How to make space for the Other?

A research seeking to propose a methodology to investigate the Other, to embrace the unfamiliar and employ this knowledge to design a world in which many worlds fit.

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Abstract:

This research explores the central question: *How to make space for the Other?* It investigates how architectural design and theory can engage with values and worldviews that differ from those dominant in the discipline, especially when working with underrepresented narratives. Drawing on interdisciplinary literature review the paper constructs a theoretical framework around three core concepts: the Other, the Practitioner, and Practice. These guide a methodology that emphasizes reflexivity, positionality, and value-driven architectural design.The research introduces a series of toolboxes: The Everyday, Expanding Architecture, Process Not Product, and Participation. They provide methodological approaches for making the values of the Other tangible and translating them into a design. These tools challenge conventional notions of authorship, neutrality, and universality in architecture, advocating instead for collaborative, inclusive, and situated design methods. Grounded in a case study focused on the Sámi community in Northern Scandinavia, the paper illustrates how these tools can be tested and adapted in real contexts. By mapping personal positionality and analyzing value systems, the study reveals that meaningful architectural engagement with the Other requires more than aesthetic appropriation, it demands a shift toward designing with and from value systems. The resulting methodology is not a step to step guide, but a flexible approach to architecture that foregrounds difference, embraces complexity, and imagines a world in which many worlds fit. Ultimately, this research calls on Practitioners to reflect on whose values shape our built environments and to reimagine Practice as a site of ongoing, collective negotiation.

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Introduction:

There is a shift happening in the field of architecture. This can be seen in the 18th Venice Biennale of 2023. Lesley Lokko, the curator of this edition, states that architecture's dominant voice has historically been a singular and exclusive voice. Its designs ignored non-Western perspectives, focusing on monumentalism, modernism, and Eurocentric design principles (Vellinga, 2011). It seems like architecture has been listening and speaking with the same tongue. Lokko declares that therefore architecture's story is incomplete (Cicutto & Lokko, 2023). A task is laid out for Practitioners, the term Lokko prefers to use over architects, which involves listening to alternative stories and narratives that have previously been ignored. How can this alterity be implemented by architects active in this dominant voiced world of architecture in a way that gives space for these other narratives? There is a need to investigate methods to listen and learn from these other stories, to implement and make space and to understand that we, as practitioners, have to shift away from the dominant and singular voice (Figure 1).

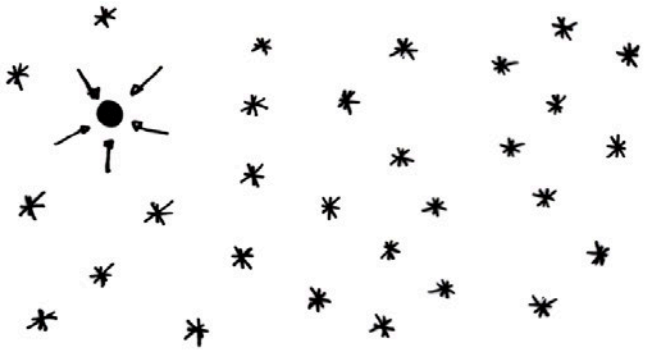

Figure 1: The focus on a dominant singular voice, leaving out many other narratives (own work, 2024)

The research question of this paper reads as follows: "*How to make space for the Other?"* It investigates what it means to intervene, to write and to design for these alternative voices and perspectives with possibly other values than architecture's discursive tendencies. How can a relationship be established between these two seemingly different worlds? A relationship from which an architectural space emerges? The research is centred around an interdisciplinary literature review aimed at addressing various sub-questions. These questions revolve around three key concepts: The Other, the Practitioner, and the Practice. Each concept is defined and elaborated upon within the theoretical framework, drawing from diverse disciplines. The methodological positioning and the literature analysis explain the selection of relevant domains and their corresponding works.

The results highlight the importance of positionality and reflexivity. A tool helpful for taking a position is introduced. The position I take while writing this thesis is stated while also reflecting on my education and how this has been changing over the last period. Following the section on taking a position towards one's values, four different toolboxes are developed?. They provide a set of tools that form a method to make space for the Other. These toolboxes are a work in progress and propose a way of practising, but are supposed to be dynamic and adaptable by other Practitioners in different contexts.

This paper is part of my graduation year at the Master of Architecture at the University of Technology Delft. The format of the graduation is a combination of a research paper and a design that are interrelated. They have to be connected and the outcomes of this research paper will influence the design process. In this specific case, a methodology to design for the Other will be developed. The outcome can be used in any design process, but to test the results within the graduation year a specific case study is used. This case study is about the indigenous community in the north of Scandinavia, the Samí, which is introduced in the chapter on the design. This is

relevant as it is the first encounter of the proposed tools in reality. In the discussion, this process is reflected upon, providing the necessary reflexivity.

Design question:

At the start of the introduction of this paper, a shift in architecture was mentioned which was visible in the Venice Architecture Biennale of 2023. In this same edition of the Venice Biennale, there was a remarkable exhibition in the Nordic Pavilion. At first sight, this colourful orchestra of objects seems to contrast with the monochromatic architecture of Sverre Fehn. Taking a second look they are not so different. With the Nordic Pavilion Fehn reimagined the Nordic vernacular and adapted it to the context of Venice (Lending & Langdalen, 2020). Through assemblage, he orchestrated space and tried to create one roof for all the Nordic nations. Joar Nango, the exhibiting architect of Girjegumpi, had the same intentions but then for the Indigenous people of the Nordic nations, the Sámi, through a collective library. 15 years of research resulted in a nomadic archive collaging material, knowledge and tradition that created a meeting space in the pavilion (Arkdes, 2023). The itinerant and ever-expanding collection comes from the dissatisfaction of Nango, identifying as Sámi himself, who realised during his architecture studies in Trondheim that there was a lack of discourse on Sámi contemporary architecture. All things dealing with Indigenous or Sámi issues had a folkloristic and outdated perspective. Most of these contemporary buildings were designed by non-Sámi architects, who were not familiar with the culture and entered it inspired by its exoticism. All did the same thing; they took the form of a traditional nomadic cone-shaped structure, a lavvu, and grafted it onto a conventional type of contemporary architecture. Nango calls out the real problem: these architects are not trying to decipher a cultural and spatial concept that Sámi space deals with but rather choose to banally create an archetypical shape that exotifies and simplifies the culture (Joar Nango, 2020).

This motivated me to reflect on how, as a Practitioner, I can adapt my approach to ensure that my designs genuinely reflect the values of the people I am designing for, in this case the Sámi. This reflection led to the undertaking of this research, focusing on creating space for the Other. The results will present a series of tools, organized into toolboxes, designed to help practitioners make values tangible and applicable while positioning themselves in relation to these values. To evaluate the outcomes of this research, I will revisit the case study involving the Indigenous Sámi community in Northern Norway. This case study provides an opportunity to test the theoretical findings of my paper and reflect on their practical application. To contextualize this research and its purpose, a brief introduction to the design case is included.

The project location is in the city of Tromsø, one of the biggest cities in this part of Norway. The Sámi here have dealt with colonisation and assimilation policies and this informed their everyday life in the urban environment. Western post-war ideals of modern housing and health served to undermine the traditional indigenous lifestyle in the Scandinavian countries, and this has contributed to changes in houses and Indigenous homemaking practices. This active policy of the Norwegian government created a situation where people felt negative about being Sámi. Around 30 years ago, almost nobody identified themselves as Sámi. Nowadays, this number is higher and more and more people are starting to develop an interest into this identity. This does not reflect in what kind of spaces there are in the city. There is little visibility and space for Sámi values, except the values that sell well for tourists. My project is about making space for Sámi everyday life in the urban context of Tromsø. There seems to be a mismatch between the lived urban space and the needs and values of the Sámi. What does this mean in the contemporary city and what kind of spaces are needed? What kind of values should they reflect and how to work with the friction between values in these spaces? And how can a non-Sámi architect approach this design challenge? With the tools found in the interdisciplinary analysis, this case study will look for answers to these design questions.

Methodological positioning:

This research seeks to propose a methodology to investigate the Other, to embrace the unfamiliar and employ this knowledge to design a world in which many worlds fit. My personal position towards the pitfalls of

designing for the Other takes on the notion of artist Joar Nango related to the contemporary architecture for the Indigenous peoples in Scandinavia. He warns of taking inspiration from form or aesthetics present in the culture or community and directly translating it onto a conventional type of contemporary architecture without trying to decipher the cultural or even spatial concept it carries with it. Forms and aesthetics are a result of value systems. By making those values tangible (Figure 2) they can be used to understand the unfamiliar and embed the architecture within those systems. To design for the Other, one needs to understand the value systems of the Other. Whereas directly transforming forms into architecture can make the design banal and exotic, using value systems as the driving factor behind the design gives the potential to create spaces that tune into the needs of a community (Joar Nango, 2020).

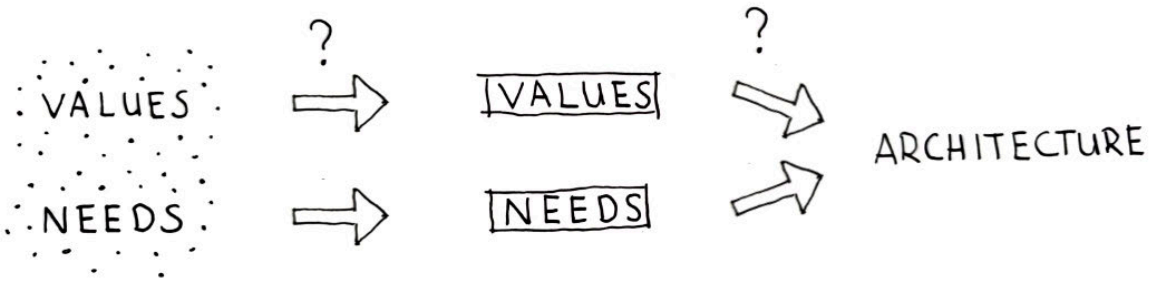

Figure 2: To make values/needs tangible and applicable to architecture (own work, 2024)

A question that should be raised is: Whose values shape design? The notion of decoloniality urges designers to understand that 'Western knowledge is hegemonic, it is exported as if universal and as if neutral, and therefore defines design in the modern world according to one set of values.' (Rocco (ed) et al., 2022) By ignoring this, designers risk reproducing the existing structures of oppression. Uncovering, understanding, and reading the values of local cultural specificity as they are contested, rehabilitated, and reaffirmed in spaces can anchor the design for the Other in value systems. As values are a slippery concept, it is challenging to make them tangible enough to base decisions on. Lara Schrijver has written that “historically architecture is understood to embody values on two levels. On the one hand, there is the unconscious embodiment of the accepted values of a society. On the other hand, there is the intentional inscription of values that the architect or patron believes should be held.” (van den Hoven et al., 2015, p. 592). For this paper, I argue that there is more to it than these two levels. There is a level of the unconscious embodiment of the values of the society/ies in which the architect is raised, based and educated. Being aware of this context is essential for positioning in the research and design with the Other, as the Other’s values also embody another level. Lastly, there are the intentional values the architect believes to be expressed in the architecture, which can also be seen as the application of the earlier understood values and the Practitioner’s position towards them (Figure 3). Based on these levels, the sub-questions are formulated:

RQ1. How can a person’s values be positioned?
RQ2. How can the value systems of the Other be made tangible?
RQ3. What are the tools that can be used to apply values in Practice?

