2026, 11).

This growing interest in repair reflects an expanding understanding of what the built environment represents and demands today. Confronted with ecological crises and resource constraints, students increasingly frame design as an act of stewardship rather than replacement. Repair, however, requires a different mode of engagement. It is grounded in close observation, documentation, and interpretation of an existing place and the available craft knowledge, and often the first site visit becomes a formative moment that reshapes how students conceive both the project and their role as designers.

Architecture has been taught at Tampere University since 1960, and during this period roughly 1,500 architects have graduated. The master's thesis, typically a self-initiated design project, is a pivotal point in students' identity formation, as it allows them to articulate their own priorities and values as future professionals. In this study, we examine all master's theses produced over the past six decades and analyze their topics to trace when, how, and to what extent the Repair Shift becomes visible. We ask what kinds of arguments students use when working with existing buildings and how these motivations evolve over time.

In the discussion, we reflect on what the emergence of the Repair Shift reveals about architectural education, and how pedagogical approaches may need to adapt to support this expanding understanding of the profession's responsibilities.

Strand: *institutional space*

Riina Sirén is an architect, building conservator, doctoral researcher, and university instructor at Tampere University. Her research focuses on overlooked dimensions of built heritage, the power relations embedded in heritage definitions, repair as a bodily practice, and, more recently, the educational infrastructure for repair and renovation.

Iida Kalakoski is an architect, DSc, University lecturer in Architectural history, and Head of Doctoral Program of the Faculty of Built Environment at Tampere University. Her research interests include values of architectural heritage, prevention of demolition, and the culture and education of building repair.

The Assembly: An Experiment in Collective Thinking

Ro Spankie

In ‘The Great Derangement: Climate Change and the Unthinkable’, Amitav Ghosh suggests the reason ‘why contemporary culture finds it so hard to deal with climate change is because climate change is a crisis of culture, and thus of the imagination’. What we need is a revolution of the imagination. Here at the University of Westminster, we are responding to this challenge with the University of Westminster Climate Assembly (UWCA), a citizens assembly involving students and academics from across the disciplines, as well as professional services and contracted staff who have been collectively tasked to consider how as an institution we can increase our action on climate. Funded by the Quintin Hogg Trust, the UWCA has come together over six meetings between January and March 2026.

A citizen’s assembly brings together a diverse group of people, selected by democratic lottery so that they resemble the wider community from which they are drawn. Together they learn deliberate and come to collective judgements. Over 200 citizens’ assemblies on climate have taken place across Europe, mostly organised by municipal and national governments. Now assemblies are moving into universities, with the University of Westminster the first in the UK to take up the practice.

The word university is derived from the Latin ‘universitas magistrorum et scholarium’ which roughly translates as a community of teachers and scholars. As a citizen’s assembly, the UWCA destabilises established power hierarchies and opens up new perspectives on climate action. It challenges traditional binary positions such as educator and learner by facilitating the individual and collective presence, interactions, and expressed beliefs and ideas of all our community. It is a political space that celebrates diversity, inclusion and collaboration.

Strand: *civic space*

Ro Spankie is Director of the Architecture+Cities Climate Action Task Force (ArCCAT), its remit to encourage and facilitate staff and students to engage in the climate debate. She is currently leading the University of Westminster Climate Assembly with colleagues Graham Smith (School of Social Sciences) and Yasmin Kulasi (Westminster Business School). <https://westminsterclimateassembly.substack.com/>

Transformative Pedagogies Within

Rosario Talevi

This presentation reflects on teaching practice as a site for transformative pedagogies within academic institutions. Two case studies frame the discussion by asking how design/research studios might contribute to processes of institutional healing and the development of frameworks for curriculum repair (Malterre-Barthes, Sekulić2022).

The first draws on a feminist genealogy project developed with the Social Design class at the University of Fine Arts Hamburg (HFBK) in 2021–22. The project emerged in a moment of institutional rupture, when a long-term professorship held by the department's only female professor (Potrč) was replaced by rotating one-year guest professorships (van Heeswijk, Dehio, Talevi). Through archival research, interviews, and conversations with former professors and students, the class reconstructed a fragmented lineage and reclaimed the course as a feminist learning space, creating continuity and a learning culture in which students understand themselves as hosts and caretakers of the class even in conditions of institutional instability.

The second case draws on Mater Studio: Spatial Practices of Care, a design-research course I am currently teaching at the Bergen School of Architecture. The studio looks into the school's library, as both material and conceptual site to ask where and how reading happens at BAS, and in particular what students read in relation to gender and space. Reading is approached as a spatial practice shaped by rooms, furniture, routines, and habits, and as a precondition for design rather than a parallel activity. Using the library, the school, and later the city as sites of inquiry, the studio translates theoretical engagement into spatial experiments and site responsive propositions.

Rather than approaching curricula as fixed structures, both case studies explore how spatial, archival, and collective practices within institutions can reveal overlooked histories, challenge inherited pedagogical structures, and open possibilities for reparative forms of learning.

Strand: *institutional space*

Rosario Talevi (Buenos Aires, 1983) works as an architect, curator, editor and educator at the intersection of critical spatial practices, site-based pedagogy, and ethics of care. She is associate professor for architecture/urban practice at the Bergen School of Architecture and founding member of Floating University.

Embodied Wetness: Pedagogies and Marginal Spaces in the Po River Delta

Sara Ortolani

This paper engages with the strand of Edge Conditions through a case study: Affective Aliens in the Po River Delta, a two-day embodied workshop I developed and ran between Ferrara and Argenta, Italy, in June 2025 as part of my PhD research. The workshop demonstrates how a situated, hydrofeminist pedagogical framework can bring together diverse embodied knowledges of a specific natureculture. The participants - from local communities and government bodies, civic groups, cultural organisations, and a European-funded multi-partner research project - shared the surfacing of their embodied understandings of the landscape. This helped challenge boundaries and facilitated connections beyond civic and institutional roles.

Sara Ortolani is an artist, educator, and researcher based in London whose work - spanning film, writing, performative talks, and learning tools - creates spaces for embodied knowledge to surface. She is currently a PhD student at London College of Communication, UAL.

Focusing on the over-artificialised, controlled body of water of the Po River Delta as an in-between space, the paper draws parallels between marginal spaces inside and outside institutions and a non-binary understanding of land. Drawing on Sara Ahmed's concept of affective aliens, Cleo Wölflé Hazard and Greta Gaard's queer ecofeminism, and Bronwyn Bailey-Charteris's idea of wetness, the paper frames in-between spaces as sites of resistance, learning, creative imagination, and world-making.

Informed by Erin Manning, bell hooks, Lea Melandri, and Paulo Freire's ideas of pedagogy as experiential and relational, and grounded in Posthuman Feminist Phenomenology, this paper argues for centring the body as essential within experiential pedagogies. Making space for embodied knowledge leads to imagining new relationships with each other, with academic institutions, and with the land, thereby creating alternative futures. For this reason, the paper is presented through performative actions/lecture, foregrounding the presence of the body.

Strand: *edge conditions*

River Civics in Design Pedagogy

Sarah Pennington and Tobie Kerridge

Urban rivers are ecological infrastructures shaped by pollution, biodiversity loss, and urban development. Initiatives addressing the conditions of these rivers have enrolled members of the public as citizen scientists to monitor water quality and contribute to evidence-based policies (e.g. Horton, 2022). And while these initiatives generate valuable data, they also raise a question: beyond monitoring and measuring, what other kinds of encounters with rivers might design pedagogy support? What might design pedagogies do with rivers?

This paper reflects on *Take Me To Your River* (2023), a teaching project developed for post-graduate students on the MA Design Expanded Practice at Goldsmiths, University of London. The project was supported through the Civic University programme (Eades, 2023), which encouraged our teaching to move between institutional studio-based learning and situated, place-based exploration, engaging local communities and the tributaries of the River Thames. Methodologically, the project unfolded through a series of activities over ten weeks. We began in the river itself, entering the water at low tide to experience its conditions. Students then developed experimental ways of documenting river environments, inventing devices and observational practices using hydrophones, floating cameras and improvised sensing tools. These explorations informed proposals and prototypes, developed in participation with community groups, and made public through interventions at riverbank sites, including during 'London Rivers Week'. The six student projects that emerged encouraged novel and playful encounters with water as a material, invented river ceremonies, and reassembled fragments of the Thames's industrial and colonial histories.

These projects, rather than positioning issues as problems to be measured, or solved, created conditions for river issues to become perceptible and publicly articulated. In this paper, we think through this as an approach of creative civics: a form of design pedagogy that cultivates inventive problem-making (Michael, 2012) in civic engagement.

Strand: *edge conditions*

Sarah Pennington is a design researcher with over two decades of experience specialising in practice-based design research and feminist design practices at the intersection of design and the social sciences. She is Co-Director of the Design Societies Research Unit at Goldsmiths and develops teaching and research that invent forms of measurement around climate and ecological concerns.

Tobie Kerridge is a design researcher who has worked since 2003 with the Interaction Research Studio and as a Helen Hamlyn Research Associate. His work takes collaborative and speculative approaches to design, often through civic partnerships, exploring how design research and education engage with climate, ecology, and local communities.

Subjects @ Play. Unlearning With Palestine!

Socrates Stratis

Young Syrian refugees of Palestinian origin, a Dutch from South Africa of Indian origin, a Dutch with Morocco migrant parents, Cypriot artists and students of architecture, Dutch, and Irish artists, and art curators, took part in the various play sessions of the “Explore the Trail: Narrations Across Palestine” board game. They are all concerned citizens in solidarity with Palestine based in Nicosia, Rotterdam, Eindhoven and The Hague where the game sessions have been taking place since 2021. It is a board game that uses stories about territories, beloved people, plants and things as tokens to navigate the fragmented Westbank Palestinian territories due to Israeli occupation. The game is designed by students during their elective seminar, I teach at the Laboratory of Urbanism University of Cyprus (A. Gatt, G. Louca, 2021). It invites the players to follow trajectories across the fragmented landscapes and narrate stories to avoid checkpoints and military zones.

Socrates is an urbanist, architect, and activist for the urban commons. He is Professor at the University of Cyprus, co-founder of the critical urban practice agency AA & U, Cyprus (<https://www.aaplusu.com>) and director of LUCY (<https://www.urbanlabucy.eu>). He is part the steering committee of SPACE X RISE Horizon 2020 research project (<https://www.spacex-rise.org>).

Subjects @ Play is a true fiction multilogue between the players’ stories, the game mechanics, and the play environments. They are all decisive in unlearning while playing.

Edge conditions for unlearning are transformed into thresholds of exchange thanks to the collaboration between academic institutions, cultural organisations, a European research project (SPACE X – RISE) and networks of solidarity with Palestine across European cities.

Storytelling, the game design and the impact of playing are all equally important in the process of re-subjectification. One cannot separate them and that’s the beauty of it. An approach that spares any categorization and dissection of the objects of study to produce knowledge. An approach that produces affects instead of only knowledge, one may say.

Does it help for a process of subjectivation by learning about the stories of the ‘other’? Or is storytelling a fuel to identity confirmation? I guess both. The challenge is to promote the former over the latter. “A subject is first of all the invention of a topography of the same and the other that breaks the identity relations” (Ranciere, 2008, 29-42; 31).

Strand: *edge conditions*

Learning from World Heritage: Early Visitor Centres as Educational Spaces in Europe and North America

Soscha Monteiro

In the 1970s visitor centres became important locations to educate people of all ages and create public awareness about sustainability, then an emerging field. Yet, the visitor centre, amongst others also known as the site museum, interpretation centre, and ecomuseum, remains largely in the margins of architectural history. Building on longer histories, the environmental and heritage movements experienced a substantial growth in the 1970s, stimulating the protection of landscapes and buildings across the world. During this time, the first UNESCO World Heritage sites were enlisted, recognizing natural and built environments as important agencies, albeit in an uneven distribution: most are in Europe and North America. International recognition labels such as these were mobilized by local actors to different ends; to substantiate a conservation agenda, to further a national identity, or to support the growing tourism industry, consumerism, and global capitalism. These histories often converge in the visitor centre: ranging from brutalist icons to restored historical buildings, to ecological architecture, the visitor centre functions as a node between local realities and global politics.

Soscha Monteiro is a research fellow at the Amsterdam Academy of Architecture and a PhD researcher at TU Delft. She studies the history of sustainability in urban design and architecture, investigating the changing entanglements of concerns for the environment, economy, and equity in spatial design.

Through a small selection of examples in Europe and North America, this paper offers a preliminary historical exploration of the visitor centre as an architectural project and a site of negotiation between educational activities, conservation efforts, economic ambitions and political agendas. The paper mostly focuses on the 1970s and 1980s, situating selected examples in wider societal developments, including the emergence of sustainability thinking and new approaches to education, conservation and museology.

Strand: *institutional space*

‘Dismeasuring’ (Gielen 2015) Architecture Education and Bringing it ‘into Play’ (Biesta 2022): Fostering Students to Sustain a Process of Critical and Creative Engagement with their Surroundings

Tatiana Machado

The proposed paper explores the potential of interweaving art, design and architecture education to disturb students’ usual ways of seeing and being in/with their surroundings, as well as to encourage them to generate alternative ways of thinking and appropriating their school’s spaces, while inquiring what lies beyond the design of spaces and how it shapes society. It discusses ways in which teaching and learning in art-design-architecture might contribute to foster the formation of children as ‘citizens of this world’ (Masschelein and Simons 2013)—engaged and feeling capable of shaping it.

With a background in architecture and design, Tatiana has worked as an educator since 2007. After several years teaching young adults, she brought together different strands of her professional experience to develop creative, project-based learning programmes for children with the aim of encouraging them to engage with the built environment from an early age.

The paper draws on practice-based research and direct experience working with primary and secondary schools in England. It is informed by Gert Biesta’s advocacy for a ‘world-centred education’ (Biesta 2016, 2022), as well as Jan Masschelein and Maarten Simons’ defence of the school as a ‘middle ground’: a space that ‘has no orientation or destination but makes all orientations and directions possible’ (Masschelein and Simons 2013, 36). It also engages with Dennis Atkinson’s suggestion of ‘pedagogies of the event’ (Atkinson 2012), Pascal Gielen’s notion of ‘lessons in disproportion’ (Gielen 2015), and art, design and architecture projects that generate ‘dismeasurement’ (Gielen 2015) while seeking other ways of seeing and (re)thinking spaces.

Further conceptual grounding is provided by the concepts of ‘interruption’, ‘suspension’ and ‘sustenance’ (Biesta 2020; Masschelein and Simons’ 2013). Through architectural-artistic interventions-interruptions—that transform the classroom and introduce moments of uncertainty and disruption—and through making activities that sustain an investigative process and reconfigure how students perceive and experience their school environment, students are encouraged to view spaces from multiple perspectives and deconstruct given—and their own—notions of spatial configurations, functions, uses and meanings. Such acts of deconstruction—and unlearning—can open space for play and experimentation, enabling students to reconsider existing settings in other new ways

Strand: *institutional space*

Prototyping Learning at the Edge: Housing, Spatial Practice and Civic Pedagogy

Tom Moore, Tom Harvey, Jonathan Orlek and Maike Pötschulat

This paper explores the learning environments created through two prototyping projects undertaken in collaboration with locally organised housing groups and civic initiatives in Liverpool and London. Both projects involve the creation of ‘threshold spaces’ (Stavrides, 2015) for encounter and learning between the university, housing activism and civic organising.

The London work focuses on practice-based research on the Southampton Way Estate, examining changing housing conditions involving residents, researchers, and local authority actors. In Liverpool, prototyping involves the co-design of a mobile retrofit demonstrator in collaboration with Homebaked CLT, to support and extend the work of local ‘energy champions’ advocating for neighbourhood-scale retrofit.

Within these projects, prototyping establishes edge conditions for experimental ‘civic pedagogy’ (Antaki et al, 2024). By expanding and redrawing existing boundaries of knowledge, university-based researchers, residents and civic initiatives collaboratively test ideas through making, negotiation, and experimentation. At these institutional edges, learning becomes situated and collective, allowing new roles and responsibilities in shaping housing futures and environmental transitions to be practised and rehearsed (Lam et al, 2018).

The paper advances prototyping as a methodological contribution to environmental learning and participatory pedagogy. Spatial interventions – mapping devices, collective making processes, heuristic models, and architectural installations – operate as shared working surfaces through which heterogeneous participants negotiate housing futures without requiring consensus.

By positioning housing transformation as pedagogy, the paper argues that educational environments are not designed in advance but emerge through situated spatial experimentation. Prototypes are discussed as temporary and continually co-produced learning environments, where disagreement, care, and stewardship become forms of knowledge.

Strand: *edge conditions*

Tom Moore is a Lecturer in Architecture at Liverpool John Moores University. His research develops spaces of collective learning and making with communities as prototypes for a just transition. As part of the Community Prototyping Research Cluster, he works through engaged practice methods including Urban Rooms and Urban Living Labs to create civic learning environments between the university and the city.

Tom Harvey is an architect and practice-based researcher working across civic pedagogy, participatory spatial practice, and urban environments of care. He is a Lecturer in Architecture at the University of Reading and co-founder of T – AA. His work investigates spatial practice as a site where collective learning, care, and democratic participation are rehearsed through collaborative and situated design research.

Jonathan Orlek is a Senior Lecturer in Architecture at Liverpool John Moores University. He is an architectural researcher and practitioner, often working at the intersections of art, architecture, and ethnography. His research explores artist-led organisations and spaces, community-based prototyping, housing, and urban practices of care. He is also a director of social enterprise architecture collective Studio Polpo.

Maike Pötschulat is a Senior Lecturer in Sociology at Liverpool John Moores University whose research spans the fields of urban, visual and classical sociology. Her research explores the social meanings of built urban environments, the role of photography in picturing socio-spatial relationships and the participatory methods and analysis approaches that allow the study of such.

Environmental Learning through the Making of METU Forest

Tuğba Özer

Initiated in 1961, the afforestation at Middle East Technical University (Ankara) has gradually transformed the Anatolian steppe into a biodiverse forest. Institutionally organized-tree-planting events have brought together academics, students, alumni, and citizens creating recurring opportunities for intergenerational environmental learning.

The afforestation process has not only turned the steppe into a forest but has also generated new forms of environmental engagement and learning. It has enabled practices such as birdwatching, species monitoring, and environmental research, which both arise from and contribute to the forest's ongoing development. This shows how the landscape functions as a dynamic pedagogical environment. In this respect, METU Forest has become a place for gathering, learning, and care, while simultaneously emerging as a more-than-human geography.

This paper positions METU Forest as an edge condition where an educational institution enables civic participation in ecological practices. While the forest has evolved through cumulative ecological practices over more than six decades, it has repeatedly created opportunities for different participants to engage with the environment and learn by doing. In this way, the paper demonstrates how educational environments can extend beyond the classroom to produce shared environmental knowledge.

Drawing on archival materials, institutional documents, and accounts from student-led communities, this study traces how the forest has been continuously co-produced through human participation and ecological processes. This case contributes to the discussions on environmental learning, participatory pedagogy, and the co-production of place, showing how institutions can serve as sites for civic ecological engagement.

Strand: *edge conditions*

Tuğba Özer received her B.Arch, M.Arch, and PhD from Middle East Technical University (METU). She studied at Politecnico di Milano and the University of Strathclyde through the Erasmus Programme. She taught at METU and has been an Assistant Professor at TED University since September 2024.

