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## Situated Architecture

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**Further readings**  
Haraway, D. (1988). Situated knowledges: The science question in feminism and the privilege of partial perspective. *Feminist Studies*, 14, 575–599.

Ingold, T. (2018). *Anthropology and/as Education*. Routledge.

# Situated architecture

American feminist philosopher Donna Haraway introduced the term 'situated knowledge' to stress the importance of understanding the duality of objectivity and relativism (Haraway, 1988). For her, the 'objective view' is a view from above, which claims to be neutral. She argues that every viewpoint or way of looking is particular and situated. In her view, there is thus not one single Truth. The social anthropologist Tim Ingold also focuses on our situatedness which makes us see in one particular way. He argues that we need to be aware that our truths are constituted by ourselves. And due to the fact that we always change our viewpoint, our truths are always *in* transmission, not *of* a transmission. By our own movements and interactions everything we interpret is constantly in transmission. Therefore Ingold calls for *attention* rather than a fixed interpretation or explanation of the context (Ingold, 2018, p. 30).

If the concept of 'situated knowledge' is an attempt to do justice to the many different truths, *situated architecture* may then be an attempt to realise and actualise the social, ecological and political components of a specific location, recognising that architecture appears within specific contexts and circumstances. This suggests that our experience of architecture is bound to 'situations' that architecture both articulates and produces. Thinking of architecture as situated thus implies a responsibility towards the multiple voices of each situation. Therefore, any description of architecture must take into account its situatedness, so that it might be open to different perspectives, and so that the understanding of multiple voices and components can form the basis of 'situated' design proposals.