Volume 1:

DESCHOOLING THROUGH LIVENESS

Becoming Agent of Civic (un)Learning Between the University & The city

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Deschooling Through 'Liveness': Becoming Agent of Civic (un)Learning Between The University & The City

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Abstract

This thesis is concerned with the spaces of civic (un)learning which emerge when universities engage with communities in the design of complex, structured urban contexts under threat from privatisation and gentrification.

The focus of the study, Live Works, is an organisation established by The University of Sheffield's School of Architecture (SSoA) to "connect the design and research expertise of the university with local communities"[1] and exists as both a physical 'Urban Room' in Sheffield City Centre and a project office undertaking design and research projects outside the academy in the city. Live Works emerged as a continuation of SSoA's Live Projects programme, a pedagogical experiment which began in 1999 and has since completed over 200 projects connecting architecture students in partnership with communities.

The research explores this moment of continuation from the perspective of my experience, beginning as an SSoA Live Project in 2016, and continuing through practice with Live Works until the establishment of a temporary Urban Room as a tool for co-production in November 2022 in the structured context of Castlegate, Sheffield. Following my design, research and teaching practice over this period, I explore the development of Live Work's role as an agent advocating for critical and creative approaches to community engagement in urban design projects. Drawing on the context of Live Works engaging in Castlegate, I analyse the process through which Live Works facilitates conditions for civic (un)learning: 1. Producing critical citizens capable of resisting the structures of educational and architectural institutions, 2. Developing tools and practices to allow communities to engage in critical discourse on urban development and 3. Catalysing and supporting a community of practices of artists, residents, local businesses, cultural enterprises and heritage interest groups with the agency to enact processes of collective stewardship or 'commoning' of urban spaces.

The research challenges the emerging notion of a 'civic university'[2] which employs a rigid identity of the university as 'expert' and community as 'participant' to achieve 'impact' through research.

Education throughout modernity has become increasingly commodified, developing alongside industrialisation as a means to 'prepare' and 'qualify' students for the

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1   https://liveworks.ssoa.info/

2   Goddard, J. B., Ellen Hazelkorn, Louise Kempton, and Paul Vallance, eds., *The Civic University: The Policy and Leadership Challenges* (Edward Elgar Publishing, 2016)

relevant jobs of the market through the use of both explicit and 'hidden' curricula. Meanwhile, a developing disconnect is emerging between the way our schools and universities educate and the systems of governance, technology and the environment in which we live[3]. The Civic University has emerged as a means to address the gap between the university and the city. However, I argue for a rethinking of this institutional impact approach, from the embedding of civic engagement within the university, to a 'liveness' which employs spatial practice to embed civic engagement in the city and its public space. In order to understand a 'live' approach to civic engagement, an embedded approach to research was taken in 3 phases of practice, with an associated 3 positions relative to Live Works.

1. A first phase reflects on my own experiences as a participant of Live Projects and consequent interventions aiming to understand their potential to generate critical citizens.

2. A second phase conducts research *with* Live Works, in order to understand the tools and practices it employs to facilitate civic (un)learning.

3. A third phase utilised an ethnographic approach to practise with Live Works in establishing a community led approach to the regeneration of Castlegate, Sheffield. Analysing its many and varied roles as an agent of civic (un)learning.

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3   Stein, Zachary, *Education in a Time Between Worlds: Essays on the Future of Schools, Technology, and Society* (Bright Alliance, 2019)

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Acknowledgements

Producing this thesis has been an isolating process which has tested my resilience through a global pandemic, countless moments of self doubt and intellectual toil. The social relationships I have developed along the way however have been a source of joy and often respite, inspiring to continue working on the thesis and beyond.

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To the Live Works team who have become great friends to both my research and my everyday life, particularly Carolyn Butterworth who has provided the opportunity to pursue an alternative route into architectural practice and has challenged me to hold onto that throughout.

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Introduction

"Our 'Liveness' at Sheffield is not just about our fourteen years of Live Projects; it is about an attitude we have built up and applied to our teaching, our research, our consultancy, and our practice. There is an agency to most of our work that includes people and is 'out and about' in the city region and further afield. Not just 'out and about', but involved in and embedded in communities."[1]

There are many possible beginnings to this research, for the institutions in which it has taken place, likely the commencement of my funding or completion of the confirmation review. For my supervisors, possibly upon receiving the 1st draft of my proposal, or when first discussing the potential of a Live Works PhD with my now second supervisor, I sat in an airport on the way to a study visit to Madrid whilst studying for my MArch. It was here that my interest in this research was piqued on a visit to MediaLab Prado, a community laboratory funding citizens in the prototyping of open source urban tools. For myself, this research began while studying for my MArch at The Bartlett School of Architecture, becoming increasingly disillusioned with the hierarchical and competitive approach to architectural pedagogy which I found largely ignored the users of the built environment in favour of advancements in architectural design methodology. I came across the book "Spatial Agency: Other Ways of Doing Architecture"[2] emerging from researchers at The University of Sheffield. It is a collection of case studies showing how the architectural skillset has been used to address urban and spatial problems beyond simply 'adding more stuff to the world"[3]. Studying these projects catalysed a desire to transfer the remainder of my architectural studies to The University of Sheffield.

Another possible starting point, was my first day studying at The University of Sheffield where I was introduced to their Live projects programme which are defined by:

"a relationship with an external client, a strong participatory nature and an emphasis on the processes of the project as well as its outcomes"[4].

Throughout the next six weeks, I was first introduced to the Castlegate project. I experienced working in a collaborative environment alongside peers with vastly diverse skill sets, backgrounds and experiences as well as coming to understand

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1   Chiles, Prue, 'Live: Between Citizens and The State', in
    Architecture Live Projects, 2014, pp. 183–88

2   Awan, Nishat, Tatjana Schneider, and Jeremy Till, *Spatial Agency:*
    Other Ways of Doing Architecture (Routledge, 2011)

3   Ibid

4   Butterworth, Carolyn, and Leo Care, 'A Live Currency: Introducing
    The SSoA Live Projects Handbook', *Charette*, 1.1 (2013), pp. 72–81

the architectural practice of designing spaces for sociality, conversation and participation.

But while this was my first introduction to the project, my introduction to Castlegate and Sheffield had come much earlier. As an adolescent growing up in a small town 20 miles outside of the city, Sheffield had become a place in which to experiment with my identity as a citizen and my first understanding of becoming citizen in an urban environment. During my education, architectural or otherwise, the Live Project was the first time my lived experience connected with my learning. The beginning of a process of questioning the way that I had been educated prior and the beginning of feeling a sense of agency in the city in which I had grown up.

Methodologically, I believe it is important to delineate this timeline as it gives an understanding of my own position within the research and my process of becoming an agent along with the other actors and agents with which it has collaborated. I am a living impact of Live Architectural Pedagogy and as such am embedded within the research and its findings. The PhD thesis is **'Research by Practice'**, a practice which begins with the Castlegate Live Project in 2016 and continued with the University of Sheffield School of Architecture's public engagement "Urban Room" and culminating in the delivery of workshops during public consultation for the delivery of UK Levelling Up Funded 'Gateway to Sheffield' project in a pop-up Urban Room in 2022. It has allowed me to explore my own practice as an agent within networks of civic (un)learning working alongside student peers, academics, community activists, social enterprise directors, local business owners, artists, residents and members of Sheffield City Council. It has allowed me to explore the 'other ways of doing architecture' first discovered in reading Spatial agency which 'empower others (and myself) to engage in spatial environments in ways previously unknown to them'[5] moving from student, to architectural designer with Live Works, to trustee of a charitable organisation focused on Sheffield heritage, to a member of a partnership between Sheffield communities and the council, all of which have altered my practice and the course of my research which seeks to find the position, practices and roles of an agent of civic pedagogy within such networks.

This is a research by practice project concerned with 'live' approaches to engaged university teaching and research which create spaces of civic learning between the university and the city. Utilising an iterative methodology of (auto)ethnographic observation which reflects on practice and action participatory research which intervenes in practice (This practice is captured in appendix 1, 2 and 3). It charts 6 years of engaged architectural practice from the perspective of three embedded

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5   Awan, Nishat, Tatjana Schneider, and Jeremy Till, *Spatial Agency: Other Ways of Doing Architecture* (Routledge, 2011). P.32

positionalities: first as student learner through Sheffield School of Architecture Live Projects (Appendix 1), second as spatial practitioner with Live Works, The UK's first University backed Urban Room (Appendix 2) and finally as 'expert-citizen'[6] in the co-production of the complex and structured urban context of Castlegate, Sheffield (Appendix 3). Each position explores a process of becoming[7], mapping the transformation of actors, agents and institutions taking place through civic (un) learning.

Since its formation in the 19th century which was made possible by public donations under the promise of an institution 'within reach of the child of the working man'[8], which will 'help local industries, Sheffield University has been considered a 'Civic University'. This placed the university amongst a rising tradition of UK Northern and Midlands towns whose universities developed alongside and supporting the growth of industrial culture. Looking to contemporary society, the idea of the civic university has seen somewhat of a resurgence, as a response to the increasing abstraction of academic knowledge, universities have been called to aid against the effects of increasing globalisation, weakening democracy and environmental crisis[9]. In the US, the eclectic nature of the college education system allowed for universities to form specialties in civic engagement. This began to band together as civic engagement groups such as 'Campus Compact' (founded 1986) or through public declarations such as 'returning to our roots', in response to growing 'unresponsiveness' to local and national issues[10]. In the Global South, 'intercultural universities'[11] were established to recognise the growing gaps between scientific knowledge and indigenous populations and challenge the dominant worldview of Western science. In the UK and Europe, The Talloires Network was established as a coalition of engaged universities which seek to replace the university from an ivory tower to an 'open space for learning and development'[12]. More recently, in 2020, Sheffield Hallam University was named the host of the University Network, placing

6   Till, Jeremy, 'The Negotiation of Hope', in *Architecture and Participation* (Routledge, 2005), pp. 25–44

7   Gilles Deleuze and Félix Guattari, A *Thousand Plateaus: Capitalism and Schizophrenia*, trans. by Brian Massumi, Athlone Contemporary European Thinkers, Repr (Continuum, 2003).

8   University of Sheffiled (2023, October 22). A legacy to Sheffield. Retrieved from University of Sheffiled: https://www.sheffield.ac.uk/media/3611/download

9   Susan Ostrander, 'Democracy, Civic Participation, and the University: A Comparative Study of Civic Engagement on Five Campuses.', *Nonprofit and Voluntary Sector Quarterly*, 33.1.

10   Kellog Commission, 2001

11   Luís Armando Gandin and Michael W. Apple, 'Can Education Challenge Neo-Liberalism? The Citizen School And the Struggle for Democracy In Porto Alegre, Brazil', *Social Justice*, 29.4 (90) (2002), pp. 26–40..

12   Robert M. Hollister and others, 'The Talloires Network: A Global Coalition of Engaged Universities', *Journal of Higher Education Outreach and Engagement*, 16.4 (2012), pp. 81–102..

Sheffield back at the centre of the debate surrounding the civic university.

The goal of the civic university and its network is to shift engagement activity from the periphery of the university, as a sporadic activity based largely on volunteerism, to a central position within all university activity of teaching and research. The research which approaches this aim, focuses on how HEI's, stakeholders and policy makers can embrace strategic approaches to engagement as a means of 'institutionalising community-university engagement'[13] through a rethinking and retailoring of university structures. Hazelkorn[14] for example, places 'Holistic civic engagement' as the ultimate aim of the civic university where civic engagement is increasingly 'deepened' into the structures of the university.

However, I argue that while acknowledging that spaces of engagement have potential to affect structures and modes of governance, the literature largely turns this knowledge production and exchange to the internal structures of the university while ignoring the effects on the 'other', 'outside'. This gap in knowledge on the community perspective of university engagement has been acknowledged within literature surrounding the civic university but still remains in its infancy. The position of this research is that agents of civic learning play an important role in establishing new institutions and structures 'outside' of the university, which not only takes seriously the role of the community as a partner in creating spaces for education, but sees the spaces of university engagement playing a unique and important position within the development of the urban environment. Here, I acknowledge the background of the research emerging from and focusing on a spatial approach to civic education. In exploring practices of civic education between the university and the city, my disciplinary background provides an inherent interest in how urban spaces are transformed by university engagement.

Live Pedagogy is a phenomenon which has emerged within architectural education which addresses the call of civic university proponents to bring university teaching outside of the academy. Rachel Sara's Thesis 'Between The Studio and The Street'[15] was a timely investigation of live projects toward the beginning of their conception. She advocated for their proliferation as an antithesis to problems within the 'masculine space of the architectural studio which favours the isolated, competitive

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13   *Creating a New Kind of University: Institutionalizing Community-University Engagement*, Creating a New Kind of University: Institutionalizing Community-University Engagement (Anker Publishing Company, 2006).

14   Ellen Hazelkorn, 'Contemporary Debates Part 1: Theorising Civic Engagement', in *The Civic University* (Edward Elgar Publishing, 2016), pp. 34–64 <https://www.elgaronline.com/edcollchap/edcoll/9781784717711/9781784717711.00010.xml> [accessed 28 May 2024].

15   Rachel Sara, 'Between Studio and Street: The Role of the Live Project in Architectural Education' (unpublished PhD, University of Sheffield, 2004).

and individual pursuit of abstract and theoretical knowledge'. Opening up the studio to urban communities and vice versa, Sara claims, provides a two way benefit in which 'communities benefit both from the work that students produce, and from the encounter itself.'[16] Similar claims regarding live pedagogy have been made on countless occasions since, with a general perception amongst architectural educators that live projects lead to more social consciousness and socially capable architects in the profession. However, there is a lack of empirical research to evidence this two way benefit of live projects. This is conceded in the conclusion of James Benedict Brown's 'Critique of Live Projects',[17] asking on whose terms and by whose values is the interaction between student and community mediated? Much like the civic university, discourse on the topic turns mainly inward towards the university and its structures. This PhD research was conceived as a means to begin to understand the impact of Live and Civic engagement between universities and urban communities and to delineate the role and importance of a mediator in maintaining the two way benefits of engaged activity.

I argue that both university and community learners engaging in community engagement have the potential to undergo a process of unlearning and deschooling (a term I borrow here from Illich that I will continue to develop throughout the thesis) toward the creation of 'critical citizens' with the agency to 'act otherwise' in the built environment. However, distinguishing 'liveness' from the engaged university, I argue that the development of agents of civic education, like Live Works, act as a prerequisite to 'Liveness', particularly in heavily structured contexts, and have allowed practices and techniques to emerge which catalyse and support the deschooling of citizens and designers. The research was embedded in this process and such maps the practices and roles of an agent of civic learning in a repeatable and scalable way, while acknowledging the situated understandings and nuances embedded. Through this embedded practice, I have consistently and proactively fed back my findings to Live Works through varying degrees of proximity to the team, creating a feedback loop between theory and practice in the process of becoming agent of civic learning.

The components of the research, in the form of concepts, organisations and contexts, are introduced below with the intention that this introduction forms a list of ingredients which can inform the continued reading of the thesis and can be returned to throughout.

Deschooling – The term emerged largely from the seminal work of radical educational theorist Ivan Illich in his critique of educational institutions which disconnect

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16   Ibid, p.242

17   James Benedict Brown, 'A Critique of The Live Project'
      (unpublished PhD, Queen's University Belfast, 2012).

learning from everyday life, instead placing emphasis on obtaining credentials as a means to climb a metaphorical educational ladder. Illich's thesis in his book 'Deschooling Society'[18], was to '*empower all who want to share what they know to find those who want to learn it from them*' and '*furnish all who want to present an issue to the public with the opportunity to make their challenge known*'. The relevance to live approaches of architectural education are clear, Illich believed, in positioning learning amongst those who benefit from it directly, in the street rather than the studio.

The research uses the concept of deschooling in two senses. First, in exploring the process of connecting learners together which he describes as 'learning webs' where people become part of a peer-matching network and find their suitable learning partner by describing their activities of interest. I argue for the role of agent in live pedagogy as key to establishing learning webs, using the case study of Live Works to interrogate what this means in practice. Second, I treat the concept of deschooling as a verb, exploring the extent to which liveness 'deschools' its participants both as students within the university and learners within communities.

Liveness - An underlying ethos of 'engaged architectural education' emerging from The University of Sheffield School of Architecture which produces spaces of civic education between the university and the city. The thesis explores the influence of Liveness on the development of architectural practitioners (through self reflection) AND Live Work's position as a (critical) agent, mediating between the expertise of the school of architecture, civic actors and local decision makers who said liveness brings together.

Live Works - Returning to the austerity conditions of the UK, in 2013, the government sought to capture the skills of the architectural and built environment disciplines in their ability to 'build communities and create better places.' [19]Sir Terry Farrell was commissioned to conduct a review of the state of the industry, with the aim of advising the government on four key policy areas: design quality, economic benefit, cultural heritage and education. Developed through iterations of workshops held with industry leaders from across the country, a series of recommendations were made to the government, of which two in particular I would like to highlight. Firstly, the addition of education concerning the built environment to be delivered as integrated additions across the curriculum. This comes not as an attempt to encourage students to become architects, but to establish a population fluent in urban and environmental issues. Secondly, they advocate for the establishment

18   Ivan Illich, *Deschooling Society*, World Perspectives, v. 44, 1st ed. (Harper & Row, 1971).

19   Terry Farrell, *The Farrell Review of Architecture + the Built Environment* (Department for Culture, Media & Sport., 2014) <http://www.farrellreview.co.uk/download> [accessed 28 May 2024].

of an 'Urban Room' in every town and city in the country, a physical space where people can go to understand, debate and get involved in the past, present and future of their city where they live, work and play.

Live Works is a pioneering university backed 'Urban Room' emerging both from the Farrell Review and Sheffield School of Architecture's (SSOA) Live Projects, which attempt to 'connect the world of academia with the 'real' world outside'[20]. Acting as a local satellite hub for the University, in Sheffield's busiest shopping street, the urban room serves as a teaching and learning space 'in-between' the academy and the city. Live Works is the vehicle through which I conduct my PhD research practice. In turn, I will seek to prototype Live Works as an agent of civic (un)learning, which aims to catalyse and support learning webs in the context of Sheffield.

Becoming - In the context of this thesis I understand becoming as a process of striving for a goal, identity or institution which is never quite reached and is continually altered by experiences and interactions with the world and its complexities. It is a concept developed tirelessly by Gilles Deleuze and Felix Guattari and is central to their post-structuralist philosophy work 'A Thousand Plateaus: Capitalism and Schizophrenia'[21]. For Deleuze and Guattari, 'Becoming' is a position of non-being which sets aside the binaries of a capitalist mode of thought such as absence or presence. In a non-being position, entities enter into a creative space of experimentation with their own identity and relation to the world. A state of becoming is necessary in order to exceed what currently *is*.

At the beginning of a process of becoming, the goal can only be vaguely known, much like the shadows on the wall of Plato's cave. But rather than a process which might come to understand the object representing the shadow by way of imitation or comparison with what is already known in the world, I understand becoming as coming to terms with how the shadow alters the life and body of the observer and visa versa in a new becoming which vaguely resembles a shadow puppet theatre. I precede "agent" with "becoming" then, to represent the iterative understanding of what this role means in the context of civic pedagogy and the contexts in which they are situated. Just as the understanding of Live Works role in Castlegate is multiple and varies throughout the case study project, the roles of agents offered in this thesis must be understood within the context of becoming, to be morphed, altered and changed within new contexts and situations.

Live Works can also be understood in its process of becoming as an 'instituent

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20   Carolyn Butterworth and Leo Care, 'A Live Currency: Introducing The
      SSoA Live Projects Handbook', *Charette*, 1.1 (2013), pp. 72–81.
21   Deleuze and Guattari.

practice', which outlined by Pelin Tan[22] are a key principle of radical educational structures, particularly in contested contexts, as they allow community knowledge creation and sharing to be developed without remaining, or never fully reaching, the status of an 'institution'. Such practices 'remain instituent through practices of 'transversality'[23], which continually challenge the hierarchies, structures and political body of the not yet as formed institution.

Agent

My understanding of an 'agent' is inextricably linked to Giddens theory of agency[24], being the capacity of an actor to 'act otherwise' than is pre-determined by the structures exerted on them. An agent within the context of this research then, is embedded within this dichotomy of action and structure. Agency, according to Giddens, reflects intentional activities undertaken by individuals (or a collective) to better satisfy their needs or a particular desire. Structure refers to the already existing codes, rules and resources which help and hinder the actions of agency. The role of agent explored in the thesis is one of both agency and structure, exploring the practices undertaken by Live Works to meet the needs of communities. But also accepting its own position (particularly in its association to the university) as structure, building a pool of resources and conventions accessible to communities to further enable the agency of citizens when engaging with the university and the city.

Moving more closely toward the field of architecture, Spatial Agency has emerged as a concept to expand the notion of architectural practice. In the same way as my previous definition of civic shifts understandings of the 'static' urban, as a "matter of fact", the concept of spatial agency introduces architecture as a "matter of concern" where architectural practice becomes embedded in the social networks surrounding the art of building. Within this conception, the agent's role is defined as

"*one who effects change through the empowerment of others, allowing them to engage in their spatial environments in ways previously unknown or unavailable to them, opening up new freedoms and potentials as a result of reconfigured social space. It is through the notion of empowerment that the word agency can be taken at face value, in terms of acting as an agent with and on behalf of others; not in the sense of simply reacting to the often short-term market-led demands of clients and developers, but in the sense being responsive to the longer-term desires and needs of the multitude*

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22   Pelin Tan, 'Decolonizing Architectural Education: Towards an Affective Pedagogy', in *The Social (Re)Production of Architecture* (Routledge, 2017).

23   Felix Guattari, 'Transversality', in *Molecular Revolution: Psychiatry and Politics* (Penguin, 1984).

24   Anthony Giddens, 'The Constitution of Society: Outline of the Theory of Structuration: Elements of the Theory of Structuration', in *Practicing History* (Routledge, 2005).

of others who build, live in, work in, occupy, and experience architecture and social space."[25]

Combining these two ideas of agency then to come to understanding within this thesis, the agent sits as a mediator between agency and structure, developing methods of practicing with others in a process of mutual empowerment through the challenging of existing structures and toward the development of new systems of support.

Civic

The use of civic within the thesis, often paired with the concept of 'becoming', is intended as a verb to denote a level of engagement with the urban institutions and structures found within the more formal definition of the term. Using the metaphor of Latour & Yaneva'[26]s actor networks that buildings are not static objects but "moving projects", I separate 'the civic' from 'the urban' within the thesis as engaging with the invisible networks of power, citizenship and politics associated with the production of cities. If 'the urban' is the static object, then 'the civic' is the moving project. Engaging with the civic involves interacting with these networks.

When describing the "civic university", Goddard[27] points to its usefulness in addressing the tension between "internationally acclaimed academic excellence and societal accessibility to knowledge that urban engagement implies". This approach claims that embedding 'the local' in all university activity from teaching, to research to estates management can break down the barriers between universities and their cities and strengthen the claim of universities within their host cities by becoming a meaningful and local civic institution for citizens.

However, the civic explored in this thesis is concerned with the engagement with and formation of critical citizenship defined by Dejaeghere[28] as the "development of young people's engagement in the democratic goals of equality and justice in multicultural societies" and further explored in Chapter 03. Paired with becoming, the citizen denoted here is distinct from the "default" citizen found in administrative records. It is the performance of citizenship found in the act of engaging politically with the city, whether by loitering on the steps of city hall awkwardly engaging with the codes and norms of urban existence. Or engaging as an engaged actor in the production of urban spaces. It denotes a self awareness of the impact of ones body

25   Nishat Awan, Tatjana Schneider, and Jeremy Till, *Spatial Agency: Other Ways of Doing Architecture* (Routledge, 2011).

26   Bruno Latour and Albena Yaneva, '«Give Me a Gun and I Will Make All Buildings Move»: An ANT's View of Architecture', *Ardeth*, 01.08 (2017), pp. 102–11, doi:10.17454/ARDETH01.08.

27   *The Civic University: The Policy and Leadership Challenges*, ed. by J. B. Goddard and others (Edward Elgar Publishing, 2016).

28   Joan G DeJaeghere, 'Critical Citizenship Education for Multicultural Societies', *Inter-American Journal of Education for Democracy*, 2.2 (2009), pp. 222–36.

in urban space and visa versa. This understanding of civic challenges the notion of the civic university by focusing on the everyday practices undertaken between the university and the city through purposeful and meaningful engagement to challenge the notion of the city and the university as static objects. This approach seeks to make visible, challenge and begin to overcome urban structures and inequalities.

Understand democracy as a lived social and cultural experience grounded in everyday life (Stewart, 2000 & Agre, 2004) – This positions citizenship as enacted throughout society at a whole range of scales, including through practical, direct action. (Dahlgren, 2006) It also acknowledges that engagement in democracy is a process of community engagement (rather than solely concerned with elections, laws, and institutions) and as such 'citizenship [is] in part, a question of learning by doing' (Dahlgren, 2006).

Civic (un)Learning

 The thesis offers the concept of civic (un)learning as distinct from similar existing terms such as civic education or civic pedagogy. This is a further nod to the work of Illich and recognises the institutional structures which must be overcome to enact civic learning, particularly in relations with uneven power relations such as when universities engage with communities. It builds on the ideas of critical consciousness developed by Paolo Friere who urges it resists education as a "tool for conformity, instead becoming a practice of freedom where people discover how to participate in the transformation of their world" and the idea of the radical classroom of the institution as a space which "enables transgressions" from the norm advocated by bell hooks. It highlights the role of the learner as an active participant in engaging with their own prejudices and preconceptions.

Emerging from illich's criticism of neo-liberal approaches to schooling and the consequent conditioning of students to become 'individualistic and passive consumers' of the world. The Unlearning taking place within the thesis is intended to demonstrate the development of tools and methods for critical citizens to work collectively to better understand urban structures as a precursor to the collective action of transforming the urban environment. (Un)learning is a process of becoming which detaches actors from existing institutions and expertise and produces alternative alliances which question existing identities:

– As an Architect entering a community I become the learner

– As councillor 'I' move from service provider to participant

– As a Citizen I become an activist.

Civic (un)learning builds on the idea of civic education involving a type of learning that is concerned with communities in the urban environment. It is an emergent field of education derived from critical pedagogy[29] public pedagogy[30] and urban education[31]. It is rooted in the discipline of urban practice and takes place within and outside of the borders of educational institutions, using processes of critical re-imagining of learning through action in critical spatial practice[32]. In the context of this thesis, civic (un)learning occurs in all collective urban practices as both 'knowledge-of' the urban context and 'knowledge-how' to act otherwise. It exists at varying degrees of formality and varying levels of 'instituting' and always involves a process of unlearning the institutions and codes of the urban environment.