Light-touch as Prefigurative Pedagogy in the Cambridge [Urban] Room

Ummiye Seyda Mutlu

This paper approaches the Cambridge [Urban] Room as an activist pedagogical space that challenges the de-politisation of participation in planning and rehearses democratic agency through a light-touch approach. Drawing on the literatures of civic and prefigurative pedagogies (De Vita and Vittori 2022), this paper questions how the Cambridge Room mobilises knowledge through co-creation to enhance civic engagement and introduces the situated phenomenon of light-touch, emerging in the everyday organisation and praxis of prefigurative learning in the Cambridge Room. Light-touch as a prefigurative strategy for enacting future imaginaries in the present operationalises the insights of future-oriented pedagogies through an emergent praxis that challenges the contraction of possibilities under the current democratic deficit and austerity conditions in the UK.

Based on twenty-five interviews with the Cambridge [Urban] Room community of practice, fieldnotes of one-year fieldwork, and embedded participation as a volunteer in the Room, the paper discusses conditions through which prefigurative learning becomes possible in practice. The findings suggest that light touch approach manifests practically as a combination of a focus on experiential knowing and phronesis, safety in uncertainty, soft intervention, trust in community capacity, provisional and iterative learning, and everyday problem solving. While inherent tensions around horizontalism and collective autonomy reminds us that prefigurative praxis is a messy process, light-touch approach provides a pedagogical framework for Urban Rooms and collective spaces in teaching critical hope.

Strand: *civic space*

Ummiye Seyda Mutlu is an architect and PhD researcher at the Department of Architecture, University of Cambridge. She co-edited the 34th issue of *Scroope: Cambridge Journal of Architecture*, titled *Contact*, and is a member of the Community Design Research Lab, where she develops story-based approaches to community mapping and participatory research.

Relationality, Care & Justice: An exploration into environmental learning through decolonial pedagogies and indigenous practices

Wongani Mwanza

This paper/workshop will explore the link between civic spatial practices and pedagogies by investigating how decolonial pedagogies can create conditions towards addressing spatial injustice and building resilience within society as a whole, and more specifically migrant communities living in the UK. Decolonial pedagogies will be explored through case studies to challenge colonial legacies in teaching practices, and explore an alternative practice which centres the knowledge & lived experience of communities and indigenous practices. Turning the institution upside down into a learning environment of relationality, care and justice. Rooted in the question, “What can we learn from those most closely affected by the issues we’re trying to address in spatial justice?”

With land now representing over half of the UK’s net worth (Murphy, 2018), and an ongoing housing crisis that disproportionately affects migrant communities (Serpa R., Manzi, T, 2025), it is imperative to observe the ways that communities have co-designed solutions, embedded decolonial pedagogies and created civic spaces for learning.

Beyond institutional walls, decolonial pedagogies facilitate community-engaged learning through respecting local context & knowledge systems and promoting collaborative, ethical knowledge production. The three case studies explored are as follows: ‘African Giving Practices’ rooted in principles of Ubuntu, the practical alternative economy of the Afro-Caribbean practice of ‘Pardner’ (Ross, C. Burrell, L., 2023) within the UK context and finally an interrogation and provocation into the oftentimes latent knowledge base within the UK of migrant communities around self-build (Oshodi, T., 2026).

The case studies provide a framework for a pedagogical approach rooted in relationality, care and justice. Following this a critique will be made on the hierarchical approach in traditional institutional learning spaces, and finally advocacy for collective knowledge, decolonial pedagogies and intergenerational wealth and knowledge as a currency that can be at the root of civic pedagogy (Coleman 1998; Antaki et al 2024).

Strand: *civic space*

Wongani Mwanza is a director at Transition by Design, an Oxford-based architecture co-operative, specialising in community-led design. He co-leads a design studio at Oxford Brookes University, and is a visiting lecturer at the Universities of Nottingham and Wolverhampton. He is a Design Council Associate Expert and Oxford Design Review Panel member.

III. Posters

The Afterlife of Buildings: Adaptation and Institutional Space at the National Institute of Design, Ahmedabad

Anirudh Ramesh

“Between the World and our idea of the World, lies a fascinating kink” writes Stewart Brand, in his seminal book *How Buildings Learn* (1994). “Architecture, we imagine, is permanent. And therefore, our buildings thwart us. Because they discount time, they misuse time.” Brand’s observation raises a question - as buildings evolve through everyday use, what happen to the intent embedded within their architecture?

After they are built, buildings do not remain fixed and unchanging, and often undergo a variety of adaptations, ranging from actions as simple as shifting furniture, to broader reasons like functional redundancy, institutional growth and changing social contexts. Current architectural discourse, especially written work, rarely focuses on how buildings evolve. This project challenges those traditional notions of architecture by studying a building specifically designed for adaptability-the academic building at the National Institute of Design, Ahmedabad.

Built between 1964-66 on the recommendations of the Eames report, the Academic building was a seminal moment in the history of design education in India. The founders of the institute, Gautam and Gira Sarabhai, also designed this building, which meant that their philosophy of a synthesis between practical knowledge and design ideas was also encoded in the building’s architecture.

After its construction, the building underwent significant adaptations as the institute’s intake grew. Often, these changes did not adhere to the founders’ philosophy, altering the building and nullifying their pedagogical intent. Drawing on oral testimony, archival photos, drawings, and on-site analysis under the guidance of Prof. Catherine Desai at CEPT University, this research project tracks changes made to the building across time by analyzing changes in construction methods, materials used and spatial organization. Through this, it aims to contribute to a broader discussion on institutional environments by showing how educational institutes are shaped by use and time

Strand: *institutional space*

I view architecture as contingent to its surroundings- a building is never static, but is continuously shaped and reshaped by its inhabitants, surroundings and environments. My final year research project at CEPT University studied adaptable building typologies, sparking interest in an architecture of continuity shaped by stewardship over generations.

A Quiet Capacity to Rest: The Experience of the Mãos na Terra Community Garden

Benjamin Bräutigam and Elisa Bertolotti

On Madeira, centuries of ecological extraction (Moore 2009a, 2009b; Fuad-Luke 2024) and ongoing land commodification are fracturing the island's socioecological fabric. While speculative developments displace local communities through unaffordability, rural areas suffer from vacancy and the loneliness of an aging demographic, stressing both human and native ecosystems. This mirrors a profound metabolic rift (Foster 1999). The relentless demand for "fast knowledge" and extractive capitalist speed exhausts both soil and mind (Orr 1996). This systemic burnout is a spatial reality permeating wider society and academia.

Navigating this rift, we cultivate the community garden Mãos na Terra, literally "hands in the soil", as an intentional edge condition, a space where different worlds meet, and a learning community dedicated to ecology. In this porous ecotone, vertical institutional boundaries dissolve into the local neighborhood (Antaki, Belfield, and Moore 2024). We encounter a profound diversity of lived experiences; while this inherently brings friction, we practice accepting doubt and generating questions to build genuine bridges.

Functioning as a public third space (Sletto, Bashar, and Acuña 2024), the garden invites horizontal spatial practice. We shed societal roles to speak the common language of the hands, while caring and regenerating the soil. By physically touching, listening, and observing the landscape, we cultivate our imagination (Hillman 2021; Favole 2024) and embrace a mutual intervulnerability (Krasny 2024). Guided by syntropic agriculture (Andrade, Pasini, and Scarano 2020), we practice composting modernity (Lange 2024). We actively break down the exhausting habits of extractive systems to fertilize new, life-giving ways of being alongside land regeneration.

Experiencing this living web firsthand as a community of practice (Wenger 1998), we learn that society is never made up of humans alone. The fragile limits of the island (Borgnino 2022) amplify our awareness of this profound interconnection. Within the garden, we practice terrestrial co-living and collaboration (Haraway 2016; Latour 2018; Puig de la Bellacasa 2017), where plants act as our wiser teachers. Our garden, in fact, is not a productive garden, but one that regenerates land. Our true yield is an invisible harvest of trust, care, and collective resilience. By stepping away from hyper-productivity, we cultivate a quiet capacity to rest. This rest provides the space for the patient tending of the imagination, a radical act of "soul-making" (Hillman 1998), necessary to reawaken our consciousness from contemporary overload and design a regenerative common home.

Strand: *edge conditions*

Benjamin Bräutigam is a physician and doctoral candidate at the University of Cologne, Germany. Focusing his research on relationships and well-being, he explores intersections between empathy, mental training, and environmental regeneration. Volunteering at Mãos na Terra community garden in Madeira, he connects self, community, and soil through One Health.

Elisa Bertolotti teaches at the University of Madeira in the Department of Art and Design. How to activate deep imagination, movement and outdoor fieldwork are at the heart of her research interests. She is one of the volunteers in the Mãos na Terra agroecology and community garden project.

“Portineria via Piave” an independent community hub for informal learning

Giovanna Muzzi

This poster examines the “Portineria via Piave” as a community-based hub in the Venice mainland that provides free “next-door” services and educational activities, contributing to a process of generative welfare through a range of various free services (access to local services, social groups gatherings, basic health checks, etc.). Established in 2021 by local associations and funded by a third-sector organization, the hub provides bespoke, cost-free educational assistance tailored to both user needs and the specialized expertise of volunteers—primarily retired educators.

Giovanna Muzzi holds a PhD in Urban Planning and Public Policy with a thesis on welfare-related spaces, she currently is a research grant-holder (Università Iuav di Venezia) and lecturer (Venice International University). She is vice-president of the ETICity association and manager for the “Portineria di Quartiere Mestre via Piave”.

The poster underscores the critical role of low-threshold learning environments in fostering inclusion for populations marginalized by formal institutional circuits. Situated in a challenging and multicultural neighborhood where scholastic demands often outpace public funding, the “Portineria” facilitates diverse support programs. These include academic tutoring for children with a migrant background, workshops for children and families, and vocational training—such as urban gardening and maintenance—targeting unaccompanied minors and youth under judicial supervision. Furthermore, the learning activities serve a dual purpose: while addressing the educational gap, it enables senior professionals to maintain active social engagement and leverage their lifelong skills.

Although it forms part of the formal network of the local educational community promoted by the City of Venice, the “Portineria” is not yet a legally established organisation. Moreover, a central tension emerges from the informal nature of these programs; while their flexibility is a primary asset, it necessitates the current ongoing efforts to establish formal frameworks for the validation of acquired competencies within the professional sphere.

Strand: *civic space*

Walking, talking and making in landscape: a case study

Kristina Kotov

The Ranch is a facility for spatial experimentation in architecture, art, film and landscape. The seasonal residencies are open to practitioners from a wide range of career levels, students, practitioners, freelance navigators from across disciplines including craft and forestry, for 10 days of making and being in this rural location.

Kristina is an educator, spatial practitioner, artist. She is founder of the LT Ranch Space, Lithuania for experimentation in architecture, art, film and landscape. She has exhibited in the US, UK (incl the RA Summer show 2023 with G Stark) & EU and has taught at UAL and UCA Canterbury.

We have run 15 such session in as many years, with 120 distinct projects. Insertions are temporary, light touch and disappear over time, while others are archived. We developed these residency with continued correspondence (Ingold, 2020) to enable the site for inhabitation with a poetic yet extreme pragmatism, enriching the narratives and experiences. The sessions end by preparing and printing of participant led publication of projects and exhibition. We then disperse- so does the knowledge to our own practices, teaching, research, social engagements. The non-humans return to their usual paths. These moments of outdoor gathering run parallel to institutional learning. It is altruistic (Wilder, 2019) and non-hierarchical.

We are near the edge of the Baltic portal (The Baltic Atlas, 2016) in a meadow in the NE highlands of Lithuania. It is remote and self-contained. We learn as we go, reveal mistakes and joys, adjusting under the open sky. It is 'a cultural pedagogy' (Hilal and Petti, 2026) - a gathering space for conversations. A diasporic space of multiple languages -becoming - while cooking, washing up, playing, walking, making. Conversations with Ranchers are planned to articulate engagements with the Ranch Residencies as a meanwhile project and PhD.

Strand: *edge conditions*

Peer to Peer Learning by designing urban space destined to empower the young generation

Oana Pavač, Monica Mureșanu and Vera Marin

In the past years, the fast-tracked technological changes have widened the generational divide between teachers, university students, and high-school pupils, rendering traditional linear learning insufficient. This poster aims to present a mixed pedagogical model that fosters adaptive learning spaces and methodologies that operate across institutional and community boundaries.

UrbanUp by De-a arhitectura is a built environment education programme dedicated to the young, trying to overcome the generational gap with activities built on peer to peer learning, aiming to provide a frame for engagement towards a better common future. The learning trinome - built environment professionals and educators - university students - high school pupils - goes through a fellowship dedicated to students who then become mentors for high school pupils, guiding them through a participatory process envisioning inclusive public spaces that are welcome teenagers.

From this practical grounding, the model distills three core principles: 1) *adaptive spatiality*, going beyond conventional learning zones, shifting between indoor, outdoor, and digital settings without losing coherence, keeping embodied experience and local context at the centre of inquiry, 2) *participatory co-production*, young people becoming actual co-designers rather than end users, 3) *circular design and use*, materials, spatial interventions, and digital outputs not being finished products but resources in an ongoing loop: reusable, adaptable, and reversible, so that what gets built can grow - both the co-designed activities principles for envisioned public spaces. Taken together, these principles point towards a responsive model of education, adaptable to place and generational changes, intertwining institutional and non-formal education.

Grounded in environmental learning, situated pedagogies, and place-based education, focused on giving the young people a voice in the urban space - the model foregrounds three interlocking principles and is further informed by the lived experience of Urban Up! offering a proof of concept for the semi-structured, cross-generational collaboration this paper advocates.

Strand: *edge conditions*

Oana Pavač is an architect working at the intersection of practice, education and action research. Coordinator of UrbanUp Programme with De-a Arhitectura Association (since 2022), assistant professor at the Technical Department of Ion Mincu University of Architecture and Urbanism (since 2014), researcher with ATU-Association for Urban Transition (since 2014).

Monica Mureșanu is an architect and lecturer at the "Ion Mincu" University of Architecture and Urbanism in Bucharest, whose work sits at the intersection of built environment education, heritage, and participatory urban pedagogy. Since 2017 she has collaborated with De-a Arhitectura and later on the UrbanUp programme, designing and mentoring cross-generational workshops that bring teenagers, students, and professionals together to reimagine public space.

Vera Marin - tetraEDU chair and researcher (since 2025), vice president of De-a Arhitectura Association and teaching materials designer, ATU president (2001-2026) and action-research coordinator for good governance, teaching in Ion Mincu University of Architecture and Urbanism in history and theory department (2002-2012) and urban planning and territorial development department (2012-2025).

Learning to Unlearn: Visual Hesitation and Community Knowledge in Urban Co-design

Ziyuan Li

Co-design is an “Edge Condition” where institutional expertise meets community-led knowledge. It is often positioned as a remedy – a participatory mode of inclusion that promises to bring marginalized knowledge into design. But is inclusion the same as transformation? I came to question this tension through the field, walking through university-led co-design projects in the UK. What I see is, still, diverse communities struggle to articulate their situated knowledge for alternative futures in ways consistent with the language that the epistemic framework recognizes. Without these resources, ways to engage with localized knowledge remain constrained.

This poster critiques how the “master’s tools” (Lorde, 1984) of architectural theory and conventions risk becoming an epistemic “black box,” legitimizing institutional authority while rendering minoritized lived experiences invisible. When cultural difference is reduced to aesthetics, or when entire communities are represented only through abstract figures with no story or voice, the image becomes a mirror of broader patterns of erasure. It reflects a world in which some ways of living, imagining, and remembering are consistently foregrounded, while others are backgrounded altogether.

This research identifies moments of “visual hesitation” as pedagogical openings for “unlearning” – pauses in the flow of habitual knowledge where discomfort, uncertainty, and resistance emerge. Through the suspension of habits, “becoming” is made possible. At these edge conditions, learning is only possible when inclusion moves beyond consulting feedback toward a reconfiguration of the representational systems that shape what can be seen and known. By moving from being drawn to drawing the contours of change on their own terms, community knowledge can assert the language through which it is recognized – only in this way can learning begin.

Strand: *edge conditions*

I am a final year PhD candidate at Sheffield University. I specialise in visual research methodologies, creative inquiry, design research, using images and theory as tools for thinking and speculation. My research focuses on how visual materials collect interdisciplinary and non-hegemonic knowledge from marginalised communities and decolonise design culture.

IV. Roundtable Papers

Unlearning Through Play: How Performing Games Reframe Care and Inclusion in Design Education

Amalia Banteli and Dimitra Ntzani

This paper explores the link between performing arts and design pedagogies as a means of instilling empathy and inspiring inclusive mindset creation for architecture students at the beginning of their studies. It presents and reflects on how performing games and participatory design were used in a live teaching education innovation project funded by Cardiff University's Teaching and Learning academy. During the project, second-year architecture students collaborated with Hijinx Odyssey, an inclusive drama group based in Cardiff, to understand the needs of performers with physical and/or learning disabilities and to co-design inclusive stage environments. Students and actors shared creative routines, performing games, theatrical improvisations, ethnographic observation, and design reviews to generate stage-set designs for the Odyssey's upcoming performance: 'Humbug!'. End of project student reflections focused on what the students learnt, re-learned and, as importantly, what they had 'unlearned' as part of their interactions with the performers and their overall engagement with the live project. The reflections arising from this pedagogical partnership with Hijinx Odyssey demonstrate how knowledge shaped through performing games and participatory design can meaningfully enhance civic engagement in higher education and architectural practice. By bringing architecture students into creative exchange with inclusive drama communities, these collaborations recover marginalised or often overlooked perspectives that fall outside dominant institutional narratives. This paper advocates for the integration of performing arts and inclusive community partnership into design education as a means to cultivate an ethos of care, attentiveness, and shared responsibility. Such encounters broaden students' understanding of spatial experience and reframe design learning as a caring, relational practice grounded in empathy and mutual creativity. In doing so, they support more inclusive pathways into architectural education while empowering students to become future practitioners attuned to the wellbeing and diverse lived experiences of the communities they ultimately serve.

Dr Amalia Banteli: lecturer at Welsh School of Architecture. Her interests in inclusive design and her personal involvement in inclusive theatre groups inform her research in inclusive pedagogies. Her work explores theatrical play as a pathway to empathetic learning through participatory projects with architecture students and inclusive community drama groups.

Dr Dimitra Ntzani: Senior Lecturer in Architectural History and Theory at the Welsh School of Architecture and Director of our Masters in Architecture Programmes. Her work explores how design can better support cognitive and spatial engagement with contested heritage, while her design pedagogies foreground inclusive participatory/threshold approaches and learning reflexivity

Strand: *civic space*

Unconventional Affordable Housing (UAH!): A Pedagogical Paradigm for Heritage-based Adaptive Reuse for Liminal and Displaced Communities

Andrea Couture and Paul Ring

This paper presents the pedagogic context, methodology and outcomes from a design project within the Unconventional Affordable Housing (UAH!) network, an EU funded consortium of European universities. The site-specific project examines how adaptive reuse can address the housing needs of liminal and displaced populations whilst critiquing attitudes on affordance and heritage adaptation.

The project was situated across a tryptic of contexts; the design studio as location for co-creation; on site with stakeholders and agencies; and transnationally through participatory practice and dissemination. Through Dewey's concept of education as experience (1938) and Kolb's experiential learning cycle (1984), the project repositions the studio as a site of civic encounter. Students engaged directly with phenomenological site analysis to develop adaptive reuse frameworks for affordable dwelling within the constraints of heritage, whilst provoking discourse on housing for liminal, displaced and migratory groups. Through this immersive, place-based pedagogy, students unlearned typological certainties, cultivating Schön's (1984) reflection-in-action: knowledge produced through doing, testing, and critically revising in response to a real, contested site.