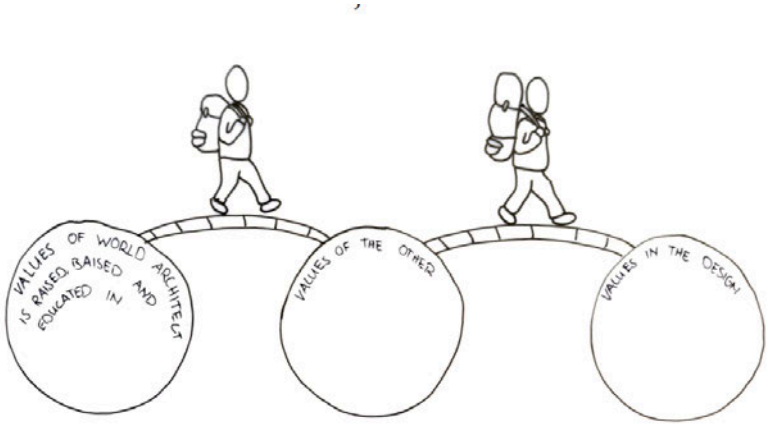

Figure 3: Levels of values (own work, 2024)

An interdisciplinary approach

To research the topic of designing space for the Other, thinking outside and beyond the practice of architecture to broaden and expand the role of architecture and the engagement within our world towards human and non-human actors is necessary. To design for alterity and difference a broad vision for the rights of all bodies, identities, voices and viewpoints is needed (Schalk et al., 2017). It would be contradictory to think that the openness to what exists and to the divergence that is required, could be found within the domain of architecture alone. The intersections between architecture with different disciplines will bring new insights (Grosz, 2001, p. 142). In this paper, the theories studied and linked are theorised as ways of doing practice. The methodology that will allow for this is an interdisciplinary approach to further understand and develop the role of architecture as political, social and material (Brown, 2016). The interdisciplinary work will be done through a literature analysis. This method has been chosen to establish a toolkit based on theory that can be applied in practice. The in-betweens of the different disciplines serve as sites of exchange between theory and practice. In the following passage from *The Point of Theory*, Mieke Bal and Inge E. Boer, point out the importance of the practicality of theory.

> 'Theory' only makes sense as an attitude; otherwise the generalization of the very concept of 'theory' is pointless. Part of that attitude is the endorsement of interdisciplinarity, of the need to think through the relations between areas where a specific theory can be productive, and of the need to think philosophically about even the most practical theoretical concepts, so-called 'tools'(1994, p. 8).

Passing from one domain to the other will result in identifying relationships between areas. These will lead to 'tools' that can be used to produce space. Lori A. Brown phrased it as a 'transformational passage offering the potential for change, and the possibility that an encounter with 'an other' brings' (2016, p. 22). The links between the different literature will result in activities and methods to use in the process of designing for the Other. Parallel to doing this literature-based research the results will be tested on the case study to implement the outcomes immediately.

The three domains and their intersections

The interdisciplinary approach will take into account three domains of theory. These are feminist theories, decolonial theories and anthropology. Other domains could have been selected as well, and would probably lead to different results. Nonetheless, this set of domains will result in interesting and notable connections being made. The domains have been selected for various reasons. Feminist and decolonial theories both challenge the dominant epistemologies and emphasise the importance of recognising and amplifying alternative narratives and voices that have been historically marginalised or silenced. Anthropology became interesting when the research question started evolving around people's lifeworlds and their needs. The framework that holds these theories

together and forms bridges between them is based on design for values. The intersections emerging from studying the selected works in these domains through the lens of values will form the basis for the tools.

The framework for this thesis is design for values. The word value has already been mentioned several times in the previous paragraphs and to understand this concept the field of value-based design is studied. Designers have given moral and societal values a more central role over time. They have started to design increasingly with the point of view of the users and their needs and concerns. It is therefore time to break away from the traditional views where values are seen as externalities to design and instead explore its possibilities and practices (van den Hoven et al., 2015). The works related to design for values are used to discover what the tools and methods are that make values tangible and explicit in the design process.

The first domain, the feminist perspective, can enhance the exploration into how spaces can be designed to reflect and validate diverse experiences, fostering a more inclusive built environment, where topics as alterity and difference are taken up(Petrescu, 2007). bell hooks posits feminism as a broad vision for the rights of all bodies, identities, voices and viewpoints (Schalk et al., 2017). The domain offers a critical perspective on the dominant paradigms in architecture and urban planning, which traditionally have been shaped by patriarchal norms and values. Feminist philosopher Elizabeth Grosz elaborates on the notion that spatial practices have never been neutral in social struggles and therefore open up possibilities to give rise to "a future with an openness of becoming that enables divergences from what exists."(Grosz, 2001, p. 142) Lori A. Brown, author of the book *Feminist Practices: Interdisciplinary Approaches to Women in Architecture*, argues that 'design through feminist critiques questions whose voice the designer ultimately represents, whose vision is being created, and what the products need to be' (2016). Not only does the type of questioning find similarities to this research but also the interdisciplinary methodology in feminist research is being adopted for this paper.

Decolonial or post-colonial theories challenge the dominance of Western epistemologies, advocating for the plurality of knowledge systems and design approaches. The decolonial turn that has arisen in Latin America asks where knowledge production happens by questioning 'who designs', 'who teaches', 'whose truth is taught', 'who benefits from a design', 'whose truth is treated as a universal truth for all', and 'how does this truth subjugate previously colonised nations, groups of people and bodies'? (Escobar, 2018; Grosfoguel, 2011) These questions need to be asked to establish approaches for designing for the Other. The theories are not only important for alternative ways of practice, but they are also fundamental for understanding the complexities and challenges associated with using the term "the Other." Understanding the Eurocentric view and including the colonial historical background of architecture and its knowledge production through the study of decolonial theories needs to be included in this research paper. Like feminism, the concept of decoloniality invites us to think more broadly, beyond the status quo, to acknowledge power structures, to question the 'grand masters', to become aware of our values, to work collectively, and to look outwards as well as inwards (Rocco (ed) et al., 2022).

The third domain, anthropology, has a long colonial history and its methods have been used to 'other' people, which in this case can be seen as something problematic (Vellinga, 2011). Therefore it can only be used alongside decolonial theories, which critically review the concepts of anthropology. The approach of observing, inquiring, engaging, and critically examining the world, rather than entering a context, situation, or place with the idea that you know everything about it, is fundamental to both anthropology and architectural design. Gaining a more detailed understanding of the diverse values of others creates opportunities to design spaces that are more meaningful and integrated into people's lives. (Lucas, 2020).

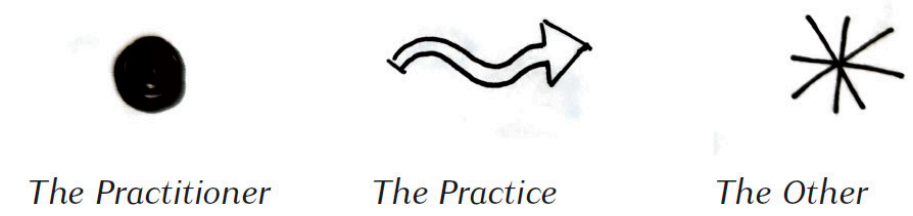

Figure 4: The Practitioner, the Practice and the Other (own work, 2024)

To structure the interdisciplinary approach a network analysis is used. This analysis is based on the above-mentioned three domains and three concepts: the Other, the Practitioner and the Practice (Figure 4). These concepts are defined in the theoretical framework. Every domain introduces two or three different works, varying from articles, books and authors. These works obviously relate to the domains, but one can also find connections with the three concepts. Efforts will be made to find connections among the various sources and based on the framework of values. If a particular approach or technique for designing and studying architecture and community emerges repeatedly across multiple sources, it signifies its potential suitability for designing for the Other. Many interconnections throughout the disciplines are an indicator of their relevance. This will lead to the identification of several ‘tools’, collectively forming a methodology to design.

Theoretical framework:

The Other

“Othering” is a key concept of postcolonial theory, and as such it has also entered into critical analyses of racism (Thomas-Olalde & Velho, 2011). In the feminist and critical literature, the majority of the discourse presents “othering” as negative (Canales, 2000). The term describes the process of perceiving or treating individuals or groups as fundamentally different or alien from oneself. It involves creating a distinction between "us" and "them" based on characteristics such as race, ethnicity, nationality, religion, gender, sexuality, or social class. The process of “othering” can lead to the dehumanization, marginalization, and discrimination of the out-group, as well as it being a mechanism through which social identities and boundaries are constructed, maintained, and reinforced. A review of the prevailing literature revealed limited discussions of “othering” as an inclusive or positive process (Mayberry, 1996). So if “othering” is so bad, why is this paper addressing the Other?

The definition of the Other in this paper is rooted in a critique of the dominance of a singular architectural voice, which often prioritizes Western-centric perspectives, emphasizing monumentalism, modernism, and Eurocentric design principles (Vellinga, 2011). Feminist philosopher Donna Haraway advocates centring other experiences than the single established voice. With an intersectional feminist lens, centring the Other means focussing on the experiences of those who have been historically marginalized, including women, people of colour, queer individuals, Indigenous communities and non-human bodies, including animals and plants (1988). This paper takes over this definition of the Other.