Structured Context/ Castlegate

Castlegate, the case study which is discussed in Chapter 05, is a complex urban space largely due to the diversity of social actors who are impacted by its development. As the birthplace of Sheffield, it has played host to the everyday lives of citizens beginning with the construction of Sheffield Castle in the 12 century. Since the castle's demolition in 17c by the English government, the area has been the home of Sheffield markets in a series of iterations. The latest of these was demolished in 2015, leaving behind a void with no plans for redevelopment, very little in the way of funding but a wealth of heritage both buried underground and very much alive through the fond memories of contemporary citizens more than happy to share their stories of life in the markets.

Now, in Sheffield City Council ownership, Castlegate finds itself in a complex system of legislation and policy, political frameworks and economic markets alongside communities with an emotional connection to the place and its heritage, alongside cultural actors moving into disused spaces looking to 'make things work'. Castlegate is thus the epitome of Giddens agency / structure dichotomy where structure guides the actions of citizens both in and outside of positions of authority. Live Works is positioned as mediator betwixt and between this dichotomy, advocating for community agency within the structured context of Castlegate.

29   Paulo Freire, *Pedagogy of the Oppressed*, trans. by Myra Bergman Ramos, Penguin Modern Classics, Published in Penguin Classics 2017 (Penguin Books, 2017).

30   Gert Biesta, 'Becoming Public: Public Pedagogy, Citizenship and the Public Sphere', *Social & Cultural Geography*, 13.7 (2012), pp. 683–97.

31   David A. Gruenewald, 'The Best of Both Worlds: A Critical Pedagogy of Place', *Educational Researcher*, 32.4 (2003), pp. 3–12, doi:10.3102/0013189X032004003.

32   Awan, Schneider, and Till.

Community

The notion of community has become a problematic concept in recent years, as it has increasingly used to denote a separation from one to the other. For example, as a separation from the professional or academic to the 'lay citizen' in processes of community engagement. This is particularly poignant in uncritical and all too familiar approaches to urban planning consultation which define a nebulous notion of community as representative of the general public, largely ignoring the structures which such events inaccessible to marginalised groups with a view toward a timely navigation through the process. This separation also occurs in modern political discourse, using the notion of a 'sense of community' as a means to resist societal change by deeming the outsider a threat to community institutions and common understandings of 'what is right'.

Within this thesis, community is understood through the situations and contexts which define it, where participants in the community intend to have some impact on the places in which they inhabit, recognising their own agency through a place-based pedagogy.[33] It is through this intent to learn from and with, and to transform place, that we can recognise the civic dimension of the practice: civic (un)Learning creates communities of co-learners, united in their desire to transform their environments. Civic (un)learning therefore takes place within what Etienne Wenger[34] understood as a 'community of practice' a group assembled through mutual interest and shared desire to learn.

As a means to resist enclosure and exclusivity, I also borrow ideas from a commons conception of community. Urban commons cannot be delimited to a community of commoners but, rather, need to remain open and engage with external forces in the process of commoning. These communities are somehow continually in the making[35].

Commons/ Thresholds

Throughout the research, my work has been in constant dialogue with the concept of commons. Despite this, I had largely resisted the urge to include it within this thesis in association with Castlegate. It always felt like an academic conception of a community, which the community would not recognise themselves and due to the public ownership of the site which formed the focus of the practice, it felt somewhat disingenuous to label something as commons which could never quite

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33   Gruenewald.

34   Étienne Wenger-Trayner, *Communities of Practice: Learning, Meaning, and Identity*, Learning in Doing Social, Cognitive, and Computational Perspectives, 18th printing (Cambridge University Press, 2008).

35   Emre Akbil and others, *Urban Commons Handbook* (dpr-Barcelona, 2022).

be community owned. This was until, to my surprise, the concept was raised by participants in the Castlegate Future Partnerships workshop (appendix 3.19.2) as something which could be strived toward. A process of becoming common.

A commons is defined as 'a pool of common resources, a community which uses and reproduces them, and a set of protocols and norms which facilitate collaboration in the community's governance of resources.'[36] In the context of Castlegate, the community has been continually constructed through the course of my practice where the role of the agent of civic (un)learning has been maintaining the thresholds of the community. The idea of commons thresholds is explored by Stavros Stavrides[37] due to their nature as both "a point of contact and separation through the practices that cross them". A key role explored in Chapters 04 and 05 is how Live Works both creates and acts as a threshold space which both protects communities from institutional and economic structures but also allows the community to remain open to new ideas and knowledges.

36   Akbil and others.

37   Stavros Stavrides, *Towards the City of Thresholds* (Professionaldreamers Trento, 2010).

Thesis Overview

The research aims to evidence the mutual benefits of 'live' approaches to architectural education and university engagement. Conducting research at a series of positions in the margins of the institutional teaching and research frameworks of the civic university. Sheffield, and cities like it, are filled with manifestations of informal learning practices and informal institutions which are affecting urban spatial change at the neighbourhood scale, through an embedded approach to researching such manifestations the research aims to support these practices in effecting change at the scale of urban policy making. The research aims to effect change through research in practice at three scales of 'liveness'. The impact of 'live' teaching in UK Architecture schools on the critical citizenship of learners, the practice of agents of civic pedagogy which catalyse and support processes of civic (un)learning in urban contexts, using the Sheffield University Urban Room Live Works as a case study. Finally, the process of co-production in the structured context of Castlegate, Sheffield and the role played by agents of civic pedagogy which elicits collective agency of urban actors. The practice produces a tool for advocacy for civic learning within both university and public policy structures through a series of manifestos.

Each chapter which follows represents a different research position relative to the university and the city with each position aiming to address an associated research question:

P1   Between the University & The City

P2   On The Periphery of Practice

P3   Agent of Civic Education

( )   Periphery

◯   Matter of Concern

●   Researcher Position

1   Critical Discourse

2   Live Projects

3   Civic Actors
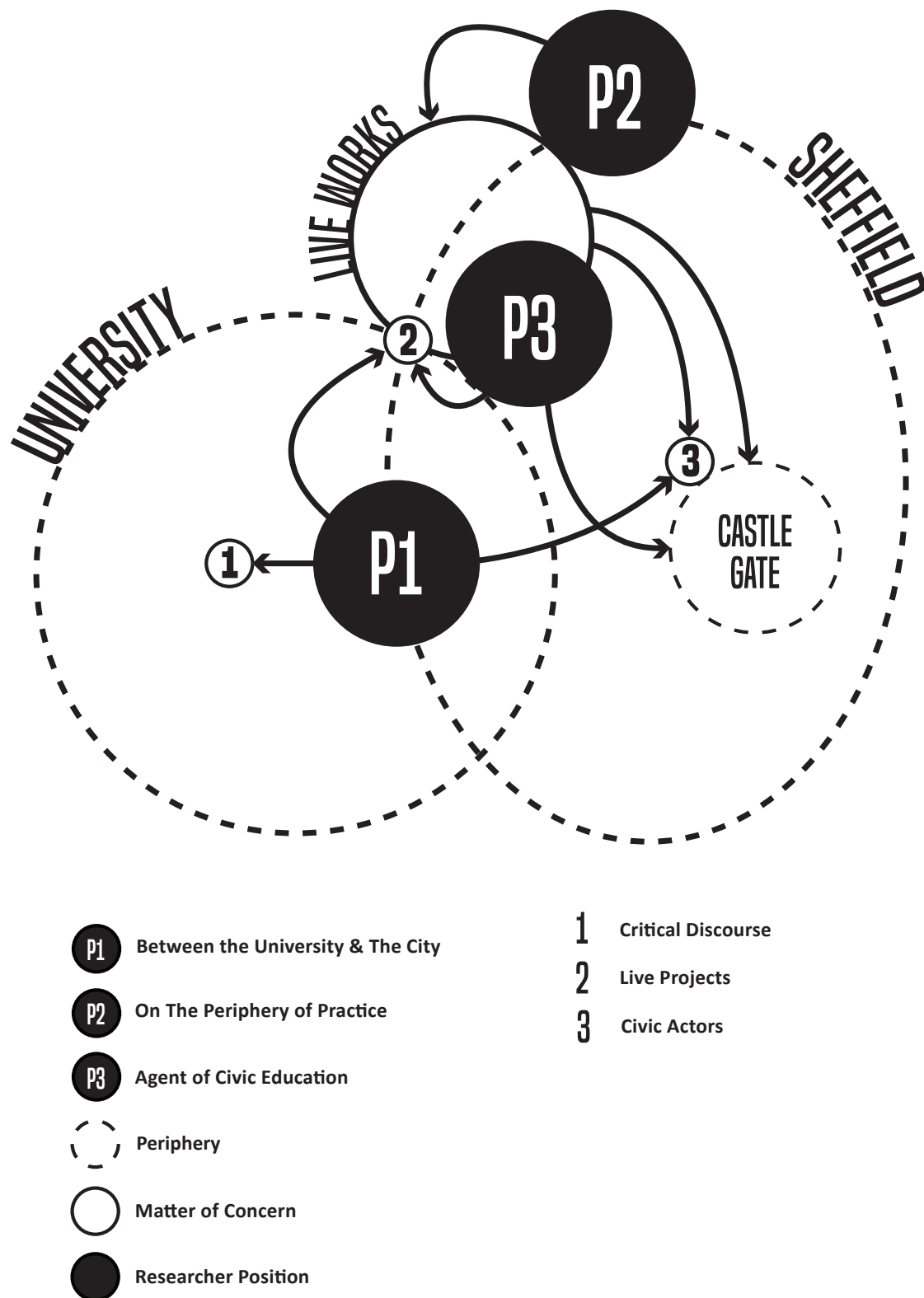
Fig 0.1 - Mapping my positionality in relation to the university, the city and Live Works at different stages of the research. P1, P2 & P3 map to the research phases outlined below.

Phase 1 – Becoming Citizen

In phase 1, I reflect on my position as an actor as a learner entrenched in the university participating in the institutional liveness of Live SSoA Live Projects, supported an understanding of the critical discourse around live learning in Schools of Architecture. I use Auto-biographical reflection, interview and intervention as practice to explore existing theories and practices of civic education between the university and the city and situate them in the Sheffield context, while giving an opportunity to reflect on the practice of Live Education, its impact on community collaborators and the elements which produce critical citizens within architectural practice. Using this practice as a field of investigation to reflect on and critique my own learning before informing an intervention into Live projects aiming to improve the critical reflexivity of students participating in Live Projects.

Objectives

1. Conduct a critical analysis of knowledge production and exchange processes within Civic Universities Sheffield School of Architecture including SSOA's Live Project's program.

2. Reflect on the process of (un)learning taking place in student learners participating in 'live' architectural pedagogy.

3. Assess the potential of these civic learning practices to challenge institutional knowledge production and exchange between the university and the city, creating an environment of collective deschooling of university and community learners.

Research Questions:

How do practices of civic (un)learning between the university and the city in global contexts challenge the institutional knowledge production and exchange of The UK's 'civic universities'? To what extent does Live Learning at The University of Sheffield School of Architecture produce critical citizenship amongst university and community learners?

Research Outputs

Combining a narrative approach to social sciences and a critical approach to architectural pedagogy, the research produces a 'manifesto for becoming citizen through liveness'.

Phase 2 – Becoming Agent

In Phase 2, I take the embedded position within Live Works itself, as a member of the team participating in collaborative practice as an agent of civic learning. It explores the practices employed by Live Works in supporting Live learning to create moments of de-schooling between the communities with which it collaborates and the university. Through a combination of embedded ethnographic observation engaging in Live Works projects and research, conversations with the live works team and testing the practices in moments of civic learning with a case study project, the research analyses the practices developed through Live Works ongoing process of becoming agent. Through the production of a further manifesto, the research outputs intend to inform the emergence of urban rooms, urban living labs and other civic actors in supporting the development of community knowledge in structured contexts and employing this as a tool for advocacy to develop agency for collective action.

Objectives:

1. Analyse the generative practices of an agent of civic pedagogy in supporting civic (un)learning.

2. Develop a prototype civic (un)learning project, using Live Pedagogy to test the implementation amongst civic education and state actors in the Sheffield context. (Live Project)

Research Question 2:

How can agents of civic (un)learning catalyse and support civic education initiatives? What practices are employed by the civic (un)learning agent in doing this?

Design Outputs

Testing methods of engagement with local actors as an agent of civic (unlearning), generate a manifesto for civic (un)learning agents which provides a situated account of Live Works practices including testing of their development.

Phase 3 – Becoming Common

In Phase 3, I am situated within a community of learners while maintaining my position on the margin of Live Works studying the development of its many roles as an agent of civic (un)learning in a structured context while reflecting on the development of a collective subjectivity amongst learners. It focuses on a specific point in time and space of the manifesto for civic un-learning generated in phase 2. Using the physical space of Live Works as a prototype threshold between the university and the city. The focus of this investigation will be the production of infrastructure, both how the teaching and research infrastructure of the university can support the production of urban civic (un)learning through continued engagement in a structured context. But also how urban space can be used as a tool for civic education and imagine a new form of urban commons. This follows 8 years of engagement with Live Works in Castlegate. This work is supported again by theoretical and state of the art investigation into spatial manifestations of civic education between the university and the city and how this has affected the lives of citizens. This 'live output' of the PhD Research aims to become a stepping stone for the development of an urban commons in Castlegate, which acts as a 'radical urban classroom' for civic un-learning and the continuing 'becoming-common' of the city.

Objectives

1. Explore how marginal spaces of the city have been utilised for civic education and analyse the processes of procurement and production necessary for their manifestation

2. Establish the roles of the agent of civic (un)learning within a process of becoming common.

3. Develop tools and strategies for the production and sustainability of an urban commons as space for civic (un)learning

Research Question 3:

How can the knowledge generated throughout civic (un)learning practices be utilised for intervention in public space, prototyping a new typology for both the urban environment and the civic university? What is the role of spatial practitioners and educators in this process of knowledge exchange as agents of civic (un)learning?

Design Outputs

A series of co-produced policy and urban planning recommendations which form a commons manifesto for Castlegate.

THESIS CHAPTER   METHODOLOGY   OUTPUTS

Within Thesis   Beyond Thesis

Critique

Becoming Civic

Literature Review
Deschooling Society;
Civic Pedagogy;

Theoretical research

Global State of The Art
Civic Education Rituals between
university and the city in specific localities

Case Study
Narrative Interview

Methodology Section

Position

Becoming Citizen

Literature Review
Live Projects
Live Pedagogy
Architectural Education

Theoretical research

Live Ethos
Analysis of Findings from 2020 Theory Forum
on "Liveness"

Document Analysis

Becoming Citizen - Live Project Reflection
Auto-Ethnographic Reflection of Live Projects
Analysis of Live Project Chronicler Role

Theoretical research
Auto-ethnography
Action Research

Publication
Radical Urban Classrooms:
Civic Pedagogies and
Spaces of learning on the
margins of institutions.

AHRA Paper

Publication
The roles of
Urban Rooms and
Urban Living Labs.

Practices

**Becoming Agent of
Civic (un)Learning**

Literature Review
Urban Rooms
Urban Living Labs

Theoretical research

Live Works Practices
Understanding and analysing the Live Works Tools

Interviews with Live
Works team and project
partners.
Archival Research
Ethnography

**Policy (Civic Uni)
Recommendations**

**New Live Works
Website**

Roles

Becoming Common

Case Study Analysis
Exploring latent moments of civic education in
Castlegate

Interviews
Archival research
Auto-Ethnography

Co-Production Workshops
Enacting roles of an agent of civic pedagogy
through 5 workshops in Castlegate, Sheffield.

Participant Observation
Action Research

Castlegate Futures Urban Room
Establishing a pop-up urban room as space of
civic education.

Participant Observation
Action Research

**Castlegate
Documentary**
Exhibited
Design for Common Good

Paper
Critical roles of
Urban Rooms and
Urban Living Labs.

Policy Report
Castlegate Common
Manifesto

Policy Report
Castlegate Futures
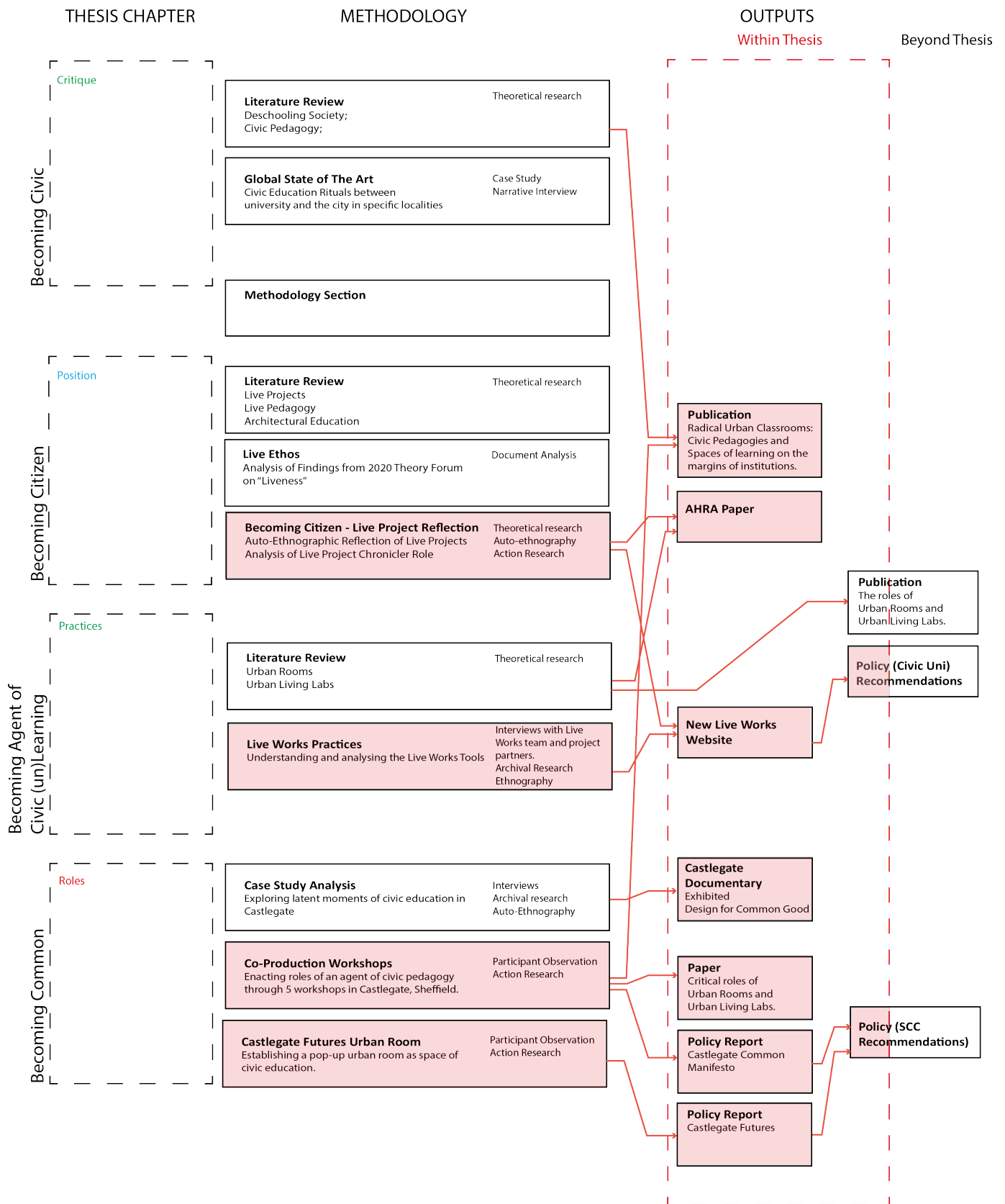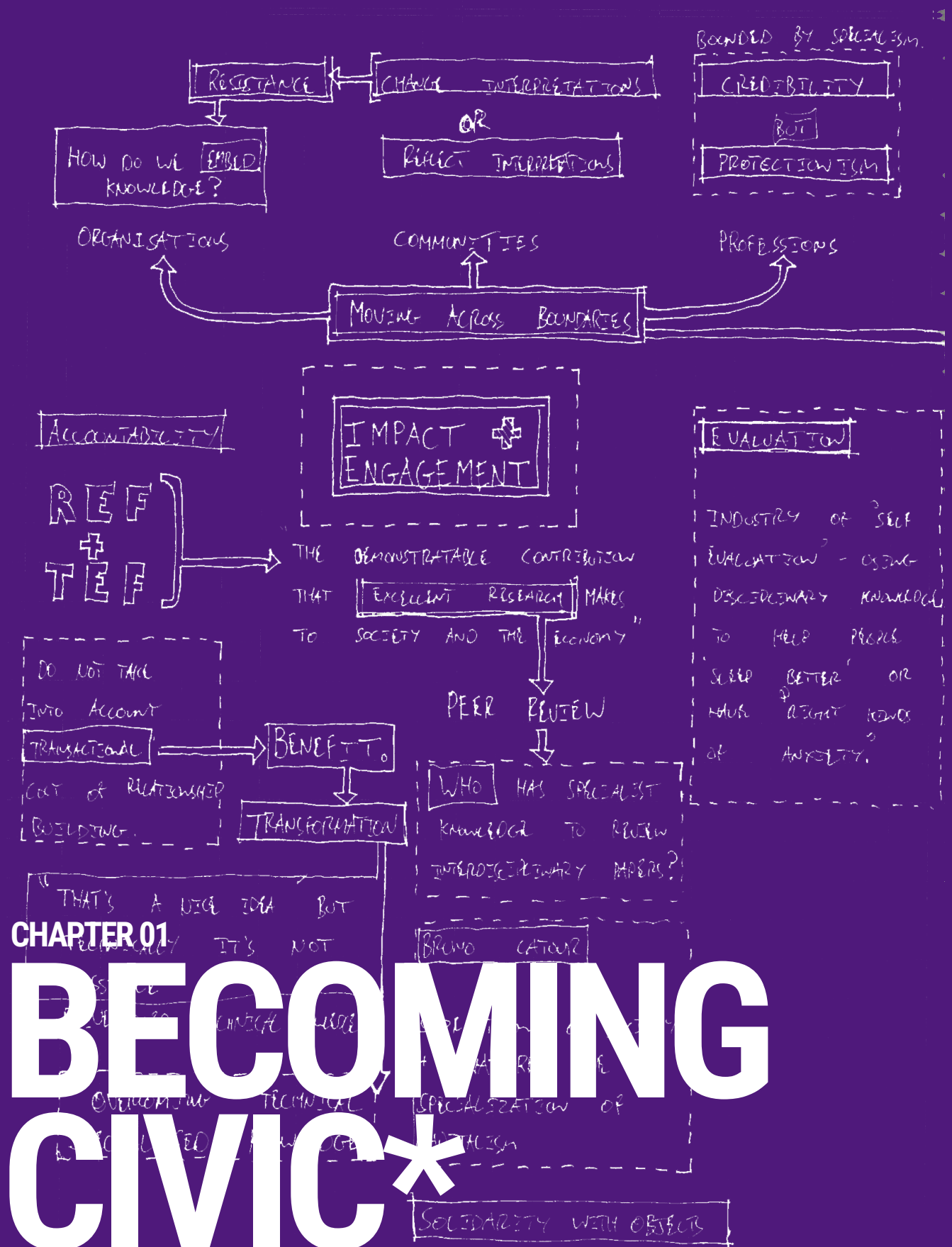
**Policy (SCC
Recommendations)**

Figure 0.2: Research phases DIagram - A diagram showing the research phases and
their relationship to research outputs within and beyond the PhD Thesis.

RESISTANCE ← CHANGE INTERPRETATIONS
OR
RIGHT INTERPRETATIONS

BOUNDED BY SPECIALISM
CREDIBILITY
BUT
PROTECTIONISM

HOW DO WE EMBED KNOWLEDGE?

ORGANISATIONS   COMMUNITIES   PROFESSIONS

MOVING ACROSS BOUNDARIES

ACCOUNTABILITY

REF + TEF

IMPACT + ENGAGEMENT

EVALUATION

INDUSTRY OF SELF EVALUATION - USING DISCIPLINARY KNOWLEDGE TO HELP PEOPLE SLEEP BETTER OR HAVE 'RIGHT KINDS OF ANXIETY'.

THE DEMONSTRATABLE CONTRIBUTION THAT EXCELLENT RESEARCH MAKES TO SOCIETY AND THE "ECONOMY"

PEER REVIEW

WHO HAS SPECIALIST KNOWLEDGE TO REVIEW INTERDISCIPLINARY PAPERS?

DO NOT TAKE INTO ACCOUNT TRANSACTIONAL COST OF RELATIONSHIP BUILDING.

BENEFIT → TRANSFORMATION

BRUNO LATOUR

"THAT'S A NICE IDEA BUT ... IT'S NOT ... TECHNICAL ... SPECIALIZATION OF ..."

SOLIDARITY WITH OBJECTS

CHAPTER 01

BECOMING CIVIC*

*Using the metaphor of Latour & Yaneva's actor networks that buildings are not static objects but "moving projects", I seperate 'the civic' from 'the urban' within the thesis as engaging with the invisible networks of power, citizenship and politics associated with the production of cities. If 'the urban' is the static object, then 'the civic' is the moving project. Engaging with the civic involves interacting with these networks.

Introduction

This chapter explores the civic role of the university engaging with the city through the state of the art of civic (un)learning practices which challenge existing institutional structures, act as agents of civic learning and begin to generate new forms of instituent practices in-between the university and the city. I first critique the concept of 'liveness' in relation to the structures of the university which limit its capacity as a radical pedagogy of deschooling. Here I introduce the concept of a 'civic university', which dominates the discourse within the UK context regarding how universities engage with their cities, before exploring alternatives through a literature review structured around Illich's[1] 'Deschooling Society' as a form of critique of formal education institutions. I then explore alternatives to the civic university through the introduction of case study examples which demonstrate potential practices of universities and researchers utilising their position at the margins of the university to engage communities in civic (un)learning practices.

Through undertaking this study, I aim to begin to develop a critical understanding of the civic university as a means to lay the ground for new theories of university engagement with cities. This initial research takes a position outside of the field, in order to develop concepts and understandings to inform the practice of later chapters.

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1   Ivan Illich, *Deschooling Society*, World Perspectives, v. 44, 1st ed. (Harper & Row, 1971).