The transformative experience was enhanced through the presentation of design propositions at the 19th Architecture Biennale, Venice (2025), within the Austrian Pavilion's Agency for Better Living programme. For students, this represented far more than external validation; it constituted what Mezirow (1991) describes as a transformative learning experience and reframed their understanding of design's social agency, their own emerging professional identities, and the relationship between academic inquiry and international discourse. Working at the intersection of heritage legislation and European housing policy, students produced work with civic consequence beyond the studio walls, passing through the specificity of site and settling as a provocation within an international exposition.

The paper reflects on this edge condition, where institutional pedagogy, partnership, agency and urgent social need converge, arguing that design learning is amplified precisely at the intersection of these thresholds

Strand: *edge conditions*

Andrea Couture is Assistant Professor and Programme Leader for BA (Hons) Interior Architecture at Northumbria University. Her research centres on adaptive reuse pedagogy, phenomenology, and material trace within heritage and liminal contexts. Her art practice explores spatial installation and embodied encounter.

Paul Ring is Associate Professor and Head of Architecture at Northumbria University, specialising in heritage adaptation and the authentic reuse of interior space. His research focuses on interpretative adaptation methodologies, absent heritage and the heritage interior as a container of memory and aura.

Learning from and with the Guttormsgaard Archive. A situated pedagogical experiment with undergraduate Product Design students

Angeliki Dimaki-Adolfson, Vibeke Sjøvoll and Ellef Prestsæter

Design history pedagogy increasingly calls for critical, participatory, and practice-based approaches that situate objects of study in relation to students lived experience and across the wider design curriculum (Oppenheimer 2020; Maze 2021; Willcocks 2021). This paper explores a two-day situated collaboration with the Guttormsgaards Archive (GA), a nearby cultural foundation built around a private unique collection*. Students had the unique chance to see, touch, smell, and investigate closely objects that otherwise encountered only behind museum vitrines or digital images, with the objective to produce a visual essay on histories of design (Midal 2019). The workshop included lectures, hands-on archival research, production of physical graphic mock-ups, and vivid conversations in and around the collection. The GA provided students and teachers with a site-specific pedagogical space in which we collectively explored and connected with past material cultures beyond the curriculum framework and course requirements. Back in the classroom, students asked to reflectively use the embodied learning with the archive to produce the final visual essay. The paper further engages with discussions in how the archival immersion to GA's collection impacted the students' epistemic access to design history and their relational understanding of historical knowledge. We present the students visual essays and argue for an epistemological and methodological shift to activate histories of design as spatial, material, and relational practices integral to our design curriculum.

* The Guttormsgaard Arkivet is located at Blaker's old dairy, on the east bank of the Glomma in Lillestrøm municipality. The collection includes objects, from textiles to wire-work Taters, Norwegian and Sami print history, Soviet prisoners of war work, European incunabula and classical typography, Greenlandic newspapers, rare avantgarde magazines and canonized artist books. The department of Product Design at OsloMet, is the continuation of the Statens Husflidsskole Blaker that was located few hundred meters away from the old dairy (Steen Ory Bendtzen et al. 2017).

Strand: *edge conditions*

Angeliki Dimaki-Adolfson is an assistant professor and design researcher in the Department of Product Design at OsloMet. She leads the introductory course, supports BA program development, and is completing a doctorate on design and politics across European sociopolitical and humanitarian borders, focusing on the social dimensions of design practice and education.

Vibeke Sjøvoll is an associate professor and BA head of studies in OsloMet's Department of Product Design. She holds a PhD in Cultural Studies from the University of South-Eastern Norway and an MFA from the Glasgow School of Art. Her research examines materiality, social worlds, design education, aesthetics, and critical perspectives.

Ellef Prestsæter is an art historian and curator, artistic director of Guttormsgaards Archive, and founding member of the Institute for Computational Vandalism. Exhibitions: Taterlandet, Nitja senter for samtidskunst (2025); Warren Brodey: Earthchild — A Time Journey, Guttormsgaards arkiv (2024); and Open Creation and Its Enemies: Asger Jorn in Situation, IVAM (2023).

Third Space Learning: Inclusivity at the Edge of Institutions

Arti Sen

This is a practice-led research paper that examines edge conditions as third space installations (Bhabha, 1994), on civic and institutional sites where cultures, communities, and institutions intersect. The research draws on case studies of completed projects situated within the geographic scope of Singapore and London. Through semi-permanent participatory collaborations, projects explore how learning is shaped by the context, spatial qualities and materiality of the built environment within this place-based pedagogy. The paper also considers the socio-economic and psychological impacts of creating such temporary, shared territories through methods that investigate outcomes.

The co-creation of murals in Singapore with partner organisations like Social Creatives and Playeum, encourages residents to explore local identity within the “void decks” of the Housing Development Board (HDB) blocks. A gazebo in the Singapore Zoo becomes a workshop for environmental learning about the animal kingdom. In cultural spaces like the Singapore Art Museum, a courtyard explores making and giving, through the Make-A-Wish Foundation, while a mural with local artists on Waterloo Street champions The Singapore Children’s and Women’s Organization’s cause on International Women’s Day. Commercial zones, including shopping malls and the open spaces of Marina Barrage, become spaces of communal participation for grassroots movements and volunteering organisations.

Museum learning centres in London, operate as learning hubs addressing themes of conservation within the Prince Philip Maritime Museum, while outdoor areas at Chiswick House and Gardens become a source of inspiration for learners with special educational needs (SEN). Partnerships with AllChild address accessibility and inclusive practice, particularly for vulnerable young people. A pedagogy of the brief encounter leads to pop-up classrooms at Lady Margaret Hall College, Oxford, and Imperial College, London, inhabited by a global cohort turning temples of learning into shared spaces of architectural inquiry.

Situated in global urban hubs, these third spaces demonstrate how temporary spatial interventions can create inclusive territories of belonging and expand the civic role of educational environments beyond the traditional classroom.

Strand: *edge conditions*

Arti Sen is an award-winning designer and educator practising interior architecture and design in London and abroad. Alongside various partners, Arti Sen Design actively engages communities to explore identity through creativity, encouraging self-expression and collaboration in educational and cultural settings. Arti is interested in creating social impact at the intersection of design, entrepreneurship, arts, and education

Feminist Infrastructural Interventions: Intergenerational Art Practice and the Spatial Conditions of Learning

Assunta Ruocco

This paper argues that the spatial arrangements through which learning takes place are not neutral containers but active infrastructures that participate in the processes they facilitate. Drawing on my doctoral research, which proposes that studios, workshops and domestic environments function as labourers that do some of the work of artistic production (Ruocco 2020), the paper examines how this framework operates within intergenerational participatory art research conducted in civic space. Rather than treating environments as passive settings, studio configurations are approached as socio-material apparatuses that shape relations between bodies, materials and practices (Barad 2007).

Assunta Ruocco is an artist-researcher and Lecturer in Fine Art at the University of Lincoln working across feminist spatial practice, intergenerational collaboration, and participatory pedagogy. Her projects include *Assunta and Lou's After School Art Club*, a long-term research practice developed with her daughter Lou in libraries and civic cultural spaces. Please see <https://assuntaruocco.co.uk/assunta-and-lou-art-club>.

The focus is *Assunta and Lou's After School Art Club*, a project that originated in my daughter Lou's desire to share our collaborative studio practice with other children and families. The project operates through a transportable quilted print studio installed in public libraries: floor-based working, layered drawing and a printer-copier whose affordances structure both the making process and relations between participants (Gibson 1986; Simondon 1989). Rather than simply hosting learning, this mobile configuration operates as what I describe as a studio as teacher. Through its textures, colours and soft floor-based arrangement, the mobile studio becomes a pedagogical environment that invites children, parents and carers into collaborative experimentation.

Learning emerges through shared material practice rather than instruction. Participants explore drawing and image transformation through collective experimentation while negotiating authorship and decision-making through the affordances of the studio infrastructure itself. The studio therefore operates as an apparatus that produces particular forms of collaboration and attention (Barad 2007).

The paper situates this practice within feminist spatial critique. The Matrix Feminist Design Co-operative demonstrated that built environments reproduce gendered power relations by marginalising care, maintenance and domestic labour (Matrix Feminist Design Co-operative 1984). The transportable studio developed through the Art Club proposes a feminist infrastructural intervention, a reconfiguration of civic space that foregrounds care, interdependence and intergenerational agency as organising principles for learning environments.

Strand: edge conditions

Liminal Choreographies: Radical Play as Situated Civic Pedagogy

Catalina Pollak Williamson

A recent ‘pedagogical turn’ in design research and urban practice is reframing the city as a civic learning environment. Participation, co-production, and situated engagement are now central to place-based research, live projects, and community-led urban practice. Within these processes, creative, performative, and socially engaged methods have become important tools for understanding how cities are perceived, experienced, and re-imagined. While their political potential is often linked to their aesthetic register (Ranciere, 2015), it is less clear how these practices operate as sites of democratic learning and civic pedagogy. How are civic-democratic capacities - equality, visibility, recognition, collective agency - materially enacted through spatial practice?

Dr Catalina Pollak Williamson is a Senior Lecturer in Architecture at the University of East London. Her research explores how creative and performative methods within participatory urban practice can advance spatial justice, democratic participation, and collective agency. She completed her PhD at UCL's Bartlett Development Planning Unit (2025), where she developed the concept of Radical Play to examine how the political force of play can prefigure more ethical and relational forms of city-making.

This paper argues that play offers a crucial methodological lens for unpacking this aesthetic-political dynamic. It introduces the concept of Radical Play as a framework that operationalises the political force of play - its joyful and subversive capacity to create bounded spaces “set apart” (Huizinga, 1949) from everyday life - as a means for interrupting the given and rehearsing the possible. By mobilising this liminal condition, Radical Play suspends the norms structuring social and spatial orders, unsettles entrenched hierarchies and power relations, and opens space to experiment with alternative ways of interacting, inhabiting, and co-producing the urban. In this sense, these liminal choreographies operate as a political and epistemic praxis: a relational, embodied, and affective mode of knowing through which participants interrogate and reclaim the urban as common space.

These arguments are explored through two student-led, community-driven interventions in Pamplona, Spain, where I was invited to teach both before and after the pandemic. In each case, balconies were reimagined as relational thresholds through which neighbours could encounter one another and experiment with new forms of cooperation and collective care. Together, the projects demonstrate how Radical Play operates as a situated civic pedagogy, activating the city as a site of joyful experimentation and collective learning through which new forms of democratic agency take shape.

By articulating Radical Play as a concrete methodological framework, the paper advances debates on civic pedagogy and participatory design, foregrounding the spatial and relational conditions under which civic subjectivities and collective capacities are staged and rehearsed.

Strand: *edge conditions*

Beyond the Real in the Para-Fictional Art School

Cathy Gale

By positioning the academic institution as simultaneously inward-facing (towards students) and outward-looking (towards audiences, communities, and consumers), educational buildings continue to reproduce tensions between claims of accessibility and the controlled realities of UK Higher Education spaces – open only to official ID-cardholders. Contemporary award-winning campus architecture often reinforces the divide between the art school and the so-called ‘real world’. When the built environment is shaped by prospectus-led design, perhaps the infrastructure of the imagination can instead be mobilised to explore the edges of the ‘real’ as porous sites for authentic community engagement and discursive exchange.

This paper introduces para-fiction as a research method for reimagining, remaking, and critically (un)making the art and design school as a space for untold stories and divergent perspectives, unrestricted by the impasses of the ‘real’. Here, convivial discourse is framed as a democratic and empathetic tool for a more techno-SOCIAL determinism: a collective mode of dreaming our future together (after Sanders), with diverse communities, through participatory learning. As a practice-based pedagogic research project, the Offshore Art School (OAS) is introduced as a temporal and spatial para-fictional academy co-constructed by students from inter-disciplinary backgrounds: an example of an educational heterotopia that is unregulated, liminal, unmoored, and located anywhere. All participants are crew (there are no passengers) in a collective critique of art school as a field of possibilities. The crew owns the ship and charts its course, reconfiguring the school at every stage. They define the ship’s purposes and potential, flattening existing hierarchies of power and rewriting the socio-cultural rules of engagement with the world, the self, and the school.

Strand: *edge conditions*

Dr Gale is the Course Leader of MA Graphic Design at Kingston School of Art (London). Her research practice explores critical design as social praxis through para-fiction, near-future thinking and performative pedagogies. Recent work focuses on eco-social imaginaries for sustainable futures with diverse communities, framing students as co-researchers.

Coastal Urban Futures Critical Urban Practices, Pedagogies and Knowledges for Spatial Justice: The Coast of Larnaca, Cyprus

Charis Nika

The paper examines how situated, critical urban practices can shape knowledge and create spaces for interaction and exchange between different disciplines, communities and pedagogies in support of spatial justice. It does so by critically reflecting on the Coastal Urban Futures project, led by the author within the TidalArts program (ongoing, to be completed in June 2026). The project consists of a nine-month-long participatory creative process focusing on the exploration of alternative coastal urban future scenarios that support spatial justice with the coast of Larnaca, Cyprus.

Charis Nika is a practising architect and urbanist focusing on the social, political, and environmental aspects of architecture and urbanism. She is a PhD Candidate at the Department of Architecture of the University of Cyprus where she also teaches the 3rdYear Urban Design Studio and works as a researcher with the university's Laboratory of Urbanism (LUCY).

These scenarios respond to the pressing challenges faced by the northern part of the coast of Larnaca, arising from the neoliberal, large-scale, real-estate development plans for the area. These challenges include the displacement of current inhabitants (many of whom have a migratory background), the diminishing of affordable housing and public space, the degradation of coastal ecosystems, the loss of biodiversity, and the increasing risks associated with climate change at the coast. In response to these challenges, the project proposes six alternative, speculative future scenarios that re-imagine how the coast might be transformed to support spatial justice.

The development of these scenarios emerges through a nine-month-long collaborative process, which brings together creative practitioners, local communities, architecture students, and knowledge-holders from different disciplines -including marine scientists, social scientists, and designers - and from different sectors, including research/educational institutions and civil society organizations. The project creates opportunities for multiple forms of exchange and interaction through workshops, interviews, discussions and presentations, as well as two public events organized in public spaces along the coast.

The paper examines the forms of knowledges, practices and pedagogies that emerge through these exchanges and reflects on the role of critical urban practices - and of creative urban practitioners - in creating and facilitating such spaces of encounter. Through this examination, the paper argues that participatory and speculative critical urban practices can function as edge conditions between research, pedagogy, civic engagement and practice, enabling the co-production of situated knowledges and opening spaces for alternative imaginations for more spatially just coastal urban futures.

Strand: *edge conditions*

“Reading Transformative Landscapes”: Fieldwork, Civic Space, and Environmental Learning Beyond the Architecture School

Chero Eliassi

In the master’s seminar course “Reading Transformative Landscapes,” which explored how environmental learning can emerge through fieldwork conducted in civic space rather than within the architecture school. The course centered on Järfvafältet, an open landscape in Stockholm shaped by agricultural histories, military infrastructures, late modernist urban development, and contemporary civic life, where students were asked to “read” and translate the landscape’s overlapping historical, political, and social layers, practicing hands-on analytical approaches in the field rather than learning from the desk. Instead of approaching the site as a future design project, Reading Transformative Landscapes treated landscapes as lived environments produced through everyday practices. In this sense, the course drew on Lefebvre’s concept of “lived space” (1991) as socially produced, encouraging students to examine how spatial meaning emerges through use, memory, and collective activity and followed Ward and Fyson’s “museum-trail” (1973), arguing that situating architectural pedagogy in civic space—where landscapes are actively inhabited and constantly negotiated—can fundamentally reshape how students understand landscape, history, and their future professional responsibilities. Methodologically, the seminar combined ethnographic fieldwork with landscape analysis, archival research, and spatial documentation, asking students to observe spatial traces, everyday rhythms, and historical patterns of occupation while reflecting on the ethical implications of conducting research in environments people’s everyday outdoor spaces. This approach resonates with Ingold’s understanding of landscape as something apprehended through movement and practice, and with Massey’s relational concept of place (2005) as an ongoing constellation of trajectories. Finally, the course engaged Ansari’s call for a decolonization of design (2018), which advocates revisiting historical understandings of past worlds and their transformation in the present in order to recover ontological conditions that might point toward alternative futures. By moving architectural learning into civic space, the seminar course suggested how architectural education can cultivate more reflexive, historically attentive, and socially engaged modes of spatial practice.

Chero Eliassi is a trained landscape architect, lecturer, with a PhD in Architectural Theory, History, and Critical studies, which she earned at the Royal Institute of Technology (KTH). Eliassi’s research critically examines the transformation and use of late modernist Nordic landscapes, integrating social, ecological, political, and spatial aspects, revealing multi-layered embedded histories.

Strand: *civic space*

Crafting ecopedagogy as collective artistic practices through sympoiesis in Cyprus

Denise Araouzou

The paper I intend to present introduces the theoretical, conceptual and methodological frameworks developed during the research project titled Systems, Practices and Pedagogies for Learning on a Damaged Planet (2021-). Their assemblage outlines how the process of sympoiesis (Dempster 1998) and the philosophy of agential realism (Barad 2007) can be applied to synthesise environmental pedagogies and collective artistic practices (CAP) in ways that allow for decolonial, feminist and posthumanist ecopedagogies to flourish. The theoretical framework weaves together critical perspectives on pedagogy, ecology and evolutionary theories and turns to the soil (Fasheh 2020), the land (Betasamosake 2014) and the scape (Payne 2018; Lloro-Bidart 2016, 2018; Ingold 1993) to guide teaching and learning.

Denise Araouzou is an art curator, researcher, facilitator and writer. She lives in a small village in the mountains of Pafos in Cyprus attuning her work to the site and its multispecies communities. She is also a cultural and climate activist. Learning on a Damaged Planet is supported by Kone Foundation. <https://denise-araouzou.info/learninginbecoming.org>

The paper narrates how these frameworks shaped the evolution of an intercommunal and interdisciplinary collective called 'A Meeting of Worlds', comprising of eight members either employed, studying or doing research in educational and art institutions. Though as a collective we sprouted in the margins, prompted by a shared curiosity to learn ecopedagogy through practice by developing an informal educational programme for a local festival called Xarkis devoted to art, craft and design.

The paper treads the fine line between arguments in favour of agential realism contributing to praxical ecopedagogy and environmental education research (EER), and arguments against, echoing scholars who caution that agential realism and other post/new philosophies may render EER a depoliticised performative abstractionism (Andreotti 2021; Payne 2020). Although this paper argues in favour of such this synthesis, it concludes by explaining the challenges and limitations of this emergent property and offers some reflections moving forward. This case study was the foundation for my master's thesis in Education for Sustainable Development at the University of Gothenburg.

Strand: *edge conditions*

Curating affective polyphony, or can documentation become advocacy: the “Dare to Build” book

Effrosyni Roussou, Shea Hagy and Emílio Brandão

Dare to Build is a design-build studio at Chalmers University of Technology that aims to expose architecture and engineering students to collaborative, hands-on work, while at the same time sustaining tangible impact and outreach in the often-underserved suburban areas of Gothenburg, Sweden. When asked to produce a book presenting the studio's structure and its completed projects (2018-2025), we faced an immediate question: would a catalogue - the expected format, initially- be capable of conveying the multiplicity of experiences, impact, and conflicts that coexist within Dare to Build, or would this format reduce all these layers to a flattened version of the studio?