Furthermore, this research aims to see being Other as something positive. However, to simply see the Other as different is a pitfall. There is a complexity in the layers of difference and similarity. The Other is not a singular group, but a diverse body of values that might be the same or very different to one's own values. To acknowledge the plurality and embrace the complexity and diversity, a position with more humility can be taken. Without the thought of already knowing the needs and values of the Other, we can approach with more curiosity and openness. It is a re-evaluation of how we produce knowledge and understand architecture. By acknowledging the difference, the Practitioner can avoid a universal and so-called neutral approach based on one set of values (Rocco (ed) et al., 2022).

Finally, to build further on the previously mentioned complexity, the understanding of the differences between the self and the Other will hopefully lead to a discovery of the common which could be phrased as “the experience of being-in-common-in-difference.” (Harriss et al., 2022, p. 106) The investigation in this paper might lead to the possibility of creating “a place of fractured togetherness” (Muñoz, 2020). What if we refrained from reinforcing the boundaries that separate the two worlds and instead sit within the diverse perspectives, ideas, and ways of experiencing the world? To exist with the in-between and be alongside each other in differences and commons.

The Practitioner

In search for tools to listen and learn from the Other, it is important to think about the Practitioner’s positionality. Our position in design and engineering research and education is not neutral, an idea persistent but largely debunked. This persistence can be seen in the view of academics and educators on education, which revolves around the idea of this being ‘neutral’, somehow apolitical, and purely ‘objective’ (Rocco (ed) et al., 2022, p. 14). Philosopher Donna Haraway calls it the ‘view from nowhere’, which is impossible to achieve. Reality consists of a web of roots. Everyone is located somewhere with roots based on historical, social, physical, moral and political grounds (Haesbaert, 2020). What are the Practitioner’s roots, as architects and individuals, and how will they affect their positioning?

In discourses around design’s decolonisation, these themes are stressed. Problematic attempts to decolonise design often come from a lack of reflexivity. This often happens when the work is proximal and familiar (Akama et al., 2019a, p. 6). In this case one can say that it works to the Practitioner's advantage that they are designing for the Other and therefore the unfamiliar. However, to embrace the position of the outsider, the Practitioner needs to turn the critical gaze towards themselves and the world views they hold. What is our relationality in the world and how is this manifested through our Practices when we design for people? (Akama et al., 2019a) A proposal by pedagogy philosopher Paulo Freire calls for a process of self-interrogation through practice, *conscientização,* which could be translated as ‘awareness’. It is a process of self and societal awareness that, according to Freire, all educational projects should have at their heart to uncover social, political, and economic injustices (Rocco (ed) et al., 2022).

Practice

How to define Practice? To start with the definition of the Oxford English Dictionary, practice is “the actual application or use of an idea, belief, or method, as opposed to the theory or principles of it; activity or action considered being the realisation of or in contrast to theory.” Practice can be further explained as twofold. First an investigation of an idea, belief, or method and then the application of this investigation (Brown, 2016, p. 5). This graduation project is also imagined with a similar structure. Within the research phase, there is an investigation into a method of engagement and parallel to this, the application of this method will take place in the design process.

This graduation project also hypothetically fits in the definition of practice by Roberta Feldman, who describes Practice as an activist one where “architects leave the office, engaging a community, and seeking a need for design in that community, rather than passively waiting for clients to come to them.”(Bell & Wakeford, 2008) By defining the project myself and actively investigating what kind of space is needed in a community, this graduation will build up on the definition of Feldman.

Literature analysis:

In this literature review, a limited amount of books, papers and writers are used. This limit was set with the amount of time available for this research in mind. In the process of selecting fitting sources, there was a consciousness about trying to make this a diverse collection. Even though this is done with awareness, there are limitations. One of them is that the sources are written and edited by a predominantly Western network.

However, in various books, contributions are made by people raised and educated in various political systems and cultures existing in the global North and South. In some books, Indigenous knowledge systems are discussed and one book has been edited by an Indigenous scholar. However, most of the sources are from the Netherlands, the United Kingdom, Scandinavia and the United States. This is due to the availability of academic writing through the library portal of the TU Delft and the languages they are written in. One paper, Rogerio Haesbaert from Brazil, is written in Portuguese and recently translated in Spanish, but the rest is in English. Through critical reflection, I recognise preferences, limits and constraints in my choices, but with my current knowledge and skills, I have managed to establish a relatively diverse literature collection. There are enough sources and domains introduced to make a recommendation on a design methodology embedded in interdisciplinary research.

Value

The earliest examples in history incorporating social moral values into design innovation date back to Stanford University's computer science department in the 1970s (van den Hoven et al., 2015). This practice, known as value-sensitive design (VSD), has since been embraced by numerous research groups. One of the first to establish the concept of VSD was Batya Friedman (Friedman & Nissenbaum, 1997; van den Hoven et al., 2015). Other scholars in various academic environments have since developed related theories, one of them being "design for values" at Delft University of Technology (van den Hoven, 2007).

In this paper, two books related to the discursive tendencies of design for values at TU Delft have been consulted. Both of them, *Design for Values: An Introduction* (van den Hoven et al., 2015) and *Teaching Design For Values: Concepts, Tools & Practices* (Rocco (ed) et al., 2022), originate from the Delft Design for Values Institute and aim at integrating values in all stages of the design process. *Design for Values: An Introduction* provides a comprehensive overview of how integrating ethical considerations into design processes fosters products and systems that align with societal values, enhancing their positive impact on individuals and communities. *Teaching Design For Values: Concepts, Tools & Practices*, with all three of its editors based at the Faculty of Architecture and the Built Environment at TU Delft, focuses on the more educational aspect of the integration of values to enable the cultivation of responsible and socially conscious designers. Through using these two sources this paper can build upon the work of Delft Design for Values Institute and compare the information found in them with other disciplines, to either strengthen or critique the information. A third complementary source in the domain of values is *The Social (Re)Production of Architecture: Politics, Values and Actions in Contemporary Practice* by Petrescu and Trogal (2017). The authors question who has the right to make space, and explore the type of relations that are produced in the process.This book explores pressing social and ecological demands for change, challenging architecture's role in newer forms of organization and practice. It examines how architecture can generate new models of social engagement and considers the politics, values, and actions necessary to support this transformation.

Anthropology

In the discipline of anthropology, there is a two-sided approach taken to the theories available. The first approach is the one of architectural anthropology which does not only relate to how to research people but also discusses the intersection of anthropology and architecture and how the two can inform each other. By using the book *Anthropology for Architects: Social Relations and the Built Environment* by Ray Lucas (2020) this exploration of anthropological methods for architecture is given attention. The book emphasizes the activities and goals of Practitioners themselves rather than architectural artifacts as objects of the anthropological gaze. It investigates how design choices can be influenced by an anthropological perspective. The other approach this paper is taking towards anthropology is having a critical view of the concept of "othering", as problematic systems can be enacted when the Other is being talked about. The article that addresses this is "The End of the Vernacular: Anthropology and the Architecture of the Other" by Marcel Vellinga (2011). He advocates against the use of the term vernacular and discusses the theory around "othering". Combining Lucas' book and Vellinga's article will give this paper the two corners of anthropology relevant to the research.

Feminism

Within the domain of feminist theories, three works are introduced. *Feminist Futures of Spatial Practice: Materialisms, Activisms, Dialogues, Pedagogies, Projections* (Schalk et al., 2017) is an exploration of the intersection between feminism and spatial design. Through a collection of essays and case studies, it builds upon foundational feminist work while offering diverse perspectives on practice and engagement. Its multitude of contributors enriches its value as a key resource for this paper. Similarly, *Feminist Practices: Interdisciplinary Approaches to Women in Architecture*, edited by Lori A. Brown (2016), presents a compilation of projects and contributors addressing relevant topics such as interdisciplinary approaches, communities and bodies relating to the site. Notably, the chapter by architecture historian Jane Rendell offers insight into her influential literature on critical spatial practice. *Altering Practices: Feminist Politics and Poetics of Space* by Doina Petrescu (2007) further expands the discourse by exploring alternative research and design methodologies that embrace alterity. Together, these three books constitute an extensive collection of essays and case studies, providing a diverse and comprehensive foundation for this research.

Decolonial

An important work proposing guidelines for decolonizing the design practice is Dori Tunstall's book *Decolonizing Design: A Cultural Justice Guidebook* (2023). It addresses ways of engaging and practising that take into account the needs and values of the Other and gives examples of how to relate to them as a designer. By understanding the colonial history of design it proposes alternatives to contradict those systems. The second source used in this network analysis is an article written by Rogério Haesbaert, called "Del cuerpo-territorio al territorio-cuerpo (de la Tierra): Contribuciones decoloniales" (2020). Haesbaert is a Brazilian geographer known for his research on the concepts of territoriality, globalization, and regional development. In this work, he writes about the notion of 'territoriality', which explores how space is socially constructed and contested by various actors. These actors can be seen as the Other, and it is about understanding this territorial relation to the body that makes the Practitioner aware of the values of these actors. The last work is "Problematizing Replicable Design to Practice Respectful, Reciprocal, and Relational Co-designing with Indigenous People" (Akama et al., 2019b) and discusses the challenges of designing with Indigenous and non-Indigenous people. The difficulty involves working with differing legacies of colonialism and entrenched systems of othering. The work sensitively investigates this and proposes respectful design methods requiring knowledge of multi-layered sites of power, knowledge, practices, cultural values, and differences as the condition of collaboration. The writers provide personal, reflexive stories as Māori, Pākehā, and Japanese designers on articulating the alterities and pluralities within the practice, which is valuable for this paper.

Results

Positioning one's values

Practitioners are never neutral, neither politically nor culturally. Our backgrounds have shaped us and our designs. The values of our sociocultural world inevitably manifest through our Practice. It is important to recognise this undercurrent and position within the values (Akama et al., 2019b) Knowing who you are and what your biases are will allow you to position yourself. This chapter looks into my position starting with this thesis and reflecting on the institution in which this thesis is being written.