Becoming Civic Through Live Projects

Architectural 'Live' pedagogy has been discussed by a number of teachers related to Sheffield[2] as a spatial manifestation of a civic education practice which emerges within the civic university. I will define here Live pedagogy as a process of learning which takes students out of the institutional environment of the architectural studio and repositions them in the 'real world' between the studio and the street[3], engaging both students and community partners in a mutually beneficial process which navigates the complexities of a 'live' architectural project such as budget, brief and timescale. By positioning the urban contexts of local informal institutions as a classroom for higher education, the institutional structures of the university as a site for knowledge production are questioned, leveraging the curriculum for civic benefit[4]. Secondly, by harnessing the fledgling academic and professional skills of students, engaged students formalise and lend credibility to the informal activities of their collaborators and develop representational techniques to 'perform' the everyday practices of their solidarity economies[5].

 It is this 'transversal' nature of criticality in live pedagogy which makes it a valuable resource for the study of civic learning between the university and the city. But in this sense, a live project also temporarily establishes a new form of institution, an instituting practice, a space which sits between the institution of the university and the local community, and is inherently situated[6]. Thus, practices such as live projects become a valuable tool for participatory prototyping, where the learner/teacher/participant relationship is in a constant state of flux, and the knowledge being exchanged involves 'personal experience, consciousness raising, subjectivity, or relational connections.'[7] However, running live projects over an extended period, can cause students to retreat to the academy with the partners wishes, taking 'illegitimate possession' of a project[8], eroding the ability of the live project to be a

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2   Carolyn Butterworth and Leo Care, 'A Live Currency: Introducing The SSoA Live Projects Handbook', *Charette*, 1.1 (2013), pp. 72–81. AND Ruth Morrow and James Benedict Brown, 'Live Projects as Critical Pedagogies', in *Live Projects*, ed. by Melanie Dodd, Fiona Harrisson, and Esther Charlesworth (RMIT Training Pty Ltd, 2012).

3   Rachel Sara, 'Between Studio and Street: The Role of the Live Project in Architectural Education' (unpublished PhD, University of Sheffield, 2004).

4   *The Civic University: The Policy and Leadership Challenges*, ed. by J. B. Goddard and others (Edward Elgar Publishing, 2016).

5   Julia Udall, David Forrest, and Katie Stewart, 'Locating and Building Knowledges Outside of the Academy : Approaches to Engaged Teaching at the University of Sheffield', *Teaching in Higher Education*, 20.2 (2014), pp. 158–70.

6   Morrow and Brown.

7   Sherry Ahrentzen and Kathryn H. Anthony, 'Sex, Stars, and Studios: A Look at Gendered Educational Practices in Architecture', *Journal of Architectural Education*, 47.1 (1993), pp. 11–29, doi:10.1080/10464883.1993.10734570.

8   Morrow and Brown. p.8

radical or empowering form of pedagogy and allowing this new form of institution to develop its own structures.

I argue, within the institutional environment of the university, such 'Live Projects' have begun to suffer from Stein's[9] conception of the 'crisis of measurement' in modern education. If we observe the development of practice in both architecture and education, through modernity, there can be found an increasingly overwhelming need for methods of standardisation and measurement[10]. What's more, these systems of measurement and who they are implemented by has profound effects on cultural production, shaping the way we view reality and exerting power by suggesting how things 'ought to be'[11]. I would like to highlight here three such areas of measurement within architectural education which have such an effect, and more specifically in the engaged practices of 'live' education. Live education is increasingly prevalent and takes many forms across UK universities in particular, but here I will refer to my experiences of participating as both a student and mentor of Live Projects at Sheffield University.

Measuring Student Achievement – Live Projects at Sheffield are a core module of the MArch and Masters in Architectural Design programmes, as such the university recommends a certain amount of time spent on the projects per credit obtained. Many students see the live projects as preparation for professional practice and as such organise themselves as a group around professional working hours where it is agreed to be present in the studio together. However, this equation of time to achievement and the adoption of the 9-5 day by students becomes a problem when we consider the often participatory nature of Live Projects. As suggested by Udall & Holder[12] many of the processes and activities of participatory design and research exist outside of what the university and student might consider work, certainly outside of what could be considered wage labour in professional practice. This can create internal conflict among students where there is great confusion regarding the 'work' of Live Projects which is often measured through physical outputs, time spent designing and all those other rituals which architectural education has taught us are the 'matter' of architectural practice[13]. Much like in architectural practice, there is thus often an undervaluing of reproductive labour in Live projects.

Architectural 'Surveyance' – If the 'work' of the project then is largely completed

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9   Zachary Stein, *Education in a Time Between Worlds: Essays on the Future of Schools, Technology, and Society* (Bright Alliance, 2019)

10   Lewis Mumford, *Technics and Civilization*, A Harvest/ HBJ Book, 1. Harbinger books ed. (Gloucester, 1984).

11   Stein.

12   Julia Udall and Anna Holder, 'The ◻Diverse Economies' of Participation', *Footprint*, 2013, pp. 63–80.

13   Sara.

in the architectural studio within strictly defined hours. It becomes necessary for students to implement tools of abstraction to neatly package work away from the 'live' site. Lefebvre[14] argues that this has been a tendency of spatial practitioners throughout modernity, creating 'representations of space which are bound to graphic codes' and ultimately produce 'conceived spaces' which alienate urban citizens from the process of spatial production. However, in the case of Live Projects, these 'graphic codes' are often further transferred to the methods through which students attempt to engage with clients, 'stakeholders', and interest groups. Manifesting as strict self-imposed outputs which must be achieved in order for the allotted one hour of engagement time to have been successful. Obviously, this is prevalent within normative architectural practice where every hour of staff time spent 'engaging' adds to the cost of a project.

Measuring Impact of The Civic University - On this note of the institutionalisation of engaged and participatory practices within both the architectural profession and the architectural academy, it is worth placing this within what many scholars believe to be a 'general movement' towards a 'civically engaged university'[15]. This shift away from the 'disciplinary silos' of the traditional university to more interdisciplinary ways of working aims to create 'applied knowledges' or 'action knowledges'[16] which are better placed to address the issues of 'live' people. However, it has been argued that such instrumental uses of knowledge exchange often attempt to universalise knowledge which is incredibly contextual or specific to the conditions of the case study, leaving behind a 'missing middle'[17] where forms of time consuming informal labour involved in knowledge exchange processes are not recognised or valued by the traditional university institution. This can lead to an imbalance of power between actors, and unrealistic expectations for different groups involved. This is not helped by institutional structures of measurement used to assess 'impact', which place focus on funding earned or number of people reached, rather than the quality of relationships developed or agencies developed to affect policy changes[18].

14 Henri Lefebvre, *The Production of Space* (Blackwell, 1991).

15 Susan Ostrander, 'Democracy, Civic Participation, and the University: A Comparative Study of Civic Engagement on Five Campuses.', *Nonprofit and Voluntary Sector Quarterly*, 33.1.

16 Emre Akbil and others, *Urban Commons Handbook* (dpr-Barcelona, 2022).

17 Beth Perry and Tim May, 'Urban Knowledge Exchange: Devilish Dichotomies and Active Intermediation', *International Journal of Knowledge-Based Development*, 1.1/2 (2010), pp. 6–24.industries and governments. Cities are turning to the knowledge base to enhance their own socio-economic development in the face of global competition and continuing gaps in prosperity. This paper examines the contexts, challenges and consequences of these shifts. First, the paper considers theoretical and policy rationales which create the conditions for the emergence of knowledge-based urban development (KBUD

18 Ben R Martin, 'The Research Excellence Framework and the "Impact Agenda": Are We Creating a Frankenstein Monster?', *Research Evaluation*, 20.3 (2011), pp. 247–54, doi:10.3152/095820211X13118583635693.

The problem, which confronts citizens faced with this over-standardisation and over-measurement of the civic university, knowledge and urban spatial production manifests as a lack of agency in light of a perceived overwhelmingly complex system of civic democracy and spatial production in the urban context.

Literature Review: Becoming Civic Through Civic (un)Learning

In a somewhat self-aware attempt to contradict my own position, given the emergence of my PhD research within the (post-)institutional environment of the Live project, I would like to begin the literature review with a discussion of Ivan Illich's[19] seminal critique of education institutions 'Deschooling Society'. Illich[20] writes that 'the university offers a unique combination of circumstances which allows some of its members to criticise the whole of society.' While arguing that such a privilege is offered only to 'those who have already been deeply initiated into the consumer society and into the need for some kind of obligatory public schooling.' It is the belief here that existing education institutions and the processes of schooling which they undergo is a ritual which endlessly generates the myth of education as 'unending consumption', 'measurement of values', 'packaging values' and 'self perpetuating progress'[21].

These myths emerge from illich's critique of the separation which occurs between university students trained in academic institutions and their peers in society. He writes particularly from the perspective of students in the global south where education is used as a form of colonisation by Western or Western sponsored institutions as a method of reproducing a consumerist society.

> *We cannot go beyond the consumer society unless we first understand that obligatory public schools inevitably reproduce such a society, no matter what is taught in them*[22]

Applying ideas of agency to Illich's logic, which are defined as a citizen's capacity to 'act otherwise' in an inherently structured environment, developing students with this capacity must first unlearn the myths outlined by Illich in his chapter on the 'ritualisation of progress'. The challenge, for Illich, for any project which seeks to rethink education in society is to begin with challenging the myth that education means schooling, or put simply to imagine education beyond the school. He writes that 'As long as an individual is not explicitly conscious of the ritual character of the process through which he was initiated to the forces which shape his cosmos,

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19   Illich.
20   Ibid, p.21
21   Ibid
22   Ibid.

he cannot break the spell and shape a new cosmos.'[23] Thus, By examining literature surrounding civic education discourses through the lens of Illich's myths, the research aims to outline an approach to civic education which goes beyond an extension of the institution to the city as in the case of the 'civic university' but empowers actors in rituals of 'de-schooling' and generates myths of a more just society. Illich's myths are thus employed as a theoretical framework to understand what I mean by the term civic (un)learning in the context of this research.

It is worth noting that Illich's criticism of Western education institutions emerged in a very different context to modern schooling. Having attended university in the traditional European settings of Florence and Salzburg he later became a Catholic Priest stationed in the newly formed New York Puerto Rican Barrio, Washington Heights. The relationships developed with migrant South American neighbours spawned an interest in South American culture, seeing him travel the continent and developing a reputation as an education leader and thinker. After settling in Cuernavaca, Mexico Illich established a precursor to the Intercultural Universities movement discussed later in this chapter, the Intercultural Documentation Center. The educational programme was centred on freedom, establishing a number of anti-institutional measures encouraging students to develop learning around their own interests.

But in 1970's Mexico, which was yet to feel the effects of neo-liberal educational policy for another decade, Illich's myth's provide only a roadmap of where education might lead if left to continue on its dystopian trajectory. Zachary Stein's 'Education in a Time Between Worlds'[24] offers a contemporary interpretation of Illich's criticism, applying the myths to the context of contemporary neo-liberal American Education which has arguably descended further into a consumerist approach to education than the UK. In doing this he highlights the importance of expanding learning beyond the school (both the institution and the time in student's lives when learning occurs) in order to better adapt to a modern world threatened by the climate emergency. In this thesis, firmly situated within the neo-liberal context of post-austerity UK. I borrow Illich's myths as a framework to imagine the potentials of systems of life long and collective learning outside of the school, embedded in the urban context.

The Myth of Institutionalised Values

According to Illich[25,] the ritual of schooling teaches us that instruction produces learning, and by extension, that the needs of society can be addressed through a

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23   Ibid, p.51
24   Stein.
25   Ibid, p.38

binary relationship of professional / client or producer / consumer. This has profound effects on the imaginations of citizens, who become conditioned as 'consumer-pupils', capable only of making choice between neatly packaged, yet obfuscated black boxes in the form of institutions. Such an approach to education places emphasis on the best ways to teach, rather than the best ways for students to learn. Now, this is not to denounce the role of teachers, on the contrary, for scholars of 'radical education' the role of teacher is in co-creating situations for mutual learning across hierarchies of teacher-student. By mutual learning, a mean here rituals which seek to question the role of the institution through ceaseless experimentation, adaption, reinvention, critique, contribution and fostering[26] of the structures of the institution itself as a process of 'de-schooling together'.

Many agents of civic pedagogy have been influenced by the work of Paolo Friere, using the concept of 'critical pedagogy' which is critical of the 'banking model' of education which imagines learners as empty receptacles waiting to be filled with the teachers' knowledge. Instead, critical pedagogy proposes that learning begin with the self, and should enact a process of 'conscientization' which aims to help learners to better understand their own existence. Agents of critical pedagogy, use practices and tools which initiate reflection on the learners existing place in the world, with the aim of becoming empowered through a deep self awareness and acknowledgement of one's lived experience. 'When I realise that I am oppressed, I also know I can liberate myself if I transform the concrete situation where I find myself oppressed'[27] Morrow & Brown for example cite Live Projects as critical pedagogies which allow learners to challenge the structures and hierarchies of the architectural academy 'Live projects naturally create spaces in which teacher, student and client sit alongside each other, in spaces in which the teacher can neither control nor predict the outcome.'[28]

Agents of civic pedagogy have also extended critical pedagogy to urban contexts. For example, as a means to develop agencies amongst situated actors to intervene meaningfully in their localities[29] the Centre for Urban Pedagogy (CUP) in the US employs the expert knowledge of designers and artists to co-produce pedagogical projects for decoding urban institutions. The projects bring together interdisciplinary actors with a diverse mix of expertise and training as a means to expose each of the learners (experts included) to alternative worldviews, and use the technique

26   Daisy Froud and Harriet Harriss, *Radical Pedagogies: Architectural Education and the British Tradition* (RIBA Publishing, 2015).

27   Paulo Freire, *Pedagogy of the Oppressed*, trans. by Myra Bergman Ramos, Penguin Modern Classics, Published in Penguin Classics 2017 (Penguin Books, 2017). p.26.

28   Morrow and Brown.

29   Tatjana Schneider, 'What Architects Also Do', in *RIBA Research Symposium* (presented at the RIBA Research Symposium, 2009).

of 'naïve questioning' such as 'how does food arrive in the city?' and 'where does the waste go?' to allow all learners to engage in questions related to urban space through the perspective of everyday life and everyday politics. By beginning the process of participation with an everyday question, the participants are able to draw on their subjective experience as expertise. This practice both questions the embedded hierarchy of student and teacher within the education institution, while repositioning the fabric of the city itself as a resource for learning.

But while such an approach gives insight into how institutions can be questioned from the inside, there is often a need for radical pedagogies to emerge outside of institutions and which manifest as rituals of resistance. Indeed, feminist scholars have argued that radical pedagogy's goal of 'self and social empowerment developed through a language of critique, possibility and action... retains the conceptual centrality of individualism'[30] which still leaves the marginalised disadvantaged when trying to enact the 'creative democracy' which it strives for.

However, other practices outside of the institution have distanced themselves from the forms of individualism criticised within a neo-liberal approach to education. Gibbons et al[31] distinguish a DIY Citizen from the neo-liberal citizen within the broader conception of a 'Do-it-Yourself Pedagogy'. They argue that moving away from centralised ideas of education which views students as 'homogenous groups of individuals bound together by their commonality', whereas a decentralised conception of education creates communities of difference where the sense of originality binds communities and creates a support network for precarious people. In such cases, the community itself generates iteratively a collective set of social practices and relations outside of any formal education institution.[32]

Katherina Moebus for examples outlines her experience of decentralised 'Do-it-Together' networks, where the practice of the agent of civic learning is in connecting the varied expertise (or in-expertise) of people with a shared interest in learning through making:

> *These initiatives encourage cooperation by people wanting to give something to someone that goes beyond the usual value of money, they establish and explore a new kind of solidarity economy that emphasises the fact that everybody has*

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30 Carmen Luke and Jennifer Gore, *Feminisms and Critical Pedagogy*, 1st edition (Routledge, 2014). P.29.

31   Andrew Gibbons and Emit Snake-Beings, 'DiY (Do-It-Yourself) Pedagogy: A Future-Less Orientation to Education', *Open Review of Educational Research*, 5.1 (2018), pp. 28–42,

32   John Crossan and others, 'Contesting Neoliberal Urbanism in Glasgow's Community Gardens: The Practice of DIY Citizenship: Glasgow's Community Gardens', *Antipode*, 48.4 (2016), pp. 937–55.p. 946.

something to give. They create an alternative system of mutual exchange, redefining and expanding the term capital to the social, hopefully shaking off the negative sound it still carries along to establish a new and healthy alternative economy based on mutual respect and collective interests. They redefine the term 'amateur' and make it something positive again: people engaging in activity for the love of it, with an open mind unrestricted by formal training and financial pressure.[33]

The Myth of Measurement of Values

But in direct opposition to these practices of radical and critical pedagogy, the institution of schooling seeks not to acknowledge difference within its pupils, but under the guise of equal opportunities for all, instils into students a curriculum devised of 'prefabricated blocks' with standardised benchmarks which students must meet across the globe.[34] Those students who fall behind are meticulously tested and consequently medicated with prescription drugs which only become stronger if the student is able to advance up the educational ladder. This process of standardisation conditions students to 'know their place' within society's hierarchy, while stripping them of the ability to value what is not measured, hence, expressions of their own and other's creative self.

In answer to this neutralising approach to education, which alongside the development of our patriarchal capitalist society, has led to the structural academic underachievement of marginalised groups. Bell hooks[35] championed the ritual of an 'engaged pedagogy' to bring subjectivity into the myth of education. Now, a 'classroom' which does this is one which brings with it a certain level of risk, no longer a passive ground of abstract knowledge transfer, engaged learning asks all participants to 'take risks' to produce an active space for sharing. In a 'neutral education space', students may hide their working class background or their use of colloquial language. In an engaged educational space, the boundaries between public and private life are blurred for both teachers and students as knowledge production is seen as a construction of these diverse subjectivities.

As well as participants in engaged pedagogy sharing their inner selves, engaged pedagogies seek to dissolve the barriers found within the myth of education between the mind and the body. In danger of engaged pedagogy becoming an

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33   Katharina Moebus, 'Learning By Doing - The Transformative Power of Do-It-Together (DIT)', in *Agents of Alternatives: Re-Designing Our Realities* (Agents of Alternatives, 2014), pp. 96–107.

34   Illich.p.40.

35   bell hooks, *Teaching to Transgress: Education as the Practice of Freedom* (Routledge, 1994).

exercise in inviting difference into the education institution as a process of cultural commodification, where 'ethnicity becomes spice' for the flavourless white male environment,[36] as a remedy for the crisis of identity in the West. The effects of 'desire' should be explicit within the classroom or the participatory process of learning and recognised as a productive force. Here, I must recognise my own 'desire for the other' through a return to the primitive, by choosing the concept of 'ritual' to overcome civic education's 'alienation from the body, restoring the body, and hence the self, to a relation of full and easy harmony with nature or the cosmos.'[37]

However, seeing this form of desire is not always seen as negative. Traditional understandings of desire put the subject in a position which is 'lacking' something, 'the Platonic logic of desire forces us to take, making us choose between production and acquisition.'[38] While this take on the concept of desire positions my research in a quasi-colonial position of power over actors and agents with which I work, Deleuze & Guattari insist that desire is a productive force. Here, the educator does not hold an idealised vision of the structure which will be produced through an educational ritual, but the bodies involved are always in a process of being constituted by their relations with other bodies.[39] Here the 'in-between' position of a liminal institution is made clear as a 'post-colonial' endeavour of 'organising joyful encounters'[40] the purpose of liminal rituals as a form of knowledge production between the university, the city and citizens then is in mediating relations between desiring bodies within specific localities as a means to affect the kinds of collective existence that come to be formed. But differently, such rituals aim to reposition the relationship between colonisers (universities) and the previously colonised (communities) to one which maintains the power of each participating body to persevere in being, and which enhances each body in virtue of its participation in the association.

In South America for example, Universities have begun to experiment with forms of hybrid institution which take this mediating position between university and local communities named 'Intercultural universities' or 'Citizen Schools'[41]. Loosely bound together under the study of an unconventional degree program structured around the choice of 'educational experiences' rather than classical subject courses, the

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36   bell hooks, *Black Looks: Race and Representation* (Routledge, 2015). p.366.

37   Torgovnick, M. (1990). Gone primitive: Savage intellects,
      modern lives. University of Chicago Press. p.228.

38   Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism
      and Schizophrenia*, trans. by Brian Massumi, Athlone Contemporary
      European Thinkers, Repr (Continuum, 2003)., p.25

39   Simone Bignall, 'Deleuze and Foucault on Desire and Power', *Angelaki*,
      13.1 (2008), pp. 127–47, doi:10.1080/09697250802156125.

40   Gilles Deleuze, *Spinoza, Practical Philosophy* (City Lights Books, 1988).

41   Luis Armando Gandin, 'The Construction of the Citizen School Project
      as an Alternative to Neoliberal Educational Policies', *Policy Futures in
      Education*, 5.2 (2007), pp. 179–93, doi:10.2304/pfie.2007.5.2.179.

university enrols students from specific localities into a program which values the knowledge of the community and helps them to become researchers in their own environment. Pardo et al[42] refer to these knowledges as 'interknowledges' where teachers, or intercultural mediators, act as agents between traditional healers and the public health system, translators between peasant maize cultivators and agronomical engineers in order to equip them for future interaction in an ever more diverse and complex society. This training of local communities to take on the role of intercultural mediators, creates in local actors a certain 'knowledge-power'[43] which gives agency to the rural communities in negotiating with non-local actors.

The Myth of Packaging Values

But what use is a criticism of the way actors interact within educational space, without first addressing the matter which is to guide their discussion, or the mechanisms through which this will be enacted? Illich[44] continues his critique of educational institutions taking aim at the development of educational curriculums, comparing this process to a production line where 'educational engineers' package together subjects through predictions of future demands of the assembly line. Meanwhile, 'distributor-teachers' are responsible for conducting market research through testing which will inform the production of the following curriculum. The consequence here, and the need for deschooling, is the disappointment felt by those students who do not meet the market forecasts, left feeling that if they had just obliged to the judgements of the educational production line, their 'learning' could have been more productive. After all, the fundamental common approach to the nation's schooling is intended to give equal opportunities for all.

It was against these standardised practices of education and curriculum making that, amidst social revolution and growing postcolonial thought during the 1960's and 70's, certain educators and urban designers in the UK began to explore methods of 'deconstructing the school' through practices of 'streetwork'.[45] In streetwork, emphasis is placed on exploring the marginal in-between space between the 'sanctioned' institutional knowledge of the school, and the messy environment of the city. The goal of this practice was to reveal 'those fleeting pockets of anarchy that occur in daily life' as moments of opportunity for the creative development of knowledge. As well as developing alternative forms of knowledge amongst learners,

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42   Ávila Pardo, Laura Selene, and Adriana Mateos Cortés, 'Configuración de actores y discursos híbridos en la creación de la Universidad Veracruzana Intercultural', *Trace. Travaux et Recherches dans les Amériques du Centre*, 2008 <https://www.redalyc.org/articulo.oa?id=423839509005>.

43   Ibid.

44   Illich. p.41.

45   Colin Ward and Anthony Fyson, *Streetwork: The Exploding School* (Routledge, 1973).

streetwork was seen as a method of bringing together diverse age groups and backgrounds into a common space of learning.

Streetwork is a practice in which a class collaboratively produces a curriculum through explorations in their immediate environment, positioning learning as a situated endeavour. Burke,[46] analysing the work of Ward & Fyson and their Urban Studies Centre's described the process of streetwork as a development of educational freedom:

> *gangs of half a dozen starting at nine or ten years old, roving the city with a shepherd empowered to protect them, and accumulating experiences tempered to their powers . . . In order to acquire and preserve a habit of freedom, a kid must learn to circumvent it and sabotage it at any needful point as occasion arises*[47]

Part of this process of freedom is allowing students to exchange in their environment in a way which is 'tempered to their powers'. Ward & Fyson for example, championed the role of play in exploring one's context.

The ritual of streetwork has been developed in recent years, evolving from a process which allows children agency to explore their curriculums and their contexts into ways of engaging citizens in processes traditionally associated with expert knowledge, which goes some way to expelling the myth that one person's judgement should determine what and when another person must learn.[48] Here the teacher's or expert's role in the process of civic learning can be described as 'in-residence'. Butterworth and Vardy[49] for example, use a technique of 'creative survey' which repositions the act of the architectural survey from an activity which produces an abstracted product, to a performative and relational ritual which is situated in the site itself. This process allows citizen knowledge into the urban production process in unexpected ways, while creating pockets of knowledge exchange between citizens, experts and students.

By eroding the position of the individual author of knowledge, acknowledging that knowledge can be produced in relation with each other, it is transformed from something to be packaged and delivered, to collectively experienced. However, I would argue that actionable knowledge provides an example of 'packaged knowledge' which is of benefit to the process of deschooling, particularly when produced by the

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46   Catherine Burke, '"Fleeting Pockets of Anarchy": Streetwork. The
      Exploding School', *Paedagogica Historica*, 50.4 (2014), pp. 433–42.

47   **Ibid**

48   Illich.p. 42.

49   Carolyn Butterworth and Sam Vardy, 'Site-Seeing: Constructing
      the Creative Survey', *Field Journal*, 2.1 (2008).

community of civic learners themselves. Illich himself later produced the book 'tools for conviviality', which are ways and means by which communities 'bring people together in creative intercourse, and in contact with their environment'.

Julia Udall, in her PhD Thesis, outlined a number of 'Tools for commoning', which were packaged as a diverse array of situated actions, objects, events or legislations which facilitated the process of a community taking collective ownership of a heritage building in Sheffield. These were not meant as a shopping list to be standardised and reported in other learning situations, but as a collection of community knowledge to inform future action.

When collective learning is packaged in this way, it becomes a common good to be both used by the community themselves and to be spread beyond the situated context. Common goods can be defined as 'any good, or product which forms the basis for practices and relationship of commons... They might include 'open source' objects, DIY or self-provisioned objects'[50]. Through engagement with liveness, a number of common goods are generated both as physical outputs of collaborations between university and community learners. The collective self management of these common goods in itself serves as a process of civic education, where learners are learning to 'act-otherwise' by testing and implementing methods of urban production beyond state and private development. Civic Education initiatives such as Eco-Nomadic School[51] for example have looked to establish translocal networks of commoning across continents. Where the know-how developed through common activity is shared between contexts through mutual visits, workshops and presentations.

Feminist approaches to streetwork have also begun to bring traditionally domestic or informal practices into urban space as a means to challenge dominant perceptions of what is 'allowed' in the urban environment. Artist Jeanne Van Heeswijk for example, worked as an artist in residence with a multi-ethnic marketplace in Rotterdam's Afrikaanderplein. 300 small scale interventions were co-produced with local citizens to challenge existing policies regarding the use of the public space and imagine a multicultural 'market of tomorrow'[52]. Furthermore, interdisciplinary practice MUF Art/Architecture have developed a practice of street reclamation in their work, sometimes in more informal sense such as 'street interrupted' which blocked

50   Kim Trogal, 'Common Products, Common Goods', in *Learn to Act: Introducing the Eco-Nomadic School*, ed. by Doina Petrescu, Katharin Bohm, and Tom James (AAA/peprav, 2017).