This paper reflects on the process of making a different type of book. Rather than sticking to cataloguing, or resorting to academic writing, we developed what we call curated affective polyphony; a deliberate composition of diverse voices, stemming from the testimonies of former students, tutors, carpenters and community members, organised through the logic of resonance and tension. Drawing loosely on Sara Ahmed's understanding of affect as something that circulates and sticks (Ahmed, 2004), producing knowledge relationally, through juxtaposition, we structured the book around a recorded discussion between the studio's creators (Emilio & Shea) and book's curator (Phryne). In our curatorial approach we operated more instinctively, grounded in our own long-term involvement with the studio, rather than rationally. By inserting excerpts of other voices, collected mainly through interviews and written reflections, in places of the main text, we aimed not only to illustrate the latter, but to enrich it by echoing, complicating it or pushing back against it. The visual material woven throughout the book, functions in similarly diverse ways, as another aspect of this polyphony.

Since the book is not yet published, this paper offers a process-reflection, inviting our audience to collectively discuss these open questions: can the curation of affective polyphony transform documentation into advocacy — and what would that transformation require?

Strand: *edge conditions*

Effrosyni (Phryne) Roussou is a PhD Candidate at the University of Cyprus. Her research focuses on how to foster a pedagogy of the commons in architectural education by combining co-creation and design-build methodologies. Apart from academia, she freelances as a graphic designer and illustrator.

Shea Hagy is a project manager, teacher, and researcher at Chalmers University of Technology. He is engaged in areas from novel pedagogical practices to earth-building and teaches cross-disciplinary practice-based courses at Sustainable Built Environment Division at the Architecture and Civil Engineering Department.

Emílio Brandão is a lecturer in design activism at Chalmers University and a PhD-candidate at KTH School of Architecture. Action research and awarded teaching within urban pedagogies for social sustainability and inclusion, community resilience, co-creation, and design-build, collaborating with multiple actors. He works in contexts challenged by diverse urban injustices, both locally and internationally.

Designing with the Permit: collaborative pedagogies at the edge of regulation

Emílio Brandão and Roberto Cattaneo

Architectural education increasingly explores forms of practice that unfold beyond the boundaries of the studio. A master's course at Chalmers University deliberately situates spatial practice at the institutional edge between architectural education and municipal regulatory practice. Through design-build projects realized in Gothenburg's public space, students engage directly with actors who normally regulate, rather than participate in, design processes.

Over the past ten years, students have conceived, designed, and constructed small-scale urban structures intended for community use in different neighborhoods of the city. The course follows a design-build pedagogy in which students move from concept development to full-scale construction within a limited time frame. A key component of this process is a structured interaction with the building permit authority of the City of Gothenburg. Students are introduced to Swedish planning and building legislation and the professional frameworks governing spatial practice. They then translate their design proposals into the drawings and documentation required for permit review before constructing the projects on site, while maintaining a pedagogical dialogue with permit officials regarding the interpretation of regulations and possible design adjustments.

The collaboration reveals how spatial practice unfolds within legal and administrative frameworks that both structure and enable spatial production. Rather than functioning solely as rigid constraints, planning law becomes part of an interpretative and pedagogical exchange. In this sense, the interaction between students and permit officials exposés what Mariana Valverde describes as urban legal forms (2022); the legal grammars through which urban space is evaluated, authorized, and negotiated in practice.

Drawing on examples from recent projects in Gothenburg, the paper reflects on how this collaboration creates a pedagogical space at the edge between architectural education and regulatory practice. The paper argues that such edge conditions enable forms of spatial learning where legal frameworks become part of the design process rather than merely its constraint.

Strand: *edge conditions*

Emilio Brandao is Lecturer in design activism at Chalmers University and a PhD-candidate at KTH School of Architecture. Action research and awarded teaching within urban pedagogies for social sustainability and inclusion, community resilience, co-creation, and design-build, collaborating with multiple actors. He works in contexts challenged by diverse urban injustices, both locally and internationally.

Roberto Cattaneo is building permit architect at Gothenburg municipality since 2018. Previously worked in other Swedish municipalities such as Sollefteå, Kalmar and Stenungsund. Graduated in Politecnico di Milano and Chalmers University, where he has been working within cultural heritage preservation and sustainable design.

BAS Trajectories: alternative institutional infrastructures

Emma Nilsson and Anders Rubing

In 2025 Bergen School of Architecture (BAS) co-convened the 5th iteration of Bergen Assembly, an international art triennial, resulting in a public program under the title across, with, nearby. Together with Adania Shibli and Ravi Agrawal, BAS explored learning as gestures of neighbourliness asking how we could challenge pedagogies that flattens diverse worlds, forms of knowledge, modes of engagements, and ways of being.

In the convening, BAS cultivated its own tradition of being wary of the authority of 'The Institution' and boundaries manufactured between subject and object, teacher and student, thinking and making. To carry such transgressions into the convening, BAS made use of teaching formats already practiced, developing them further to explore themes and practices as well as how to make knowledge move, translate, and make sense elsewhere and elsewhen. Furthermore, the collaborations created an opportunity to challenge our own institutional time-spaces by reshaping the school's curriculum.

This has resulted in a new course format called BAS Trajectories. The trajectory courses are 5-week, full-time electives that bring together students from all years at BAS. They cultivate pedagogical approaches of learning together by forming collaborations with various parties outside BAS. This provide for persons not enrolled at BAS to participate in a course, fostering modes of learning with places as lived and practiced. Internally, discipline-related communities are forged across year groups, where students and teachers are united by specific interests, approaches, forms of making, knowledges, which in turn contributes to the overall repertoire of knowledges and skills within all years at BAS.

BAS Trajectories operate within the institutional boundaries of higher education as we know it today, at the same time they conceive of an alternative institutional infrastructure that resist 'dictatorships of knowing' (hooks, 1994) produced by the rigidity of governing policies and legislations. Drawing on the example of BAS and the Trajectories we would like to present and discuss how educational institutions can act as a support structure and refuge, wherein thinking, making, and doing are secure in their vulnerabilities and vital uncertainties.

Strand: *institutional space*

Emma Nilsson is an architect, researcher, educator, and Rector at BAS. She has over 15 years' experience of leading architecture programs, and prior to BAS she was the director and deputy director for the School of Architecture at Lund University. As an educational leader she has worked to expand architectural education and establish a criticality from within.

Anders Rubing is an architect, critic, and Vice Rector at BAS. He is the founder and Editor-in-Chief of Nordisk revy for arkitektur, and Chair of the Board at ROM for Art and Architecture in Oslo. In his leadership, Rubing is particularly engaged in strengthening architectural institutions as arenas for critical dialogue and productive disagreement.

Reporting from/on margins

Fabrizia Berlingieri and Arianna Scaioli

In marginal territories far from cultural epicenters usually orienting architectural discourses, the dismantling of local histories unfolds with disquieting ease. Yet the rapid succession of construction, displacement, and erasure has prompted growing discomfort, generating new research trajectories and experimental practices as forms of critical resistance (Bourdieu, 1998; Petrescu & Trogal, 2017).

The old city of Consenza, where buildings are collapsing and forcibly relocated communities inhabit unsafe spaces, offers an emblematic case study developed within the pilot design initiative Design for the margins: an Italian survey, a pilot initiative by Craft / Politecnico di Milano. It centres on a threefold notion of marginality: being at the margins, designing the margins, and acting from the margins. This specific gaze guides the acknowledgement of material inequalities, the development of design strategies for urban regeneration, and the activation of intersectional processes addressing marginalized communities and places.

Conceived as an action-research laboratory, the project challenges the conventions of detached scholarly analysis by integrating situated fieldwork, cross-scalar mapping, participatory engagement, and iterative design probes. It confronts the paradoxes of preservation and demolition, asking what is deemed worthy of survival – and by whom. This hybrid methodological stance foregrounds the value of embedded observation, collaborative design, and practice-based inquiry as instruments capable of capturing the layered realities of fragile urban environments (Krasny, 2019; Corradi, 2025).

How can (design) research not only act but also leave a meaningful, operation trace? The project experiments with a narrative- operative device, a report – fanzine that simultaneously documents, analyses, maps, and activates local conditions. More than a simple dissemination tool, this methodological tool is conceived as a critical apparatus: a medium that constructs situated knowledge and fosters shared consciousness. Can its structure, contents, and messages reshape the future imaginaries, negotiating institutional actions on “erasing margins”?

Strand: *edge conditions*

Fabrizia Berlingieri, PhD architect and associate professor of Architecture and Urban Design at Politecnico di Milano (DAStU). Her main research topics relate to the interplay between infrastructure and urban form, and design practices for marginal territories. She serves in the scientific board of the Competence center for anti-fragile territories (Craft) and of the PhD program Architecture, Urban and Interior Design (AUID).

Arianna Scaioli, Architect, PhD candidate at Politecnico di Milano (DAStU), where she explores collective housing through a feminist lens of care and empowerment. Research Fellow for Progettiper il Margine (2024–2025), she is co-authoring *Feminist by Design* (Routledge, 2027) with Sumita Singha and serves on the Urban Corporis editorial board.

Designing the Derelict: Teaching Architecture Through Indeterminacy

Funda Alyanak Kaya, Hulya Aybek, Esin Bölükbağ Dayı, Alper Gülle and Serim Aygen Kiçin

Architectural education frequently emphasizes defining problems, organizing programs, and resolving spatial conditions through built form as ways of bringing order and coherence to space. Yet derelict urban spaces often gain meaning from what remains open and unresolved. This paper asks how architectural education might engage such spaces without rushing to fix them.

The studio draws on Massey's relational view of place (2004) and Sola-Morales's *terrain vague* (1995). Rather than reading derelict sites as simple decay, it frames them as conditions shaped by time, power, memory, and everyday practice. Designing here means shifting from finished objects to spatial conditions, and from control to indeterminacy.

This research examines a studio-based pedagogical experiment conducted simultaneously in two architecture studios: first- and fourth-year students. Both studios worked under the shared theme "The Commons of the Derelict," engaging sites in Antalya that represent different forms of urban abandonment: infrastructural, ecological, industrial heritage, and speculative.

Through narrative mapping, conceptual framing, and experimental representational tools, students were encouraged to approach these sites not as empty land awaiting intervention but as conditions to be interpreted and negotiated. The study analyzes studio processes, student representations, and project outcomes to compare how different levels of architectural training respond to spatial indeterminacy and how architectural education might involve unlearning the impulse to control space while questioning how typological, programmatic, and technical design tools shape architectural thinking, and how representational practices inevitably leave certain spatial relations and possibilities outside the frame.

Positioning derelict sites as learning environments, the study contributes to the conference strand Edge Conditions by reframing the architectural studio as an experimental civic learning space situated between institutional pedagogy and the uncertain realities of the city. In this context, architectural education is reconsidered as learning to design spatial conditions rather than finished objects.

Strand: *edge conditions*

Funda Alyanak Kaya is an architect and academic based in Turkey. She is a lecturer at Antalya Bilim University and is pursuing her PhD in Landscape Architecture at Akdeniz University. Her research focuses on the production of urban space and the reinterpretation of urban leftover spaces through interdisciplinary approaches.

Hulya Aybek is an architect and academic based in Turkey, China, and the USA. Her work explores sustainable design through experiential studios connecting ecology, memory, and spatial practice. Her research explores place-based approaches in architectural education and the reinterpretation of neglected structures as ecological and civic resources.

Esin Bölükbağ Dayı is an architect and academic based in Turkey. She is an Assistant Professor at Antalya Bilim University and received her PhD in the History of Architecture from Middle East Technical University. Her research focuses on twentieth-century architecture, urban spatial identities, and cultural heritage in rural contexts.

Alper Gülle is a lecturer at Antalya Bilim University and a PhD candidate at Istanbul Technical University. His research focuses on architectural representation and cognition, investigating how visual media, material processes, and representational practices contribute to critical inquiry and new ways of understanding spatial and urban challenges.

Serim Aygen Kiçin is a research assistant in the Department of Architecture at Antalya Bilim University and a PhD candidate in Architectural Design at Istanbul Technical University. Her research focuses on urban design and spatial practices with interests in social theories, public space, and contemporary urban transformations.

Here design, there art and everywhere pedagogy: knowledge practices at the margins of the institution in the Cri_lab

Henrique Andrade

The school building is often conceived as a fixed architectural setting where learning takes place. Recent pedagogical approaches challenge this assumption by emphasizing the importance of engaging learners critically with the environments they inhabit (Antaki et al. 2024; Brookes et al. 2025). Such perspectives suggest educational institutions can extend their pedagogical scope by repositioning their architectural spaces as sites of reflection and transformation, while reconsidering their relationship with the surrounding city and territory (Van Gool and Steinbrügge 2025; Wieder and Zeyfang 2014). At the same time, artistic and practice-based research explore experimental pedagogies that critically question institutional frameworks while generating new forms of knowledge (Borgen et al. 2024).

This paper presents Cri_Lab as a case study examining the potential of hybrid pedagogical approaches combining artistic research with design and spatial practices, and the forms of knowledge they generate – methodological, artistic and civic. Developed within a secondary school in Lisbon, Cri_Lab consists of a series of experimental workshops where students engage critically with the school space through artistic and critical spatial practices. Sessions include different art-based approaches, connected through the methodological use of drawing as a bridge between artistic and spatial thinking (Andrade 2024; Andrade 2025). Rather than focusing on final artifacts, the laboratory prioritizes process-based experimentation and collective reflection. In this way, the workshop operates as a form of critical spatial studio in which institutional space – from the building to its urban surroundings – could be observed interpreted and questioned. Positioned at the margins of the institution, Cri_Lab allows the connection between formal education and broader civic and cultural pedagogies.

By examining the methodologies and outcomes of the Cri_Lab, this paper discusses forms of spatial knowledge that emerge at the intersection of design research, artistic experimentation and pedagogical practices. Moreover, it argues that art-based critical spatial practices can transform both educational spaces and institutions into active environments for learning, spatial literacy and civic engagement.

Strand: *institutional space*

Henrique Soeiro Andrade is a visual artist, architect and researcher based in Lisbon. He is a PhD candidate in Architecture at ISCTE, Lisbon and research fellow at DINÂMIA'CET. His research investigates art-based and participatory spatial pedagogies, developed through the Cri-Lab experimental laboratory exploring critical spatial practice within educational institutions.

Archaeological sites as pedagogical enablers of critical relating: a bonding-practice

İpek Avanoğlu

Enfolding in the narrative of matter, archaeological sites address matters of (multi-species) relational living through place-based learning. New materialist approaches to archaeological sites suggest to incorporate matter's 'vibrant' performativity (Bennett, 2016) in knowledge-making processes navigating towards an ontology of interconnectedness between humans, non-human livings, objects and materials (Witmore 2014, Van Dyke 2021). This ontological shift suggests a change in archaeological studies in terms of the scope of knowledge of place, that is not limited to anthropomorphic historical qualities, but expanded to a complex entangled inhabitation of the site by its non-binary past and present agencies. In these terms, learning at archaeological sites may become a way for the researcher/ student's relating with place, taking place from the subject's distractedness by the site's de-sublimated quotidian and nonhuman agencies that critically un-authorize the human-centered narratives in the built environment.

In this paper, I wish to discuss and present a re-positioning of archaeological sites as pedagogical enablers of critical relating in architectural education through drawing practices I have engaged with during my experiences working at archaeological sites at separate times as an intern, a researcher and an educator in the field of architectural design. I intend to navigate the discussion in relation with my PhD thesis on 'bonding-practices' in which I have explored 'bonding' as a practice of finding on-going reconfigurations of jointness with others in surroundings by actively relating self with place through bonding and have critiqued how subjectivity takes place in subject-place relations (Author, 2025). I will draw on Katja Grillner's (2012), notion of 'place writing' through which Grillner (2012) refers to distractedness as a change of model of subjectivity in relating with place in reference to Iris Marion Young's (1980) argument on feminine model of subjectivity as 'oscillating directionality' in subjectivity associating the situatedness of the subject with a discontinuity in unity with surroundings. With my experiences taking place in the geography of Istanbul and Anatolia, my discussion here will take place in the critical narrative of drifting bodies of transported ruins, displaced and re-used remains, an entanglement with the quotidian and wild life taking inhabitation of an (abandoned) place.

Strand: *institutional space*

İpek Avanoğlu is an architect-researcher based in Istanbul and works as a tutor at the Department of Architecture, ITU. Her recently completed PhD research on 'bonding-practices' (ITU) has been exhibited and published internationally, including Angels & Angles Pavilion in Copenhagen and CA2RE Symposiums. She has co-instructed workshops at Arts Letters & Numbers, and co-organized group exhibitions on drawing research practice in Istanbul. She received her M.Arch.II degree from The Cooper Union, M.Sci. and B.Arch. degrees from ITU.

Who holds the pen? Reciprocity and institutional dependency in rural design-build pedagogy

James Benedict Brown

This paper examines the processes of two elective summer courses offered by Umeå School of Architecture (UMA) in rural northern Sweden. Over two years, students have travelled to the villages of Brån and Stärkesmark in inland Västerbotten to design and build outdoor meeting spaces for children and young people. Locally procured wood products were chosen to reflect the material and pedagogical interests of the university. (Brown & Camilli, 2025) Their projects - an outdoor stage (pictured) and a mini football arena in 2025, and an indoor climbing wall and outdoor terrace planned for 2026 - were not devised solely by the students or their teachers, but through participatory workshops involving village residents, children, and local associations during the months beforehand.

The project, New Meeting Places for Children and Young People in Brån and Stärkesmark, was funded by the Swedish Board of Agriculture, dispensing funds from the European Union Leader rural development programme. The outcomes were delivered through two purpose-designed elective summer courses, Rural Futures: Design-Build in Northern Sweden (2025) and Rural Futures for Children and Young People in Northern Sweden: Design-Build Projects (2026).

This paper explores what the project reveals about the boundary and its instability between the second and third strands of the Learnings/Unlearnings conference. It was designed to be community-led: briefs arose from local needs, children's wishes set the agenda, and funding was based on the innovation of avoiding predetermination by universities or municipalities. However, the project was institutionally scaffolded at every level. Vännäs municipality held the grant because village associations lacked the liquidity to manage EU reimbursements, and UMA lacked experience in managing such projects.

Drawing on literature (Gruenewald, 2003; Antaki et al., 2024), syllabi, media, and the author's experience as project partner and course leader, this paper asks: when an institution is necessary for community-led projects, what does reciprocity mean? It argues that rural design-build pedagogy functions in the friction between Edge Conditions and Civic Space, rather than within them. The paper's goal is to make these relations explicit, so that students and community partners can critically examine them in future live projects.

Strand: *edge conditions and civic space*

James Benedict Brown is Associate Professor of Architecture and Programme Director of UMA's Master of Architecture and Urban Design. His PhD (Brown, 2012) developed a pedagogical critique of the live project in architectural education. Recent books include *Practising Wood in Architecture* (Brown & Camilli, 2025) and *Studio Properties* (Jones et al, 2025).