To discuss the bias of the Practitioner and positioning their values, this paper starts with having a look at education. In my case, this is at TU Delft's architecture faculty. To reflect on this the chapter of Amy Thomas and María Novas-Ferradás in *Teaching Design for Values* is used (Rocco (ed) et al., 2022, pp. 268–289). The chapter explores the introduction of traditionally marginalised forms of architectural knowledge within the existing institutional framework of TU Delft. This framework is based on colonialist European power structures and the work of white Western male architects. With TU Delft being a technical and technocratic institution that

devalues history and humanities in education, topics on the margins have historically been taught by those in the margins. These include feminism, race, disability, and sexuality. This has only recently been changing, by the re-evaluation of the curricula and what enters mainstream teaching. The goal was to show students that our current understanding of 'the architect' is largely shaped by Western historiography, where concepts such as style, progress, heritage, standardization, universalism, and mobility have often masked underlying discrimination and domination. (Rocco (ed) et al., 2022). Just as the education of TU Delft is being reflected on, we need to keep reflecting on our individual work and the values and biases we hold. This also involves constant reflection on the tools used in Practice. Therefore, this paper should not be read as a finished product, but as a work in progress. This work will always need to be updated. It's aim is to contribute to the shift in the education at TU Delft's architecture faculty.

The position I take as a Practitioner in this paper is based on of Nira Yuval-Davis' transversal politics. The relation between transversal politics and design is mentioned in several chapters of *The Social (Re)Production of Architecture.* It is a framework for understanding and managing diversity within social and political movements. The emphasis is on recognizing differences while finding common ground. Transversal politics promotes dialogue and coalition-building across diverse perspectives. It encourages participants to root themselves in their own experiences while also "shifting" to understand the viewpoint of the Other. This commitment to Practicing with respect to difference allows for solidarity and a multiplicity of values. Bringing together different people by doing this is something that aligns with transversal politics (Petrescu & Trogal, 2017). To allow differences to be, commonness can be found. From each positioning, the world is seen differently. It is the opposite of a universalistic approach.

Important in transversal politics is the conceptual differentiation between positioning, identity, and values. This refers to the understanding of these concepts of distinct yet interconnected components. Positioning refers to where individuals are located within social structures and power structures. It is about how people are situated relating to other people based on several factors, for example, gender, race, class, ethnicity, and nationality. Identity is our self-understanding, shaped by internal self-perceptions and external recognition by others. Values refer to principles, beliefs and guiding morals which influence their actions and engagement. Yuval-Davis emphasises the fluidity and intersectionality of these concepts. This shows that the self and the Other are not static concepts opposing each other, but rather complex and fluid and shifting identities (Yuval-Davis, 1999). The positioning of one's values is something that changes over time and therefore a need for continuous reflection is asked of Practitioners.

A practical tool on reflexivity and positionality was given in a seminar given by Lakshmi Priya Rajendran (Rajendran, 2024). In her seminar, she emphasises how researchers' and Practitioners' own social, cultural, and professional identities influence their research processes and interpretations. Understanding which power systems are at play and how we can approach and navigate this is positioning. It involves understanding one's own biases, not always apparent, and reflecting on them. This workshop included an exercise that involved several people, who together tried to map their positionalities. This mapping goes further than just stating where one is from, which education they have had and how this relates to what they are researching or designing. It relates to all the lived experiences, the things that we have and left to get where we are now. This could be as small as how one is used to address a teacher. This complexity makes positioning a continuous, dynamic process. Collaborating with others enriches the exercise by introducing perspectives you may not have considered. The goal is not objectivity but taking position while being reflexive.

This chapter explored *how a person's values can be positioned?* In examining the shift in architecture education at TU Delft, this paper can be seen as an addition to this. In parallel, Nira Yuval-Davis' concept of transversal politics to practice, emphasises the ongoing need to recognize the fluidity of positioning, identity, and values. It advocates for a reflective approach where Practitioners continually reassess their biases and tools, recognizing the multiplicity of perceiving the world. Mapping one's positionality against several factors together with others is a way to stay reflexive and acknowledge the complex situations that are being navigated.

Making value systems of the Other tangible and the application in Practice

While studying the body of literature four main leading approaches covered the tools to make value systems of the Other tangible and to apply them in Practice. In this paper, the four approaches are structured under the following names: the Everyday; Expanding Architecture; Process, not Product; and Participation. The approaches can be seen as toolboxes filled with tools that can be picked from, depending on the task or project given. It is to be emphasised that this is not a replicable way of designing. Most taught design methods at TU Delft are of an industrialised, Eurocentric origin and emphasise problem-solving, replicable methods and outcomes and a form of simplicity and certain efficiency. This is problematic as it detaches knowledge, people and relationality from the sites of the project (Akama et al., 2019b). However, every situation asks for a fitting approach and this might differ a lot. The proposed guideline is respectful, reciprocal and relational and asks for a reflection on the first sub-question: *How can a person's values be positioned?* When this question is approached with curiosity and humility, a better approach can be taken towards the application and selection of tools to apply the values of the Other in Practice. This avoids perpetuating acts of colonialism, and when dealing with Indigenous bodies in my case study, just like in the text of Akama, it avoids displacing their practices, knowledge and world views (2019b).
The results of RQ2 and RQ3, respectively *How to make the value systems of the Other tangible* and *What are the tools to apply values in the Practice*, are overlapping and therefore combined into one chapter. It elaborates on the different toolboxes with their various tools to make values of the Other tangible and apply them in Practice.

The Everyday

The first toolbox found in the literature is called The Everyday. This toolbox focuses on small and mundane practices and activities. It moves away from the iconic and large scale, something usually celebrated in the field of architecture. Instead, this chapter will advocate for a more local, personal and situated approach to understand and apply the values of the Other. Several sources are used to explain the reason why the Everyday matters, and what are the tools to study and apply values of the Other in the quotidian. The following sources are used: *Altering Practices: Feminist Politics and Poetics of Spaces;* "Del cuerpo-territorio al territorio-cuerpo (de la Tierra): contribuciones decoloniales"; *Feminist Practices: Interdisciplinary Approaches to Women in Architecture*; *The Social (Re)Production of Architecture: Politics, Values and Actions in Contemporary Practice*; *Anthropology for Architects* and *Feminist Futures of Spatial Practice: Materialisms, Activisms, Dialogues, Pedagogies, Projections.*

According to the book *Anthropology for Architects*, the framing of encounters with the world around us, the Everyday, is a skill to be possessed by the Practitioner. The way people interact with the world around them in their everyday life is so fundamental to their being, that being able to understand them with their underlying planning, materiality and historical context allows the Practitioner to understand the values of the Other. Being able to understand the complexity and reality of how things really are, the Practitioner needs to be open to understanding the forces related to any everyday practice, place, event or material. A strong argument for the recognition of everyday life is expressed in Petrescu's *Altering Practices.* The feminist understanding of the personal being political means recognising local practices (Petrescu, 2007, pp. 125–199). This holds particular relevance for the Other, the people oppressed by the rationalising discourses, who have traditionally been limited to the most intimate and personal aspects of life. Their personal experiences are rooted in their political situation. This also comes back to the theory of the power and space of Michel Foucault (Petrescu, 2007) which relates to a notion of large-scale power to be connected to the minute and localised practices. This power can be witnessed in the intimate and detailed levels of everyday life, close to the body. Foucault is also mentioned in "Del cuerpo-territorio al territorio-cuerpo (de la Tierra): contribuciones decoloniales" by Rogerio Haesbaert (2020). The interconnectedness of the body and the land and the body as territory is central in this article. Foucault explains this relation as a

> […] set of material elements and techniques that serve as weapons, reinforcement, means of communication and points of support for the relations of power and knowledge that invade human bodies and subjugate them, making them objects of know.

Understanding the elements at play in the everyday realm tells a lot about the system of power relations related to the body and territory. In trying to discover how both difference and commonness can be present in space for the Other it is helpful to look at it the same way Foucault demonstrates how power could be directly expressed through spatial relationships when starting to think of 'difference' as 'power' opportunities emerging for representing different value systems in Practice.

The more recent philosophers Deleuze and Guatarri are also mentioned in both *Altering Practices* and "Del cuerpo-territorio al territorio-cuerpo" (Haesbaert, 2020; Petrescu, 2007). Their concept of minor literature highlights how minority groups use a dominant language to express collective political concerns (Petrescu, 2007). The body is a relational entity, immersed in a dynamic and complex universe of social relations within the context of a dominant power. The absolute standard from this dominant power cannot be embodied by every single person, and therefore everyone, and especially the Other, can be involved in what is called processes of 'becoming'. This 'becoming' is to embrace the minor identity and thus act through it (Haesbaert, 2020). The 'becoming' and embodying the Other's values as a way to present an alternative to the norm. When this principle is applied to architecture, it is **a minor architecture** where everyday interventions in the built environment can reflect and support the values of the Other. Additionally, in *Feminist Practices: Interdisciplinary Approaches to Women in Architecture,* minor architecture is positioned by Jennifer Bloomer in the interstices of Practice (Bloomer, 1993; Brown, 2016, p. 324).

> Not opposed to, not separate from, but upon/within/among: barnacles, bastard constructions, ...tattoos (ornament, embellishment)...An other writing upon the body of architecture.

Such an approach rejects universalising emphases and major architecture and embraces the specificity of local values in everyday life.

A similar notion can be found in *The Social (Re)Production of Architecture: Politics, Values and Actions in Contemporary Practice* (Petrescu & Trogal, 2017). An analysis of the appropriation of popular culture and consumerism can lead to the formulation of values of the Other. The **rituals of everyday life** are considered to be the main driver for resistance against the dominant order. How products resulting from globalisation are used and creatively appropriated through everyday use is a way of resisting and imposing one's own values on them (Petrescu & Trogal, 2017). This is not only fitting as a tool to make the values of the Other tangible but also to apply them in Practice. A way to do this can be by looking at materials available at the site and including non-local materials. These **non-local materials** might not originally be from the proximity of the location but ended up there through standardisation, globalisation and consumerism. By the local use of these non-local materials, it can create its own identity by emphasising that both individual and collective appropriation play a major role in acculturation through everyday life.

The focus on the quotidian and mundane things calls for **micro-strategies**, a term mentioned in *Altering Practices* (Petrescu, 2007). The traditional way of doing Practice starts with a big scale rather than the minutiae. The Practitioner reduces the territory to a site plan scaled to conveniently oversee from a desk instead of examining the detail. Micro-strategies involve a shift in scale from the brad and universal to the precise. To start Practice from the detail as a way of thinking through the 'micro' and uncovering new ways of doing architecture. A focus on interventions embedded in everyday processes leads to the recognition of differences while proposing points of connection rather than an exclusionary move. A citation in *Altering Practices* (Petrescu, 2007) summarises this well: 'To retell the story from the **perspective of the detail** is inevitably to tell another story.' (Schor, 2007, p. 4) Micro-strategies are not only a shift in scale but more a tool to shift thinking about Practice, and how to embed values into the process and result.