51   *Learn to Act: Introducing The Eco Nomadic School*, ed. by Kathrin Böhm and others (AAA/peprav, 2017).

52   Jeanne Van Heeswijk, *Radicalising the Local: Inclusive Urban Strategies* (Amsterdam University of the Arts, 2011) <https://www.ahk.nl/fileadmin/download/ahk/Lectoraten/kunstpraktijk/inclusive_urban_strategies_in_on_air_3.pdf>.

off vehicular access for cultural activities using the symbolic gesture of a public bench[53]. Others in more formal settings as a means to challenge the problem solving approach of urban space production such as their work with Stoke City Council (1998) where the process of producing local goods was captured and displayed in public space as a means to 'reveal this as the place where the hands of the person you sit next to on a bus or pass in the street are the hands of the person who shaped the plate from which you eat your dinner'.[54]

The Myth of Self-Perpetuating Progress

As we begin to touch on approaches which connect the learner to their environment, Illich's final myth describes how the ritual of schooling teaches the values of consumption and endless growth which are the cause for the acceleration of our current environmental and ecological crisis. The current model of schooling relies on the idea that students are containers of knowledge which increase in size at the completion of each step of the education ladder. Meanwhile, schools and universities are forced into a position of never ending growth in order to justify their positions, through curriculums and textbooks which endlessly debunk the old. Through improved facilities and new programs constructed to appeal to a wider market of students. Illich argues that this perpetual quantitative growth denies students the opportunity for organic maturity and a detachment from what is already there.[55]

It has been widely argued amongst the scientific community that the global community has entered a new geological epoch, where humans (and non-humans) are no longer simply reactive to global environmental conditions, but are actively creating them, the Anthropocene.[56] In this sense, the endless development perpetuating within contemporary education institutions has a direct impact on the global environmental condition. The question then expands beyond simply re-connecting learners with our environment, but in bringing the earth into civic educational practices as an agent in it's own right,[57] collectively producing new ways of living with each other.

This imagining of urban tools to reposition the human body in relation with its

53   *This Is What We Do: A Muf Manual*, ed. by Rosa Ainley and Katherine Shonfield (Ellipsis, 2001).

54   Ibid. p.92.

55   . Illich argues that this perpetual quantitative growth denies students from the opportunity for organic maturity and a detachment from what is already there (1971, p.43)

56   Paul J. Crutzen, 'The "Anthropocene"', in *Earth System Science in the Anthropocene*, ed. by Eckart Ehlers and Thomas Krafft (Springer-Verlag, 2006), pp. 13–18, doi:10.1007/3-540-26590-2_3.

57   Bruno Latour, 'Agency at the Time of the Anthropocene', *New Literary History*, 45.1 (2014), pp. 1–18, doi:10.1353/nlh.2014.0003.

environment production has long been the goal of institutions which have sought to provide public education on the built-environment. The Edinburgh Outlook Tower emerged at the close of the 19th century as a multisensory experience of the city as an exhibition, aiming for citizen engagement through the display and interaction with city wide narratives. Its creator Patrick Geddes, engaged in critiques of representation (the map and globe) which promoted interdisciplinary learning that enables participants to identify and promote progressive social trends.[58] The most prominent of these techniques was the hollow globe, developed collaboratively with anarchist Paul Reclus,[59] it sought to reposition the conception of the globe as a viewer from outside, to experiencing it from its centre. This questioned homogenising conceptions of the world, forcing participants to surrender their god-like observer perspective, the 'god trick of seeing everything from nowhere'.[60] Instead, the hollow globe situates the actor in a concrete, yet subjective relationship with the world.

However, such re-positionings run the risk of falling into the same world-views, human dominance over nature, that have led to our current environmental crisis. Harraway,[61] for example, claims that a productive re-positioning of the human position in the world can only come through new types of work which begin to imagine new conceptions of and relationships with nature. To this end, 'Wild Pedagogies'[62] experiment with structures, curricula and pedagogies which are 'fundamentally disruptive' to old ways of being with the world. As well as discovering the wild in both rural and urban settings, wild pedagogies seek to experiment with methods of community making, where both human and non-human (including the earth) are seen as part of that community. This involves an acknowledgement of conflict, of intersectionality, of spaces for negotiation in which self-will of the group or of the community creates ever-present struggle to identify and make decisions according to that will as equitably as possible[63].

Similarly, Stevenson & Petrescu,[64] argue that this co-development of 'resilience'

58   Crutzen.

59   Federico Ferretti, 'Situated Knowledge and Visual Education: Patrick Geddes and Reclus's Geography (1886–1932)', *Journal of Geography*, 116.1 (2017), pp. 3–19, doi:10.1080/00221341.2016.1204347.

60   Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, 14.3 (1988), p.581.

61   Donna Jeanne Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, Experimental Futures: Technological Lives, Scientific Arts, Anthropological Voices (Duke University Press, 2016).

62   *Wild Pedagogies*, ed. by Bob Jickling and others (Springer International Publishing, 2018).

63   Ibid. p.104.

64   Fionn Stevenson and Doina Petrescu, 'Co-Producing Neighbourhood Resilience', *Building Research & Information*, 44.7 (2016), pp. 695–702, doi:10.1080/09613218.2016.1213865.

amongst human and non-human communities cannot necessarily occur within the safe spaces of education institutions but must be controlled by citizens themselves, albeit supported by the university and the state. The role of civic education in such environments is to co-produce methods and tools of governance which enable the well-being and care of the human species, natural and built environment. The R-Urban project,[65] created an environment for citizens and experts to experiment with new modes of sustainable living, whether through the prototyping of tools for the re-use of waste, or informal knowledge sharing networks developing as citizens develop their own areas of expertise.

Conclusion

This literature review, then, has served as an exercise in picking apart the rituals of contemporary education and the myths with which they have perpetuated throughout contemporary society. By exploring ways in which alternative educational practices between the university, the city and the citizen have counteracted these myths, the research aims to lay out the pieces of the jigsaw before assembling and proposing new rituals of civic education beyond the school and university as practices of civic (un)learning. Radical and DiY Pedagogies have begun to find ways of developing knowledge amongst students about their position within students, with the hope that this knowledge can be used to transcend them. Engaged and post-colonial pedagogies have tackled the structures and hierarchies within the classroom, placing value on difference as a more holistic approach to education. Streetwork and its theoretical descendants bring communities together in urban space to question who should be responsible for what citizens learn, and the methods through which knowledge is valued or dis-valued, while wild pedagogies champion a position of 'de-growth', experimenting with new ways of being in times of the Anthropocene.

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65   Doina Petrescu, Constantin Petcou, and Corelia Baibarac, 'Co-Producing Commons-Based Resilience: Lessons from R-Urban', *Building Research & Information*, 44.7 (2016), pp. 717–36.

Practices of Civic (un)Learning – a state of the art

Borrowing Illich's understanding that ritual produces myth, I have explored state of the art civic education practices between the university, the city and citizens to understand how these dominant myths have been counteracted and where new myth making might be taking place. All of these ritual practices create some kind of institutional critique which has been explored in more detail through the literature review. They also perform institutional propositions which begin to shed light on a civic learning which demystifies processes of urban spatial production as the starting point of mediating the divide between everyday tactics and the strategies of public and educational policy.

The case studies have been chosen because of their correlation with a particular potentiality for civic education between the university and the city in the Sheffield context. For example, The Moor Market is a thriving hub for diverse everyday encounters between citizens in the city, by correlating this with the case study of the Afrikaanderplein markets in Rotterdam, I begin to explore the potentials of this urban space for civic education. This process of mapping international case studies to urban localities informed discussions around opportunities for civic (un)learning in the Sheffield context (discussed in chapters 04 and 05). Furthermore, by exploring further the contexts in which these case studies have developed below, I aim to take into account the situated nature of ritual practices while giving further insight into the development of these rituals and their impacts in their localities.

Between the University and the Neighbourhood

The University of The Neighbourhoods (UdN), Hamburg, Germany

The University of The Neighbourhoods (UdN) was conceived amongst the rapid development of the International Building Exhibition (IBA) hosted in Hamburg in 2013. As the area awaited urban renewal, the decaying buildings of the Wilhelmsburg District offered a temporary testing ground for an unlikely coalition of politicians, contractors, developers and academics. From 2009-2013 HafenCity University's Urban Design Masters programme, the City of Hamburg, Kampagnel Cultural Factory and the construction company Max Hoffman sought to establish an abandoned medical centre as an 'institutional shelter'. Borrowed from Terkissides'[66] concept of 'Interkultur', which challenges the normative idea of 'integration' in migration discourse, the coalition used the metaphor of 'house' to develop an accessible institution as a commons resource.

Taking this metaphor, UdN supported and encouraged the everyday knowledge and practices of the neighbourhood by employing the tactic of 'dwelling as practice'. Fuad-Luke & Hirscher[67]. This allowed experimentation with alternative forms of exchange based on urban commons. For example, the domestic yet cultural activities of cooking and dining became central in the development of strategies for collective governance of the institution's resources. The 'open kitchen', used extensively throughout the day, became a mechanism for disrupting traditional hierarchies of guest, teacher, neighbour and student, while developing recognisable 'commoning practices'. What's more, the open kitchen became a key testing ground for prototyping the design of architectures and programs to facilitate this commoning.

By embedding the activities of the university and the city within the neighbourhood. Those attached to traditional institutions are able to develop and reflect on their responsibilities for their own and others' practices, actions and interpretations.[68] Through dwelling as practice, subjectivity is invited into the process of knowledge exchange. Students and teachers learn with the neighbourhood community through trial and error where knowledge of the everyday workings of an 'institutional shelter' is co-constructed as a commons resource.

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66   Mark Terkessidis, *Interkultur*, Edition Suhrkamp, 2589,
     1. Aufl., Originalausg (Suhrkamp, 2010).

67   Stefanie Gernert and others, 'University of The Neighbourhoods
     – Hotel as Method?', in *Agents of Alternatives - Re-Designing
     Our Realities* (Agents of Alternatives, 2014), pp. 408–30.

68   Norman K. Denzin, *Performance Ethnography: Critical
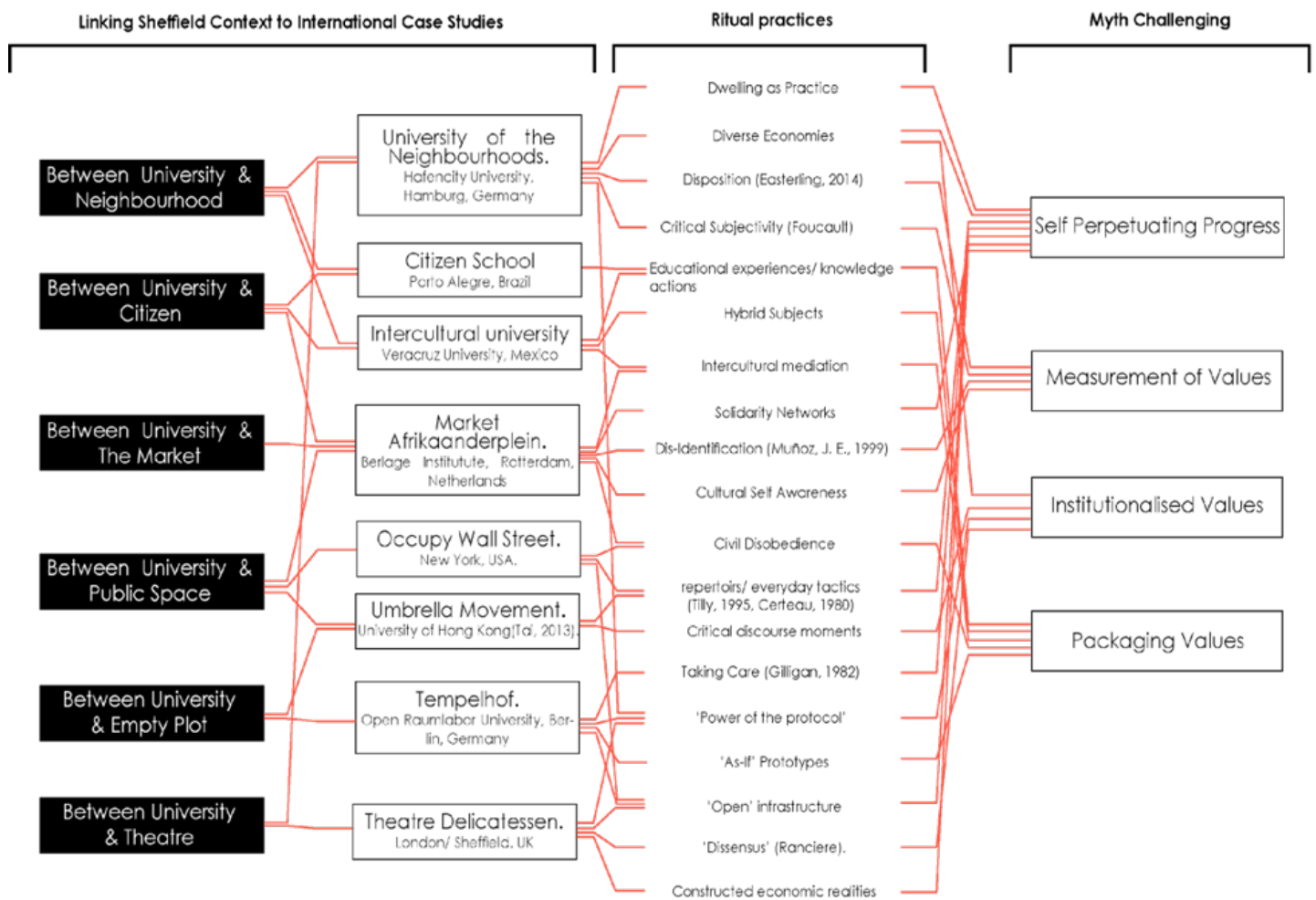   Pedagogy and the Politics of Culture* (Sage, 2003).

Fig.1.1 - Diagram mapping international scale studies and their civic (un)learning practices to in-between situations in the Sheffield context and the civic (un)learning framework.
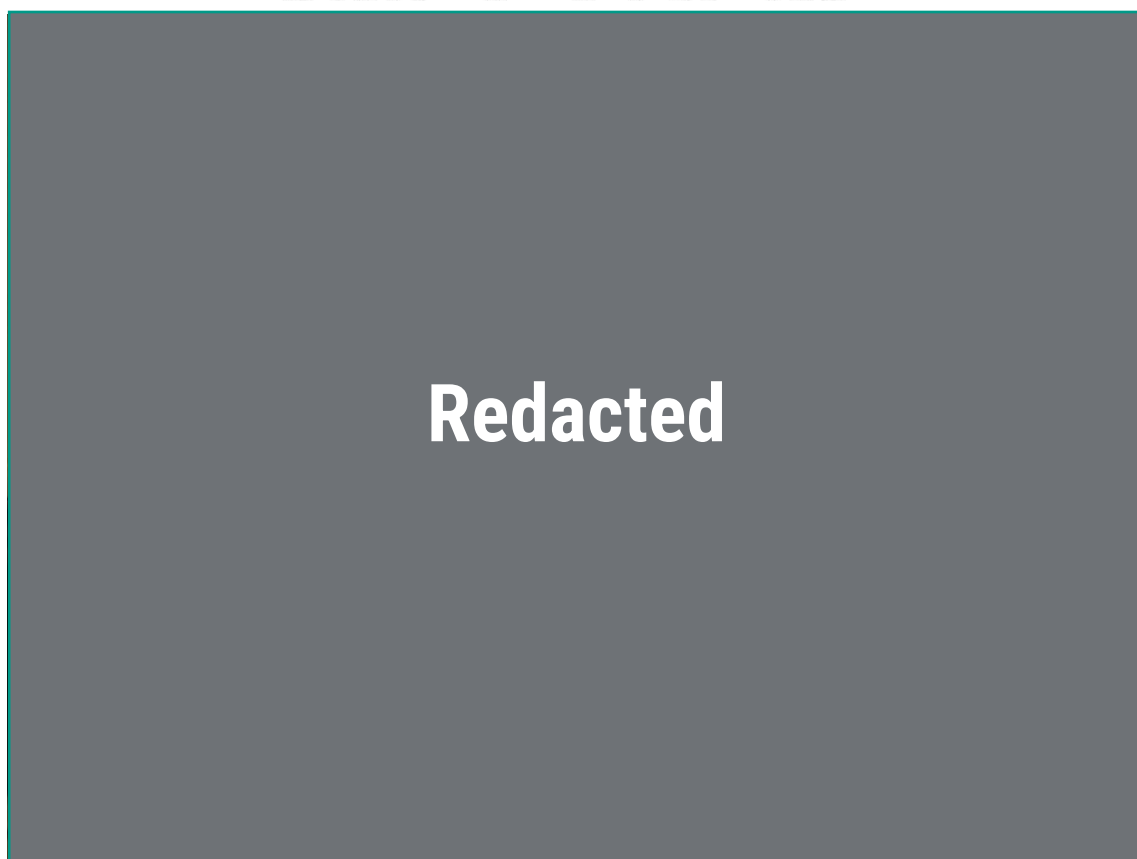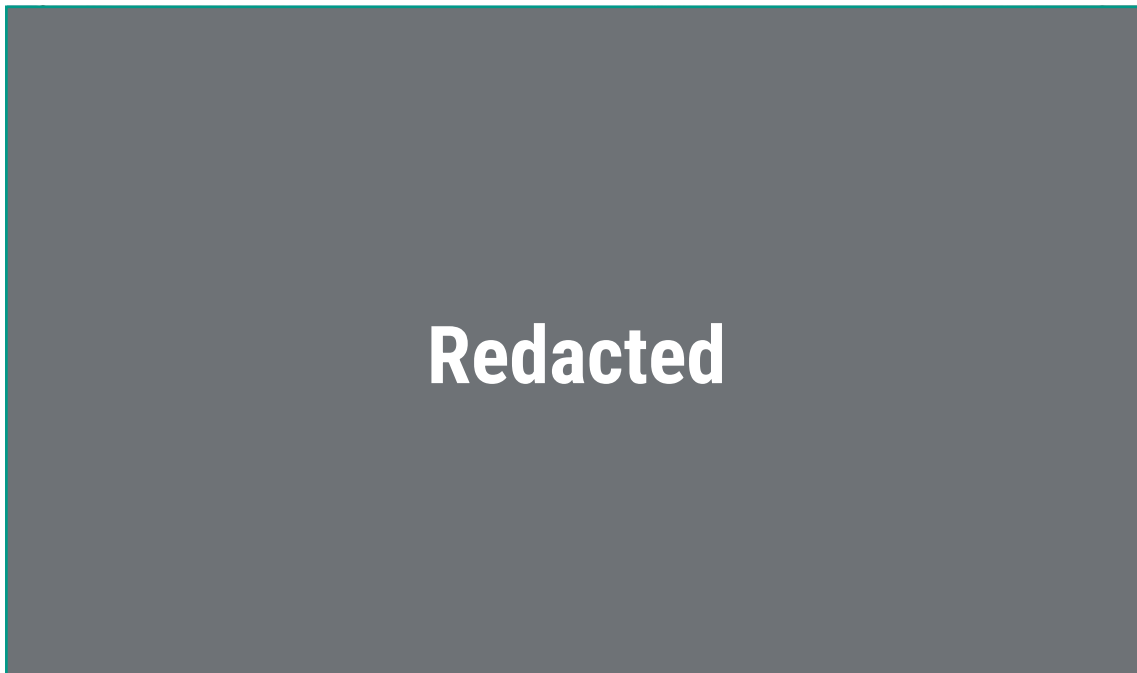
Fig.1.2 (top) – **UdN Building**: Architectural drawing as a tool for social proposition.

Fig 1.3 (bottom) **UdN Open Kitchen** in action at the University of The Neighbourhoods.

Between The University and the Market

Market of Tomorrow, Afrikaanderplein, Rotterdam, Holland

Within the neighbourhood of Afrikaanderwijk, Rotterdam, the Afrikaandermarkt has been a Wednesday and Saturday market since 1964, with almost 300 stalls. From 2008, artist Jeanne Van Heeswijk worked as an 'Artist in Residence'[69] through the Amsterdam University of The Arts AIR programme, in collaboration with students and the area's multi-cultural residents to establish the market as a place for civic education between the university and the city. The market has been a key strategic resource for sharing of not just economic wealth, but in the exchange of knowledge, experience and ideas between the intergenerational residents. Ritual practices here have been employed as a means to decode the unequal over-regulation of market traders in the area, decode transaction through the valuing of diverse knowledges and resources within the market setting and assemble new institutions to improve the collective agency of local residents through a cooperative, resilient network as an interface to public policy makers.[70]

Through the AIR programme[71] Van Heeswijk with residents, stall holders and local policy makers established the ritual practice of 'civil disobedience' as a tactic to design the 'market of tomorrow'. This tactic simultaneously highlights and aids market holders in navigating the overly complex legislation they face, while imagining possible futures for the market through creative performances of culture. The repetition of this ritual, over 300 times each producing a small scale intervention from street fashion show to alternative display of produce helped to develop an awareness amongst the community of their relationship to the public domain, and begin to see this as a collective resource. Furthermore, through these acts of challenging established conditions, the performative and propositional nature of the ritual acts as criticism to the consumerist nature of traditional participatory practices which value citizen choice over citizen creativity or skills. The emerging commons institution then, develops not only knowledge of the process of commoning, but contains the skills of its citizens as a common pool resource.

The space in-between university and market at the Afrikaanderwijk then, becomes an imagined future market as space for not only the exchange of goods, but the exchange of local knowledge, skills and culture[72].

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69   Van Heeswijk.

70   Sue Bell Yank, 'From Freehouse to Neighborhood Co-Op: The Birth of a New Organizational Form', *Field| A Journal of Socially Engaged Art Criticism*, 1, 2015.

71   *What's the Use? Constellations of Art, History, and Knowledge: A Critical Reader*, ed. by Nick Aikens and others (Valiz, 2016).

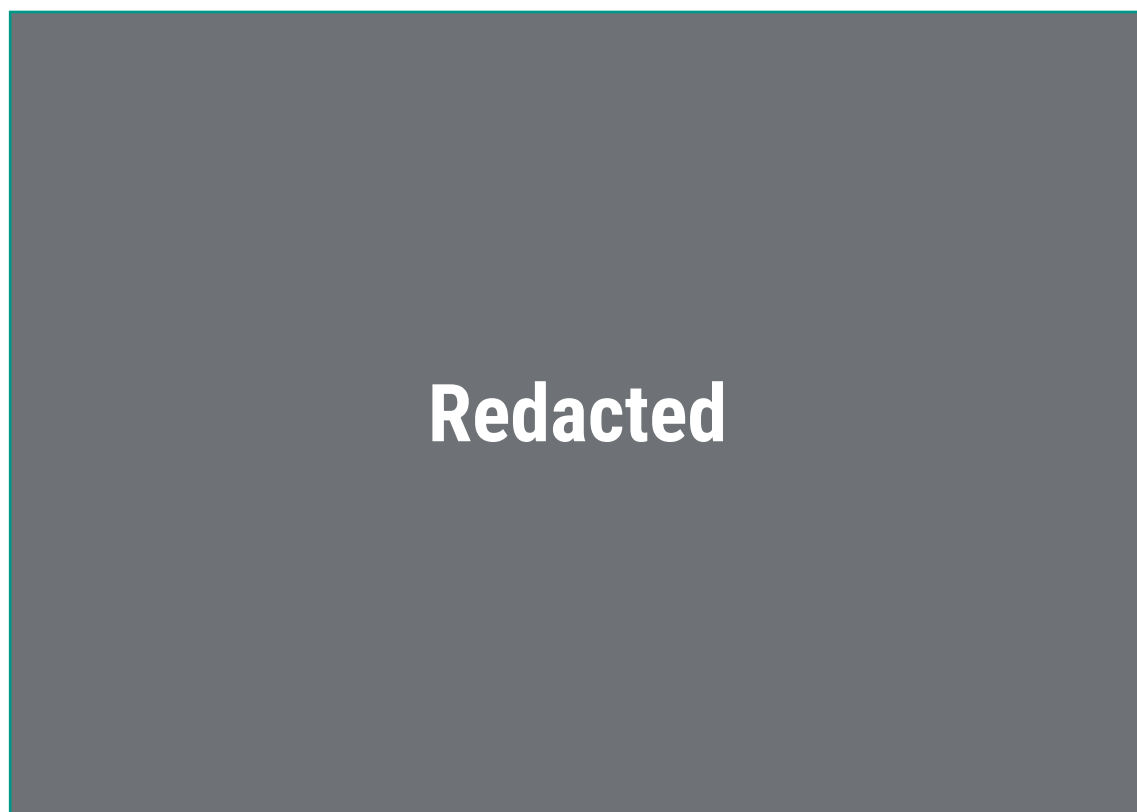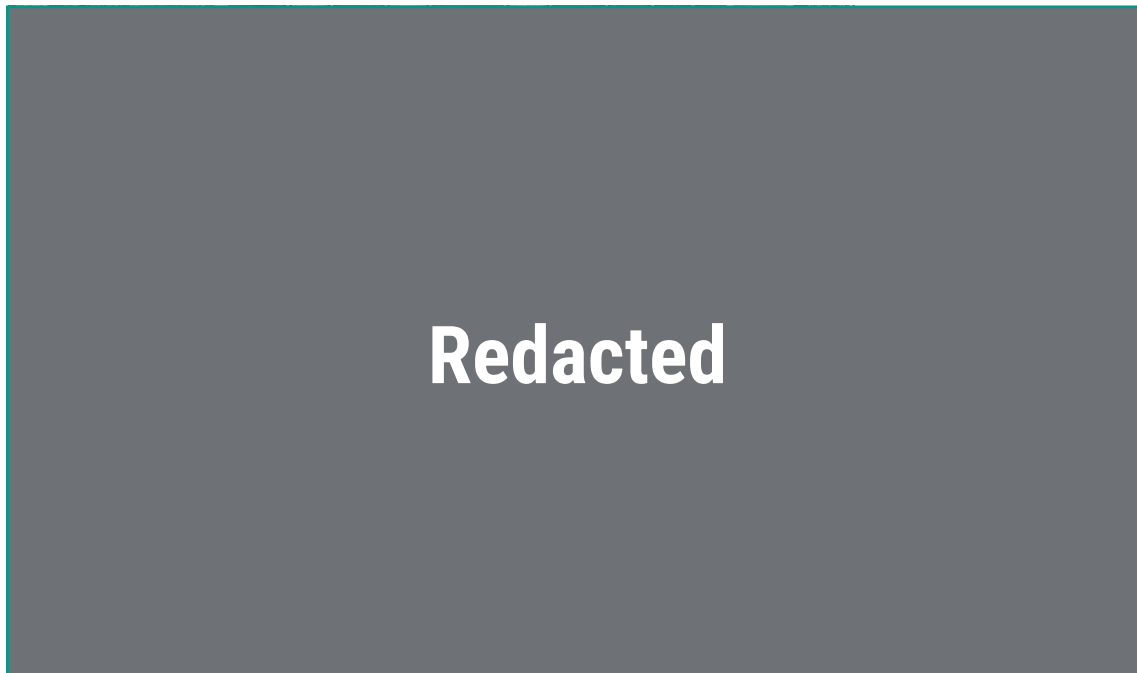72   Yank.