Flipping Studio: students' contestation of the spatial practices and pedagogy of traditional design school

James Burch and Phil O'Shaughnessy

We are academics delivering spatial design teaching in a conventional UK HE institutional setting. We see an increasingly dysfunctional relationship between our traditional conception of studio delivery, students' acceptance of this practice and industry's expectations of graduates. In our teaching experience we feel that students have 'flipped the finger' at 'Studio Culture' as it has been researched, conceptualised and practised over the past century (Jones et. al., 2025). And, arguably, within a contemporary, digital, transient, time-poor economy of distraction, students have flipped their conception of studio into a nomadic behaviour that is solitary, disembodied and dis-engaged from the physical and timeous expectations of design industries.

This paper reports on a research study that asked students of design (architecture, fashion, graphics and interiors) at our institution what they think studio is and how they go about it. We ask what the noun and the verb 'Studio' means to them, where they carry out what they define as their studio practice, and how they respond to the spatial models the university provides for them. This leads us to consider whether our studio spaces are fit for their current and future purposes.

This review is triangulated with recent exemplars and industry experiences. A limited review of recently designed studio spaces in UK universities seeks to understand new spatial models of studio; and this is related to discussions with companies in design industries on their expectations of employees within professional studio culture, exploring the question: what should the university's 'studio' be preparing students for?

Recent debate in design pedagogy has argued for a cross-disciplinary spatial blend of design activities (Furniss, 2020), the continuing value of situated discipline-specific studios (Grover & Wright, 2023) or to make studio smaller (Brown, 2021). Whatever it may be, students have diminishing enthusiasm for 'studio', and we don't know why

James Burch is Associate Professor of Architecture at UWE, Bristol, co-ordinating the SAE Project Office, teaching studio and professional studies. He researches the social space of architectural production as articulated in drawing, pro-bono practice, and the prefabricated & memory systems or building.

Phil O'Shaughnessy is both a designer and academic. Having created the Interior Design undergraduate programme he has been Programme Leader of both Interior Design BA and MA Design and is now Associate Director of Product and Interiors.

Strand: *institutional space*

Reciprocal F(r)ictions - revisiting mapping and observations practices in more-than-human contexts

Katka Cerna, Hasti V. Goudarzi, Lucy Jane MacAllister Dukes, Tincuta Heinzl, Svenja Keune, Colleen Ludwig, Roland Mühlethaler, Jussi Mikkonen, Patricia Csobánczi and Asya Ilgün

This year marks the fifth anniversary of the I.N.S.E.C.T. Summercamp, a collaborative event where humans and more-than-human others co-create knowledge through immersive environmental learning and multispecies engagement. Rooted in place-based and situated pedagogies, this year's theme, "reciprocal f(r)ictions," names the gives and takes present in all human, non-human, and multispecies relationships: the friction that stabilizes materials and holds structures in place, the longing for relationships that are meaningful and supportive for all involved, and the generative forces that enable perception, connection, and transformation.

Drawing on the collective experience of temporary co-habitation in a scout camp; designing for and with insects, mapping their interactions, listening to their vibrations, and foraging the plants that shape their Umwelten (the world as experienced by a particular organism); we explore how order and disorder come together in encounter. In this narrow zone at the edge of chaos, complex systems reach their highest capacity for adaptation, self-organization, and evolution. Through co-created programming that balances planning and improvisation, and through observing and mapping species by their relationships and interactions, the Summercamp fosters diverse experimental practices.

[Continued to next page]

Katka Cerna, PhD, is a researcher, educator and designer, working at Halmstad University, Sweden. She uses design ethnographic and participatory approaches to explore novel ways of learning to care for the world in a more sustainable way. She works with integrating social and environmental sustainability with more-than-human perspectives on design.

Hasti V. Goudarzi, is an independent researcher, designer and educator. Her interdisciplinary research spans architecture, computational design, additive manufacturing, and bio-based material systems. Through material experimentation, environmental field research, and occasional workshops, she investigates regenerative architectural approaches that use waste-derived materials to create environmentally differentiated conditions supporting ecological processes and multispecies cohabitation.

Lucy Jane MacAllister Dukes is an artist-researcher at the Living Systems Lab, UAL. She collaborates across disciplines (art/ecology/philosophy) and species (bryophyte/human) to co-create more-than-human knowledges. Her practice-based PhD, "Mossibilities", works through transdisciplinary collaborative art practice to challenge systems of extractivism and reimagine regenerative and reciprocal more-than-human futures.

Tincuta Heinzl, PhD, is an artist, designer, scholar and curator, Senior Lecturer at Loughborough University, UK, interested in the relationship between arts and techno-sciences, with a special focus on electronic and reactive textiles. Under what she labels as "aesthetics of imperceptibility" she is investigating the aesthetic aspects of nano-materiality and electro-magnetism in human and more-than-human contexts.

Svenja Keune, PhD, explores more-than-human and multisensory perspectives in design, combining artistic research, ecology, and technology to develop inclusive, material-driven approaches for regenerative futures and alternative learning environments. Part of and besides her position as Senior Lecturer at the Swedish School of Textiles at the University of Borås, she is co-founder of Insect Worldings, leader of the WeB research project, and VIBRA network coordinator.

Reciprocal F(r)ictions - revisiting mapping and observations practices in more-than-human contexts

Katka Cerna, Hasti V. Goudarzi, Lucy Jane MacAllister Dukes, Tincuta Heinzl, Svenja Keune, Colleen Ludwig, Roland Mühlethaler, Jussi Mikkonen, Patricia Csobánczi and Asya Ilgün

The paper also draws on edge conditions as theorized in computer science and engineering (boundary values, system stress, special logic), architecture and urban design (interfaces, public/private space, material joints), and ecology (habitat borders, microclimates) as references informing this year's mapping and observational tools.

Building on five years of learning and unlearning across summer camps, and on cross-disciplinary insight, the paper argues that the Summercamp community has cultivated an experimental, non-hierarchical knowledge, one developed outside established institutional practices that now feeds back into and transforms them from within. Particular attention is given to mapping, making, and becoming, and to how participants relate to citizen science and inclusive, more-than-human citizenship.

Strand: *edge conditions*

Colleen Ludwig, is an artist, researcher, educator, and environmentalist. She blends her interests through participatory artworks, workshops, and designed experiences. Her practice fosters adaptable design for human and non-human inclusivity through techniques like deep observation, speculative exercises, and regenerative making. Her community-engaged approach is backed by over 20 years of university teaching in visual arts.

Roland Mühlethaler, PhD, has a profound background in entomology. He is currently conducting research into the decline in insect population for nature conservation purposes. In his spare time, he continues his research in the area of vibrational communication in insects, including various international projects at the intersection of art and science.

Jussi Mikkonen, D.Sc, is an Associate Professor at Technical University of Denmark. His research interests lie in interdisciplinary research at the intersection of human, technology, and nature. He has developed methods for design that bridge human- and computational perspectives, making them actionable towards understanding the elements of interaction.

Patricia Csobánczi is a design researcher at the Service Design Lab at Aalborg University, with a focus on participatory design, more-than-human perspectives, and governance. She explores multispecies relationships and urban ecologies within design research, and is a board member of Insect Worldings.

Asya Ilgün is a post-doctoral design researcher at the Artificial Life Lab, University of Graz, working across architecture, biology, and digital fabrication. She focuses on biohybrid systems using living materials like mycelium with 3D printing and weaving, building a decade-long practice in regenerative multispecies habitats through HIVEOPOLIS and co-founding I.N.S.E.C.T. Summercamp.

Edge Conditions: Belfast Stories

Laura McClorey

Inquiries into how public space can be made more accessible to young people are increasingly urgent. While the RIBA champions meaningful engagement as central to delivering better buildings, stronger communities, and sustainable places (RIBA, 2024), critics argue that architectural practice and policy still fall short in enabling genuinely participatory processes (Samuel, 2018). Ensuring that young people can contribute to shaping their environments—and see their perspectives reflected in built outcomes—remains a critical challenge.

In line with the theme “Edge Conditions,” this paper reflects on the author’s experience delivering youth engagement workshops as part of the landmark cultural project “Belfast Stories.” Currently designed by Snøhetta and Todd Architects, the project aims to tell the stories of the city, its people, and its history. During RIBA Stage 2 in 2025, the author partnered with four schools in North Belfast to deliver arts-based workshops. The workshops operated as an “edge condition” of learning: a shared space between educational institutions, cultural organisations, and professional practice. North Belfast itself embodies a spatial edge condition, shaped by the physical and socio-economic legacies of The Troubles, where many communities continue to feel excluded from the city’s cultural and civic spaces.

Participants produced artworks exploring their own “Belfast stories,” alongside their aspirations and priorities for the project. Rather than functioning solely as consultation, the workshops aimed to create reciprocal exchange: young participants gained insight into architectural processes, while their ideas informed elements of the emerging design and inspired street-based artworks at the project site. In doing so, the workshops opened a threshold between institutional knowledge and lived experience.

Reflecting on this collaboration, the paper examines how participatory, arts-based methods can activate learning spaces beyond institutional boundaries and contribute to more inclusive civic design processes. It argues that youth engagement within projects can function as a spatial and pedagogical “edge condition,” where architectural practice, education, and community knowledge intersect.

Strand: *edge conditions*

Laura McClorey is a PhD researcher at Northumbria University and architect at FaulknerBrowns in Newcastle-Upon-Tyne, UK. Her practice-based research centres on the design and implementation of methods to encourage youth engagement throughout the design process of cultural building projects and a means to measure the outcomes of this engagement following project completion. Through her PhD, Laura is actively assisting Belfast City Council in the design and delivery of a youth engagement framework for “Belfast Stories,” a landmark, £100million cultural building project led by globally renowned architectural practice Snøhetta.

(Potential) Situated Pedagogies in the Industrial South: ‘Big Shipping’, sewage outlets, sunburn, and an amble through history

Matthew Crowley

This paper offers an account of *TIDINGS, Tide 1: Tilbury, June 2025*, a participatory artwork which found material form as written and visual artefacts that became part of the landscape that initiated them, and explores its pedagogic potential.

Participants in *TIDINGS* were invited to discover the works as they explored a small part of the route that was walked in their production. People were placed in a situation where they searched and re-searched, simultaneously piecing together and becoming part of an ongoing journey that examines contemporary landscapes to provide glimpses of the, often obscured, histories that shape the land we inhabit.

As participants stepped into *TIDINGS*, they became part of the artwork. Their experiences, thoughts, feelings, and reflections situating them at the centre of a moment by their participation (whether knowing or unknowing) in a place where the only constant is change.

Walking as an active research method was central to the conception and execution of *TIDINGS*. Within this exploration a dialectic anamnesis emerged – a correspondence with a future that exists as a past present destined to return.

This paper explores some of the learnings that occurred during the production and ‘exhibition’ of *TIDINGS*, the radical pedagogic potential of its method, and the confounding space that the work made apparent.

More provocation than treatise, the paper offers notes towards a methodology that builds on the work of philosophers such as Henry Bergson, Guy Debord, Jacques Derrida, and Alva Noë; and educational theories developed by Josef Albers, John Dewey, and Tim Ingold to offer frameworks of understanding and of action without being prescriptive or bound to the locus of its origin.

Strand: *edge conditions*

Dr Matthew Crowley is a London based writer, researcher and practitioner. He is currently Senior Lecturer and Critical Practice Coordinator for the BA Textile Design course at Chelsea College of Arts. Matthew was educated at Myrtle Springs School, Sheffield, before studying at Central St. Martins and Birkbeck College in London.

Natalie Novik

Spatial Activism and Ethics of Pedagogical Approaches in Imagining Spatial Practice Otherwise

Intentional communities engage in spatial work across diverse contexts and formats, often emerging as experiments in reimagining ways of living and organising. In doing so, they explore diverse economic models and create alternative living environments as an eco-social and commons-based praxis. This research investigates maintenance as a form of post-extractive spatial practice which contributes to the bottom-up regeneration of abandoned industrial heritage sites in the edge conditions by members of Trans European Halles network.

Natalie Novik is an architect, researcher and educator working transdisciplinary. Their practice revolves around topics of self-organisation, commoning and collective care. They hold a master's degree from Chalmers and are currently pursuing PhD in artistic research at HDK-Valand Academy of Art and Design focused on maintenance as a form of spatial, social and cultural work.

Spatial activism is a concept I propose to connect critical spatial practice (Rendell 2006) with forms of caring activism (Elke 2022) in order to describe pedagogical and spatial work produced outside of “professional” architectural practice. Taking entry point from the artistic research project, spatial activism is explored in this paper as an expanded and critical practice of architecture and simultaneously as a pedagogical model that seeks to restructure, rearticulate, and reimagine pathways to practicing otherwise (Olufemi 2021) and reorienting (Tronto 2019) architectural work. As a pedagogical model it is developed in two distinct contexts: an elective course within a formal university postgraduate programme in Sweden and an informal summer school at a self-organised residency space located in a repurposed abandoned school building, in a small municipality in Estonia. While situated in environments that differ in structure and institutional framework, courses employ similar methods—such as embodied mapping, walking, collaging and making zines, collective actions in public space, working through ficto-critical and speculative storytelling methods, reading and writing scores, mistranslating, cooking, resting and organising space as a continuous and shared reflection. This experience also reveals how the everyday work of self-organised cultural spaces functions as a form of spatial activism in itself—one that is not only taught as a topic but learned through practice.

Activating the relationship between research and pedagogy and moving from participatory design towards dialogue-based approaches and situated learning, this perspective increasingly focuses on approaching spatial practice beyond conventional disciplinary boundaries. Examining these parallel models of learning reveals how artistic research methods, when placed in dialogue with urban studies and architectural theory, uncover alternative ways of practicing space and foreground approaches rooted in ethics of care, collaboration, and resistance to extractive capitalism.

Strand: *edge conditions/civic space*

Learning at the Edge: Decolonial Environmental Pedagogies in Fragmented Urban Ecologies

Nisrine Habib M'Samri and Zeynep Helin Kaya

This paper examines how environmental learning emerges at the edges of institutional space through fragmented and informal urban ecologies in Casablanca, Morocco. Drawing on critical cartography, spatial analysis, and practice-led research, this study explores how marginal green spaces, often overlooked, inaccessible, or rendered invisible within official planning frameworks, operate as sites of situated learning, care, and civic engagement beyond formal educational institutions (Roy 2005; Simone 2004).

Casablanca's urban green infrastructure is shaped by colonial planning legacies and contemporary technocratic governance, producing an uneven ecological landscape in which access, visibility, and value are unevenly distributed (Giseke et al. 2015; Haut Commissariat au Plan 2018). While institutional maps and policies quantify green space through abstract metrics, they frequently fail to account for how communities engage with residual, informal, or degraded ecologies in everyday life. This research situates these spaces as edge conditions: thresholds between institutional knowledge and lived environmental practices, where learning takes place through use, negotiation, and collective stewardship rather than formal pedagogy.

Through a series of unfolding maps and spatial narratives, the project unsettles the assumed neutrality of GIS and planning tools, revealing how environmental knowledge is produced, legitimised, or excluded. By foregrounding informal ecologies and community-led interactions with urban nature, the paper proposes environmental learning as a decolonial pedagogical practice that challenges institutional authority, reframes ecological value, and opens up new imaginaries for reciprocal engagement between civic actors and educational structures (Demos 2016; Tsing 2015).

The paper contributes to debates on participatory pedagogy, spatial justice, and environmental learning by arguing that meaningful educational practices increasingly emerge not within institutions, but at their margins. In doing so, it calls for a rethinking of how built environment disciplines, policymakers, and educators engage with civic ecologies as active learning environments shaped by historical inequities and contemporary struggles.

Strand: *edge conditions*

Nisrine Habib M'Samri is a Master of Architecture student at the University of Luxembourg. Her work focuses on adaptive reuse, socio-ecological justice, and decolonial urbanism. She developed her interdisciplinary practice through programs at TU Delft and collaborations with Think Tanger and the Office for the New Earth, exploring participatory and regenerative design.

Zeynep Helin Kaya is an architect and researcher currently pursuing a Master of Architecture at the University of Luxembourg. She collaborates with Pelin Tan on research addressing food, territory, and socio-ecological practices. Her master thesis investigates ecological occupation, disappearance, and local memory along the Murat River and its transforming landscapes.

Learning at the Edges: Creative Teaching Practices Beyond the Classroom

Olivia Hamilton and Naomi Zouwer

This paper examines how creative teaching practices engage with the explicit and tacit edge conditions of institutions, where learning emerges through place-responsive inquiry beyond the classroom. The teaching discussed grows from research into how belonging and creative mutuality can be fostered through spatial and creative practice. These interests underpin the authors' collaborative and individual teaching practices. One works with students who will become teachers of creative arts, while the other teaches interior design students who will shape the environments in which learning occurs. Together these perspectives connect educational practice with spatial design and consider how teaching and environment influence the conditions through which learning takes place.

Leaving the edges of cultivated landscapes to grow wild supports ecological diversity and unexpected growth. This idea offers a productive analogy for thinking about edge conditions for learning within institutions. In these teaching projects, edges appear in environments outside the classroom and in the pedagogical and relational conditions that shape educational experience. Working at these edges makes visible aspects of institutional life that are often obscured, including spatial affordances and the hidden curriculum that influence how participation and knowledge exchange occur.

The collaborative and individual teaching projects take tertiary students into nontraditional environments and across disciplinary boundaries, situating learning in places that foreground cultural context, lived experience, and diverse knowledge systems. Students work with museums, libraries, archives, and community organisations, engaging directly with institutional structures and practices. Working at these institutional edges requires teachers and students to be relational and adaptive, responding to learning as it unfolds through context-specific engagement. They are fertile territories where undervalued forms of knowledge and practice can emerge, supporting more inclusive and context-responsive approaches to teaching and learning.

Strand: *edge conditions*

Olivia Hamilton is a senior Lecturer and the Associate Dean of Learning and Teaching in Architecture and Urban Design at RMIT University, Melbourne. Her work explores creative pedagogy, spatial practice, and commoning, focusing on how collaborative design and learning environments can foster belonging, reciprocity and inclusive forms of spatial practice.

Naomi Zouwer is a Lecturer in the Faculty of Education at Canberra University and a cross-disciplinary visual artist, researcher, and arts educator. She is committed to project-based learning beyond the classroom, developing programs for museums, galleries and community settings that foster playful, open-ended exploration and embodied engagement with creative learning and B.Arch. degrees from ITU.

Realising the Opportunities for Youth-led place making in large-scale redevelopment

Roy Coupland and Yaya Chen

RC/YYC utilises collaborative spatial practice in the shaping of public space - and therefore engages with the strand of Civic Space. Collaborating with Woodberry Down regeneration project partners in 2025, the practice worked with twelve local young people through ten up-skilling workshops to deliver a temporary public pavilion that hosted community-focused, and led, events.

The workshops exposed learners to a range of built environment professionals who assisted in addressing the design brief, relying upon collaboration between individuals from a range of schools; presentations in front of the cohort; and a shared sense of responsibility to deliver a design solution.

This method of up-skilling has the potential to improve civic engagement when working in the context of regeneration projects and offers the opportunity to introduce a range of professions and career paths that frequently require time spent in higher education or gaining qualifications through apprenticeships.

The proposed presentation will give further information on the Woodberry Down project and ask how project-based learning can shape a more inclusive built environment (and sector), with the ambition of realising new opportunities to maximise learning opportunities for local young people.

Strand: *civic space*

Yang Yang (Ya Ya) is a qualified architect and co-founder of RC/YYC, an architecture and engagement practice working across design, education and making. She also co-leads the London School of Architecture's Access and Outreach initiative, Part 0, and received the 2025 Inspire Future Generations Young Talent Award.