This shift in scale is also addressed in the chapter from Sara Brolund de Carvalho and Anja Linna in *Feminist Futures* (Schalk et al., 2017, pp. 253–263). The focus on detail is connected to the recognition of caring. In their

pedagogical project, they do explorations on '**urban caring**'. Through looking at the unseen and seemingly trivial they question dominant norms and values in architecture. In valuing the everyday and the personal they find stories that are usually overlooked, but important for representing communities. Their understanding of care helps Brolund de Carvalho and Linna to discover activities of the Other and the type of spaces where they take place and find a basis for making space for these activities. In this specific project, they focussed on the hand, and the practices related to handwork. This allowed them to make conversation and discover the importance of these activities of care. The obsessive focus on detail and their **attention to small gestures** and urban caring made them advocate for more space that allows care and specifically **handwork**, as it is a way of enacting and transmitting values (Schalk et al., 2017).

Another way to analyse the values of the Other is through examining walking. With the exception of those who are less mobile, walking is one of our most basic forms of movement, the task of the Practitioner lies in being critically engaged in this. This ordinary activity can tell us a great deal of nuances. First of all, most architectural spaces are activated by the routes we take within and around them. **Walking is a dominant mode for understanding space**. Walking is related to wayfinding and the process of making sense of wider space and finding a specific route through it. The way tourists walk through places is completely different from a child walking to school. The way people move through space is also greatly determined by festivities and social activities. *Anthropology for Architects* uses Japanese cities such as Kyoto as an example of how the occupation of a city is different during New Year's festivities (Lucas, 2020). The focus on walking and wayfinding will therefore not only say something about everyday values but also about the influence of special activities. It will make clear the relationship people have to their situatedness. In the *Social (Re)Production of Architecture*, walking is seen as an essential part of making space for alterity (Petrescu & Trogal, 2017).Values in space are acknowledged when bodies move through other areas, cross thresholds, open doors, and establish themselves in various territories.

In conclusion, the Everyday Toolbox highlights the importance of small, local, and personal practices, shifting away from the dominance of large-scale, iconic structures. By drawing on feminist and decolonial perspectives, it emphasizes the value of everyday rituals, micro-strategies, and minor architectures—such as handwork, urban caring, and walking as a way of understanding space—in shaping lived environments. Through literature like *Altering Practices*, *Feminist Practices*, and *Anthropology for Architects*, the toolbox demonstrates how detailed attention to mundane practices and caring activities can uncover inclusive and relational approaches to Practice, embedding the values of the Other into design.

A summary of the tools in this toolbox:

- Minor architectures
- Rituals of everyday life
- Non-local materials
- Micro-strategies
- The perspective of the detail
- Urban caring
- Attention to small gestures
- Handwork
- Walking as a dominant mode of understanding space

<u>Expanding Architecture</u>

The second toolbox defined in this paper is "Expanding Architecture". Design can be considered a human activity. Ezio Manzini states that 'everybody designs' as it 'means to make a mark, make a plan or problem-solve' (Manzini, 2015). These things are activities all humans do which means everyone can produce a design and therefore architecture. This contrasts with the Western conception that architecture is only the space or objects carefully designed by architects or the 'expert designer'; a person who studied in a design school. This chapter will argue for broadening the definition of architecture, including things that might not have been qualified as architecture before. Questioning the boundaries of the term architecture and seeing beyond them,

values of the Other will appear. This chapter shows the tools to do this found in; *Anthropology for Architects: Social Relations and the Built Environment; Altering Practices: Feminist Politics and Poetics of Space; "*Del cuerpo-territorio al territorio-cuerpo (de la Tierra): contribuciones decoloniales"; *Feminist Futures of Spatial Practice: Feminist Practices: Interdisciplinary Approaches to Women in Architecture; Materialisms, Activisms, Dialogues, Pedagogies, Projections,* "Problematizing Replicable Design to Practice Respectful, Reciprocal, and Relational Co-designing with Indigenous People" and *The Social (Re)Production of Architecture: Politics, Values and Actions in Contemporary Practice.*

There are many structures or adaptations to **structures made by non-architects**. These structures are solution-based and tell a lot about specific needs and values. A good example can be found in *The Social (Re)Production of Architecture* through the work of the Istanbul-based collective Architecture for All. They created architectural drawings of ad hoc design structures in the Gezi Park protests in Turkey. Examples of this instant architecture were a temporary mosque, a mobile food stand and an open hospital with straps around the structures to mark the function of places, shrinking or expanding according to the people's needs (Petrescu & Trogal, 2017, pp. 77–92). Looking at these unique and in-situ structures and validating them as architecture, even when this is removed from architects, will make Practitioners see the values of the Other in built form. A design practice that consciously expressed this in their practice, is the Feminist Design Collective, a group of about twenty women established in 1978. Already through the forming of their name, one can see their intentions. Replacing 'architectural practice' with 'design collective' indicates their position in **valuing non-architects as highly as architects** (Petrescu, 2007).

In *Feminist Practices* Jennifer Bloom and her term "minor architecture", already discussed in the previous chapter, is mentioned. Bloom works with the statement "Architecture will always look like architecture". The "looks like" must be questioned, and according to Bloom, through minor architecture. This is an architecture that operates in the interstices of the profession. It suggests an "other writing" that is characterized by **allegory** (Brown, 2016). Adding many different meanings and imaginations to what architecture looks like, the approach challenges the usual. It allows space for the Other to enter the architecture cognoscenti.

This resonates with the article "Problematizing Replicable Design to Practice Respectful, Reciprocal, and Relational Co-designing with Indigenous People" (Akama et al., 2019b). The authors confirm that **designing has always taken place under other names**, shaped by the various needs, materials, histories, and philosophies of its localities. Similar observations are shared by decolonial Latin American scholars such as Calderón Salazar and Guitérrez Borrero (2017, p. 4) noting there are many 'designs' that are ignored "as they are named and practised in other ways". Recognising the designs made by the Other allows us to understand values through practices in all their complexity and diversity. The "designs with other names," (Borrero, 2017) including a variety of skillsets, spaces, objects, practices, instruments, representations, knowledge, and ontologies, that are ingrained in our daily environments can improve an **intimacy of interrelatedness 'in-between' beings and non-beings**. (Akama et al., 2019b). This place of interrelatedness can also be explained as "this experience of being-in-common-in-difference." (Harriss et al., 2022, p. 106). Expanding Architecture can allow this to unfold, where we can see a world where many different worlds fit, with space for values common and different to each other.

The broadening of what we define as architecture is also related to how people modify structures. With the example of the home, mentioned in *Anthropology for Architects*, one can notice a lot of home improvement and maintenance strategies. The home is never complete and always in transition. These alterations produce individual designs from non-architects. It may be cheap and ad-hoc, but it doesn't make it less architecture. Through the analysis of these changes to the original design, a lot can be said about the values of the Other (Lucas, 2020). Discussing **maintenance** and even acts of cleaning as architecture offers a position towards **architecture as a continuum** rather than a finished article, influenced by values.

Another tool to determine the values of the Other is based on the theory that space is relational. This can be explained through the example of Mothers of Plaza de Mayo's silent manifestations referred to in *Feminist*

Futures of Spatial Practice. This protest began in Buenos Aires' central public space in 1977, with women uniting to demand justice for their disappeared children and husbands. Through sharing personal stories and photographs, they transformed the space into a "powerful architecture of political resistance" (Schalk et al., 2017, pp. 95–99), inscribing their stories and values onto it. This movement is an example **connecting architecture, politics, and the body**. The space was permanently and profoundly transformed, continuing to evolve. This transformation illustrates that **space is relational, defined by the actions and movements of bodies and their respective values**.

An understanding of space as relational can also be found in *"*Del cuerpo-territorio al territorio-cuerpo (de la Tierra): contribuciones decoloniales" (Haesbaert, 2020). In this article, the corporal is the subject of resistance and embodies space. An important decolonial author discussed in this article is Valter do Carmo Cruz, who affirms that the **"body-territory" conception** is "a Latin American and Caribbean epistemology developed by and from women of indigenous peoples". He states that this connection between body and territory broadly "places the community as a way of life at the centre," allowing the territory to be addressed on multiple scales. It emphasizes the significance of the "most micro, most intimate scale, which is the body," considered "the first territory of struggle." The body, particularly the female body and those of other dissident groups, embodies countless "other scales of oppression and resistance: family, public square, community, neighbourhood, social organization, Indigenous territory, etc."(Cruz, 2021, p. 43) Values are interwoven in this relation between the territory and the body and by defining the relational space resulting from this as architecture, those values become more visible.

In conclusion, the Expanding Architecture Toolbox challenges the traditional Western notion that architecture is exclusively the domain of formally trained architects. By broadening the definition to include the design activities of all people, it recognises that everyone participates in architectural making through everyday problem-solving and adaptation. This expanded view is further supported by feminist and decolonial theories, which emphasise the relational and political nature of space. The concept of minor architecture illustrates how alternative practices and interpretations can disrupt the conventional understanding of architecture. By valuing these non-traditional contributions, the tools in this toolbox underscore the importance of inclusivity and the potential for architecture to be a continuum shaped by Other voices. Space is defined by the actions, bodies, and values of those who occupy it and these activist approaches transform public spaces into sites of resistance and expression of values, reinforcing the idea that architecture is related to the social and political situated contexts. Ultimately, the Expanding Architecture Toolbox provides tools that encourage Practitioners to embrace a broader definition of architecture, leading to the recognition and application of the values of the Other.

A summary of the tools in this toolbox:

- structures made by non-architects
- valuing non-architects as highly as architects
- allegory
- design has taken place under many names
- intimacy of interrelatedness 'in-between' beings and non-beings
- maintenance
- architecture as continuum
- space is relational, defined by the actions and movements of bodies and respective values
- 'body-territory' conception

<u>Process, not Product</u>

When talking about Practice we are looking at something that will result in the final product, a building. The focus on implementing the values of the Other asks for a different approach. An abandonment of the sole focus on the product and a shift in focus towards the process will allow for a shift towards working with values. It is about the making, in which an environment is created to embed values rather than creating the perfect product. This process is non-linear and often unpredictable. That is not something to be afraid of. In *Decolonizing Design* Dori Tunstall explains that "quantity over quality" is a cultural value connected to white supremacy. It is part of

a set of normalised codes of conduct and attitudes that are embedded in white supremacy and expressed through seemingly neutral values. She also gives antidotes to these values, which is in this specific value a focus on "Value and Process" (Tunstall, 2023, pp. 62–64). This chapter focuses on why this antidote is important and what the tools are in the "Process, not Product" toolbox. These arguments and tools are found in the combination of the following sources; *Altering Practices: Feminist Politics and Poetics of Space; Feminist Futures of Spatial Practice: Materialisms, Activisms, Dialogues, Pedagogies, Projections; Anthropology for Architects: Social Relations and the Built Environment; Decolonizing Design: A Cultural Justice Guidebook* and *"*Del cuerpo-territorio al territorio-cuerpo (de la Tierra): contribuciones decoloniales".