Redacted

Redacted

Fig 1.4 (Top) **Afrikaanderplein Fashion Show**: *One of 300 acts of 'civil disobedience' to challenge local policy which imagined the marketplace as a fashion show for local designers*

Fig.1.5– (Bottom) **Afrikaanderplein Network Map**: *Network Relations of the Neighbourhood Enterprises.*

Between The University and the Empty Plot

Floating ~~University~~, Berlin, Germany

The Floating University Berlin is a project by the Berlin-based architecture collective Raumlabor which began in May 2018 and was in operation until September the same year. Hidden away within the former disused airfield of Tempelhof, this piece of educational infrastructure was utilised for a prototype 'open university' realised through interdisciplinary engagement with spatial practice. The projects situatedness, within a unique ecological environment of a water basin hidden away from the main publicly available space of the Tempelhof airport strip, was a key strategy of reclaiming an urban space for educational practices as an alternative to both the dominant capitalist production of space, and the dominant university production of knowledge. By doing this, the project serves here to introduce the debate regarding so called 'entrepreneurial' or 'creative' practices of city making emerging from Richard Florida's [73] 'creative class' is often linked with the neoliberal agenda of universities engaging with the city.[74] This situated-approach to learning then, aimed to rethink the role of creative experts in space making by allowing participants to 'become designer or artist', rather than aiming to simply to understand the disciplines.[75] In other words, the institution of the Floating University (in its material and structural sense), was co-constructed by participants invited to become 'agents of change'.

As both method of spatial practice and civic pedagogy, Elarji & Michels[76] identify five tactics used by the designers of the Floating University for the 'making of another university'. The first of these relates to the project's situatedness and seeks to discover spaces often enclosed by neo-liberal market forces, such **'niches'** have avoided traditional urban planning methods and are thus ripe for creative experimentation. The Floating University aims to prototype sustainable use of these spaces which go beyond consumption and provide opportunity for alternative ways of being outside dominant modes of production. By adopting an intervention tactic of **adapters,** following in the traditions of experimental 'plug in' architectures, the floating university positions the university as an assemblage of spatial prototypes, institutions, and unforeseeable encounters, having no static 'inside' but attracting interdisciplinary experts from the city. Such experts were **invited to participate in making** exercises alongside participants in the production of heterogeneous

73   Richard Florida, 'Cities and the Creative Class', *City & Community*, 2.1 (2003), pp. 3–19, doi:10.1111/1540-6040.00034.

74   Tina Besley and Michael Peters, *Re-Imagining the Creative University for the 21st Century*, Creative Education Book Series, volume 2 (SensePublishers, 2013).

75   Dalal Elarji and Christoph Michels, 'Same but Different: The Floating University Berlin (FUB) and the Making of Another University', *Architecture and Culture*, 9.1 (2021), pp. 121–43.

76   Ibid

additions to the university developing an environment for collaborative 'learning through doing' of onsite spatial exploration. Such continuous engagements with the site aimed to create a sense of **permanence of the new institution through temporariness** while allowing the network of collaborators to grow as a method of resisting capture of the site by market forces. Through this temporariness participants were allowed to **collectively reimagine the aesthetics of the university**, challenging their own ideas of education while also challenging educational institutions.

Redacted

Fig.1.6 (Top) **Floating Workshop:** *A Making workshop hosted in the 'on-land' workshop of Floating University Berlin*

Fig.1.7– (Bottom) **Floating Lexicon:** *Initial sketch imagining the Floating University as an 'adapter' both of space and vocabulary.*

Between the University and the Citizen

Intercultural University of Veracruz, Mexico

The Intercultural University of Veracruz, Mexico is a new form of institution which sits between the university and urban and rural communities to give access for indigenous people to the resources of the university. The aim of the institutions, and others like it across the country, is to champion indigenous voices in policy making, allowing communities to develop on their own terms while promoting intercultural dialogue in the country. In contrast to the urban centric and classist university tradition in the country, Intercultural universities are located in indigenous regions, in cultural settings characterised by high economic exclusion and infrastructural marginalisation[77], with the aim of increasing the number of indigenous students in higher education. It is important however, that such institutions do not simply transfer their existing structures to new locales. As practices of 'decolonising education', they employ specific practices of pedagogy which both value indigenous forms of knowledge and allow communities to build their curricula specific to specific situations and contexts.

The curriculum of the intercultural university is based on an idea of 'educational experiences', as opposed to formal curricula or pre-defined subjects. This involves an initial process of mapping of activities through action research performed with and by students of the university, their parents and wider residents of the community.[78] The institutions aim to develop 'dialogues of knowledges'[79] utilising both academic and community rooted forms of knowledge in order to address subjects in an interdisciplinary and inter-cultural fashion. For example, translations between peasant maize cultivators and agronomical engineers.

A key role of the institution is the training of so-called 'intercultural mediators', developed through the curriculum of the Intercultural University. These indigenous students ultimately facilitate the 'scaling up' of indigenous knowledge to effect local and international development policy.

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77   Cristina Perales Franco and Tristan McCowan, 'Rewiring Higher Education for the Sustainable Development Goals: The Case of the Intercultural University of Veracruz, Mexico', *Higher Education*, 81.1 (2021), pp. 69–88. Mexico\\uc0\\u8217{}, {\\i{}Higher Education}, 81.1 (2021

78   Gandin.

79   Enrique Leff, 'Racionalidad Ambiental y Diálogo de Saberes. Significancia y Sentido En La Construcción de Un Futuro Sustentable', *Polis*, 3.7 (2004), pp. 61–109.

Between The University & The Street

Centre for Urban Pedagogy, New York, USA

The Centre for Urban Pedagogy[80] is a New York based organisation which works with visual designers and communities to co-produce visual and interactive tools to facilitate critical reflection and navigation of urban policy. CUP advocates for the value of visual representation as a way to communicate complex issues across languages and cultures, a medium often underappreciated, or understood as nice to have or an added extra in policy making arenas.

The tools are produced through rigorous engagement with communities, where designers are positioned not as the solver of a communities problems but as 'resource allies' providing specialised support to communities tackling issues they're facing in the urban and built environment. For example, a project working with the New York community organisation CAAAV – Organising Asian Communities sought to communicate issues of displacement to Chinatown's Asian population, producing a leaflet which communicated citizen rights of renters specific to the city and the area. It is the role of CUP to mediate the space of the co-design sessions and create a safe space to 'allow designers to get things wrong' and for the members of organisations like CAAAV to feel comfortable in holding the designers accountable, they are mediators of mutual unlearning. In an early discussion of the tool for example, residents of Chinatown feeling their lived experience of the place was not represented in the tool were helped by CUP through conversations, making , urban exploration and photography workshops to communicate the question 'What is it about your neighbourhood which makes it feel like your neighbourhood?' Creating a visual language which was recognised, trusted and ultimately used by CAAAV.

An important part of this process, in allowing CUP to perform their mediator role, is to ensure that every project begins by establishing the infrastructure (funding, staff training etc.) in place to ensure CUP are able to continue working on projects to their completion, before engaging communities and potentially wasting their time in the process. This allows projects to develop sustainability over a period of typically 3 years which involves: 1. Research & development in collaboration with stakeholders and community members. 2. Testing (and failing) repeatedly in order to develop the curriculum and modules of civic education. 3. Design and production of the formalised tools.

Ultimately, the tools are not the only outcome of the project, but following the work

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80   Christine Gaspar, 'The Centre for Urban Pedagogy' (unpublished Seminar presented at the Lines of Flight, 2021) <https://linesofflight.wordpress.com/2021/03/23/seminar-of-urban-pedagogy-20-april-2021/> [accessed 28 May 2024].

of Paolo Friere and his Pedagogy of The Oppressed.

> *That idea of the teacher also being the student. And where critical components of the work are really useful. For me this is the context where the word 'pedagogy' is useful to us.*[81]

The self-actualisation of the communities, designers, CUP and the urban institutions (who are inevitably drawn into the conversation) is the impact of the process of producing the tools, but in ways which are relevant and respond to the everyday lives of citizens.

81   Ibid.

Between The University & The Margin

Campus in Camps, West Bank, Palestine

'Campus in camps' Is an educational program which every year brings together residents of refugee camps in West Bank, Palestine with staff and students (amongst whom are residents of the camp) of Al Quds Bard University to challenge notions within discourse of life in the camps. Existing as early as 1948, following the Palestinian war and the consequent displacement of the Palestinian people, the camp has become part of the urban imaginary of citizens.

A key practice within the campus, it that of transversality, which places the researchers and participants in a reciprocal relationship of teacher and taught. Toward this, a tactic employed is a process of collective unlearning where those with an institutional understanding of terms associated with the camps (University staff) and those with their own languages and concepts developed through everyday life in the camp develop a shared narrative of the 'right to return' and the camps themselves. For example, the iterations of Campus in Camps have generated 'The Collective Dictionary', a series of 'definitions of concepts considered fundamental for the understanding of the contemporary condition of Palestinian refugee camps'. These definitions found in the dictionary are based on actions and dialogues within the camp itself.'[82]

Another consequence of this transversal approach is that the discussions are able to reach across and move beyond the disciplines of the university. Rather than being purely discussing architecture and design, dialogues reach topics as broad as citizenship, militant pedagogy, institutionalism, borders, war or being a refugee.

The transversal methodology was employed to establish a non-institutional education which challenged the notion that the university is the primary source of knowledge production. Working with Palestinian refugees, the actor-experts held workshops to train local actors to become readers on pedagogy, commons and other related concepts, and to position these in relation to their everyday life in urbanised camps .[83] Theoretical knowledge was combined with the informal knowledge of everyday actions, creating tools which were represented via social media forming 'becoming institutions'[84] for the benefit of the community. This exchange of knowledge then, between the theoretical academic knowledge of the university, and the informal

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82 Marwa Al-Lahham and others, *Vision Dictionary* (Campus in Camps, 2013) <https://www.campusincamps.ps/projects/vision/> [accessed 28 May 2024].

83 Pelin Tan, 'Decolonizing Architectural Education: Towards an Affective Pedagogy', in *The Social (Re)Production of Architecture* (Routledge, 2017).

84 Ibid, p.85

knowledge of the camp improved the ability of the community to reflect on their actions, further establishing a praxis amongst the local actors.

Case Study Comparison

Measurement of Values - diversity and inclusion.

Practices of civic (un)learning which challenge the myth of the measurement of values encourage a diversity of worldviews in learning environments as a means of challenging taken for granted beliefs and understandings. A common tactic with many of the case studies, such as The University of The Neighbourhoods and The Market of tomorrow, is to question expert knowledge by engaging with forms of knowledge production which foreground everyday life and everyday knowledges. UdN articulates this as 'dwelling as practice' for example which acts as a pedagogical tool to find common ground between diverse actors. Others take this further and attempt to develop shared understandings of everyday knowledges as a starting point to addressing problems which matter most to communities. For example, intercultural universities 'educational experiences' and Campus in Camp's 'collective dictionaries' in different ways facilitate communities to develop their own learning curriculums where the value of the educational experience and its outcomes are defined by the community.

Institutionalised Values - Unlearning institutions

Practices which challenge institutional values begin the (un)learning process from the perspective of better understanding the structures which are affecting the learners. An element of this occurs in all case studies as participation in alternative pedagogical structures naturally begins to deconstruct the learner's conceptions of education. Perhaps the most explicit alternative in this sense is The Floating University, which quite deliberately establishes itself as an anti-university akin to Illich's conception of a learning web, where all participants are teachers and all participants are workers. It also extends this approach spatially, with the intervention taking the form of an adapter which allows users to 'plug in' and test technologies, spatial arrangements and methods of construction as a means of (un)learning in its own right.

Others take a less spatial approach and instead produce institutional experimentation as a practice of civic (un)learning. The Centre for Urban Pedagogy and The Market of Tomorrow for example both create alternative institutional arrangements, or instituent practices to shift traditional hierarchies associated with learning. The Centre for Urban Pedagogy, which is focused on short term delivery of tools which enable communities to resist institutional structures, works with actors as representatives of communities to visualise the structures which affect them. CUP's role as agent is important here in establishing the grounds for collaboration

between visual artists and communities. On a more long term basis, artist Jeanne Van Heeswijk works to develop instituent practices to resist structures of the local authority over the course of a number of years. Within this long term engagement are moments which challenge institutional structures such as the 200 acts of civic disobedience which aid the community to both understand how structures are negatively affecting them but also to advocate for change in structures, a direct implementation of civic agency.

Self Perpetuating progress

The myth of self perpetuating progress is challenged by connecting learners to their own bodies, the environment in which they dwell and how this helps them to engage with each other. UdN, Market of Tomorrow and Floating ~~University~~ to this explicitly by engaging with the natural and built environment as part of their 'curriculum'. A key similarity here in terms of spatial production, is that all interventions are produced as a means to better understand their context. At The University of The Neighbourhoods, this is enacted through a process of demolition, where rather than adding material and built form to the environment, they ask how their existing can be altered to better facilitate their dwelling, in a way a form of architectural retrofit as a process of learning. Floating ~~University~~ takes a different but similar approach to retrofit, where interventions which improve the structure's connection to its environment are 'plugged in' to the existing. For example, an experiment in rainwater harvesting which reimagines water treatment as a participatory infrastructure.

> A *fundamental paradigm in our research at Floating University is to emulate Mother Earth's water cycles rather than mimic Corporate Man's linear sewer pipes.*[85]

Water thus becomes a major part of the floating university curriculum, directly situating the learning within its context.

Packaging Values

Finally, practices of civic (un)learning produce tools and practices for learning which are collectively developed, and collectively shared by communities, challenging the expert-led appropriation of knowledge in traditional schooling. By doing this, learning is repositioned as an act of collective making, which forms prototypes for collective ways of being in the city such as commons and also provides opportunity to experiment with ways to govern, reproduce and care for commons. Due to their

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85   Floating University, 'Water', *Water* <https://floating-berlin. org/site/water/> [accessed 9 June 2023].

participatory nature, all the case studies produce this kind of (un)learning to a degree. However, in cases which exemplify an approach which challenges the packaging of values, the agent of civic (un)learning represents a common good. For example, the tools developed by the Centre for Urban pedagogy become a tool for commoning as they can help to recruit members to the community of practice and/or social movement. Pedagogies which involve a process of collective making, such as UdN or Floating ~~University~~ produce spaces as common goods which can be utilised by communities for continued learning beyond the involvement of agents.
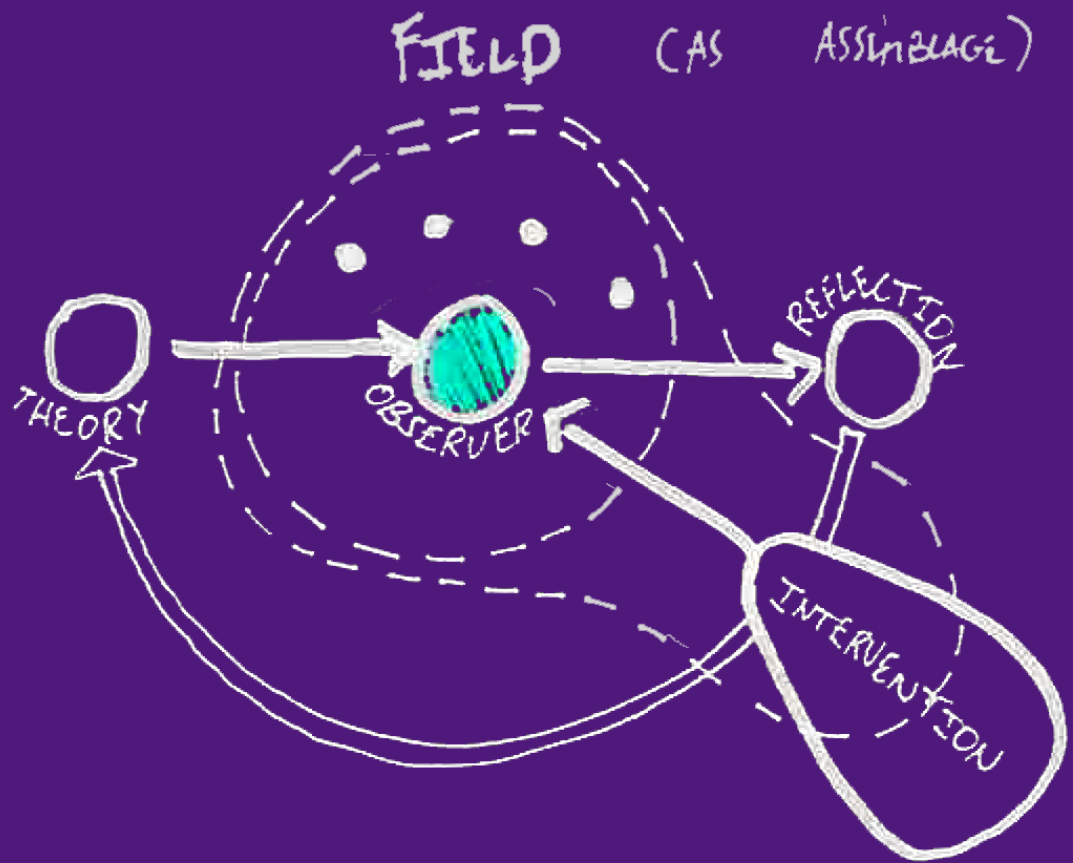
CHAPTER 02

methodology

Fig. 2.0 - Diagram showing **'iterative' methodology** which uses the Deleuzian concept of becoming to understand the field as an assemblage entered into by the researcher. Being changed and changing others through the 'radical relationalities' created by intervening in space.

Having defined the field in which my research will inhabit, the remainder of the thesis takes a live approach to research, stepping out into the world to observe the everyday practices of civic (un)learning to understand how citizen, agent and community identities are established through processes of civic (un)learning. This live approach is defined by two intertwined understandings of practice as research, emerging from Donald Schon's[1] understanding of the reflective practitioner which distinguishes between reflection-in-action and reflection-on-action. Schon states that 'when someone reflects-in-action, they become a researcher in the practice context'. This suggests that practitioners do not carry with them a fully formed body of expert knowledge, but learn through the process of action and use this learning to improve upon their ongoing practice. This belief is central to forming the research methodology for this thesis as it attempts to make visible this process of 'reflection-in-action' by both the researcher, the peripheral institution of Live Works and a latent community of commoners by adopting three distinct positionalities, one for each stage of the research. Each stage in turn uses a method of embedded ethnography and participatory action research to establish a live environment for research.

The research methodology is underpinned by the post-structural philosophical concepts of Deleuze & Guattari[2]. These are concepts with which I have wrestled with a naïve sense of curiosity since the beginnings of my architectural education, and such have come to influence my understand of the world, particularly my relation as a professional, researcher or architect in relation to it's human and non-human inhabitants. In the introduction to their work 'A Thousand Plateaus', they introduce the idea of the book as an assemblage, a rhizome of concepts with infinite lines of flight and machinations. Seeing this as license to borrow concepts and enter them into my own assemblage (of this thesis) the concepts of assemblage and becoming have become central to my understanding of a kind of practice which positions the researcher in an assemblage *with* the subject of research, simultaneously generating an affect on the field and being affected by it resulting in an entirely new understanding of the field, the community of practice and the researcher.

Assemblage: The assemblage is understood as an emergent, temporarily stable yet continually mutating conglomeration of bodies, properties, things, affects and materialities. Assemblages are not background structures, static situations or stable entities; they are active, always emergent and changing confederations of

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1   Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (Routledge, 2017).. p68

2   Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. by Brian Massumi, Athlone Contemporary European Thinkers, Repr (Continuum, 2003).

bodies, objects, spaces, affects, forces and desires[3]. If this conjures an image of a somewhat messy research process, I hope that is because it accurately reflects an interconnected approach which embraces complexity and acknowledges that research is entangled in personal lives, the lives of participants, supervisors, buildings, ideas, books technologies and desires. As such, It has helped me to understand the various positionalities of my research as entering into entanglements with others. A prominent example of this entanglement was the awarding of Levelling UP Funding to Castlegate toward the end of my research funding period, unexpectantly drawing myself into new assemblages and affecting others within including the course of the research and shape of the thesis.

Becoming: In 'becoming-' one piece of the assemblage is drawn into the territory of another piece, changing its value as an element and bringing about a new unity. Within the research, auto-ethnography was used as a tool to follow the process of becoming taking place within myself (as both a product of Live Pedagogy and a becoming researcher) and the field (including its human participants). At each stage of the research, my positionality changes as I enter into new assemblages, rejecting the idea that as a researcher I can remain neutral and unchanged, the methodology is mapped onto 3 positions.

In position 01 - Becoming Citizen, I analyse my own and my peers development of critical citizenship and identity through engagement with Live Pedagogy and The University of Sheffield School of Architecture. This also begins to understand the impact which these engagements have on actors in the city, my ethnographic research thus aims to understand the effect on students and community partners of live pedagogy.

In position 02 - Becoming Agent, I analyse the development of Live Works as an embedded researcher conducting my practice through the organisation. While I am embedded, I also position myself on the periphery to allow myself to conduct research ON Live Works, reflecting on 8 years of practice since its inception in 2014 to better understand its unique practices and tools as an agent of civic (un) learning. The process of becoming is both that of Live Works as agent, and myself as practitioner.

In Position 03 - Becoming Common, I reflect on 6 years of engagement with a community of practice in Castlegate, Sheffield. Throughout this engagement, Live Works' process of engagement has continued, developing a series of roles and identities throughout the project in relation to the community. The project is viewed

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3   C. A. Taylor and J. Harris-Evans, 'Reconceptualising Transition to Higher Education with Deleuze and Guattari', *Studies in Higher Education*, 43.7 (2018), pp. 1254–67, doi:10.1080/03075079.2016.1242567.

as an assemblage, where the urban space, local authority institutions, individual and Live Works itself are challenged by one another in a process working toward the production of an urban commons in a structured context. Again, my position as researcher is at once embedded within the community, but on the periphery as an ethnographer.
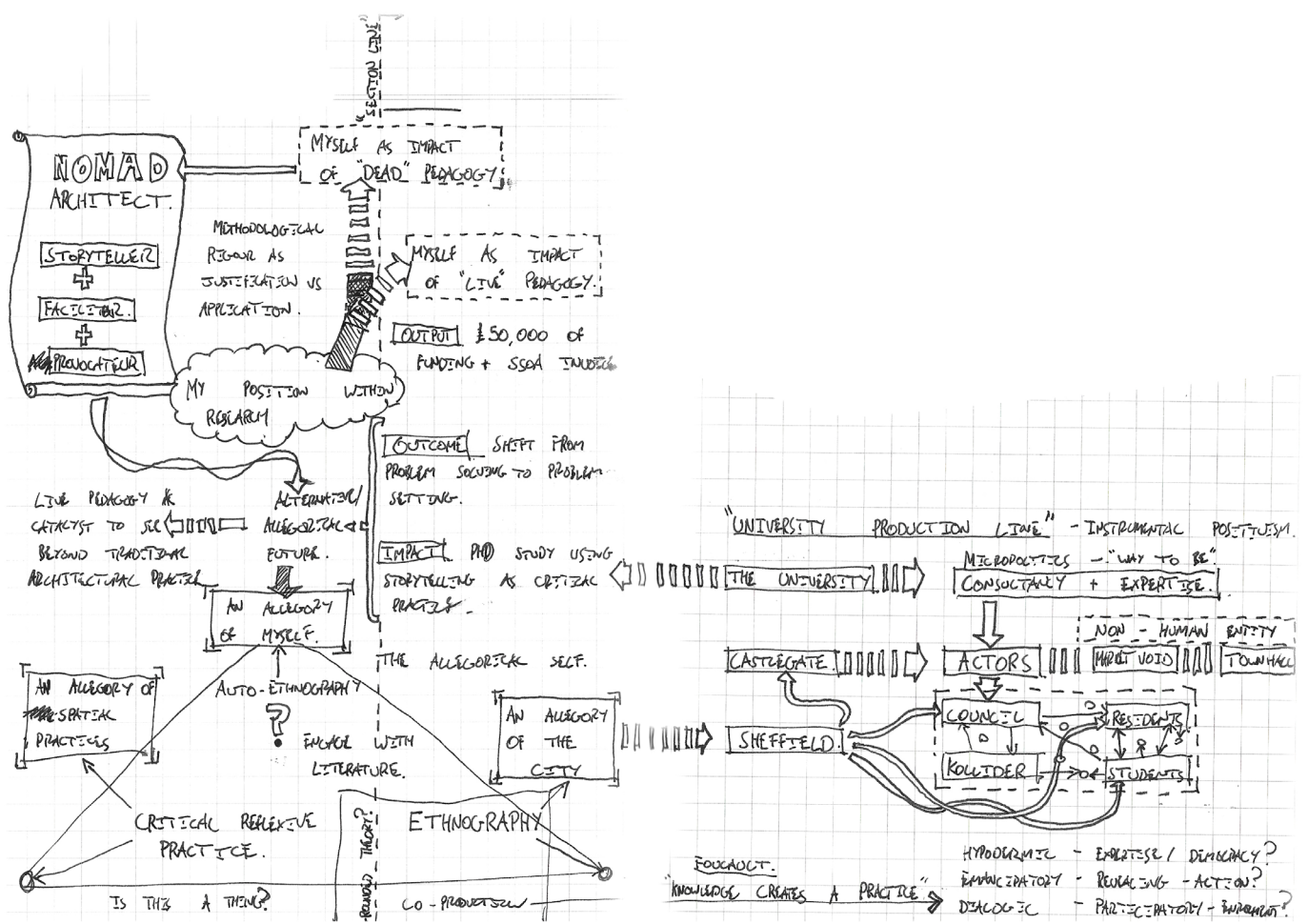

Fig. 2.1 – Excerpt from research notebook reflecting on my embedded positionality within research, as 'living impact' of live pedagogy.