Roy Coupland is an ARB-registered architect, co-founder of RC/YYC and co-lead of the London School of Architecture initiative, Part 0. Since 2022, he has led the development and delivery of four Part 0 programmes (Levels 2–5), working with London-based young people aged 11–19.

Women's Experimental Writing, Art and Spatial Knowledge at the Margins of Institutions

Subha Robert William

This paper examines how attending to women's literary writing enables a deeper understanding of how themes of absence and marginality offer imaginative and critical ways of to engage with the built environment. Drawing on the work of bell hooks, who describes the margin not as a site of deprivation but as a position of radical possibility, the paper looks closely at the works of Noreen Massud and Bhanu Kapil and investigates how genres of memoirs and experimental writing enables us to investigate broader interdisciplinary links between literary form and architectural space. In reading the interaction between bodies, absences and marginal spaces, within these texts, I argue that experimental feminist works offers methods of thinking and teaching that challenges institutional hierarchies and allows us to think expansively about the boundaries of learning and accessing knowledge within the built environment.

Strand: *edge conditions*

Dr Subha Robert William completed a PhD at King's College London on the archives of Nina Frances Layard, focusing on nineteenth-century literature, archaeology, and identity. Her work centres on archival research as a method for understanding cultural history, representation, and knowledge production. She is committed to widening participation and expanding access to knowledge, with a particular interest in how archives can be made more accessible, inclusive, and visible to wider audiences.

Perfect Flower

Ulrike Steven

Perfect Flower is a performative action series advocating for the wild, untamed, and chaotic as vital forces for survival. Developed with young LGBTQ+ people, the project explores and challenges the Greater London Authority policy paper Safety for Women, Girls and Gender-Diverse People in Public Spaces. Against the backdrop of increasingly controlled and commercialized urban environments, we approached safety not simply as a spatial or regulatory issue but as an existential question, drawing attention to the need to unlearn heteronormative and binary thinking that shapes our experiences and spaces.

The project draws parallels with so-called weeds, plants that grow in the “wrong” places, invoking forms of wildness that resist systems of control and categorisations (Halberstam, 2020). We asked: What kind of life does this space support? Through fieldwork and collective reflection, participants examined their local environments and experiences of belonging in public space. Workshops invited them to construct wearable “body strap-ons” from salvaged cardboard—playful, protective structures concealing and transforming participants into unruly creatures resisting normative definition. Negotiating the terms of participation and collective working was central to the process, creating spaces for experimentation and mutual learning with young gender-diverse people often excluded from city-making.

Grounded in queer ecology, the project challenges dominant understandings of what is considered normal or natural while emphasizing interdependence between humans and more-than-human worlds. The title Perfect Flower refers to flowers containing both female and male reproductive organs—so-called “perfect flowers,” which constitute most flowering plants.

Performative actions were staged in public space at Pudding Mill Lane in Stratford, East London (2024), and in Brighton (2026). Operating across multiple edge conditions—between urban policy, participatory youth work, and artistic research, the project opens alternative pedagogical spaces where participants reinterpret urban ecologies, bodies, and safety beyond binary definitions.

Strand: *edge conditions*

Ulrike Steven is an architect and educator based in London. Their work bridges practice and education, focusing on socially engaged and participatory design of everyday infrastructures. They are co-founder of the architecture practice what if: projects and lead the second year of the MA Architecture programme at Central Saint Martins.

Design Knowledge as Becoming: Xlab-Social Design-Build (Student Collective)

Yuvacan Atmaca

Mainstream architectural education has long been shaped by Cartesian abstractions and, later, positivist “technical rationality”. Even as digital tools have expanded abstraction into topological and computational space, the epistemological core often remains unchanged: knowledge is separated from body and context and reduced to a mental process of representation. In many architecture schools, design studios still organize “learning” and “knowledge production” around applying predefined rules and translating representations—on paper or in digital environments—into an ideal end product. As “real life” grows more complex, the relation between studio outputs and lived conditions remains contested. Representational knowledge produced through rational stages tends to treat the material, social, bodily and spatial conditions of making as secondary.

I am an architect, academic, and researcher. My work focuses on design process, design knowledge, and design theory. I teach in these areas and develop experimental, practice-based pedagogies through workshops and collective making. My research explores how design knowledge forms through time, encounter, and relational processes across educational and situated contexts.

Against this background, this paper reconstructs the ontological basis of the design process through Henri Bergson’s concept of Duration (*durée*) and proposes an original triad of Event / Memory / Relation. I argue that architectural design knowledge is not best understood as mechanical problem-solving, but as an emergent formation produced through the simultaneous interaction of space, action and participating actors. Event refers the moments when unpredictable encounters reconstitute the context and shift the direction of the work within duration. Memory is not a store of the past, but the bodily “now” within the creative flow of action. Relation describes horizontal interactions with material resistance and participating factors.

The framework is grounded in Xlab-Social, a student collective and design-build workshop platform I lead at Mardin Artuklu University. Through practice-based case reflections from Xlab-Social workshops and student conversations, I discuss how design knowledge can be produced as becoming: through collective making, situated knowledge, and unplanned encounters that reorganize the process. Here, learning is not only acquiring methods; it is also unlearning representational and over-controlled studio habits. Design knowledge is not fixed and transferable; it is shaped by events within duration.

Strand: *edge conditions*

Learning the City Otherwise: Hong Kong Cinema and the Cambridge Room as Alternative Sites of Urban Knowledge

Zhuozhang Li

Urban knowledge is often produced and documented through institution-centred approaches, professional media, and formal education spaces that risk reproducing and reinforcing the very social and epistemic hierarchies they sometimes seek to address. This paper reflects on two fragments (Hong Kong urban cinema and the Cambridge Urban Room) as alternative sites where urban knowledge, particularly that emerging from marginalised groups, is articulated, shared, and made legible. The paper explores how diverse forms of knowledge and imagination can be registered and circulated beyond formal planning frameworks and education settings.

The first fragment examines Hong Kong urban cinema as a living archive through which everyday spatial practices, such as street markets and informal rooftop settlements, remain visible despite their absence from planning documents. Cinema not only represents these conditions and practices but also enables collective imaginaries through screenings and other forms of encounter where the public engages with, interprets, and learns the city otherwise. The second fragment reflects on the ongoing Cambridge Urban Room as a civic infrastructure for documenting and negotiating diverse forms of knowledge and perspectives on the city. Through co-curated workshops, conversations, exhibitions, and film screenings, the Room creates a pedagogical condition in which residents, students, scholars, and practitioners share situated knowledge and learn with others.

Rather than offering a detailed analysis of each fragment, this paper explores how this two-sites function, to different extents, as: 1) alternative archives of marginalised knowledge and imaginaries; and 2) accessible spaces of civic learning that extend beyond the formal architectural and urban education. Drawing upon discussions from curatorial studies and critical pedagogy, it examines how diverse forms of urban knowledge and visions are negotiated and made public while resisting extraction into singular narratives, and how these sites, pedagogically, foreground collective learning through the socio-spatial conditions they create.

Strand: *civic space*

Zhuozhang Li completed his PhD on Hong Kong urban cinema and grassroots urbanism at the Centre for Architecture and the Visual Arts, University of Liverpool, in 2022. He is currently a Research Associate at the University of Cambridge, where he works on the Cambridge Room with local communities and groups.

V. Workshops

Listening Feeling Bodies: Somatic Attunement as Environmental Learning in the University

Adam JovanovicKaasa

This workshop explores the university as an embodied environment: a space learned not only through policy, architecture, and institutional structures, but through sensation, affect, rhythm, exhaustion, breath, and relation. Drawing on my ongoing *Listening Feeling Bodies* which explores the possibilities of a somatic university, the session investigates how somatic and attentional practices can surface forms of institutional knowledge that are often overlooked by dominant pedagogical frameworks. It asks what becomes legible when we listen to the university through bodies.

Adam JovanovicKaasa is an artist, researcher, and educator based at the Royal College of Art, London. Their work explores sound, voice, archives, embodiment, and public feeling, and previously cities, modernity and the architecture of publics. They currently lead *Listening Feeling Bodies*, a research project examining attunement, pedagogy, and embodied experience within higher education and institutional life.

The workshop emerges from a series of staff workshops and qualitative interviews conducted within higher education, which examine experiences of stress, attunement, disconnection, care, and relationality in academic life. Rather than treating wellbeing as an individual problem to be managed, this project approaches embodied experience as a methodological and ethical resource for understanding institutional culture, spatial design, and pedagogical conditions. It argues that bodies register the pressures, exclusions, and possibilities of educational environments in ways that can reveal hidden dimensions of learning, labour, and belonging.

Participants will be guided through a sequence of short somatic attention exercises, reflective prompts, paired discussion, and collective mapping. Together, we will explore how institutional spaces are sensed, inhabited, resisted, and reimagined, and how practices of embodied listening might contribute to more equitable, relational, and sustainable educational environments.

Positioned between participatory pedagogy, spatial practice, and critical institutional inquiry, the workshop proposes somatic attunement not as retreat from the social, but as a mode of environmental learning: a way of studying how bodies, spaces, and institutions co-produce one another. In doing so, it offers an approach to pedagogy that is at once reflective, critical, and practical, asking how universities might be rethought not only as sites of knowledge transmission, but as affective and material ecologies shaped through lived experience.

Strand: *institutional space*

An (un)Glossary of Civic Pedagogies in Spatial Practice Workshop - Edge Conditions

Andrew Belfield, Thomas Moore and Nicola Antaki

This workshop is a collective experiment in making language together as a civic and spatial practice. It invites participants to co-develop a (un) glossary (or anti-dictionary) of civic pedagogies emerging from lived, situated work in and with environments beyond-formal institutions, including streets, neighbourhoods, cultural spaces and contested sites. Rather than beginning with fixed definitions, the workshop starts from practice: what participants do, how they work with others, and the words they use or struggle with when describing those processes. The workshop is informed by practice-based research on civic pedagogy that understands learning as something structured through spatial action, collective agency, and engagement with the material environment (Antaki, Belfield & Moore 2024). Language can reinforce institutional hierarchies, but it can also enable more reciprocal, plural, and situated ways of learning and working together. The workshop explores how words and their meanings might shape relationships between educators, practitioners, participants, institutions, and places.

RQ: What words do we use to name civic pedagogies, and what worlds do those words make possible or foreclose? The workshop unfolds through:

- Word gathering (30mins): participants surface key terms from their own projects and experiences. Collecting practice/ experience of testing pedagogies.
- Word unsettling (30mins): participants are invited to bring words they feel are overused, instrumentalised, or misleading. Each word is placed on a shared table or wall and discussed using prompts.
- Collectively assemble a draft (un)glossary (10mins) - establish next steps and identify relevant formats to take forward into future publication on both the Urgent Pedagogies webpage and beyond.

Rather than producing a fixed set of terms and definitions, this workshop develops a shared, provisional (un)glossary reflecting the plurality of civic pedagogy in practice. Entries may take multiple forms (definitions, stories, sketches, questions, or annotations) and are intentionally unfinished and open to revision. (Un)glossary-making is approached as a process of learning, reflection, and collective sense-making rather than a finished product. Bringing together practitioners from institutional and extra-institutional contexts, the workshop aims to co-create language grounded in shared practice and to initiate a co-authored publication with participants. This evolving (un)glossary of civic pedagogies, enables academics and practitioners to critically reflect on terminology, making more context-aware choices of language as these terms continue to develop.

Strand: *edge conditions*

Andy Belfield is the Architecture Agency Fellow at the School of Architecture and Landscape at University of Sheffield. He works on civic pedagogies through action-research with public works, testing novel forms of situated, embodied and performative practices that nurture agency in places and people.

Tom Moore is a Lecturer in Architecture at Liverpool John Moores University. He works with the Community Prototyping Research Cluster to develop spaces of collective learning and making as prototypes toward just transition. This builds on PhD research with Live Works at the University of Sheffield's Urban Room.

Nicola Antaki is a lecturer at the London School of Architecture and research fellow at the Laboratoire Espace Transformations, Lavillette Architecture School, Paris. Her research uses participatory action and design to encourage spatial agency, focusing on civic pedagogies and ecological activities in India, France and the UK.

Drawing as Intersubjective and Pedagogical Practice

Angelica Calabrese

“Drawing is a form of probing: the first generic impulse to draw derives from the human need to search, to plot points, to place things and oneself” (Berger, 2011).

Contemporary theorists like Tim Ingold, Michael Taussig, Anna Tsing and others have proposed drawing as a methodology to interview, or “get to know” plants, landscapes, and other beings (Ingold 2007, 2011; Taussig 2011; Hartigan 2017; Tsing & Gan 2018; Mathews 2017). This experiential workshop engages with and expands upon these insights, exploring drawing as a way of knowing, of coming into relationship with other beings, and of placemaking. Drawing thus becomes an intersubjective practice and epistemological tool, offering the person drawing and the subject drawn the opportunity to create meaning together.

Drawing is situated and embodied, the product of a seeing eye and a moving hand. Drawings do not simply record what is present and perceptible, but rather offer the chance to interrogate the process by which we look, see, record, know (Berger 2011). As a situated practice that engages the body and is rooted in presence, attention, and care, drawing transcends the “god trick” of objectivity (Haraway 1988) and renders its subject as infinitely partial and multiple (Strathern 1991, Mol 2002) – the drawn subject often becomes figurative synecdoche, part standing in for an always unknowable whole. As a person puts lines down on the page, they bump up against the contours not only of the other, but also of the self.

In conversation with John Berger as well as Donna Haraway, Michael Taussig, Gemma Anderson, and other anthropologists and artists, this workshop weaves together contemporary theory with embodied practice, engaging participants in an itinerant set of encounters with fragments of text, pen and paper, and other beings. Together, participants explore drawing as a practice of habitation: how can drawing allow us to attend differently to the spaces and environments that we inhabit, and to the human and more-than-human beings that we share them with? How can drawing help us better understand the histories that have shaped our rural landscapes and urban spaces? What kind of collective, intersubjective knowledge does drawing produce? Participants will leave the workshop with a set of references and practices for using drawing as a methodology for differently perceiving and inhabiting our environments, which they can bring to their own homes, students, and spaces of learning. Ideally, the workshop will be conducted not in a classroom or university space, but rather in a nearby park or other outdoor space. All are welcome to participate, regardless of drawing experience. Participants should bring their own paper and drawing materials, and the workshop would preferably be capped at 12-15 participants.

Angelica Calabrese is a writer, researcher, and educator whose practice opens occasions with texts, images, materials, and beings to encourage critical reflection on identity and intersubjectivity. Her research engages environmental humanities, feminist science and technology studies, and critical pedagogy to facilitate connection between people and landscapes. She has an MA in Anthropology from The New School for Social Research and an undergraduate degree from Yale University.

Strand: *civic space and/or edge conditions*

Photovoice: Learning Otherwise

Beril Kapusuz-Balci and Mersida Ndrevataj

The workshop proposes photovoice as a method for civic and spatial learning, inviting participants to engage with the urban environment surrounding the conference venue as a site of critical socio-spatial inquiry and collective learning.

Participants produce a photographic triptych: three interconnected images accompanied by a short text. A first image denounces a problematic condition; a second recognizes existing resources within that same reality; a third imagines a transformative vision - a narrative arc that moves from observation to proposition. The session concludes with a collective analysis of the triptychs, generating a shared register of perceived problems, existing assets, and proposal for change, and transforming the exercise into a mutual listening and collaborative meaning-making activity. The photographic triptych functions as an accessible and replicable tool for urban environmental literacy. Photovoice, here, is not merely a research method: it is a practice of attunement - to place, to others, and to the collective possibility of learning otherwise.

Notes: Participants are invited to bring a camera or smartphone No prior experience with photography is required

Strand: *civic space*

Beril Kapusuz-Balci is an Assistant Professor at Gazi University's Department of Architecture, where she instructs courses on architectural design, exhibition histories, and architectural photography. Her research fields include critical theory and history of architectural photography and microhistories of architectural exhibitions and periodicals as contact zones.

Mersida Ndrevataj holds a PhD in Urban Planning and Public Policy from Università Iuav di Venezia, where she is currently a lecturer. Her research focuses on audiovisual narratives and sensorial research methodologies for contemporary urban transformation.

A-Z Walking Dalston: Architectural Pedagogy and the Layered City

Colin Priest

This 75-minute guided architectural walk workshop through Dalston, East London, interrogates how direct engagement with the built environment situates learning beyond institutional boundaries. Departing from and returning to the London School of Architecture, the walk employs an abecedarian - an alphabetical framework inspired by Georges Perec's (1975) constraint based methodologies - as both navigational device and pedagogical tool to traverse a stratified urban landscape where Victorian civic institutions, industrial heritage, and contemporary mass timber construction converge within a single square mile.

Senior Lecturer at Camberwell College of Arts, University of the Arts London, and co-founder of Live Projects Network. His interdisciplinary research-practice explores place-based pedagogy through moving-image, installation and wayfinding. Has led architectural walks for V&A Academy and other institutions, fostering collaborative learning through site-specific engagement and community-centred projects across the UK.

Drawing on psycho-geographic methodologies articulated by writers such as Iain Sinclair (2003), the critical urban observation practiced by Ian Nairn (1966), Rebecca Solnit's (2002) theorization of walking as embodied thinking and civic engagement, Jonathan Meades' (2012) concept of the city as museum without walls, and Peter Smithson's Walks within Walls project for Bath (1971), the session frames architecture as lived experience. A site-specific abecedarian structures encounters with anchor sites - from Dalston Eastern Curve Garden's appropriation of the 1850 North London Railway to Waugh Thistleton's mass timber Dalston Works, Edwin Otho Sachs' fire-resistant Springfield House, and the Rio Cinema - enabling participants to encounter built form as constituent elements within ongoing social, economic and cultural narratives.

This pedagogical approach foregrounds Edge Conditions and Civic Space as analytical frameworks. At each site, the walk incorporates proximate examples examining how communities have iteratively produced space for learning, assembly and cultural expression: the 1871 Birkbeck Literary & Scientific Institute, Ridley Road Market, Ray Walker's Hackney Peace Carnival Mural, muf architecture/art's incremental urban interventions at Gillett Square and Dalston Square, and adaptive reuse of industrial structures. By privileging direct observation, collective discussion and the phenomenological experience of spatial navigation, the walk establishes itself as a critical pedagogical instrument that develops spatial literacy and cultivates meaningful place-based knowledge - reclaiming the street as a fundamental site of collective learning.

Strand: *civic space and edge conditions*

Hacking Weather Instruments for Situated Pedagogies

Corinna Dean, Duarte Santo and Deepta Sateesh

This workshop develops a situated pedagogy of weathering by treating breath, humidity, and condensation as shared, yet unevenly distributed, environmental conditions. Positioned at the edge between institutional learning environments and civic space, we prototype low-tech “micro-weather instruments” using ordinary materials (funnels, cling film, balloons, plastic bags, paper, salt, tape). Rather than producing new devices for technical measurement, the workshop cultivates embodied and relational ways of sensing atmosphere as a commons.

Participants form small instrument teams and select one of three rapid-build recipes:

- (1) a membrane resonator (funnel + film) that translates breath into pressure and sound;
- (2) a condensation catcher (bag + absorbent surface) that records wetness gradients;
- (3) a fogging lens that renders perspiration and proximity visible as traces.