In *Altering Practices,* Katie Lloyd Thomas explains the project In Place of the Page. Her interest in this project is not so much the objects it produces (text, drawings, website, exhibitions) but its means of moving from stage to stage. The pleasure this project creates is also emphasised in Blau DuPlessis' title "Otherhow". In the project, it is not necessarily the identity of the Other that is important but what they do with the material. This project is driven by the process resulting from the values of the Other, instead of a focus on the product that represents the Other. However, by focusing on the process, a product might roll out that says a lot about the Other (Petrescu, 2007)

Gilian Rose emphasises the **importance of the process**, for her through its performative nature, in *Altering Practices* (Petrescu, 2007). It is the importance of the act of 'making the object together' rather than just the object itself. This dynamic process, in her project resulting in cooking in the kitchen as an act of co-creation, changes both the participants and the outcome of the project. The making of food is, according to Rose, a condition of 'community of performed condition'. Another example of this dynamic process is the Civic Performance Art projects. In these projects, the citizens' own role is crucial for the creation of the project. The participation of the citizens is the performance itself. This performance creates a space that changes its context for the duration of the project and sometimes even longer (Petrescu, 2007). It creates a new channel through which people's voices count and values are expressed. A similar approach is evident in the practice of muf. Their methodology serves as a critique of architectural design processes that prioritize form and object-making. Instead, muf emphasizes the value of exchange between art and architecture, the active involvement of users in the design process, and collaboration with other creators. For muf, architectural design is not merely a means to produce a final product but rather the very site of creative engagement. In architecture, to position a building as a 'methodology' rather than as the end result of the method or process that makes a building is a radical proposition (Brown, 2016, pp. 24–26).

The first important tool to discuss is the **act of drawing**, usually part of the process in Practice. Drawing and sketching are haptic and spatial activities that combine the internal realities of perception, thinking, and mental images with the outward realities of matter and space to create a single entity. The internal realities have a lot to do with our context and bias. It has to do with how we perceive the world and what we do with that. A drawing always represents more than its actual subject matter. The process of observation goes hand in hand with expression. Simultaneously it touches upon the observed and imagined world. In *Anthropology for Architects* Lucas uses art critic John Berger's quote to describe this coming together of the object and drawer themselves: "A drawing of a tree shows, not a tree, but a tree-being-looked-at." (2020). Drawing is a multi-sensory analysis of its surroundings and can translate into a similar approach to imagined reality. The Practitioner moves about freely in the imagined structure, however large and complex it may be as if walking in a building and touching all its surfaces and sensing their materiality and texture. This intimacy allows values to carefully be discovered, understood and applied. The process of drawing is of perception, measuring, evaluation, correction and re-evaluation (Lucas, 2020). The drawing then comprises a snapshot of an entire process, related to the self and the drawn object, that fuses into an image allowing it to visualise values.

In *Altering Practices,* Katie Lloyd Thomas discusses how drawing can be both adhering to and disregarding the rules of architectural drawing while contributing to the process of analysis and application of values (Petrescu, 2007, pp. 91–112). The processes of **Thomas' acts of drawing are open-ended and can produce multiple outcomes**. It is not about the final objects but a way of moving from stage to stage. It disrupts the linear process

of designing and allows for other elements to enter the Practice (Petrescu, 2007, pp. 91–112). For example, in his early sketches for the Jewish Museum in Berlin, Daniel Libeskind did not depict conventional building outlines or street grids. Instead, he mapped the site using lines that expressed relationships between people, textures, and texts. Similarly, the British architectural practice muf adopts a politically engaged approach, integrating unconventional lines into their site plans to reveal physical boundaries, property ownership, and land use. Their drawings are layered, as seen in their digital map of Shoreditch, which incorporates a dimension crafted from the narratives of its residents. Drawing enables the **integration of diverse information**. This approach is aligned with Blau DuPlessis' concept of "Otherhow," which values the process and its potential to cause pleasure (Petrescu, 2007, p. 111). Such an open-ended process, which welcomes deflection by external factors, naturally incorporates the values of the Other by remaining adaptable and receptive to multiple influences and outcomes. Thomas resonates her findings with Rosi Braidotti's figuration of the 'nomadic subject,' emphasizing flexibility, interdependency, and an openness to diverse experiences and perspectives (Brown, 2016, p. 29; Petrescu, 2007, p. 112). This feminist approach ensures that the values of the Other are not just considered but are central to the process, influencing and shaping it in meaningful ways.

Another tool related to drawing is map making. According to James Corner, the "agency of mapping" emphasizes **mapping as a tool** rather than the map as an artefact (Schalk et al., 2017, p. 33). While maps are often seen as neutral, factual representations, the act of mapping is inherently political because it involves decisions about what to include or exclude. Maps selectively depict reality, foregrounding certain information and perspectives. Current understandings of maps are based on Western topographic standards, using tools like longitude, latitude, scale, and colour coding. However, as Nishat Awan points out in *Feminist Futures of Spatial Practice*, these conventions fail to capture experiences such as temporality, memory, touch, relationships, and narratives (Schalk et al., 2017, pp. 33–41). Awan advocates for "**mapping otherwise**," which challenges conventional mapping methods to incorporate alternative stories and perspectives. An important factor here is time, as this is seen as related to space. Instead of a sequential movement connecting to a fixed and stable spatial geometry, time is seen as multiple, allowing for multiple future possibilities relating to space in its temporal dimensions and historical reach. Mapping otherwise is thinking in space and time through an assemblage of acts, objects and relations. The mappings that Awan discusses are concerned with the narratives of other places, relating to the topographic relation and how its people came to be there. It connects past, present and future through a collage of interrelated locations. It depicts marginal uses of space orprovides narratives that enable comprehension of the ways in which subjectivities instill space.. In a way, Awan tries to **map invisible geographies** by trying to describe space that is not just physical (Schalk et al., 2017). This reasoning is supported by Haesbaert's article "From Body-Territory to Territory-Body (of the Earth): Decolonial Contributions" by its insights on the intersections of territory and body. The territory is not only a geographical space but is also connected with human bodies and their experiences (2020). Attempting to produce maps that centre the experiences and agency of the Other while challenging colonial legacies and power dynamics is what could lead to mapping otherwise.

The next tool to be discussed is writing. Specifically **site-writing**, a concept introduced by Jane Rendell, is relevant as a tool (Brown, 2016, pp. 17–41). It describes a process that interweaves the site with the subject of the text. It merges the physical context, personal experience, and theoretical reflection, challenging traditional distinctions between writing and architectural design. Site-writing acknowledges the influence of the site on the writing process and integrates spatial, material, and social aspects into the narrative, creating a form of writing that is both reflective and spatially aware. It focuses more on the process than on the product of the writing, as becomes clear in the following.

> "Projects that put forward questions as the central tenet of the research, instead of, or as well as solving or resolving problems, tend to produce objects that critically rethink the parameters of the problem itself"
> (Rendell, 2004, p. 145)

The practice of site-writing involves an active engagement with the site, making the writing process an integral part of the site's interpretation and understanding and allowing for values to influence the process (Brown, 2016; Rocco (ed) et al., 2022; Schalk et al., 2017).

A tool building up on the act of writing is debating, drafting, and declaring **manifestos**, an activity discussed by David Roberts in *Teaching Design for Values* (Rocco (ed) et al., 2022, pp. 174–192). The chapter shares a manifesto workshop as a tool to work with values in pedagogy. Manifestos invite the people interacting with them and drafting them to learn from diverse and divergent perspectives and develop a position towards them. Roberts proposes this tool to think otherwise, permitting critical reflection on the range of consequential and often contradictory values Practitioners are exposed to in the built environment. Whereas art and architectural historians focus on the language, medium, movement and impact of manifestos, it is relevant for this tool to shift the attention towards the process, instead of the proclamation. This follows the argumentation that the act of **making a manifesto involves both working through and towards values**. It is a political and embodied act, usually done through the active reproduction of the written word. Writing about things makes you commit to the word. It confronts your own positionality, which is vital when working with the values of the Other and opening up to different voices and ways of seeing (Rocco (ed) et al., 2022).

In conclusion, the Process, not Product Toolbox demonstrates how a shift from a product-focused Practice to a process-oriented one can centre the values of the Other. These include drawing as a reflective, open-ended act that integrates diverse information and embraces multiple outcomes, alongside mapping practices that challenge conventional representations to reveal invisible geographies and alternative narratives. Site writing and manifestos further emphasise the importance of process, allowing Practitioners to work through and towards values in ways that are performative, collaborative, and adaptable. Together, these tools create a framework where the process itself becomes central and its joy from moving from stage to stage while maintaining open to possible outcomes.

A summary of the tools in this toolbox:

- act of drawing
- drawing as open-ended that can produce multiple outcomes
- integration of diverse information
- mapping ‘otherwise’
- map invisible geographies
- site writing
- manifestos; working through and toward values
- importance of the process through performativity

<u>Participation</u>

Last but not least, the study of the body of literature resulted in a huge amount of arguments for co-design and participation. This chapter will take out a few exemplary projects from the literature as a basis for the tools. The examples are the practice of the London-based feminist architectural collective Matrix (Petrescu, 2007), the open kitchen project (Petrescu, 2007), the Baan Mankong slum upgrading programme in Thailand (Petrescu & Trogal, 2017, pp. 29–44), the experiences of Dori Tunstall described in *Decolonizing Design* (2023), the work of the collective platform atelier d’architecture autogérée (aaa) (Schalk et al., 2017, pp. 101–109), the workshop series led by Ragnhild Claesson in Malmö (Schalk et al., 2017, pp. 43–56), the conversation between Liza Fior, Elke Krasny and Jane da Mosto (Schalk et al., 2017, pp. 159–168), and the takeaways of “Problematizing Replicable Design to Practice Respectful, Reciprocal, and Relational Co-designing with Indigenous people” (Akama et al., 2019a).