Becoming Researcher

Embeddedness enables us to respond to our collaborators and ethnography's needs and expectations while allowing us simultaneously to withdraw, reflect and work with a certain critical distance—to set [...] practical boundaries. It is an approach that encourages the practice of an active, engaged and impactful form of ethnography, whilst remaining critically aware of its, and our, political situatedness. It is thus an action-oriented tool with which to challenge and change institutions and corporations from the inside.[4]

Throughout the research, I have been acutely aware of my position within the university, engaging urban communities from a position of privilege. However, as noted by Lewis and Russell above, my embedded position within an institution (both the University and Live Works), allows me to enact change from within. The nomad researcher is a persona which encompasses my 'many-hats' within the research project: engaged designer, teacher, researcher, activist, local, participant, middle class white male learner as a means to challenge the idea of the university as a static identity. Rather than attempting to provide an objective, instructional account of the role of a participant-expert, an interpretive ethnographic approach (Denzin, 2013) will take into account the situated and contextual nature of the knowledge generated through knowledge exchange (May & Perry, 2011). Acknowledging there is no 'stable' empiricism in such processes, only the truth of stories, narrative, acts of the performative-I (Denzin, 2013, p.7).

The subjectivity involved in this state of becoming is defined by feminist and post-human philosopher Rosi Braidotti as the 'nomadic subject' which she explains is: 'a myth, or a political fiction, that allows me to think through and move across established categories and levels of experience: blurring boundaries without burning bridges... as a way to step out of the political and intellectual stasis of our times.' (Braidotti, 1994, p.26) In other words, the nomad exists in a state of in-betweenness and much like in liminal states, exists between the Imaginary and Real in order to resist dominant social codes and imagine new ones. As a nomadic researcher existing between the university and the city, I am able to draw on the situated and embodied knowledge generated through my privileged position, and employ this to disrupt dominant social codes toward the development of new in-between positions, while producing 'political fictions' as a means to scale up such marginal activity.

Outside of myself as agent of civic (un)learning, the practice of the PhD is centred around Live Works, the aforementioned Urban Room which provides a space,

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a design office and a research partner for communities outside of the University of Sheffield to tap into the resources of the University and the expertise of its architecture students.[5] It was established initially to continue the partnerships between communities engaging in Live Projects and The School of Architecture, offering a service to continue to develop the projects beyond the confines of university module assessment. The research is embedded within the practice of Live Works, both from within (myself as practice based researcher) and from outside where I analyse Live Works as a further agent in its relationship with the networks and structures of civic pedagogy.

I have worked closely with the directors and staff of Live Works throughout the research, with these conversations offering an opportunity to reflect with others on the kind of practice being undertaken at different stages of projects. A key point emerging from these discussions, is that much like myself, having been established in 2014 and working in extremely varied contexts across the UK, Live Works is very much in its own process of becoming, of figuring out its role in community based architectural projects and its role in architectural pedagogy more widely. Particularly in the Castlegate project, which forms the main case study of the research, the position of Live Works has continually shifted from participant in civic pedagogy, to facilitator, activist and researcher. I argue that this shifting positions both myself and Live Works as 'nomadic subjects' within the research, described by Rosi Braidotti:

> *The nomadism in question here refers to the kind of critical consciousness that resists settling into socially coded modes of thought and behavior. Not all nomads are world travellers; some of the greatest trips can take place without physically moving from one's habitat. It is the subversion of set conventions that defines the nomadic state, not the literal act of traveling.*[6]

In other words, the nomad exists in a state of in-betweenness, between institutions, hierarchies, wearing 'many-hats' adapted iteratively to contexts in order to resist dominant social codes. Considering both myself and Live Works as nomadic subjects, the research methodology has developed iteratively throughout the project to respond to changes both of my relationship to Live Works throughout the process, and Live Works only changing position in scales, actors and hierarchies within which the practice has developed.

5   Live Works. (n.d.). [website] Retrieved October 22,
     2023, from https://liveworks.ssoa.info/

6   Rosi Braidotti, 'Writing as a Nomadic Subject', *Comparative Critical
     Studies*, 11.2–3 (2014), pp. 163–84, doi:10.3366/ccs.2014.0122.

(Auto)ethnography - Reflection in Practice

Forms of ethnographic research take the position that knowledge is present in the event, where setting, situations and interactions 'reveal data' which it is possible for a researcher to interpret.[7] This approach is ideally suited then to studying the development of a Live Ethos through my time at The University of Sheffield and in interactions with communities, students and academics.

My research assumes that knowledge is 'immanent' and the phenomena being studied is in a constant state of 'becoming'. Latour & Yaneva[8] for example, question the representations of architectural production as 'desperately static' as we perceive them outside of occupation. By employing ethnographic study, the research aims to 're-position the [products of research by design] from static object to moving project', the 'event' of an institution rather than the object. This approach then goes hand in hand with the adoption of an expert-citizen position, where my role as designer is seen not in the production of objects from outside of the community but in the facilitation of and participation in relational processes. However, due to my position 'in-between' institutions, this role comes with an inherent 'epistemological privilege',[9] meaning I cannot assume that my experience will reflect that of my co-participants. In order to counteract this, an auto-ethnographic approach will be employed in order to lend transparency to the effect of this privilege on my analysis, while ensuring I maintain criticality of my 'praxis' as nomad researcher and the institutions which I work through.

This conception of the research field draws on a constructivist approach emerging from researchers A.N. Whitehead, Gilles Deleuze and Isabelle Stengers, where practice is found in the design and construction of concepts and tools that 'actively relate knowledge production to the question it tries to answer'[10] . This approach privileges the 'research event', the space where knowledge and ideas is produced, and in so doing acknowledges that 'nothing which floats into the world from nowhere'[11] . Ethnography is used as a tool within this research to understand the

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7   Jennifer Mason, *Qualitative Researching*, Third edition (SAGE, 2018).

8   Bruno Latour and Albena Yaneva, '«Give Me a Gun and I Will Make All Buildings Move»: An ANT's View of Architecture', *Ardeth*, 01.08 (2017), pp. 102–11, doi:10.17454/ARDETH01.08.

9   Charlotte Aull Davies, *Reflexive Ethnography: A Guide to Researching Selves and Others*, ASA Research Methods, 2nd ed (Routledge, 2008).

10   Isabelle Stengers, 'Experimenting with Refrains: Subjectivity and the Challenge of Escaping Modern Dualism', Subjectivity, 22.1 (2008), pp. 38–59.

11   Alfred North Whitehead, Process and Reality, ed. by David Ray Griffin and Donald W. Sherburne (Macmillan, 1929).
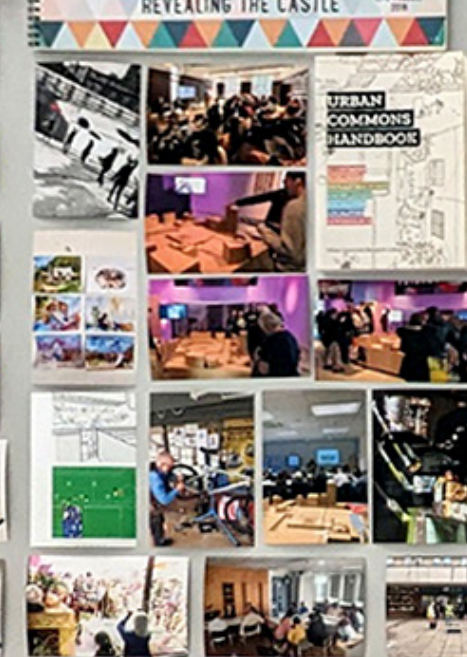
Fig. 2.2 - The detritus of practice: sketches, photographs, mainfestoes, mapping produced through participation in 'research events' throughout the project.

complex relations associated with the in-between position of Live Works. Practically, this has meant consistent and methodical recording of events from institutional meetings to the 'deep hanging out'[12] coined by Clifford Geertz and involved in the messy and blurred lines between research participant and developing friendships and professional relationships.

Within the context of the university, this has allowed me critical reflection on the institutional structures effecting civic engagement, for example, understanding of consequences of intellectual property within the context of collaborative Live projects and the work undertaken to develop contracts to overcome the issue as

12   Ben Walmsley, 'Deep Hanging out in the Arts: An Anthropological Approach to Capturing Cultural Value', International Journal of Cultural Policy, 24.2 (2018), pp. 272–91,
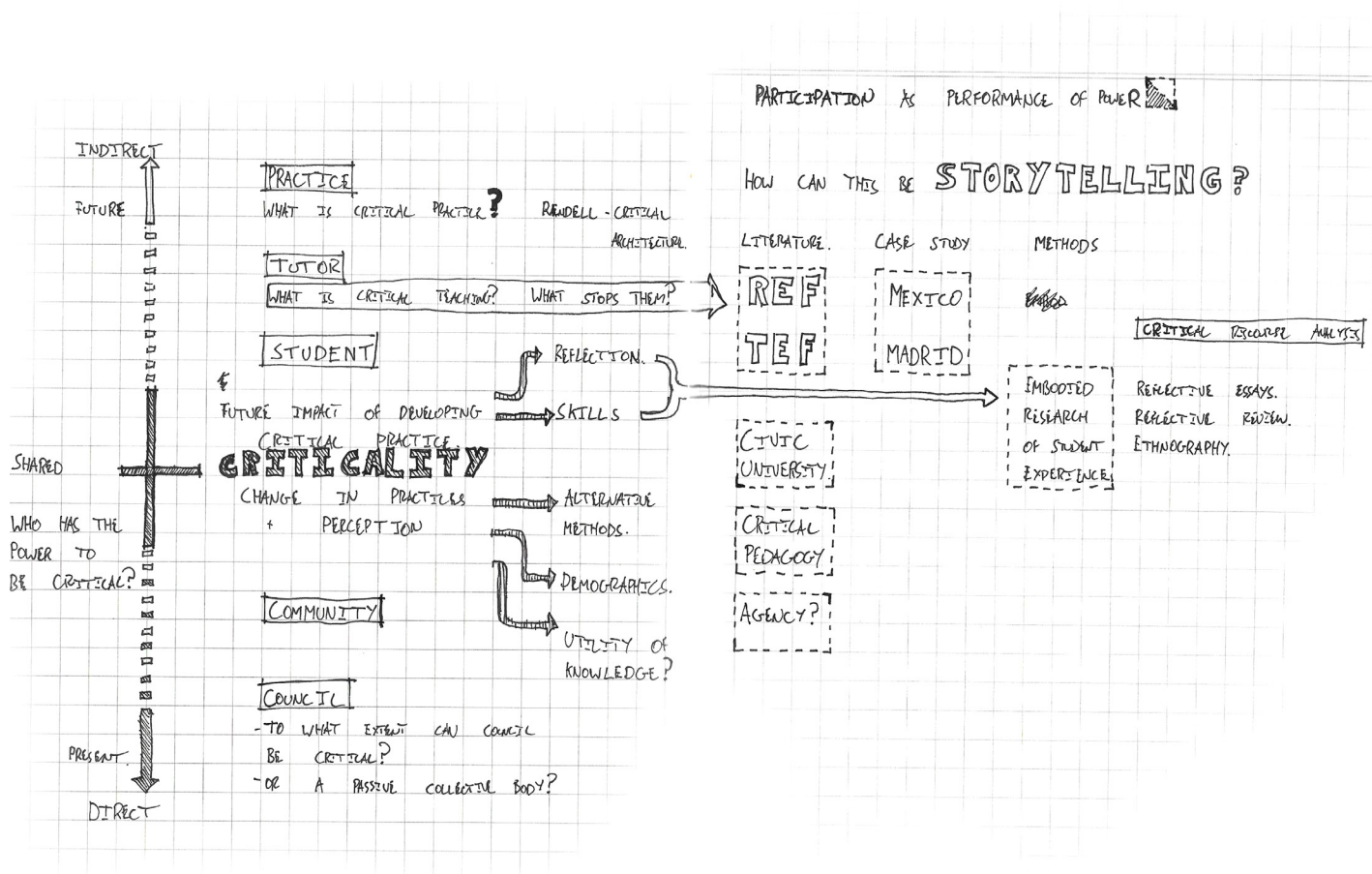
Fig. 2.3 - Excerpt from research notebook reflecting on the role of autoethnography as a tool for critical reflection within embedded positions.

part of the research event. Or coming to understand the reproductive labour in maintaining a network of community partners as explored in the Wincobank case study in Chapter 03.

The 'auto' (placed in brackets due to its marginalised position within my research) acknowledges myself as a designer, researcher and learner as a product of live pedagogy, as a product of civic (un)learning. It is a reminder of the impact this has on my research and aims to ensure an awareness of my changing position from resident teenager, to engaging Masters student to University researcher. These changes positions were a great source of anxiety throughout the project, always embedded yet separate from the research. Data collecting, writing and drawing in an auto-reflective manner aims to situate my own experiences within the context of my research, with a hope this will help to map my own process of becoming throughout the thesis.

This approach has also been useful in highlighting the 'diverse economies of participation'[13] embedded in the work, from sending emails, to organising catering to supporting community participants during the Covid-19 pandemic. Allowing me to recognise the maintaining and caring for community as a practice in its own right. This valuing of the seemingly banal in participatory design led to my creation of an 'archive of detritus' which refuses to see the research as a static entity, instead capturing the 'fragmented/atomized' nature of the performance . . .this 're-presentation' resists being read as a transparent record, but furthers the work's dissemination through a variety of forms'[14] (see figure 2.2).

During position 1, the research seeks to understand the role of the 'missing middle' in processes of knowledge exchange to further develop understanding of 'liveness' and the learners position, reflecting on my participation in a live project through an auto-ethnographic observation of a Live Project client. I also trained and oversaw a group of 15 architecture masters students participating in Live Projects to conduct ethnographic field work of their Live Project, producing illustrated field notes which will be collectively collated and form part of a manifesto for becoming citizen through liveness, while serving as a tool for reflection in their live project groups. This aimed to better understand the complexities of civic (un)learning nested within the university institution as 'a set of everyday trajectories of [human and non-human actors] letting themselves be transformed and leaving traces'.[15] I also take this auto-

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13   Udall and Holder.

14   Matthew Reason, 'Archive or Memory? The Detritus of Live
      Performance', New Theatre Quarterly, 19.1 (2003), pp. 82–89.

15   Latour and Yaneva.

ethnographic approach through positions 2 and 3, taking Latours[16] approach of 'just going on describing' rather than attempting to force objective explanations of events. Following the assemblage approach to the research, this rejects the idea that non-human actors are fixed entities, repositioning objects (and humans) as 'matters of concern' which are active and disputed, rather than 'matters of fact'.[17] This will aim to understand what the components of an agent of civic (un)learning are and the roles of human and non-actors in their practice.

However, Denzin[18] argues that traditional ethnography has too many defects (objectivism, colonialism, exploitation, etc…) to continue with such a separation between observer and observed. As I move into the research by practice stages (position 02 and 03), I will adopt a participatory ethnographic approach, both becoming embedded in the phenomena being studied and collaborating with co-participants to develop aspects of the ethnographic research.

This entails a 'double narrative process, one that includes the narratives generated by those participating in the research, and one that represents the voice of the researcher as narrator of those narratives.'[19] Firstly, in order to highlight my process of 'becoming nomad researcher' I will keep an illustrated diary throughout my PhD research, which seeks to 'bind my research by design creation with my research intention', while bypassing the socially constructed boundaries of appropriateness.[20] Secondly, I will support this with narrative interviews of my co-participants, aiming to 'show people in the process of figuring out what to do and what their struggles mean'[21] as a means to elucidate the roles of actors and their situated experience of the process of becoming.

Narrative Interview

Following this descriptive approach to ethnography, narrative interviews are

16   Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network-Theory*, Clarendon Lectures in Management Studies, 1. publ. in pbk (Oxford Univ. Press, 2007).

17   Bruno Latour and Couze Venn, 'Morality and Technology', *Theory, Culture & Society*, 19.5–6 (2002), pp. 247–60, doi:10.1177/026327602761899246.

18   Norman K. Denzin, *Interpretive Ethnography: Ethnographic Practices for the 21st Century*, Nachdr. (Sage, 2000).

19   Amy Kyratzis and Judith Green, 'Jointly Constructed Narratives in Classrooms: Co-Construction of Friendship and Community through Language', *Teaching and Teacher Education*, 13.1 (1997), pp. 17–37, doi:https://doi.org/10.1016/S0742-051X(96)00049-2.p.17.

20   Julieanna Preston and Aukje Thomassen, 'Writing through Design, an Active Practice', *Journal of Writing in Creative Practice*, 3.1 (2010), pp. 45–62, doi:10.1386/jwcp.3.1.45_1.

21   ARTHUR P. BOCHNER and CAROLYN ELLIS, 'Taking Ethnography into the Twenty-First Century', *Journal of Contemporary Ethnography*, 25.1 (1996), pp. 3–5, doi:10.1177/089124196025001001.

conducted throughout the PhD, aiming to [co]construct the research project as an assemblage of interconnected subjectivities.[22] Narrative approaches emerged largely in educational research practices, which followed Dewey's[23] conception that knowledge is constructed in the interaction between the human being and the world. Employing a narrative approach to interviews then, the knowledge elicited is better linked to concrete events in place and time. Furthermore, by asking participants to construct meaning from their own experiences, they are able to firstly 'deepen' their connection with new knowledge by relating it to lived experience.[24] And secondly, to better understand the 'the process of becoming during their participation as they construct and reconstruct their personal and social stories throughout the pedagogical process.[25]

Rather than asking questions in an interview situation such as 'do you think play is useful?' or 'what do you think is most useful about play?', the narrative interview asks questions such as 'tell me about a time you found play useful'.[26] This has the potential to shift the imbalanced power relations of the researcher/ participant relationship, as the participant takes the responsibility of 'making the relevance of the telling clear.'[27] As I take the role of participant-expert in local case studies then (phase 1,2,3), I will use narrative interview to ensure the voices of my co-participants are heard. This aims to ensure that conceptions of the Urban Hybrid Institution and its use This aims to ensure that conceptions of the Urban Hybrid Institution and its use are co-constructed, where the interviews do not extract meaning from the UBI and local informal institutions, but contribute to their development as a form of radical pedagogy and knowledge exchange.

22 Donald E. Polkinghorne, *Narrative Knowing and the Human Sciences*, SUNY Series in Philosophy of the Social Sciences, Nachdr. (State Univ. of New York Press, 1988).

23 John Dewey, 'Experience and Education', *The Educational Forum*, 50.3 (1986), pp. 241–52, doi:10.1080/00131728609335764.

24 Kandan Talebi, 'John Dewey–Philosopher and Educational Reformer.', *Online Submission*, 1.1 (2015), pp. 1–13.

25 F. Michael Connelly and D. Jean Clandinin, 'Stories of Experience and Narrative Inquiry', *Educational Researcher*, 19.5 (1990), p. 2, doi:10.2307/1176100.

26 Wendy Hollway and Tony Jefferson, *Doing Qualitative Research Differently: Free Association, Narrative and the Interview Method* (SAGE, 2000).

27 Susan E Chase, 'Taking Narrative Seriously: Consequences for Method and Theory in Interview Studies', *Turning Points in Qualitative Research: Tying Knots in a Handkerchief*, 3 (2003), pp. 273–98.p.9.
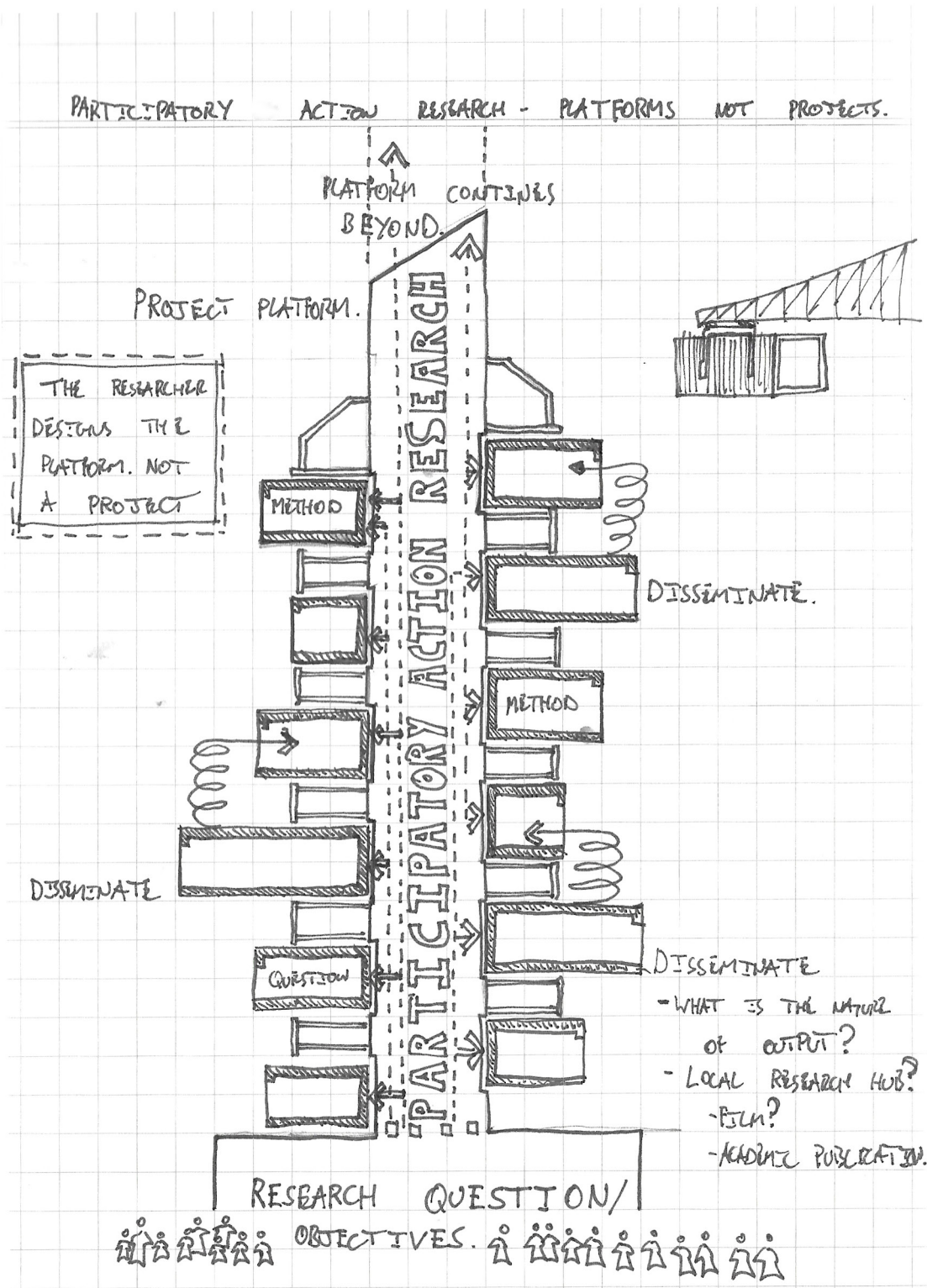
Fig. 2.4 **Sketchbook PAR Reflection**: *My Portrayal of the participatory action research process as infrastructure for diverse methods. 'a spiral which has no clear beginning or end, in which activities (phases) overlap, can take place simultaneously, and iterate'*[1]

1   Stephen Gorard, 'Research Design, as Independent of Methods',
     in *Sage Handbook of Mixed Methods in Social and Behavioral
     Research* (Sage Thousand Oaks, CA, 2010), II, 237–52.

Participatory Action Research - Intervention in Practice

I first heard the slogan 'Nothing about us without us' attending a presentation by Jos Boys, founding member of Matrix Feminist Design Cooperative and at the time leading the Dis/Ordinary Architecture Project. In the UK context, it was used extensively by disability activists in the 1990's and serves as a reminder to those developing policy and social and economic opportunities, particularly those which affect marginalised groups, they must fundamentally involve actors with lived experience from the get go to improve the efficacy of policy. It served as a reminder throughout the project, when both asking questions of who should be included in the community of practice, and what the research scope should be. Building on the idea of reflective practice as research method to study becoming, the research employs participatory action research to situate itself within a problem solving context, developing a relationship with lived experience of those affected by 'live' approaches to university engagement.[28]

A participatory approach to design, positions myself as learner/ designer with the research, moving away from the idea of a 'pre-formatted geometry'[29] and away from merely 'predicting' future outcomes. Instead, it aims to cultivate an emergent capacity, responding to the insistence of a potential that demands realization[30]. Equally, In this research project, I do not seek to predict future practices directly; rather, I explore speculative capacities, allowing me to experiment with processes of becoming[31]. By positioning design as a process of 'becoming,' I engage with experimental frameworks that emerge through research, contributing to my understanding of design. This relational approach challenges the notion of 'design thinking' as a fixed practice that cannot be neatly transplanted into complex social contexts, especially in interdisciplinary research. Ultimately, this speculative framework attempts to redefine our understanding of what it means to be a designer by challenging the singular authorship of design.

This relational practice positions the object of design as the event, and by extension the research event (as object of ethnographic study). But the event is not a single

28   Tim May and Beth Perry, 'Contours and Conflicts in Scale: Science, Knowledge and Urban Development', *Local Economy: The Journal of the Local Economy Policy Unit*, 26.8 (2011), pp. 715–20, doi:10.1177/0269094211422192.

29   *Speculative Research: The Lure of Possible Futures*, ed. by Alex Wilkie, Martin Savransky, and Marsha Rosengarten (Routledge Taylor & Francis Group, 2017). P.25.

30   Isabelle Stengers, In *Catastrophic Times: Resisting the Coming Barbarism*, trans. by Andrew (translated by) Goffey (Open Humanities Press, 2015). P.19

31   Mike Michael and Alex Wilkie, 'Speculative Research', in The Palgrave Encyclopedia of the Possible (Springer International Publishing, 2020), pp. 1–8, doi:10.1007/978-3-319-98390-5_118-1.

or series of points in time, but 3 converging nebulous timelines which are mapped in chapter 3, 4 and 5 of this thesis. My position as an architectural practitioner is present in each of these timelines, where the tools and practices employed emerge from the spatial and graphic language of the discipline. As noted by Bolt[32], the expertise, training and experience of the practice researcher adds value to research in its unique understanding of the world. This is most clear in chapter 05, where entering into the space of urban production I continuously iterated on tools and techniques from my architectural skillset to augment the research process, from challenging the notions of architectural masterplanning during a Live project, to the production of the alternative to a neighbourhood plan in the Castlegate Common Manifesto. Here architectural drawing, note making and spatial planning are drawn into the research event, where the techniques and tools used by the practitioner can stand as research methods in their own right and are constantly honed and refined through the research[33].