Teams conduct a short transect across a threshold (corridor–entry–outdoor edge), documenting microclimates through residues, sonic shifts, and visual marks, alongside notes on materials, maintenance regimes, crowd density, and accessibility. The emphasis is on how atmospheres are socially and infrastructurally shaped: who is made comfortable, who is exposed, and which environmental conditions remain unacknowledged in formal learning environments.

The session concludes with a collective “atmospheric reading” that links each trace to civic pedagogy. What counts as evidence in environmental learning? How might hacked everyday objects support community-led inquiry into heat, dampness, air quality, and inclusion? By foregrounding embodied sensing and low-cost replication, the workshop proposes weather as a pedagogical medium and breath as a relational instrument for spatial unlearning.

Outputs include open-source instrument recipes, a one-page field log template, and a shared vocabulary for teaching weather as an ecological and civic condition

Strand: *edge conditions and civic space*

Corinna Dean is a senior lecturer at the School of Architecture + Cities, University of Westminster. Her current work looks at the intersection between ecologies, and landscapes. Her recent field work, through the project, Gender Ecologies funded by the British Academy, Pakistan, sought to uncover more than human justice, between colonial, and industrial landscapes.

Duarte Santo is an architect, landscape and urban designer, educator and researcher advancing the agency, responsibility, and accountability of design in addressing socio-environmental challenges. He co-founded TRANSLOCAL and has exhibited internationally, including at the Venice Architecture Biennale. Based at Cornell University, he leads studios and seminars on the sensorium, translocal ecologies, and landscape futures.

Deepta Sateesh is Head of Manipal Centre for DWEEPA, and Professor at Srishti Manipal Institute, Manipal Academy of Higher Education, India. She is a design researcher, educator, architect and planner, working in contentious landscapes. Deepta’s design activism, towards synchronous nature-culture futures, is focused on creating new pathways in design, ecopedagogies and policy.

‘Building’ as a Community Classroom: Unlearning Technical Barriers through the Somers Town Retrofit Project

Deepika Madhava and Lianne De Vera

How can the physical renovation of a community hub be transformed into a radical pedagogical tool? This abstract focuses on the upcoming major retrofit of the Somers Town Community Association (STCA) at 150 Ossulston Street. We propose a shift from viewing construction as a mere interruption to daily life in the neighborhood to embracing it as a ‘Living Classroom’ - a site where the community ‘unlearns’ the technical invisibility of sustainable infrastructure and the exclusionary jargon of urban development.

Central to this project is the concept of deconstruction. Through using community spaces such as the community café and having exhibits that showcase materials used for retrofits (i.e. display of materials with transparent floor and wall panels to expose heat pump systems and insulation) the building’s ‘skeleton’ becomes a tangible, everyday lesson in regenerative design. To bridge the gap between technical expertise and local knowledge, STCA will host ‘Coffee & Contractors’ sessions- neutral, informal grounds where residents engage with builders and engineers without the barrier of academic or corporate language. This approach humanizes the green economy, showcasing the human faces and stories of the workforce while demystifying the ‘how’ and ‘why’ of climate resilience.

Our methodology is guided by the ‘Somers Town Doughnut’ a localized application of Doughnut Economics that links building improvements to the community’s ‘Social Foundation.’ In this workshop, participants will explore how to turn public spaces, particularly a community centre into a co-designed space for education. We will facilitate a collaborative and reflective exercise to identify significant elements of a space that encourages learning and the technical barriers in participant’s own contexts, with a specific focus on climate adaptation. Through this lens, the retrofit at 150 Ossulston Street is not just a capital project, but a prototype for what the community centre of the future should look like.

Strand: *civic space*

Lianne De Vera is the Communications and Marketing Lead for Somers Town Community Association which involves driving strategic engagement for the Future Neighbourhoods 2030 programme, and Melting Metropolis research project. She moved from the Philippines to pursue an MA from UAL and has a background in media production and fundraising.

Deepika Madhava is the Built Environment Projects Lead at Somers Town Community Association leading on community led retrofitting projects and work around spatial equity. She is a practicing architect from India with masters from Bartlett School of Architecture, UCL. She is co-founder of Coastal Heritage Collective and trustee at The Heritage Alliance.

Mapping the Edge: An Interactive Workshop on the Reach, Value, and Replicability of Youth Engagement

Franca Carassai, Nataly Raab, Rosie Parnell and Victoria Thornton

This workshop draws on the Learning Connections Report (Thornton Education Trust, 2025) and the Future by Youth Design project to examine how environmental learning and spatial design pedagogy unfold at the edges between institutions and communities (Sara 2004; Awan et al. 2011). Thornton Education Trust (TET) is a not-for-profit dedicated to bridging the gap between the built environment industry and the education of children and young people, working from the premise that youth engagement is essential for more just neighbourhoods and lasting social value (Chawla 2002). Building on research across UK architecture schools and over 350 UK and European projects, including Via Libra Street transformations in Palermo, we have identified four recurring tools for engagement: programmes, workshops, live projects, and resources.

Each operates as an “edge condition”, where curricular objectives, civic pedagogies and place-based practices meet the pragmatic needs of external partners. The workshop introduces a transferable framework that responds to an industry shift in which social and environmental value are increasingly required, rather than optional “add-ons”, within built environment education.

Participants will collaboratively map these engagement tools along axes of reach, cost, replicability and social value, using cases from the Inspire Future Generations Awards archive. Through this large-scale mapping exercise, we will surface and debate the conflicting forces that shape institutional–civic collaboration (Sara 2015): balancing academic calendars with community urgency, moving from tokenistic consultation to shared decision-making, and supporting youth as co-researchers of their environments. The session will equip attendees with a clear method for selecting and adapting engagement strategies that enable environmental learning with young people, while remaining sustainable for institutions and meaningful for communities

Strand: *edge conditions*

Franca Carassai is an architectural and urban designer at Levitt Bernstein and as an Associate at Thornton Education Trust focusses on youth inclusion in city-making. She leads co-design workshops in Europe and Latin America, including Sou-School projects in Favara, nurturing children’s urban citizenship and creativity whilst exploring architecture as a civic tool.

Rosie Parnell is Professor of Architecture and Pedagogy at Newcastle University and Associate at Thornton Education Trust. Her teaching, research and practice combine interests in children and architecture, codesign and built environment education. Through the Learning Lab she supports architecture students to explore built environment education in schools through action research with children and teachers.

Nataly Raab is a community engagement leader and design strategist trained in architecture and urban design. As lead researcher for Future by Youth Design, she transforms archive data into transferable practice frameworks. Her diverse background spans humanitarian, public, and private sectors, focusing on innovative participatory projects and strategic consultancy services.

Victoria Thornton OBE founded Thornton Education Trust to integrate architecture into youth education, amplifying youth voices and closing industry gaps for the next generation. Developer of the Inspire Future Generations Awards and 2025 Sir Misha Black Award recipient, she also founded Open City’s educational initiatives over a 15 year period.

Cyclical Comforts and Round Things: A Séance for Unlearning

Francesca Gotti and Yona Catrina Schreyer

“To live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it” (Arendt, 1958, 5).

In September 2025, our collective So. No (Nomadic Society, Bergamo (IT)) engaged with a civic space of education and inclusion, a social garden in Bergamo’s old town, through a spatial intervention “Seeds Under the Snow”. Inviting young students of design and architecture to partake in a week-long cohabitation and self-building experience within the premises of the Social Gardens (working with youngsters with special needs), the themes circled around the space and its community amid the challenges of urban agriculture, non-profitable organization, and heritage considerations. The intervention included practices of building, maintenance, and resource management, resulting both in built objects and in new imaginaries of ritualistic practices for gardening, harvesting, storing, mutual learning, and public engagement. The question of how social rituals tie into natural cycles constantly re-emerged. However, shifts towards a capitalistic logic of production and consumption threaten spaces and interventions that relate to fragile or unstable cycles posed by nature, weather, and human beings. As curators, we would like to transform our learnings through a workshop. We imagine a scenario around a table-Ashton common ground to write and draw on collectively turning tables (Ahmed, 2024). Based on “Seeds Under the Snow”, we aim to have a séance to reflect and bring out renewed natural rituals, recipes, cyclical calendars, the emergence of sub-calendars, of communing in the context of urban farming and education, allowing time and people to redraw from Western linear conception towards flow of *creative juices* (Bo Bardi, 2014, 14) allowing interventions and engagements at any given point across natural empathy. We will guide participants (a maximum of 15) through a dialogic and visual refection to co-produce a shared circular calendar, mediating a process of collective decision-making around time, management, cycles, rituals. For the workshop we suggest the use of paper, colored tapes, post-it, markers, and a big working surface with a diameter of 2 meters.

Strand: civic space

Francesca Gotti, architect and researcher, explores empowerment through spatial interventions and simulations. She holds a Ph.D. from Politecnico di Milano on critical spatial practices in South Europe, and she was a research fellow at University of Pavia for COSMO, about self-building practices. In 2021–22, she was assistant at USI Mendrisio for the design Studio Neotopia led by Leopold Banchini. Since 2015, she works in Bergamo on reuse of urban commons, recently as co-founder of the association So.No. Società Nomade.

Yona Catrina Schreyer is an architectural designer, pursuing her doctoral research at the Polytechnic University of Milan and currently working as a Senior Scientist for the department of Cross-Disciplinary Strategies at the University of Applied Arts in Vienna. She’s a member of So.No Società Nomade and part of the ‘Ecologies of Care’ group, seeking to develop new public imaginaries of care. She teaches in Milan and Vienna.

Growing together a part . . . a workshop on reciprocal gifting in multispecies collaborations through cyanotype on bark

Helga Steppan

This workshop proposal on edge condition suggests creating experimental cyanotypes on bark (+ paper) to gain a deeper understanding of working in multispecies collaboration. Rather than claiming that there are non-extractivist relationships, the workshop explores reciprocal gifting (Wall Kimmerer 2022) and builds upon my educational role and artistic practice. My pedagogical activities focus on ecosystemic knowledges, skills and ethics at Linnaeus University, where an international cohort of students come with vast differences of lived knowledges of ecosystems. We work with the nearby Nature Reserve, exploring multispecies collaboration through workshops on drawing, sensing, walking and observing with biologist/ natureguide, reading and meditating. Furthermore, making site visits to an experimental art and agricultural platform as another example of enacted multispecies relationships.

Helga Steppan is a senior lecturer on the (BFA) Visual Communication + Change program, at the Department of Design, Linnaeus University, Sweden. Combined with being a practicing visual artist working with photographic media and processes, site/place specific projects, installations, and sculpture that she is exhibiting in Sweden and internationally.

My own artistic practice, in which I have aimed to create together with specific trees, informs my pedagogical activities. I have extended my photographic practice beyond printing on papers through working with bark as a materiality. To challenge myself into multispecies collaborations, I only take fallen bark from cut-down trees. Despite what seemed ethical, I became painfully aware that I was destroying other species' homes. The passion of growing together apart with the trees is predominantly gifted reciprocity to audiences visiting exhibitions showing my artist book consisting of imaginary landscapes made from collages of cyanotypes on foraged bark and industrially produced paper.

The 75 workshop-minutes will focus on birch bark, which I prepare and bring, mixed with locally foraged lichen, needles and moss. After my introduction, the participants will make individual cyanotypes on bark, as well as a collective cyanotype with bark, lichen and moss on an industrially produced large sheet of paper. The solar imprint on different forms of tree that I make present opens up a reflection space on dilemmas in multispecies collaborations, and how to turn towards reciprocal gifting. I commit to gifting the cyanotypes beyond blue stereotype to participants, as well as updating my ecosystemic pedagogical methods based on reflections occurring during the workshop

Strand: *edge conditions*

UTOPOLY: An Immersive Learning Journey

Inês Nascimento

In the discourse of radical pedagogies, utopia is often treated as a static North Star, a destination to be designed in advance. However, as Vieira (2016) and Rajan (2025) suggest, utopian thinking is a methodological practice and a “toolkit” built through the friction of action. Utopoly transforms the institutional environment into a giant, performative board game where the journey itself becomes the pedagogical artifact, proving that imagination and action are inseparable.

Instead of speculative planning, participants engage in a spatialized simulation. Moving through a series of “stations” distributed across the building’s thresholds, they face dilemmas that require immediate choices. This approach resonates with Antaki’s (2024) notion of “radical urban classrooms”, where learning emerges through spatial practice and collective engagement in the margins of institutional environments. Each decision, whether to form an alliance, bypass a constraint, or claim a symbolic object, progressively builds their character’s profile and path. In this game, our choices are the manifestations of our will, and our actions are the architects of our vision.

The workshop’s plot twist is a pedagogical revelation, as there is no predefined “Island of Utopia” at the end of the board. Instead, participants are asked to analyze the trajectory they followed, according to the specific tools gathered and the ethical maneuvers made, to decipher the “Utopia” that their actions have already constructed. This emergent “Island” becomes an unintentional toolkit and a reflection of their agency that reveals a utopia they might not have known was theirs.

By turning the institutional floor into a site of learning through imagining and acting, the workshop challenges the academic habit of separating theoretical vision and practical action. It positions the institutional margin not simply as a physical boundary but as a moment of decision making where the future is actively authored. The result is a collective reflection on how our pedagogical routes define the horizons of the possible

Strand: *edge conditions*

Inês Nascimento is an architect and researcher at ISCTE – University Institute of Lisbon and DINÂMIA’CET. She is a PhD candidate in Architecture of Contemporary Metropolitan Territories. Her research investigates utopia and radical pedagogies in architectural education, exploring how experimental learning environments and collective imagination in action can reshape architectural teaching.

The colours of apple sauce: a case study in place-based education

Jean-Jacques Lescure

What makes an apple sauce pink or yellow? What does it say about our ways of eating and growing food? Attendees will be prompted to answer those questions while making apple sauce in a household's kitchen setting.

The teams of four to five will then discuss how to best share the technique and spread the word about its benefits in a civic space of their choice. They will be offered to draft three scenarios of educational intervention, using a design matrix from Central Saint Martins' Creative Unions to describe their contexts, audiences and implementation. The teams will consider where the apples come from, for instance a group of citizens sharing surplus fruit from their domestic gardens, an urban farm or a food trade outlet. They will also discuss potential participants for example school children, people in charge of the cooking at home or populations in need for social care.

The workshop has been designed to explore the links between place-based education and civic pedagogy to inform the creation of resilient food systems in local communities. Jean-Jacques will bring the basic equipment needed to facilitate the workshop, to be run for a maximum of twenty people. As for the apples, he will source early varieties in South-East England, probably donated.

Strand: *civic space*

Jean-Jacques Lescure is an Associate Lecturer at Central Saint Martins, where he teaches contextual studies and interdisciplinary collaborative practice. He researches the history and contemporary practice of kitchen gardening and cooking, particularly fruit grown in domestic and community gardens. He volunteers with organisations like Abundance Wimbledon and The Orchard Project.

Toward a Place-Aware Film Practice

Katya Sander

For young film students, so-called ‘locations’ – i.e. when venturing out in the world, away from the controllable environment of the studio – are often treated as a background selected for visual quality, atmosphere, or convenience, against which stories are staged and images harvested. A place becomes scenography for an image. The camera extracts, and we leave.

This workshop departs from a different premise: that places are not images. They carry histories, relationships, rhythms, and dependencies that precede our arrival and will outlast our filming. They are entangled with the lives of people, species, institutions, and ecologies. To work in a place without attending to this is not neutral — it is a choice, and one with consequences for what kind of work we make, and what kind of makers we become. Drawing on a visual art practice rooted in site-specific and context-specific methods, but also crossing disciplinary boundaries towards neighbouring fields, such as performance and theatre, sociology, natural scientists’ fieldwork, and activism, this workshop introduces approaches to slowing down the encounter with placement — to replacing the extractive gaze with genuine engagement — a readiness to learn from a place rather than project onto it. We will ask: what would it mean for a place to actively influence a work, rather than merely host it? What shifts when we stop asking “what can this place give us?”.

Participants will be introduced to exercises for inhabiting and entering in to relation with a specific sites including observation practices material and sensory attention and the use of time at a tool. Some of these will be tested on-site during the workshop, and the experiences discussed collectively. No prior knowledge of site-specific practice is required. What is required is a willingness to arrive without knowing yet what you are looking for.

Sander teaches conceptual and context-based art practice, with a special interest in pedagogy, fieldwork, place and site-specificity. Her own work examines relations between language, power and the world we build, depict and imagine — language here including structures, rules, images and the ways they circulate, or inhabit us — asking what languages are tied to what knowledge, shaping what can become real.

From Compliance to Consciousness: Debate, Role-play, and the Brave Space as Pedagogical Tools for Inclusive Design Education

Kuljeet Sibia

What does it take to shift architecture students from treating inclusive design as a compliance burden to understanding it as a fundamental ethical commitment? This workshop draws on an Action Research Project (ARP) conducted with first-year BA Architecture students at Central Saint Martins (UAL), investigating how structured debate and role-play, grounded in lived experience and curated case studies, can develop students' capacity to build, defend, and critically examine their own positions on inclusive design, rather than simply receiving instruction about it.

Kuljeet is an architect, educator, and the director of Diverse Dialogues, a strategic consultancy specialising in inclusive design and community engagement. An Associate Lecturer in BA Architecture at Central Saint Martins (UAL), her teaching practice and research sit at the intersection of social justice, spatial design, and participatory pedagogy.

The research began with a troubling observation: students dismissed accessible design features as elements that “ruined” their designs, revealing a gap between commitments to social justice and students' emerging practice. Drawing on Boys (2014), Arao and Clemens (2013), and hooks (1994), the ARP tested whether small-group ‘brave space’ conditions, authentic encounter with disabled-led knowledge (via Disordinary Architecture's ‘Many More Parts’ video series), and embodied perspective-taking through role-play could move students beyond compliance-based thinking. The pivotal finding was that position-taking under constraint, being required to inhabit and defend a stakeholder role with competing pressures, generated qualitatively different and deeper learning than open discussion alone. Students moved from asking ‘does this ramp ruin my design?’ to questioning who holds power in design decision-making, and reconsidering their role as designers, in influencing more equitable places.

This workshop invites participants to experience the methodology firsthand. Participants will engage in a structured role-play debate, each assigned a stakeholder role with distinct values and pressures, followed by a facilitated group reflection in which we surface what the exercise reveals about how inclusive design is learned, resisted, and transformed. The session asks: What pedagogical conditions must exist for students to genuinely participate in learning about inclusive design? And how do structural constraints shape the positions we take, regardless of our individual values?

Strand: *institutional space*

The Spatial Pedagogy of Cleaning One's Home – a connective space to explore the practiced architecture of domestic cleaning through drawing and poetry

Liana Psarologaki

This is a proposal for a participatory workshop designed in the context of situated pedagogy at the intersection of the strands edged conditions and civic space. The workshop will involve three acts: (1) Thinking of elements of domestic space, (2) Imagining oneself as the housekeeper – a connective agent and (3) Co-creating narratives of cleaning those elements in poetry and drawing. Using the act and language of cleaning to rethink creative practices and vice-versa we will collectively and individually rethink our experience of being at home, and of belonging in one's surrounding environment. The act of domestic cleaning (and its habitual repetition) connects bodies and minds with environments, spaces and objects, and serves as fundamental part of our entangled worlds, creating cross-generational narratives, rituals of wellness, spatial boundaries and thresholds. Often depicted as menial, it wears a complex sensorial landscape that goes unnoticed, made of dust, cleaning apparati embedded in the home, and the sounds of washing, sweeping, and Hoovering through which the mundane chores create a fragmented narrative of familiarity. Drawing and writing practice, with its emphasis on re-tracing and re-writing narrative structures offers transformative potential for social engagement through making (poesis) and a community of the written line creating new hopeful structures and architectures of meaning. This proposal draws from theories of domesticity and the unseen poetics of domestic labour to create new ecological and pedagogical tactics, starting with Bêka and Lemoine's documentary *Koolhaas Houselife* (2008) narrated from the viewpoint of the housekeeper. This workshop was piloted successfully with more than 10 participants at the Connective Symposium at Fontys University of the Arts in Tilburg in November 2022 and is part of the interdisciplinary project *Chronicles of Cleaning* presented at the ACT RA Symposium London Festival of Architecture 2022 in collaboration with internationally best-selling and award-winning novelist Amanda Hodgkinson.