The first tool is related to the use of **models, drawings and other working products**. As Practitioners, we are educated in making drawings and models for our fellow built environment professionals. It is a way to communicate our project, mostly to people who know how to read these representations. When working on a project that involves participation it is important to make the process understandable. In the literature, a good example of this can be found, namely the Practice of the London-based feminist architectural collective Matrix (Petrescu, 2007). Through workshops, exhibitions, conferences, and built projects, Matrix challenged the conventional dynamic between Practitioner and client. Rejecting the independent, elitist, and gendered role of

the architect, the practice prioritised the active participation of women who would ultimately use the spaces being designed. They employed various methods, such as sessions on building programming and interpreting architectural drawings, to create opportunities for women to engage in and influence the construction of the built environment. One specific thing they did was create their so-called dollhouses. These were models that were highly understandable for someone without a background in the built environment. Another thing they did was make 1:1 models, where participants could engage with the space and make adaptations. It is inviting the Other into the discussion and opening up the process to more than the people working in the built environment.

An example of how Matrix applied these ways of working with the people they designed for through their own participatory methods is seen in the design of the Jagonari Educational Resource Centre, commissioned by an Asian women's organisation. The project is a high-profile educational facility for women predominantly from the Bangladeshi community in Whitechapel. The initial discussion with the organisation highlighted many cultural differences between the organisation and Matrix, and between the organisation and the location. Also, the impact of racism on their lives was big. First, the clients desired a building that would not appear overtly 'Asian' on its public facade to avoid potential abuse from racists or men opposed to a women-only institution. However, after being presented with 'English' designs by Matrix, they decided that the building's exterior should reflect some Asian qualities. The clients worked closely with the Practitioner, visiting exemplary buildings, selecting bricks with the right colour and texture, and making decisions on childcare requirements, safety, disabled access, social and educational needs, and balancing privacy, security, and a welcoming environment in the entrance spaces. This collaboration is evident in various aspects of the building's design (Petrescu, 2007).

Another example of an unconventional approach is the slum upgrading programme, Baan Mankong (Secure Housing), implemented by the Community Organizations Development Institute (CODI), Thailand, in 2003. The project is of a large scale. According to CODI, over the past decade, the Baan Mankong program has extended its services to 1,637 communities across 286 towns and cities in 71 provinces, ensuring legal entitlement and secure housing for 93,100 households. The **architects functioned as facilitators** of the process and mostly designed tools to use in the participatory process. These tools involved things like drawing and modelling their dream house, co-mapping the existing community structure, GIS training, participatory community planning, or building 1:1 mock-ups of the houses. The tools were selected by the Practitioners, deciding depending on the case which was deemed appropriate (Petrescu & Trogal, 2017).

Ragnhild Claesson deployed alternative methods in her research project in the Rosengård neighbourhood in Malmö. The project evolved around the involvement of narratives and memories of past places in the process of urban planning. She set up workshops with a women's association that consisted of many members who had migrated, mainly from Europe and Asia. The main activities of this association were handicrafts, specifically with textile, education and catering. **Textiles** became the main working material of these workshops, trying to choose a material everyone felt familiar with and comfortable with. This was an alternative to architectural drawings and maps. The conversations of small and large topics influenced the work and piles of fabric transformed into sewed patterns, rhythms and illustrations. The landscapes of fabric were a translation of the women's values and narratives that emerged from a process that was open and playful. Municipal planners were surprised by the results, as the work of textiles was so simple and light and presented so much (Schalk et al., 2017).

Another tool in the toolbox of Participation is about the use of **existent local participatory structures**. In the Baan Mankong projects, groups for participatory activities were formed according to the existing socio-spatial relations of the locals rather than organised through formally curated public events. The workshops were found to be more effective when carried out in small groups of four or five households. This kept it informal and accessible (Petrescu & Trogal, 2017). A commitment to establishing relationships and using existing structures of collective design is also shared by the authors of "Problematizing Replicable Design to Practice Respectful, Reciprocal, and Relational Co-designing with Indigenous People". Specifically for Indigenous communities, co-design is something already existing in these cultures but phrased and explained differently. When encountering the typical Western method of co-design, some of the questions from Indigenous colleagues

include: “How does this process work for our community and different Indigenous communities? Can we use culturally appropriate methods within this? How can our communities trust us that they will be kept safe as we use this method?”. Others reflect “This is what we already do—but seeing it in this language is alienating.” As well as “This is exciting and how I naturally work”. These structures exist, and learning from these will allow the Practice to account for what is really needed in the community. It is important to not seek for a singular way of participation but to look for the, maybe not yet very visible, structures of collaboration already set within the world of the Other (Akama et al., 2019a).

The last tool is a focus on a process of empowerment reciprocity in participation. For instance, the methods employed in the Baan Mankong projects help the communities develop into "para-professionals" and "para-architects," who can carry out design, planning, and other technical tasks like surveying and mapping on their own in the event that the architects are not available (Luansang et al ., 2012: 501). Reciprocity is also central when working with Indigenous communities. **Sharing knowledge is a long-term commitment**. It is way easier to just give a report than to actually engage in the lasting knowledge-sharing processes. For Indigenous researchers, however, it is what is expected of them as they live and move within different communities (Akama et al., 2019a). Reciprocity could also be phrased as commoning agency, used by atelier d’architecture autogérée. Architecture for them is an agency shared with the users of the project. The sharing of knowledge is important for the appropriation of space, and the continuation and management of architecture. As the name of their practice reveals it is what they call self-managed architecture. Introducing **commoning activities in the participatory process** and design (gardening, cooking, recycling, repairing), they constantly asked for an active position of the users. Eventually, they involved themselves in the self-management of the space, becoming political subjects, and aware of the reconstruction of their values (Schalk et al., 2017).

The Participation Toolbox advocates for participation as a collaborative process that engages communities directly. By utilizing accessible models, drawings, and other work products, Practitioners can act as facilitators, inviting non-architects to participate. The integration of textiles and everyday activities enhances community involvement, as seen in Ragnhild Claesson’s workshops, which leverage familiar materials to foster dialogue. Additionally, grounding participatory practices in local structures and commoning activities, such as cooking and gardening, empowers people to take ownership of their environments. This ongoing commitment to sharing knowledge and sustaining relationships reinforces the idea that architecture is an evolving, relational Practice shaped by values and lived experiences.

A summary of the tools in this toolbox:

- models, drawings and other work products
- architects function as facilitators
- textiles
- existent local participatory structures
- commoning activities in the participatory process
- sharing knowledge is a long-term commitment

Discussion:

In this chapter, I critically examine the results of my research, using my case study as an illustrative example. A crucial aspect of analysing the findings is recognizing that tool selection varies significantly across projects and contexts, often shaped by the Practitioner's own values and the specific demands of each situation. Reflecting on the ways I integrated the research outcomes into my design process, I consider the relevance and effectiveness of the tools and identify potential gaps in their application. This reflective approach encourages an ongoing examination of both Practitioner positionality and the adaptability of the tools in Practice.

The findings from the first research question, *How to position one's values?* matter a lot, as they are foundational for decentering conventional one-sided narratives and bringing to light marginalised perspectives. A Practitioner's positionality, acknowledging their values and background, and how this shapes their interactions, is essential in creating Other spaces. Reflecting on this, more understanding can be given to conflict, an element integral to Practice and under-discussed in this thesis. Recognizing that each perspective brings a unique worldview can lead to friction, given differing values, whether between stakeholders or between the practitioner and others involved. Within this field of friction is where the Practitioner can be of added value. Practitioners must navigate this field of friction, identifying points of common ground or necessary confrontation. There are many different ways to approach this and taking position is necessary to find your way of doing it.

When talking about the tools to research values and translating them into the design of space, one element is not discussed in the results. This is the assessment of the inherent values of the tools itself. Openness to the process is a major topic in the results, so it is important to understand that these tools are adaptable. Assessing them on their inherent values allows for retrospectives and change. I would argue that there are inherent values of the tools and context-specific values of the situation. The inherent values are related to some general values of this research which involves including alternative values, advocating for a plurality of knowledge systems, having an openness to other ways of viewing the world, shifting away from the dominant and singular voice in architecture and designing for alterity and difference. These inherent values are at the core of this research and the design project and will not change much when tools are added, changed or removed. However, the context-specific values are dynamic and keep changing over time. These context-specific values are related to the case study, its location, the people involved, the Practitioner themself and time. These specific values are subject to change. Positionality in acknowledging these specific values and navigating them is important. However, this is not a one-time statement. First of all, positionality is way too complex for that. It is linked to various different aspects and reducing this to a one-liner is a way to distance from the project, something that is not wanted. Instead of abstraction and a reductionist approach, one should embrace the complexity. This is especially important as positionality will probably change during the project, a component not written about in the results. This transformative potential of the Practitioner changing during the project is likely to happen, and also probably a positive sign. The bias will change as the project evolves. Understanding how this bias is changing and how this affects you is something to be expected when being open and reflective. This realisation of my positioning changing was a big learning point in the process. Even if it changes slightly, it is important to be aware of that.

Finally, an important aspect missing from the initial discussion on positionality is ethics. Ethics and positionality are intrinsically connected, as both shape the Practitioner's approach to engaging with the values, worldviews and lived experiences of the Other. The act of recognizing and openly addressing one's own biases, background, and the inherent power structures embedded in Practice is not only a matter of self-awareness but an ethical commitment. When Practitioners enter spaces, they do so with an impact. Not mentioning ethics is a missed opportunity in this research, calling for a continuation in future studies and projects by myself and others.

The second part of this discussion will be about reflecting on the toolboxes and their tools to make value systems tangible and apply them in Practice. The first point of discussion is the process of selecting the tools. The approach to selecting the tools in my work was largely guided by intuition. In the Process not Product Toolbox, the tool of writing and debating manifestos is found. Debating, drafting and declaring manifestos invites people to learn from diverse and divergent perspectives and develop a position towards them. Writing is a way of

committing to the word. Setting up this research paper was my form of commitment to the written word and this topic. Through taking on an interdisciplinary approach openness to diverse perspectives and ways of seeing was sought and this way I assessed my positionality and bias. While this is not a manifesto, for me, it was a way to commit to the process. By engaging with a variety of sources and translating them into toolboxes that I could use, I started embodying the knowledge. Once the application of the tools started in real-life situations, I trusted my intuition. I intended to be receptive to the situations I encountered. To listen and learn from them and trust the embodied knowledge to guide my actions. Now, reflecting on this process, allows me to adapt, address shortcomings, and identify areas where things may not have worked as expected. For someone else using the tools, a start to embody this knowledge is reading this research. However, this is not enough. The next step would be interacting with this information. This could be done either by discussing it with other people or through the written word. This will likely lead to the adaptation of tools and adding some new ones. Ultimately, these toolboxes will differ for everyone using them and their context-specific values will change. However, the goal is to keep the inherent values of the tools throughout the usage of them. As Practitioners interact with these toolboxes and alter them, they will start embodying the knowledge in a way that it will become more natural to actively use the tools. This paper is therefore rather an invitation to actively think and do research on the way one does Practice instead of a proposed guideline that should be followed blindly.