These architectural tools and methods are employed in developing what Braidotti calls 'radical relationality'[34], which acknowledges that the structures and networks present in contemporary situations cannot prefigure alternative futures. The practice then, actively works towards the creation of alternatives by cultivating the relations that are 'conducive to the transmutation of values'. As such the methodology iteratively reveals the networks in the present, imagines potentialities for those networks for change as a precursor to engaging them in participatory design processes. This imagining happens in a variety of ways, from establishing a working group for reflection on liveness for the Live manifesto in Chapter 03, proposals for reimagining live methodologies found in chapter 04, the actively working toward the proposals of a series of Live Projects in Chapter 05.

Processes of inclusion, by their very nature, are affected by relations of power. While participatory approaches have the potential to disrupt power imbalances, by passing the power of decision making and knowledge production from experts within professional and academic disciplinary silos to the interdisciplinary knowledge of lived experience[35]. The 'participatory turn' found in both university leadership and architectural practice has led to a growing number of exploitative

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32   Barbara Bolt, 'The Magic Is In The Handling', in *Practice as Research: Approaches to Creative Arts Enquiry*, ed. by Barrett Estelle, 1 (Tauris, 2007), pp. 27–34.

33   Haseman Brad, 'Rupture and Recognition: Identifying the Performative Research Paradigm', in *Practice as Research: Approaches to Creative Arts Enquiry*, ed. by Barbara Bolt and E Barrett, 1 (Tauris, 2010), pp. 145–57.

34   Rosi Braidotti, 'On Putting the Active Back into Activism', New Formations, 68.68 (2010), pp. 42–57, doi:10.3898/newf.68.03.2009.

35   John Gaventa and Andrea Cornwall, 'Challenging the Boundaries of the Possible: Participation, Knowledge and Power', *IDS Bulletin*, 37.6 (2006), pp. 122–28, doi:https://doi.org/10.1111/j.1759-5436.2006.tb00329.x.

and/or manipulative practices best illustrated by Shelley Arnsteins 'Ladder of Citizen Participation' which visualises participatory activity on a spectrum from manipulation to citizen control. Here, the aim of participatory activity is to devolve power from institutions to citizens and remains critical of forms of participation such as public consultation where decision making power ultimately remains with urban leaders. The pairing of ethnographic research with participatory practice aims to allow space for reflection on the flows of power throughout the research, maintaining criticality to unlearn hierarchies associated with traditional research.

However, in processes of becoming which emerge from Deleuzian thought and practice, the logic of a '*lack* of power' is replaced with an 'overflowing plenum of desire'. The action within the participatory thus begins from this concept of desire which is constructed through engagement with a project and acts as a "*collective bricolage' in which individuals (clients, users, designers) are able to interrogate the heterogeneity of a situation, to acknowledge their own position and then go beyond it, to open it up to new meanings, new possibilities... in order to discover a common project*'.[36] In the context of research, this places emphasis on the *process* of participatory production and the fleeting moments of civic (un)learning this creates and their potentialities, rather than simply focusing on the results of participation as an object of study.

The participatory action research approach to 'research by practice' challenges the conflict between emergent vs pre-planned in the development of research questions.[37] PAR approaches work with marginal, powerless groups who are part of an active community to collaboratively define a problem which is analysed and solved together with the community. It has often seemed counter-intuitive that research questions should be entirely fixed at the beginning of research projects and indeed that research should be conducted in neatly packed 'projects' altogether. Architecture, as a discipline, deals with complexity, both of the design process and its multitude of social, environmental and economic 'inputs' which influence it. Therefore, it seems only right that this complexity be reflected in the way we conduct research. However, this should not be seen as an excuse for bad research design, merely an excuse to think about architectural empirical research differently, the main point in this, being thinking about research design not as the definition of 'projects', but as the design of infrastructures/ platforms for the participatory study of social processes.

Participatory Action Research is popular in education and pedagogy research,

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36   Doina Petrescu, 'Losing Control, Keepign Desire', in *Architecture & Participation* (Routledge, 2013), pp. 43–63.

37   Abbas Tashakkori and Charles Teddlie, *Sage Handbook of Mixed Methods in Social & Behavioral Research*, 2nd ed (SAGE Publications, 2010).

because the ease of which students can be asked to reflect on their own experiences within the context of the research platform (which takes the form of the class itself), supported by the claim that PAR works extensively and dependant on the practice of critical reflexive action from all the stakeholders involved in research, especially the researcher.[38] This results in a mixing of not only the methods employed by the researcher, but who the research is being conducted and disseminated by.

Given my PhD topic is based around architectural pedagogy and its impact through civic engagement, i think of my research as a research platform which facilitates not only my own voice, but the work of students and external collaborators and finds ways that this can be disseminated both formally and informally as a 'live' output which aims to produce impact in the 'street as well as the studio'. A difficulty throughout this process however, is that participants do not become empowered, liberated or transformed on our schedules. This was particularly clear during the COVID-19 pandemic, when communities' capacity to engage in research was depleted almost entirely. However, working through the participation supported by Live Works as an agent of civic pedagogy provided support in the reproductive labour necessary to ensure that the research did not become exploitative. It was particularly important here, to understand the research as a moment in time which did not have a 'neat ending',[39] but is preceded and continued by the practice of Live Works. Each research position produced manifestos which were not intended to be the end of engagement with the research, but provocations for development by future agents of civic un(learning).

The participatory action research is archived in appendix 1,2 and 3, which are intended to read as a collection of practices for civic (un)learning which were developed in collaboration with students, Live Works and The Community of Practice in Castlegate respectively. The diagram above, (figure 12) intends to serve as an illustration of this research process, the practices developed through the research are presented as a linear process in the appendix, but continually fed back to one another, were used elsewhere in different contexts by participants, shifted the research questions to position the research as a shared infrastructure to be used by the research collaborators as intervention into their practice. This feedback loop was particularly clear in the case of Live Works, supported by regular meetings with

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38   Martin L. Katoppo and Iwan Sudradjat, 'Combining Participatory Action Research (PAR) and Design Thinking (DT) as an Alternative Research Method in Architecture', *Procedia - Social and Behavioral Sciences*, 184 (2015), pp. 118–25, doi:https://doi.org/10.1016/j.sbspro.2015.05.069. architecture should be positioned as a social situation—it is neither affecting nor within. With this, we propose Participatory Action Research (PAR

39   Natascha Klocker, 'Doing Participatory Action Research and Doing a PhD: Words of Encouragement for Prospective Students', *Journal of Geography in Higher Education*, 36.1 (2012), pp. 149–63, doi:10.1080/03098265.2011.589828.

the Live Works director, and other members of the team, where the idea that Live Works was not a fixed institution but In a constant state of 'figuring things out', a becoming institution. The outputs of the action research, intervene and contribute within this process of becoming.

NOMAD ARCHITECT.

STORYTELLER
+
FACILITATOR.
+
PROVOCATEUR

METHODOLOGICAL RIGOUR AS JUSTIFICATION VS APPLICATION.

MYSELF AS IMPACT OF "DEAD" PEDAGOGY.

MYSELF AS IMPACT OF "LIVE" PEDAGOGY.

OUTPUT £50,000 of FUNDING + SSOA INVOICE

MY POSITION WITHIN RESEARCH

OUTCOME SHIFT FROM PROBLEM SOLVING TO PROBLEM SETTING.

LIVE PEDAGOGY A CATALYST TO SEE BEYOND TRADITIONAL ARCHITECTURAL PRACTICE.

ALTERNATIVE/ ALLEGORICAL FUTURE.

IMPACT PHD STUDY USING STORYTELLING AS CRITICAL PRACTICE.

AN ALLEGORY OF MYSELF.

THE ALLEGORICAL SELF.

AN ALLEGORY OF SPATIAL PRACTICES

AUTO-ETHNOGRAPHY ?

ENGAGE WITH LITERATURE.

AN ALLEGORY OF THE CITY

CHAPTER 03

BECOMING CITIZEN*

*Paired with becoming, the citizen denoted here is distinct from the "default" citizen found in admninistrative records. It is the performance of citizenship found in the act of engaging politically with the city, whether by loitering on the steps of city hall awkwardly engaging with the codes and norms of urban existance. Or engaging as an engaged actor in the production of urban spaces. It denotes a self awareness of the impact of ones body in urban space and visa versa.

ZINE X THEORY FORUM

LIVE MANIFESTO

25.11.2020
26.11.2020

SSoA

A COLLECTIVELY PRODUCED MANIFESTO FOR 'LIVENESS'

ADVOCATING LIVENESS

Welcome to the Live Manifesto!

It's a collaborative project (in every way) by Theory Forum and SSoA Student Zine. This LIVE board will document the questions and discussions of the Theory Forum as they happen, and by the end of the event it should form a mission statement on the topic of 'liveness'.

Please get stuck in! There's plenty of space here to write your thoughts on 'liveness'. Be messy, be expressive, be LIVE!

FEEL FREE TO WRITE, TYPE + DRAW OUTSIDE THE BOX » ... ... THIS IS 'LIVENESS' AFTER ALL..!!

COLLABORATE HERE!

LIVE WORDS

PLEASE FILL THIS SECTION WITH WORDS AND SHORT STATEMENTS AROUND THE THEME OF "LIVENESS" — THESE WILL MAKE UP A WORDCLOUD WHICH WILL GROW THROUGHOUT THE THEORY FORUM!

TIP: USE THE STICKYNOTE TOOL OR A PEN TOOL TO LEAVE WORDS!

- REAL World
- Novel perceptions of space
- connection
- beyond the bubble
- Informality
- Interactivity
- Students, real world, real things!
- real people real lives
- AVOID collaboration fatigue, make meaningful long term connections
- Catalyst for conversations within communities
- Spontaneity
- unlearning
- experimentation
- breaking rules
- challenge assumptions
- transitions
- feedback
- Disrupting borders
- community stakeholder
- disruption
- ask - who's project is it anyway
- community involvement?
- long term collaboration
- make mistakes
- Learn from mistakes*
- People
- disruption
- intentionality, connections, community, collegial, activation
- question yourself and others
- Design policies
- Facilities
- embedded in the city of sheffield
- collaboration, not individual
- building networks, build relationships
- mapping alternative perspectives
- multi-accountability
- disruption
- Not static
- learning from real people!

NOTES ON OUR SPEAKERS

AS HOSTED BY 'MATRIARCH'...

AS HOSTED BY 'ANTI-RACISM AT SSoA'...

is disability architecture's last great taboo?

JORDAN WHITEWOOD-NEAL

- The floor is lava and the cascade experiment
- 'We are not your taboo'
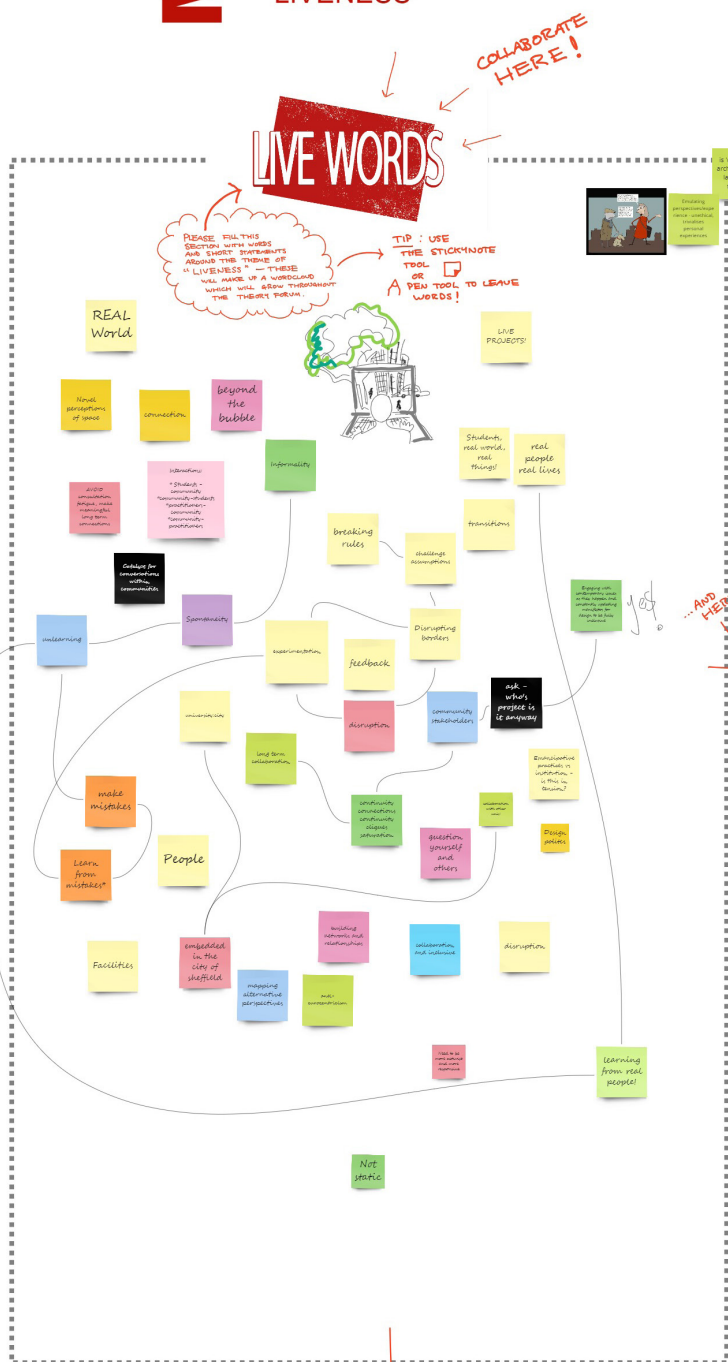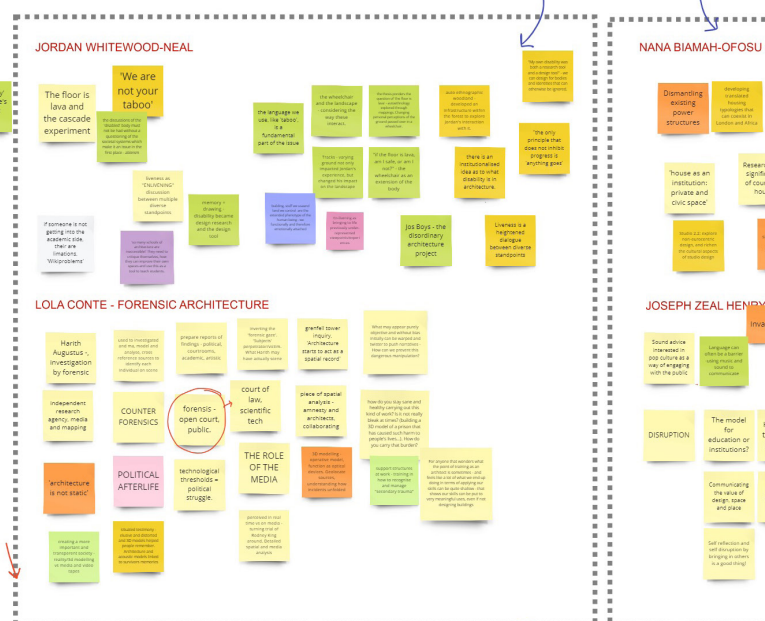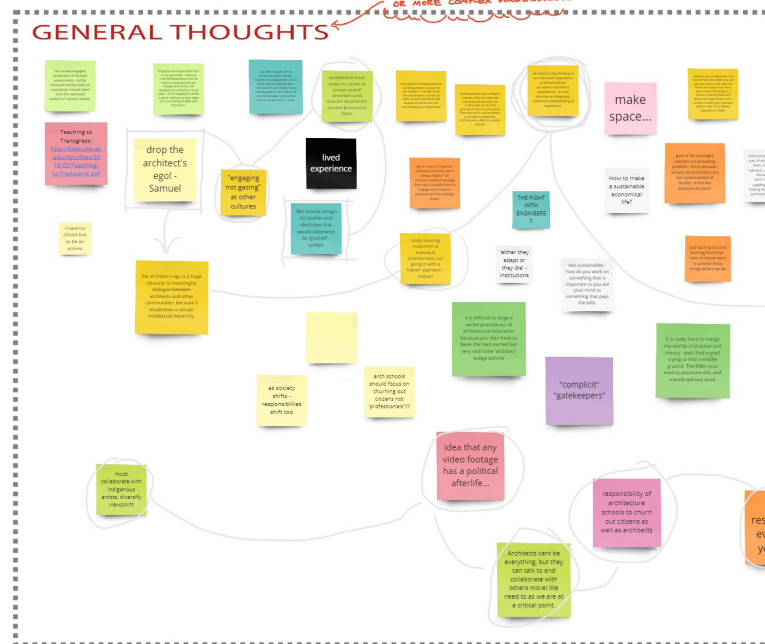- the language we use, like 'taboo' is fundamental part of the issue
- the wheelchair and the landscape - considering the way these interact
- "My own meeting was both a reward and a punishment" - we can design for bodies and identities that run otherwise be ignored
- Adds ethnographic anecdotal development on infrastructural within the forest to explore Jordan's intersection with it
- liveness as 'CALVENING'
- the only principle that does not inhibit progress is anything goes
- there is an institutionalised idea as to what disability is in architecture
- memory + drawing - Disability became design research and the design tool
- Jos Boys - the disordinary architecture project
- Liveness is a hegemonic dialogue between diverse standpoints
- if someone is not getting into the academic side, their are limitations. Wikiproblems!

LOLA CONTE - FORENSIC ARCHITECTURE

- Harith Augustus -, investigation by forensic
- prepare reports of findings - political, courtrooms, academic, artistic
- inventing the 'forensic gaze' 'humanist perspective/analysis - What Harith they have actually seen
- grenfell tower inquiry. 'Architecture starts to act as a spatial record'
- When may appear plainly objective and without bias initially can be excepted and better to push a narrative - How can we present this dangerous manipulation?
- Independent research agency, media and mapping
- COUNTER FORENSICS
- forensic - open court, public.
- court of law, scientific tech
- piece of spatial analysis - amnesty and architects, collaborating
- How do you stay sane and healthy carrying out this kind of work? Is it not really bleak at times? building a 3D model of a person that has caused such harm to people's lives..) How do you carry that burden?
- 'architecture is not static'
- POLITICAL AFTERLIFE
- technological thresholds = political struggle.
- THE ROLE OF THE MEDIA
- 3D modelling - operation model - function as spatial evidence. Drone records, recreating...
- support structures at work - training in how to recognise and manage 'essentially trauma'
- An organic that warrants what the point of training as an architect is sometimes - and feels like a lot of what we end up doing in mental capacity/your skills can be quite shallow - that shows our skills can be put to very meaningful uses, even if not designing buildings!
- making a more important and transparent society, manytorld modelling of media and video space
- situated learning - diverse and decolonial use 3D models forged proper orientation architecture and episodic models helped to increase memories
- permitted in real time across media running out of. history firing ethics. Decoded spatial and media analysis

GENERAL THOUGHTS

A SPACE FOR LONGER OR MORE COMPLEX PONDERINGS...

- Teaching to Transgress: http://sites.utexas.edu/lgbcp/files/2015/10/Teaching-to-Transgress.pdf
- drop the architect's ego! - Samuel
- "engaging not gazing at other cultures
- lived experience
- We should design responsibly - build and develop that would otherwise be ignored?
- make space...
- THE FIGHT WITH ENGINEERS
- How to make a sustainable economical life?
- the architect's ego is a huge obstacle to meaningful dialogue between architects and other communities, because it establishes a certain intellectual hierarchy.
- I have no choice but to be an activist
- boldly tailoring for bodies and identities not going in with a 'expert approach' - Samuel
- wither they adapt or they die - institutions
- I have my choice but to be an activist
- as society shifts - responsibilities shift too
- arch schools should focus on churning out citizens not professionals!!!
- "complicit" "gatekeepers"
- It is really hard to merge the worlds of practise and theory - and I find myself trying to find a middle ground. The RIBA must work to promote this, and intends primary work.
- idea that any video footage has a political afterlife...
- must collaborate with indigenous artists, diversify viewpoint
- responsibility of architecture schools to churn out citizens as well as architects
- Architects cant be everything, but they can talk to and collaborate with others moral We need to as we are at a critical point.

NANA BIAMAH-OFOSU

- Dismantling existing power structures
- developing translated housing typologies that can coexist in London and Africa
- 'house as an institution; private and civic space'
- Research significance of courtyard housing
- Studies s.d. examine non-economic design, and rethink the cultural aspects of studio design

JOSEPH ZEAL HENRY

- Sound advice interested in pop culture as a way of engaging with the public
- DISRUPTION
- The model for education or institutions?
- Communicating the value of design, space and place.
- Self reflection and self disruption by bringing to others in a good thing!

NG FOR
NESS

MatriArch believes that change in the profession is instigated through educational cultures, we campaign for a better and more accessible learning and professional environment. We believe that in order for our cities to be more equitable and responsive our workforce should reflect the diversity of the communities that it serves. We believe that this cannot be achieved unless we challenge the flawed narrative that the profession demands financial, mental and domestic sacrifices of its practitioners.

- MatriArch

Our initiative embodies liveness by advocating for education as activism. We achieve this by challenging our education - amplifying the unheard voices and often suppressed critique of the structures that make up architecture.

- Anti-Racism at SSoA: a Call to Action

Climate action is live. The climate emergency demands a new architectural paradigm for the anthropocene, and an education that enables it. We are on a path towards ecological and environmental breakdown. In the face of this urgent challenge, education is the site where we must become the architects and citizens of an alternative future. We must pay attention to our planet and its inhabitants, both human and non-human, and act together to create a future which is symbiotic between the built and natural, and just for us all.

- SSoA Students for Climate Action

The SSoA Student Zine is a platform through which architecture students can stream their active and present thoughts to provoke conversation. We provide a space in which they can be limitlessly creative, experimental and expressive. We allow this space to be changed and moulded in a way that gels to the current social climates.

- SSoA Student Zine

AS HOSTED BY 'STUDENTS FOR CLIMATE ACTION' ...

& BUSHRA MOHAMMED

activism is a day to day action

'transient passenger house'

1. Widen the canon

'it is not wrong to go back to that which you have forgotten'

2. Acknowledge own lived experience

Challenge of translating into a contemporary rendition

Why is it always one way?

3. Make true exchange, other than euro-centric values!

established voices framing the voice of others

'disruption of own pedalogical assumptions'

'the built environment constricts people from being able to perform at their best'

redesigning the way you design buildings - DISRUPTION

values · actions · design · study · practice · teaching · perspectives · research

How do we think about buildings?

Whats already there?

CARE

Taking care and who cares?

SPECTACLE

'take the dead-white guys off the plynth'

The care and attention comes from asking those in other fields to add their part to the project. Don't try and do it all

Showing how you can use design to the public. Not just for architects to obsess over and appreciate

Who has the luxury of leisure to make the most of themselves like within the city. How are we reinventing people?

Making it relevant

what state do you leave the industry in for the next group of people to do work off?... always growing

dance and performance is a form of spatial practice

Robin Hutchinson https://www.3h ascommunitybr ain.org/

SAMUEL KALIKA - CRITICAL CONCRETE

sustainable - material and design in a partnership

participatory process

social, ecological, educational

money is a real issue in running projects

sustainable architecture with a social focus

research lab as well as social and educational!

RESEARCH · EDUCATION · SOCIO · REAL PROJECTS

FEIFEI ZHOU - FERAL ATLAS

a research project on the anthropocene - the site science that arose from university changed by human activity

Feral atlas is a different project in many aspects to other anthropocene projects - digital, collaboration on a huge scale.

written by a huge range of people of different backgrounds from all over the world

Empire

Capital

Acceleration

Lots of cues taken from Asian visual art

INVASION - lies on a horizontal axis as an expanse of landscape

COLLABORATION WITH BIPOC ARTISTS

BERND KNIESS AND DOINA PETRESCU

Students can and should be allowed to influence. Not a silent part of practise!

expose students to problems outside of their context (ie african context)

Take the students size, into the world and bring the world back in the school.

Action pedagogy

https://femini ststeoa.group. shef.ac.uk/? page_id=513

being an architect is being political

resilient citizenship

radical imagination

It is important to be responsive and responsible, to sustain and defend what you've designed and what you stand by.

Projects with not for

---

keeping em with our schools after graduation creating space for the teaching of new modules

"most people are happy with the way things are at the minute"

we must be activist. We shouldn't have to be, but we must.

"We want to get to a point where its not 'activism' anymore, but just 'living'" - Nana

can find solidarity in collaboration

need to challenge the 'status quo'

there's no space for neutrality on this issues whether we like it or not

can we just make space within our institutions, to allow new ideas in, and to nurture them.

SUPPORT SYSTEMS

the carelessness of architects

It's really hard to merge the conversation together between practice and theory.

always in need of radical imaginations to implement real change!

what constitutes as value in arch education

MAYBE WE WILL FAIL BUT MAYBE NOT

use your voice: it is a priveledge

being an architect is being political!

Architecture schools need to educate on inequalities more, or atleast recognise it to begin with.

if we dont understand something, how can we collaborate

what gives you a motive to engage in something?

be respectful to everything you draw!

Fig. 3.0 - A Live Manifesto developed during the SSoA theory forum on Liveness, 2020. In collaboration with the SSoA Zine team, Students for Climate Action, MatriArch, and SSoA Racism Call to Action.

Taking the position within the university on the periphery of Live Projects, this chapter analyses the process of becoming which takes place in students engaging with 'liveness' towards critical citizenship. The chapter is somewhat autobiographical, viewing myself as a product or impact of live pedagogy. As such, the research goes beyond the extents of Live Projects themselves, where the continued (un)learning is facilitated by Live Works to keep me connected with Sheffield communities beyond the confines of the MArch. This is a key role played by Live Works as an agent of civic (un)learning (explored in Chapter 04), keeping connections alive through reproductive labour, often not appreciated by universities in the measurement of impact. More than simply delivering a service to community clients then, the chapter reflects on the potential for Liveness to embed students in communities as a means to develop critical citizenship.

This reflection is done in collaboration with students, first through an analysis of the student organised Theory Forum celebrating 20 years of Live Project in 2020. Working with Live Works and Student activist groups SSoA Students for Climate Action, Matri-Arch and the students who published an anti-racism call to action at SSoA the forum was organised on the subject of 'liveness' in architectural education. I worked with the SSoA Student Zine group to map the findings of the event (Appendix 1.1), producing a liveness manifesto formed from participant comments, quotes from speakers invited by the student activists and analysis of the key words used. Within the context of the thesis, the manifesto is used to build on the framework from Chapter 01, understanding the potential for Liveness to produce civic (un)learning.

I use this framework to understand my own experience of working with a Live Project client, where I conducted a short ethnographic observation to better understand the relationship between communities and the university. This process allowed critical reflection on my own Live Project experiences as an MArch student, by asking the question 'what is the impact of Live Projects on the communities they engage?' I attempt to create an environment of (un)learning my own biases, as a researcher and designer supported by The University. I developed a narrative approach to investigation here, which allowed me to capture the contexts as an assemblage of everyday practices.