Liana Psarologaki is an architect (UK-Greece) and interdisciplinary scholar, currently associate professor at Buckinghamshire New University (UK). Her work examines social and spatial justice using interdisciplinary methodologies rooted in ecofeminism and posthumanism. She is author of two books: *Cultures of Erudition and Desire in University Pedagogy* (Routledge, 2022) and *Site Reliant Immersive Experiences* (Bloomsbury, 2025) and leads the interdisciplinary collective "A Woman's Labour" (BNU).

Strand: *edge conditions and civic space*

Methods at the Institutional Edge: Transdisciplinary Practice and the Rhetoric of Structural Change

Louis Alderson-Bythell, Daniela P. Santillan Nunez and Marina Nikolic

Transdisciplinary research is often framed as a mode of inquiry capable of engaging complexity, wicked problems and societal transformation (Eenoo 2025; Harris et al. 2024; Klein 2017; Kagan 2015; Pohl & Hirsch Hadorn 2008). Within arts and design research, it appears more instrumentally through methodological “boundary crossing” practices such as co-design, prototyping, participatory theatre, and other collaborative formats (Ozkaramanli et al. 2022). Across these positions, trans disciplinary research is framed as necessary and progressive in response to socio ecological crises (Hoffmann, Pohl & Hering 2017).

Transdisciplinarity implies a movement beyond disciplinary boundaries, yet what this entails in practice often remains unclear. In arts and design contexts, transformation is often framed through aesthetic reflexivity, commons-building, or the creation of “spaces of possibilities” (Kagan 2015). However, universities themselves remain organised through disciplinary evaluation structures (Harris et al. 2024).

This workshop probes the gap between the rhetoric of trans disciplinary and material realities of research methods within and extending outside of institutional learning environments. Moving beyond the assumption that collaboration or participation alone constitutes transformation, it asks: how do trans disciplinary methods actually operate within institutional environments? Do they simply facilitate exchange across domains, or create friction with disciplinary norms and structures?

Through collective discussion and mapping exercises, participants will reflect on methods drawn from artistic designs spatial and civic practices and how they shape learning within and beyond institutional contexts. The workshop invites participants to examine when such methods remain instrumental to research projects and when they disrupt, challenge, or reconfigure institutional conditions of learning and knowledge production.

Open to researchers, educators, and practitioners working across institutional and civic contexts, the workshop aims to create a shared space for reflecting on whether and how transdisciplinary methods can act as points of friction within diverse institutional environments.

Strand: *edge conditions*

Louis is an artist and design researcher pursuing a PhD in Trans disciplinary Art and Design (IED). Their current research is concerned with the practices of maintenance and repair under conditions of post-growth cultures. A practicing sculptor and design educator with academic research spanning regenerative pedagogy, technology and craftsmanship, and social design.

Daniela Santillan is a designer and researcher from Lima, Peru, whose work bridges graphic design and transdisciplinary practice. She merges visual communication with social and service design to critically explore the social dynamics of urban environments. Her research examines how everyday practices, cultural expressions, emerging technologies, and spatial behaviors shape, and are shaped by, public space.

Marina Nikolić is a PhD researcher at the Istituto Europeo di Design (IED) investigating transcultural creative hubs, artistic activism, and hybrid design practices. Through interviews, visual research, and practice-based methods, her work explores how art, design, and cultural infrastructures foster critical dialogue, collaboration, and cultural regeneration across Eastern and Western Europe.

Collages of Deschooling

Malik Becker and Kemmett Saunders-Nazareth

Unmasking Space is an initiative and student-led elective course. We aim to reflect critically on the dominant systems of knowledge production in architectural education and question institutionalized university curricula that privilege dominant narratives and legitimize certain knowledge. This status quo reproduces social injustices in the built environment and within the discipline itself. A goal of *Unmasking Space* is to expose and counter these patriarchal, colonial, and capitalistic practices while creating a platform for young and unestablished practitioners.

In our elective course within the ETHZ institution, we call for the recognition of non-hierarchical learning and aim to experiment with a plurality of learning formats, voices, and methods that already exist within student communities. In this way, *Unmasking Space* works collaboratively. Each week of the semester, we invite a guest to introduce their topic through a workshop format to the learning community of *Unmasking Space*, broadening our horizons and engaging with alternative pedagogies.

Workshop Structure

Introduction (15 min)

Introduction to the collective, our methodologies, and work. Presentation of the book “*Unmasking Space*, a handbook for student activism” that we published in September 2025 which sums up the first three years of the collective.

Exercise (45 min)

Introduction of the collective reading methodology “Arpentage”. This method dates back to French workers’ self-education circles that originated in the 19th century. In Arpentage the texts and the group are divided up into smaller sections. Each sub-group reads only one section of the text and discusses it. We propose that these discussions be materialized in quick collages to transmit the key message of the text section to the rest of the group. The aim of this exercise is to quickly grasp complex content together to spark discussion. By transforming text-based knowledge into a different format, we hope to expand our understanding as well. Our „handbook for student activism” as propose new lenses of approach to knowledge sharing.

Exhibition (15 min)

The Arpentage concludes with each sub-group sharing their key take-aways with the whole group through the presentation of the “arpentage-collages” to the workshop community. The physical outcome of the workshop is a collection of collages that can be on display during the rest of the conference and can serve as reference for further discussions.

Strand: *institutional space*

Unmasking Space is currently made up of five members: Eva, Kemmett, Leon, Malik and Marie, who are all studying for Master’s degrees in architecture at ETH Zurich and EPF Lausanne. They are connected by a shared belief in collaborative working and a killjoy spirit: characterised by a willingness to ask uncomfortable questions, challenge normalised structures within architectural education and advocate for more compassionate, diverse and equitable approaches to learning and practising architecture. Instagram: @unmaskingspace

Website: <https://unmasking.space/>

Design & construction club

MATT+FIONA and CIVIC SQUARE

MATT+FIONA and CIVIC SQUARE propose a hands-on, designing and making workshop that brings to life the pedagogy we have been developing for the Design & Construction Club: Our approach sees young people being given the opportunity to learn skills in designing, making and construction using bio based and reclaimed materials, and to put these into action on real sites in their local neighbourhood. It is part of CIVIC SQUARE's wider 'Site as a Classroom'.

The approach has grown out of the complementary and overlapping missions of MATT+FIONA and CIVIC SQUARE. MATT+FIONA have long recognised that the built environment is complex and often excludes young people. Meanwhile, creative learning opportunities in schools are in sharp decline and many youth spaces have disappeared. By giving young people real agency in shaping local places, they seek to address both these gaps: Communities gain more inclusive, representative spaces, and young people gain skills, confidence and a lasting sense that their ideas matter.

After more than 10 years of organising in their home city, CIVIC SQUARE are actively working on site to co-build the Neighbourhood Public Square as a significant demonstrator, orientating development and construction towards the many layers of redesign required for regenerative civic infrastructure at the heart of our neighbourhoods. They recognise that young people will be the ones inheriting ever more volatile climate, and who need to be able to self-organise and shape their local neighbourhood in responsive and regenerative ways.

The workshop will recreate the learning space – in all senses of the word - of the Design & Construction Club. The young people of the Club, MATT+FIONA and/or CIVIC SQUARE will teach the regenerative designing and making skills they have been developing over the past year, enabling the workshop participants to respond to one of their briefs.

Strand: *civic space*

MATT+FIONA is an architecture education and youth engagement organisation. Through live projects and workshops, they enable young people to imagine, design, and build real spaces & places.

CIVIC SQUARE is demonstrating neighbourhood-scale civic infrastructure for social, ecological, economic, and climate transition together with many people and partners across the country, and deeply rooted in Ladywood, Birmingham UK.

Both organisations are collaborating on the creation of the Design & Construction Club – a group of young people from Ladywood aged 10 to 16 – who will become future leaders in neighbourhood transition, design and the use of bio-based & reclaimed materials.

Footnotes: Learning from and with the Material Poetics Beneath our Feet

Matthew Ashton

“This was once revealed to me in a dream.” (Berdyayev, 1949)

In academic writing footnotes are usually serious, citing a reference or supporting a scientific claim, but as Berdyayev’s example shows us, this doesn’t always need to be the case. Why cite Foucault when you can refer to a dream you had, or why cite Haraway when you gained the same insight from a tree you encountered while walking in the forest? Footnotes can be playful, poetic, personal, fantastical, and humorous, and why not take the practice of writing for a walk and consider the footnote as a “note made on foot”—a form of writing intertwined with the practice of walking.

The walking workshop “Footnotes” will explore this entangled act of walking and writing, and how we can learn from, for, and with the environment, through a collective walk throughout the streets, parks, and urban spaces of London. Following on from Anna Tsing’s (2015) call urging us to revitalize the “arts of noticing,” the walk will focus our attention on the immediate environment world around us, especially the point of contact between our bodies and the ground below—our footsteps. What are we walking on, what kind of surface is it, how does it change, fit together, rupture, what forms of maintenance does it require, what unruly ecologies emerge, what aggregate material combinations can we observe, and what entanglements to reciprocal landscapes near and far can we uncover? The workshop will engage with walking as an embodied research practice, using our bodies, senses, and perceptions to learn from the city, and explore creative and poetic ways to write of the experience.

Strand: *civic space*

Matthew Ashton (1985, Sydney) is an architect, writer, walker, and educator based in Stockholm. He holds a PhD from RMIT University, Melbourne (2025). His research investigates the large-scale environmental and territorial consequences of architecture, with a focus on landscapes of extraction, and explores walking as an artistic research practice.

Mud Mapping

Melanie Mortimer

This workshop invites participants to use mud to make a series of maps, approaching mud mapping as a material-led design practice that challenges assumptions about how knowledge is produced, represented, and communicated. Mud—often regarded as dirty or undesirable—is reframed as an active, generative material that offers alternative ways of understanding place, ecology, and experience. Participants will work with mud from diverse sites, rainwater stored in reused containers, and simple found drawing tools to explore mud’s textures, soluble states, and variable thickness to structure and communicate their mappings.

Mud mapping also offers practical and communicative value. The process requires participants to distil key features of a landscape or idea and represent them through simple gestures. The resulting maps can function as personal records or responses—articulating impressions, memories, or reflections that sit alongside more conventional forms of documentation and design practice.

Through direct material engagement, the workshop explores concepts of working with a substance that resists fixity and control. Mud’s shifting states—its instability and its capacity to hold environmental traces—invite participants to question knowledge practices that privilege clarity, abstraction, and cleanliness. Instead, the session proposes an approach centred on ambiguity, indeterminacy, and embodied encounter. In this sense, using mud becomes a way to reconsider how “messiness” can function positively within design, offering room for uncertainty, responsiveness, and new modes of noticing.

The workshop contributes to ongoing conversations in material, posthuman, and practice-based research by demonstrating how a humble, often overlooked substance can prompt renewed attention to ecological entanglements and the pedagogical possibilities of working with matter.

Strand: *edge conditions*

Melanie Mortimer studied English Literature, Architecture, and Design Education, and has taught Design and Technology for twenty years. Her PhD at RMIT, *Mud Teaches*, examines how gardening and making practices cultivate noticing-centred pedagogy, focusing on mud’s capacities as a vital, generative, and pedagogically significant material.

Body-Place, Local-Place, Planet-Place and Back Again: Towards a Relational Place-Responsive Pedagogy for Design Education

Petra Lilja, Mathilda Tham and Vera Maeder

How can pedagogical practices make spaces for un/learnings that synergise knowledges from the hyper local body, the place we live and work, and the planet place, as well as plural ways of knowing? What epistemic infrastructures can give sufficient structure and openness for learning for living well, in plural togethers, on Earth? As ecological crises intensify and knowledge systems diversify, design pedagogy faces the challenges of creating epistemic infrastructure that allow learners to move between different scales of knowing –from the sensing body, to the places we inhabit, to the planetary systems that sustain life. This workshop explores how such movements between body-place, local-place, and planet-place may inform a relational and place-responsive pedagogy for design.

The proposal emerges from the ongoing development of a new master programme at Linnaeus University that foregrounds relational, place-responsive and more-than-human approaches to design education. The framework draws on practice-based research and diffractive practices of design (Lilja 2024), metadesign for systemic agency (Tham 2022), and performative ecosomatic practices (“Hello!Earth” 2026), and audiences engage in a site-specific walk, and embodied encounters with environments and communities. By moving iteratively between embodied, local and planetary perspectives, the workshop opens a shared space to explore how design education might cultivate new capacities for learning, unlearning, and inhabiting Earth responsibly.

Conceptually, the workshop also resonates with Gruenewald’s critical pedagogy of place, which argues that education should reconnect social critique with ecological engagement. This approach combines the goals of decolonization –critically examining the cultural and political forces shaping places –with reinhabitation, learning to live responsibly within socio-ecological environments.

Strand: *edge conditions*

Petra Lilja, Mathilda Tham and Vera Maeder work across design, art, sustainability, and embodied practice. Their research and artistic work explore extractivism, systemic transformation, postgrowth, feminist and decolonial perspectives, and somatic approaches. They connect material, ecological, and relational practices to imagine and create regenerative futures from uncompromisingly systemic angle. They are part of the core team developing the new MA programme Relational Design+Change at Linnaeus University in Växjö, launching in autumn 2027.

VI. Acknowledgements

Scientific Committee

Andreas Lang is Reader in Situated and Ecological Design Practices, Knowledge Exchange Placemaking Lead, and Course Leader of M-Arch Architecture at Central Saint Martins. A co-founder of public works, his interdisciplinary practice spans architecture, ecology and participation, advancing citizen-led approaches to social, environmental and spatial change.

Åsa Ståhl (PhD) is a professor of design at HDK-Valand, University of Gothenburg, Sweden. Her work combines participatory design, feminist technoscience and environmental posthumanities in explorations of how to make and know liveable worlds. Her current and recently concluded research includes Design after Progress: Design Histories and Futures, Earth Logic Design Agency and Holding Surplus House.

Daniel Ovalle Costal is an architect and an Associate Professor at The Bartlett School of Architecture. 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 such as dollshouses.

Emilio Brandao is lecturer in design activism at Chalmers University and a PhD-candidate at KTH School of Architecture. Action research and awarded teaching within urban pedagogies for social sustainability and inclusion, community resilience, co-creation, and design-build, collaborating with multiple actors. He works in contexts challenged by diverse urban injustices, both locally and internationally.

Karin Reisinger is Senior Scientist at the Art x Science School for Transformation, University of Applied Arts Vienna. She led the research projects 'Two Ore Mountains: Feminist Ecologies of Spatial Practices' and 'Stories of Post-extractive Feminist Futures' (<https://www.mountains-of-ore.org>). Her intersectional feminist research with communities and spaces of extractivism focuses on maintenance, futures and dealing with loss.

Kim Trogal (PhD) is Reader in Social and Political Design at the Canterbury School of Architecture, University for the Creative Arts. She is co-editor and contributor to books exploring the ethics and politics of contemporary practice, including *The Social (Re)Production of Architecture, Care and the City*, *Repair Matters* and *Borders and Boundaries in and Through Histories of Design* (forthcoming).

Lee Ivett is an award-winning architect, urban designer, educator and Head of the London School of Architecture. Founder of the participatory research studio Other People's Dreams, his work explores socially engaged architecture, everyday urban life and widening access to the profession through innovative models of architectural education

Scientific Committee

Magnus Ericson is a Stockholm-based curator. He is currently leading IASPIS' programme in design, craft, architecture, and spatial practice. In different institutional settings and as an independent curator, he has combined curatorial and pedagogical practice with an emphasis on socially engaged critical practice, alternative pedagogies, and creating spaces for learning.

Manijeh Verghese (she/her) is the CEO of Open City. She is also one of the Mayor of London's Design Advocates and an External Examiner for the M.Arch programme at The Bartlett, UCL. She is on the Board of Trustees for the Architecture Foundation and a member of the advisory board for The DisOrdinary Architecture Project.

Reem Charif is a Senior Lecturer and Year 1 Leader in Interior and Spatial Design at Camberwell College of Arts, and co-founder of Febrik. Her work spans socially engaged art practice and live project-based design pedagogy, exploring participatory methodologies, mapping and playful spatial practices addressing refuge, displacement and representation.

Ruth Lang (PhD) is an architect, researcher, curator, and MArch programme lead at the London School of Architecture. Her work explores how contemporary architectural practice can be restructured to more equitably address issues of diversity and the Climate Emergency, using collaborative and transdisciplinary research strategies.

Sara Brolund de Carvalho is an architect, educator and PhD student at KTH, Stockholm. Working in the intersection of architecture, urban planning and art, she writes on collective housing, common rooms and themes of spatial care and community building. She is a founding member of the research group Aktion Arkiv.

Torange Khonsari is co-founder and director of the urbanism, public art and architecture practice, public works, since 2004. An interdisciplinary practice working on the threshold of participatory and performative art, architecture, anthropology and politics. Her projects directly impact public space, working with local organisations, communities, government bodies and stakeholders.

Vera Marin is tetraEDU chair and researcher (since 2025), vice president of De-a Arhitectura Association and teaching materials designer, ATU president (2001-2026) and action-research coordinator for good governance, teaching in Ion Mincu University of Architecture and Urbanism in history and theory department (2002-2012) and urban planning and territorial development department (2012-2025).

Conference Organising Team

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Acknowledgements

The kind efforts of many individuals, groups and institutions made Learnings/Unlearnings 2026 possible. We would like to thank all the conference delegates, our keynote speakers, as well as the support of the scientific committee for taking part and supporting the event.

We are grateful to The London School of Architecture, Camberwell College of Arts, UAL, and Central Saint Martins, UAL, as well as KTH School of Architecture, Riksbankens Jubileumsfond, and Formas in Sweden, for contributing to funding the conference.

Thank you to the following teams who have supported the event:

Audio: Simon Dyer

Catering: Koncept Coffee

Graphic Design Concept and Creation of the Template: Studio Jonas Williamsson

LSA team: Damilola Okunlola, Eimear O'Malley, Emily Dew-Fribbance, Jim Green, Lee Ivett, Lucy Strange and Tia Duong.

Photographer: Sara Brolund de Carvalho

Conference venue partners: Dalston Curve Garden, Dalston Gardens Estate Community Centre, Forest Road Youth Hub

Videographer: Gareth Johnston

Thank you to our student and graduate team:

Aaminah Aga (Part 0)

Georgia Cyrus (Part 0)

Hamsa Mohamed (Part 0)

Ioana Sandu (LSA)

Khang Yi Chew (CSM)

Krutagn (Part 0)

Nusayba Amrin (Part 0)

Samuel Wimbush (LSA)

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