While applying the tools in Practice and testing them out through my case study, I quickly noticed certain gaps in the existing toolboxes. During the process of getting to know the values of the Other, there was a gravitation towards **places of knowledge and knowledge transfer**. These places led to a lot of insight into the value systems of the Other. First, to connect with people in Tromsø, I began by reaching out to University of Tromsø academics whose expertise aligned with my focus—such as Arctic art history scholars, Sámi language specialists, and landscape architecture researchers. Establishing these academic connections remotely helped me build a network I could rely on when I arrived. Beyond academia, I engaged with Tromsø's art community, including museums, art centres, galleries, studios, and festivals, which all serve as important sites of knowledge transfer and expressing values. One especially impactful event was the Riddu Riđđu Festival, held annually in Kåfjord, two hours from Tromsø. This international Indigenous festival has programs for everyone including music, courses, performing arts, literature, children's festival, youth camp, seminars, art exhibitions and film program. This event has been essential for turning shame about Sámi identity into pride and giving people the opportunity to get to know more about their Sámi identity. Domestic settings, such as family kitchens, also emerged as vital spaces for knowledge sharing, an example of this is the processing of reindeer meat and its use in meals. This can also be the place where the Sámi language is spoken from one generation to the other. Traditionally, a lot of Sámi women worked with soft materials, like leather, fabric and wool, at the kitchen table. It was a place for activity. An obvious place for knowledge transfer is schools, language centres and libraries. These places are influencing the bigger value systems.

Another place of knowledge that turned out to be crucial is the landscape. The indigenous being and doing in the landscape could be translated as seeing **the landscape as a task-scape**, as reported by Løkken and Haggärde (2024, Preprint). During an extremely helpful conversation with them at their studio, 70°N arkitektur, in September of 2024, they stressed the importance of the landscape. Their design Practice starts from the landscape and follows the indigenous understanding of the land as a task-scape. This means that there is no difference between doing and being and neither between nature nor culture. The Sámi conception of landscape is spatial and temporal and constituted by dynamic concepts of living in and with the landscape. The knowledge about the homeland is perceived through the senses and when transferred between people whilst doing the practice. These places are not considered fixed places but vary after circumstances as locations where people undertake different tasks at different times that often continue to form an important part of their livelihoods such as fishing, berry picking, hunting and cutting firewood or sedge. The landscape becomes a set of activity spaces where this knowledge is spread and becomes part of the people, which then again becomes part of the land. Not distinguishing between theoretical knowledge and practical knowledge, as the fundamental transfer of knowledge in an indigenous culture is connected to the everyday practice and the application of knowledge, in and from the landscape. This situated knowledge always relates to a practical application and engagement with the surroundings. In further research, it would be interesting to study this more and find tools relating to this and

it is something to be explored further in the design phase of this graduation. The knowledge that Løkken en Haggärde shared with me were of great value and guided me throughout the project.

In conclusion, this research highlights the significance of positionality, reflexivity and situational awareness in designing spaces for Other value systems. Through reflecting on the process of my case study, I identified that a practitioner's self-awareness and acknowledgement of their own values and bias are essential in creating spaces that embrace Other perspectives while navigating the friction that arises from differing worldviews. Recognizing and working within this "field of friction" is critical for a practitioner's effectiveness in fostering inclusive, pluralistic environments. Additionally, evaluating the tools used in researching and designing value-based spaces and buildings reveals the importance of assessing both their inherent values and their adaptability to context-specific values. The tools must reflect a commitment to open-mindedness, plurality of knowledge, and resistance to a one-sided perspective, but they also need to be able to respond to the specific and evolving aspects of each project by each Practitioner. This adaptability allows for a Practitioner's evolving positionality to remain attuned to both personal biases and the specificities of the space and people engaged.

Central in this discussion is the newly found role of places of knowledge transfer in revealing the values of the Other. The landscape itself emerged as a task-scape, embodying a holistic view of knowledge that connects space, time and practice, reinforcing the idea that practical, situated knowledge is inseparable from its landscape and people. Finally, creating spaces that facilitate these knowledge transfers within urban settings can sustain and create Sámi values otherwise overlooked in everyday urban life. Future research is needed to explore more specific tools and approaches to looking into place of knowledge. This is only one example of a newly found topic that could lead to better attunement to Other values, but Practitioners are encouraged to actively engage in this search for alternative ways of doing Practice.

Conclusion:

This paper comes from a need to listen to previously disregarded alternative stories and narratives. This is a task laid out for Practitioners. To make room for these alternative narratives, how can architects working in the dominated voiced field of architecture implement this alterity? It is necessary to look into ways to listen to and learn from other stories, to put them into practice and create space, and to realize that we as Practitioners need to move away from the singular and dominant voice. "*How to make space for the Other?*" is the research question posed in this paper. It explores what it means to write, design, and intervene for these alternative voices and viewpoints that may have values distinct from the discursive tendencies of architecture. To achieve this, the research question is divided into three subquestions. "How to position one's values?", "How to make the value systems of the Other tangible?" and "What are the tools to apply values in the Practice?". To be able to research these questions the three interconnected concepts are introduced in the theoretical framework of this paper: The Other, the Practitioner, and Practice.

The concept of the Other builds on postcolonial and feminist theory, avoiding "Othering" as an exclusionary act but as a process of embracing difference. It critiques the dominant, Western-centric architectural focus, emphasizing the need to centre other voices drawing on thinkers like Donna Haraway. The paper argues for a nuanced view that acknowledges the plurality of the Other, aiming for a "being-in-common-in-difference," where different world views coexist, making spaces of "fractured togetherness." The Practitioner's role is defined through the lens of positionality and reflexivity, challenging the traditional notion of neutrality in design. Informed by Paulo Freire's concept of *conscientização*, this research encourages Practitioners to examine their own biases and personal values to better engage with the Other. The concept of Practice is understood as the active application of theory, where theoretical insights about the Other and the Practitioner guide real-world actions and interactions. This paper's approach to Practice involves defining and designing spaces based on values of the Other, emphasising proactive engagement, echoing Roberta Feldman's idea of activist architecture.

The results of the first research question highlight the importance of acknowledging and understanding Practitioners' biases and values. It emphasises that Practitioners are not neutral; their backgrounds and

experiences shape their work. The discussion is grounded in the educational context at TU Delft, reflecting on how traditionally marginalized knowledge has begun to reshape the curriculum, challenging Eurocentric power structures in architectural education. Understanding this, the Practitioner can take a position towards their education, and all the other factors involved in positionality. This complexity should not be ignored and a tool to work with this is mapping positionality together with other Practitioners. My own position while writing this paper is based on Nira Yuval-Davis' transversal politics, which evolves around recognising differences while finding common ground.

Furthermore, four main approaches are identified as key toolboxes for making the value systems of the Other tangible and applicable in Practice. The first, the Everyday Toolbox, focuses on small-scale, local practices, prioritising minor architectures, daily rituals, and micro-strategies to embed the values of the Other in design. The Expanding Architecture Toolbox broadens the definition of architecture beyond the formal training of architects, valuing contributions from all individuals. This approach emphasises the relational nature of space, the personal and the political. The Process, not Product Toolbox advocates for a shift towards process-oriented Practice that embraces reflection, adaptability, and alternative narratives. It proposes drawing and mapping as tools to engage with and represent the complexities of lived experiences. The Participation Toolbox encourages co-design and community engagement through accessible tools, such as models and textiles, fostering a collaborative environment where local practices and commoning activities empower communities to take agency of their spaces. Making use of existent networks and participation structures asks for a long-term commitment to sharing knowledge. Together, these toolboxes form a set of tools for the Practitioner to use when centring values of the Other in their Practice.

When working on the case study, it became even more clear that my awareness of my own biases and the things that shape my values is crucial. Engaging in reflective conversations allowed me to recognize and navigate the field of friction created by differing ways of viewing the world. This friction, when embraced instead of disregarded, allowed me to make space for a set of values not merely of my own. The analysis of the tools found in this research underscores the importance of evaluating both their inherent and context-specific values. The inherent values, which are a commitment to open-mindedness and curiosity, inclusivity, and alterity, are important in making space for the Other. Yet, these tools are also a work in progress, adapting to the needs of each context. The findings in this paper are an invitation to think about Practice and how it can question the standard. The tools are to be positioned upon and worked with. This is not a step-by-step guide for making space for the Other, but rather a way to start thinking about our way of making space and how our values are involved in this process. The toolboxes are far from being filled and there is a need for Practitioners who actively search for new tools and question the existing one. Being reflexive while doing this, the goal is to be as tuned in with their own values and the values of the Other as possible.

The following insight shows how this could be done. During the case study, a natural gravitation towards places of knowledge transfer was discovered These spaces turned out to be central to understanding the values of the Other and applying them. These spaces can be understood as natural landscapes or task-scapes, cultural gatherings, schools, museums and domestic settings. They offer a framework where knowledge flows between people, place, and practices. The Sámi landscape, for instance, embodies this knowledge transfer, linking practical, lived experience with identity and place. This insight suggests that urban spaces designed for knowledge transfer can serve as sites for the expression and continuation of these values within city life. Future research should further develop tools that are connected to these places of knowledge and consider what kind of toolbox they would fit in.

Through acknowledging differences and finding out what connects us we can find a place of interrelatedness that can be experienced as “being-in-common-in-difference”. By making space for alternative narratives and their interconnected values, we can start imagining a world where many worlds fit. Understanding and interpretation are not merely a concern of science but something belonging to the human experiences of being in the world. We must find out how people live and what their values are rather than simply make assumptions based on our own

experiences of biases. The answers are always more complex, more interesting and more valuable to the Practice than the easy assumptions we might make, whether this is eventually expressed as similarity or Otherness.

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