The final part of the chapter reflects on an intervention into SSoA Live projects which builds on the experience of ethnographic observation. Through weekly workshops, I introduced students to ethnographic methods of research as a means to collect the everyday practices of Live Projects in both students' interactions with each other and community clients. Each week students presented a drawing, photograph or film to the group of 'chroniclers' which kick started reflection on the process. My intent here was to position Live Projects as a field for students to

learn skills in critical research alongside architectural practice, aiming to facilitate students to better reflect on their learning and their position when engaging with communities by creating an environment where students felt comfortable voicing their concerns which emerged from lived experiences of engaged practice. In the thesis, I attempt to address the extent to which this process helps to further develop critical citizenship amongst students, reflecting on its successes and limitations to enable civic (un)learning.

Liveness and The Critical Citizen - Reflection on a Liveness Theory Forum

In November 2020, SSoA hosted a student-led theory forum on 'Liveness', celebrating 20 years of Live Projects at the School of Architecture, while asking students to invite speakers who they thought could create debate around the future of architectural education. The message was clear, students emerging from architecture schools desire to be trained as more than just Architects. They want to enact their architectural skillset to enhance their citizenship and enhance their social value[1]. This Is at odds with the professionalisation of RIBA sponsored architecture courses in the UK, whose ability to credit students on their way to the title of architect is strictly managed by the association.

> *you are really picking a fight with the industry. We are immediately asked how much experience we have rather than what we care about. I hope that the RIBA promotes more trans-disciplinary work. We are in a critical time where we can't work alone anymore.!*[2]

It is clear that the literature on live projects and live pedagogy supports the idea that it has the capacity to inform future practice. They are increasingly held up as the solution to a dated architectural education regime, emerging from the Paris Beaux Arts tradition in the 19th century, which has left the architectural discipline 'in crisis'.[3] Live Projects, in their multitude of iterations, are largely held up as having 'potential impact as a force for good, equipping students to make informed choices about the kind of architect they would like to be, particularly in raising the issues of social responsibility.'[4] However, with a view to developing the next 20 years of architectural 'live' pedagogy, I would like to better understand how specifically Live projects enact the process of unlearning, developing the critical consciousness which lives up to the expectations of architecture students that they are emerging from architecture school as citizens.

As raised by Abrahams et al[5] Live projects should be subject to critique, particularly

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1   *Live Manifesto*, Theory Forum, 2020 (Appendix 1.1)
2   **Live Manifesto**, Theory forum, **2020** (Appendix 1.1)
3   C. Greig Crysler, 'Critical Pedagogy and Architectural Education',
     Journal of Architectural Education (1984-), 48.4 (1995), pp. 208–17.
4   Steven Warren, 'The Fareshare Project, West Yorkshire, UK', in
     Architecture Live Projects: Pedagogy into Practice (Routledge, 2014).
5   Clint Abrahams and others, 'Being-in-Context through Live Projects: Including
     Situated Knowledge in Community Engagement Projects', *Critical Studies
     in Teaching and Learning*, 9.SI (2021), doi:10.14426/cristal.v9iSI.337.

due to the transient quality of student populations, often emerging in contexts for the first time, it can be difficult for students to manage their (often learned) expectations of creating novel interventions and employing their learned architectural skillset. This can make it difficult for community collaborators to ensure their situated knowledge is embedded in projects, much less allowing time for students to develop their own situated learning in collaboration with communities. As outlined in the previous chapter, learners at all stages of their career are entering learning situations with structures or myths which influence their capacity for learning. By focusing on the processes of un-learning or de-schooling which Live Projects facilitate, I hope to delineate how 'becoming citizens' emerge from their experience of liveness.

Perold & Deport[6] offer DeJaeghere's[7] framework of 'critical citizenship' as a method to analyse how the learning in live projects 'develops young people's engagement in the democratic goals of equality and justice in multicultural societies'. The value of critical citizenship, and its relevance to the topics discussed as the 2020 theory forum is twofold. First, it focuses on preparing learners to be able to critique the world around them while championing and encouraging active participation as a means for learners to question their own individual behaviour in relation to social justice.

Below, I map the critical citizenship approach to the myths of education in schooling outlined in Chapter 01.

Include Marginalised knowledge – Live projects have the potential to include marginalised knowledge through engagement directly with situated and community knowledge. It is hoped that pairing students from a variety of backgrounds with marginalised communities will create novel methods of learning, each group using their lived experience and knowledge to challenge the other. However, particularly in short term projects, the degree to which this can take place is limited, particularly if students feel under pressure to deliver architectural outputs within the time frame of projects. To this end, it is important that diverse knowledge is not only of benefit to student learning, but of equal value to the development and delivery of projects as architectural knowledge. This challenges the myth of the measurement of values by exposing learners to 'unmeasured value', knowledge which is difficult to quantify and difficult to be assessed by traditional education institutions. Architecture schools have been criticised for the westernised 'canon' of expertise which is packaged and presented to students as precedents and case studies during

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6   Rudolf Perold and Hermie Delport, 'Exploring Live and Design-
Build Projects as Educational Spaces to Foster Critical Citizenship',
Educating Citizen Designers, 2018, pp. 43–64.

7   Joan G DeJaeghere, 'Critical Citizenship Education for Multicultural Societies',
Inter-American Journal of Education for Democracy, 2.2 (2009), pp. 222–36.

the typical architectural education, noted by Nana Biamah-Ofosu[8].

> *There is an embedded culture of 'otherness' when it comes to thinking about anything outside of the western culture we're used to engaging with... We need to call out institutions so they're aware of these hierarchies.*

Learn and enact double consciousness – Live Projects expose learners to the lived experience of others, while the exact nature of the learning which takes place is open and negotiated between students and communities, engaging with societal issues through design based on lived experience can lead to a better understanding of the structural issues facing marginalised communities. The degree to which students bring their own identity into projects is less certain, particularly when studying within a discipline which often asks students to 'leave their identities at the door'.[9] Developing a critical citizen demands self awareness alongside awareness of other perspectives, while Live projects provide an environment where double-consciousness can be learned and enacted, true-to-form they come with their own structures which can get in the way of criticality. When the necessary conditions emerge, Live Projects can allow learners to challenge the myth of institutionalised values, through a sharing of the struggle with diverse collaborators. This was noted by Bushra Mohammed at the 2020 theory forum, noting that the separation of mind and body in architectural (and wider) education has created hierarchies of exclusion, particularly preventing marginalised learners from bringing their experience into the academy 'The body must be present in architectural education... We need to stop thinking of one person's experience as detached from the other'.[10] Allowing students to situate themselves physically and metaphorically in challenging contexts, begins to challenge this dichotomy, placing emphasis on the presence of the body in processes of learning. By allowing students opportunities to engage with communities outside of the profession and outside education institutions, students are offered opportunities to engage with others on a personal level. For myself as a student, this helped me to reconnect my self identity (as a citizen and as a person) to my identity as a practitioner of architecture, where care, compassion and sociality are included in the architectural skillset.

Develop Intercultural Understanding – Due to the relative position in the early stages of a typical architectural project, often long before a professional might typically be involved in a project. Live Project learners at The University of Sheffield tasked with developing briefs with external collaborators are put in a natural position as listeners. This has often led to interdisciplinary approaches in SSoA Live Projects

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8   *Live Manifesto*, Theory Forum, 2020 (Appendix 1.1)
9   *Live Manifesto*, Theory Forum, 2020 (Appendix 1.1)
10   (Bushra Mohammed, SSoA Theory Forum, 2020) - Appendix 1.1

where the 'solutions' developed through projects go beyond what might typically be considered architectural output. Through creating dialogue with communities directly, learners understand that not all problems faced are architectural problems. The communities themselves, through coming to a shared understanding of what the problem Is, are positioned as experts in their own context. Joseph Whitewood Neal[11] offered an interesting definition for 'liveness' here, where the goal is the 'enlivening of discussion between multiple diverse standpoints'. Speaking from the position as an architectural researcher with a disability, Joseph shared his research which mapped his lived experience of rural spaces as a person with disability. This positions the agent of civic (un)learning in a slightly different position, how might they intervene in situations like Live Projects to enliven, broaden and mediate discussion or how might they ensure representation of marginalised groups have a voice in design processes? This becomes particularly important in addressing the 'wicked problems' outlined by Rittell & Webber[12] such as inequality, education or climate change which are constantly shifting in their nature and difficult to pin down. Live Projects have the potential to create intercultural feedback loops between the university and the city by consistently redefining the problem and using intervention as tools for enlightening discussion of the problem, rather than a fix all solution. Bringing students together in large groups to work on projects also creates encounters between student's and their diverse backgrounds, creating intercultural understanding through the negotiation of varying expertise and experiences.

Utilise Collective Action - As noted by Sara[13] in her study of SSoA Live Projects, they have the potential to 'promote a critical and feminist way of working, that is based in experience, collective and collaborative, cooperative, participative, democratic and non-hierarchical, supportive and friendly, widely accessible and involving others, explicitly value-led, and essentially liberatory.' This occurs both due to groups working first and foremost, where hierarchies are reduced by the removal of the position of tutor, replaced with mentors with a diminished influence on projects. Certainly from my own experience of Live Projects, this non-hierarchical approach to architectural learning and practice has also extended outside of the studio, where collaborators are brought into student activity as co-designers and

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11   Joseph Whitewood Neal, SSoA Theory Forum, 2020 (Appendix 1.1)

12   Horst W. J. Rittel and Melvin M. Webber, 'Dilemmas in a General Theory of Planning', *Policy Sciences*, 4.2 (1973), pp. 155–69, doi:10.1007/BF01405730.becuase of the nature of these problems. They are "wicked" problems, whereas science has developed to deal with "tame" problems. Policy problems cannot be definitively described. Moreover, in a pluralistic society there is nothing like the undisputable public good; there is no objective definition of equity; policies that respond to social problems cannot be meaningfully correct or false; and it makes no sense to talk about "optimal solutions" to social problems unless severe qualifications are imposed first. Even worse, there are no "solutions" in the sense of definitive and objective answers.

13   Sara.

learners are positioned as co-participants with communities. The 'architect's ego' was raised a key issue at the theory forum by Critical Concrete Director Samuel Kalika[14], cited as a 'huge obstacle to creating participation with users'. This breaking down of hierarchies challenges Illich's myth of packaged values, repositioning the predictable conveyor belt of knowledge transitioned from teacher to learner as a messy field of co-learners where the act of collective action becomes a practice of civic learning in itself.

Conclusion

While the mapping of Illich's myths onto the theory of critical citizenship is not direct, with overlap and intertwines to build a more complete picture of the potential for civic (un)learning through liveness. For example, Live projects make room for the inclusion of marginalised knowledge within architectural training which challenges 1) the myth of the measurement of values by questioning whose knowledge can be included in the architectural process, it also begins to give learners the skills to utilise alternative forms of knowledge to develop methods of critical architectural practice 2) The myth of self perpetuating progress by working with communities to decide on the outputs of Live Projects, which are not always aimed to designing a building as a means of problem solving. The diagram below begins to illustrate this overlapping framework, to be developed further throughout the thesis when taking my embedded positions.

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14   Samuel Kalika, Theory Forum , 2020 (Appendix 1.1)

Critical Citizenship (Dejaeghere, 2009)

Include Marginalised Knowledge

Utilise Collective Action

The Myth of Measurement of Values

The Myth of Self Perpetuating Progress

Develop Intercultural Understanding

Deschooling Framework (Illich, 1971)

The Myth of Packaging Values

The Myth of Institutionalised Values

Enact Double Consciousness
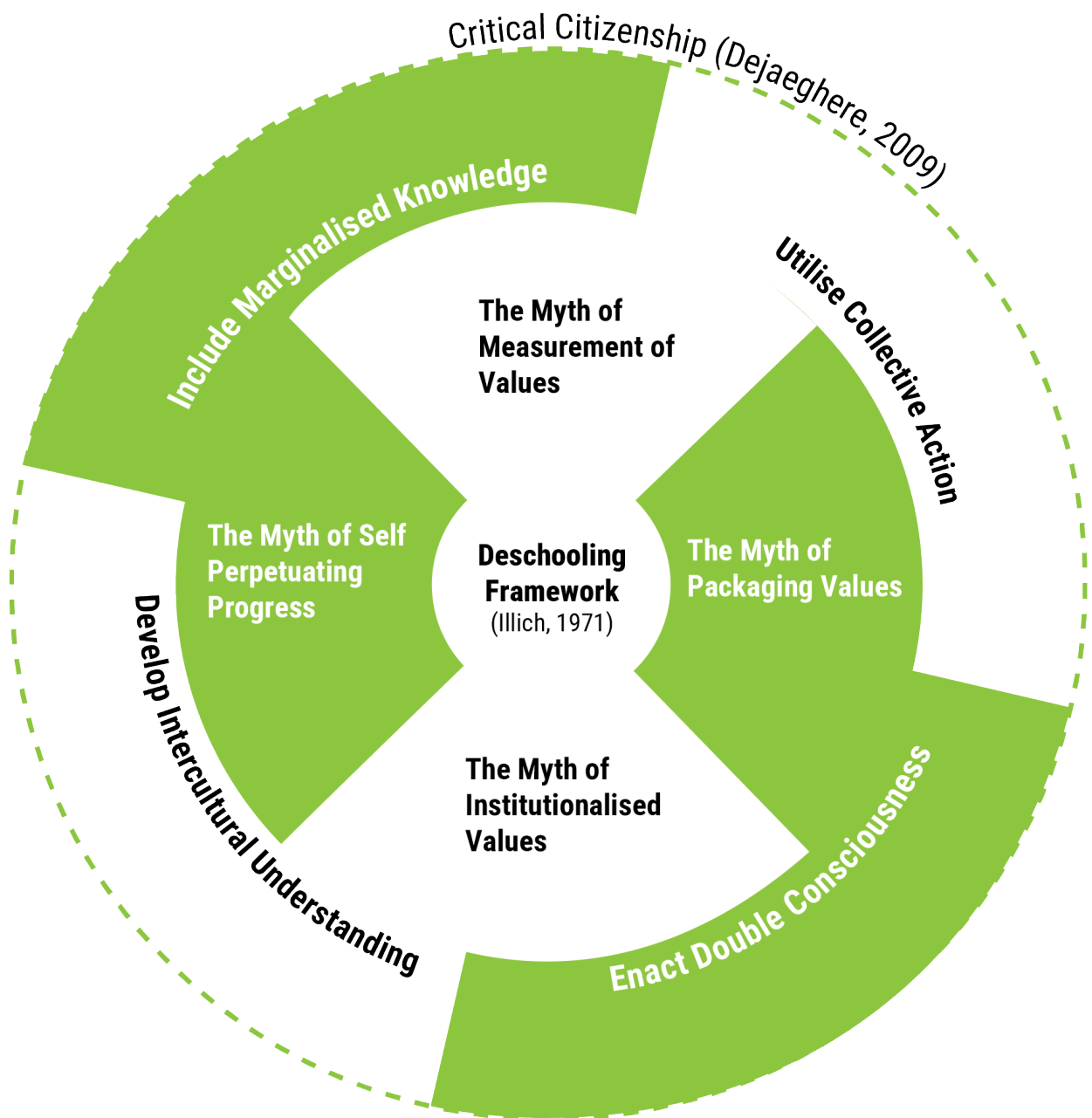
Fig 3.1. **Critical Citizenship Framework:** Mapping Critical Citizenship onto the Deschooling framework.

Auto-Ethnography in Wincobank

In this section I analyse the process of becoming-citizen which takes place in students engaging in 'liveness'. I employ a narrative led approach where 'the story [of my becoming-citizen] becomes an object of study'[15]

During my MArch studies, I participated in two SSoA Live Projects[16], both within the area of Castlegate which aimed to catalyse and support pioneers in community led redevelopment. The ongoing process is further discussed in Chapter 05, including the Live Projects and their consequences. However, following these projects, I was left wondering the extent of the impact we were able to have as students, and how much this is valued by community participants. As a means to further embed myself in a 'live' approach to architectural practice and research, I aimed to interrogate this gap in my knowledge by continuing to work with communities and continue to develop my critical citizenship. I conducted a short ethnographic study with Live project clients in the post industrial East of Sheffield. Through taking an embedded approach, the ethnographer is able to respond to the 'collaborators and my own needs and expectations while allowing us simultaneously to withdraw, reflect and work with a certain critical distance - to set.. practical boundaries'[17]. Through taking this approach, I aimed to develop double consciousness through a better understanding of the problems faced by communities, develop intercultural understanding by learning from methods of community building as a means to question my architectural understanding of community engagement and thus begin to include marginalised knowledge in my research. The aim for this, being ultimately to be able to respond better to community needs as a critical designer.

Below is a reflection of one such study which chose Wincobank, a post - industrial area of Sheffield with high levels of deprivation, as a typical case study for researching the relationship between university 'liveness' and communities in need. Their recent development of a council funded community centre after over 10 years of community engagement offered a good basis for discussion of power relations in spatial production processes. Four Live Projects have been conducted there beginning in 2012 with the latest being 2018.

I used this case study, involving a short period of engagement based around the opening ceremony for a community centre which emerged from engagement with

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15　　Abrahams and others.

16　　Harmony Works, 2017 (Appendix 1.2) & Revealing The Castle, 2016 (Appendix 3.1)

17　　Lewis and Russell.

Live Projects, to critique my own learning experience over two live Projects during my MArch. I positioned myself as a participant ethnographer, by removing myself slightly outside the project compared to a SSoA Live Project, I aimed to observe the structural problems faced by a community with a history of engaging with the university. By immersing myself in a setting, I was able to analyse relations between human and non-human actors at a range of dimensions which are social, spatial and temporal including the relationship of my own body, as an institutional researcher, to these actors. (Coffey, 1999)

From the moment of arrival at Wincobank, my position as a university researcher was challenged. After a long speech by a movie director who no-one really seems to listen to, two members of the community shuffle to the front. With a vulnerability which seems in stark contrast to their physical stature, they introduce a song which they were encouraged to sing by Brendan Ingle in their youth. Halfway through the first verse, a silence sweeps over the proceedings:

Little boxes on the hillside

Little boxes made of ticky-tacky

Little boxes on the hillside

Little boxes all the same

There's a green one and a pink one

And a blue one and a yellow one

And they're all made out of ticky-tacky

And they all look just the same

And the people in the houses

All went to the university

Where they were put in boxes

And they came out all the same

And there's doctors and lawyers

And business executives

And they're all made out of ticky-tacky

And they all look just the same

And they all play on the golf course

And drink their martinis dry

And they all have pretty children

And the children go to school

And the children go to summer camp

And then to the university

Where they are put in boxes

And they come out all the same

Acting as a researcher from the university I suddenly felt an equal share of discomfort and empathy...[18]

Attending the opening of Wincobank Village Hall, I felt an outsider from the moment of arrival. This was a feeling I had not felt during my experience with Live Projects, part of a large group of students and with the institutional backing of a mentor and the feeling of 'studying' on a pre-organised module in hindsight gave a somewhat naïve viewpoint that I was always welcome and allowed to be in the engaged situations in which I found myself. From my experience, students are often unaware of suspicions or sometimes distrust held by community collaborators of the university and by extension unaware of the privileged position in which this places them. But this position as an independent representative of the university, acutely aware of my outsider position allowed me to perform a form of meta-analysis[19] which observes the role of universities within communities and in turn, of SSOA students participating in Live projects. I gained an appreciation for the work that had taken place before the beginnings of Live Projects, the reproductive labour to gain the trust of a community willing to offer their time and resources to university students. This was made clearer still by the process I had undertaken to find myself able to collaborate with the community, as suggested by Gobo, arrival is not the first stage of ethnography, nor is it the hardest:

> There is in every setting certain persons from whom one needs acceptance
> in order to gain access to the setting and its participants. [They] control who

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18   Field notes (Appendix 1.3)

19   Julian Kitchen, Linda Fitzgerald, and Deborah Tidwell, 'Self-Study and Diversity', in *Self-Study and Diversity II: Inclusive Teacher Education for a Diverse World*, ed. by Julian Kitchen, Deborah Tidwell, and Linda Fitzgerald (SensePublishers, 2016), pp. 1–10.ed. by Julian Kitchen, Deborah Tidwell, and Linda Fitzgerald (SensePublishers, 2016 p.63.

can be where and what they can hear or see.[20]

I had previously been contacted by such a 'gatekeeper' to the community after being copied into an email by what Gobo[21] calls an 'intermediary' who establishes the connection to the participants and verifies the researcher's credentials. The intermediary in this instance was Live Works, fulfilling their role of connecting 'local communities with the design and research expertise of the School of Architecture at The University of Sheffield' (Live Works, 2023). The gatekeeper had asked Live Works for help with the design and production of a plaque to be unveiled at the opening of the Wincobank Village Hall. However, part of Live Works role as agent, is not only providing a design service to communities, but ensuring that this service is delivered in a critical way. This ethos of Live Works is discussed further in chapter 04, but here it meant that the opportunity to provide a design artefact for the community was also an opportunity for critical research.

The intermediary, with whom I had discussed my research, had suggested that in return for allowing me to perform participant observation at the opening event, I could produce the plaque which would be unveiled. This process of 'getting in and getting on'[22] raised the question of where data collection begins when conducting ethnography, as it yielded a number of observations. This transactional nature of Liveness allowed me to reflect on the economies involved. Community members clearly see the value in student work produced, but until this point I had not reflected on the value of community member's time in Live Projects. In the case of this ethnographic research, there was a very direct exchange between the value of the community's time and the value of the architectural skillset. During Live Projects, while understanding and respecting the limitations on our collaborators resources, I had failed to see what Udall & Holder call 'the diverse economies of participation'[23], the unseen and unvalued reproductive work which is rarely compensated for. I believe that, If student architects, and by extension architects, are to become 'critical citizens' through liveness, who are able to facilitate collaborative projects in which marginalised knowledge is included and celebrated, then their engagement with liveness must do more to make visible the reproductive labour of community engagement, or risk exploiting the kindness and enthusiasm of its collaborators.

These ideas of transaction, mutual benefit and exchange are often dealt with in examples of civic (un)learning realised within spaces of participatory architectural practice. Amongst the case study projects analysed, University of The Neighbourhoods and Floating ~~University~~ deal with the themes explicitly. It is no accident that these

20   Giampietro Gobo and Andrea Molle, *Doing Ethnography*, 2nd edition (SAGE, 2017).p.122
21   **Ibid.**
22   Gobo and Molle.
23   Udall and Holder.

two projects, as well as the Wincobank project, encounter hierarchies embedded in researcher/ researched or teacher/student relations, due to their close association with institutions. In their role as agents of civic (un)learning, the projects find ways to challenge these hierarchies. The University of The Neighbourhood utilises the Open Kitchen as a dwelling practice to position everyday practices on a level playing field with knowledge production, in other words the production and consumption of food as valued equally to the production and consumption of knowledge. This allows non-expert community members to engage in a non-hierarchical system of exchange. Floating ~~University~~ goes further than this, using the process of the production of food as an active tool for institutional change. The (un)learning happens during enjoyment of the collectively produced meal when the participants reflect on the experience. Furthermore, by developing practices of (un)learning around undervalued forms of reproductive labour, they further challenge Illich's myth of self-perpetuating, where the focus moves away from economic growth and production to forms of education which foreground the care and reproduction of a community of learners.

Fig 3.2 **Floating Discursive Dinner Illustrations**[24]

This also allowed me to reflect on another important aspect of the civic learning

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24   https://floating-berlin.org/files/2023/02/learnscapes-floatinguniversity-discursive-dinner-graphic-recordings-2022.pdf

which takes place during Live Projects, the process of making, creating or designing shifts the role of learners from passive observer to participants in social processes. Learners' relationship with the city Is altered as their bodies are engaged alongside their mind, allowing for the creation of 'double consciousness' due to a deepening of the relationship between learners from both the university and the city. During my observation, I reflected on how my engagement with the project as a designer had altered my conversation with members of the community, allowing me to shift my position from simply a student researcher, or onlooker, to a researcher (somewhat) embedded into the community:

> *The shift to informal 'mingling' makes social groups more difficult to define. I purchase pie and peas which for some reason I've written in my notebook acts as a 'vehicle for participation'. Immediately after taking a seat someone points to my lanyard. "Are you a journalism student?" "No," I reply. "I made the plaque." The informant turns to the plaque with a universally bottom lipped sign of appreciation. "Looks good that".*[25] (Appendix 5)

The act of making itself, requiring engagement with the community gatekeeper, also helped to develop double consciousness, matching my experience of Live Projects. In conversations with a client in a structured context, the medium of design and making allows conversation to turn to structures and issues faced by the community. Following the practice of The Centre for Urban Pedagogy[26], where their role as mediator connecting designers and communities is found in creating spaces where communities feel safer to engage in open and frank discussion of the tools being developed. Liveness can offer this environment, particularly if a level of mutual trust is built between the student and community learners. In my live project experience these open and frank discussions were found through both individual discussions (Appendix 3.2) where in progress architectural work was used to frame discussions of issues faced by local residents. This in turn facilitated their engagement in the collective making of a shared vision (Appendix, 3.1) which brought political and everyday structures to the fore through their continued engagement. Also, in group conversations where actors representing both local authority and local communities were brought together in one place to further develop the vision (Appendix 3.12).

In Wincobank, the political structures affecting the community were embedded in the process of making itself, who felt that they had historically suffered from underfunding in the area due to their geographic position In the city. Members of the community were explicit in highlighting this very conscious struggle with organisations and authorities who have a perceived position of power in relation

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25   Ethnographic field notes (Appendix 1.3)
26   Gaspar.

to the community. Indeed, these power relations seemed incredibly present at the event itself. Upon entering the venue I was immediately met by a sign requesting no photographs be taken so that the event could be 'published officially', allowing only those who the organisations present had deemed acceptable to record the event, thus controlling the dominant narrative. However, while this inhibited my ability to record quickly, it forced me to critically record spatial relationships (Appendix 1.3). Partly due to my architectural training, I found this to be an effective tool for interrogating power relations in the sense of critical spatial theory:

> We must be insistently aware of how space can be made to hide consequences from us, how relations of power and discipline are inscribed into the apparently innocent spatiality of social life, how human geographies become filled with politics and ideology.[27]

The importance of learners placing their bodies in space Is once again foregrounded as a key tool to develop critical citizenship, as it is only through being active in space that some structures can be revealed as a process of enabling double consciousness. In the mappings below, the way the space was used by different actors throughout the event was telling of the hierarchies of power associated with council funded local development. It was only through their mapping that these tensions were made visible.

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27   Edward W. Soja, *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*, Haymarket Series (Verso, 1989).*p. 6.*
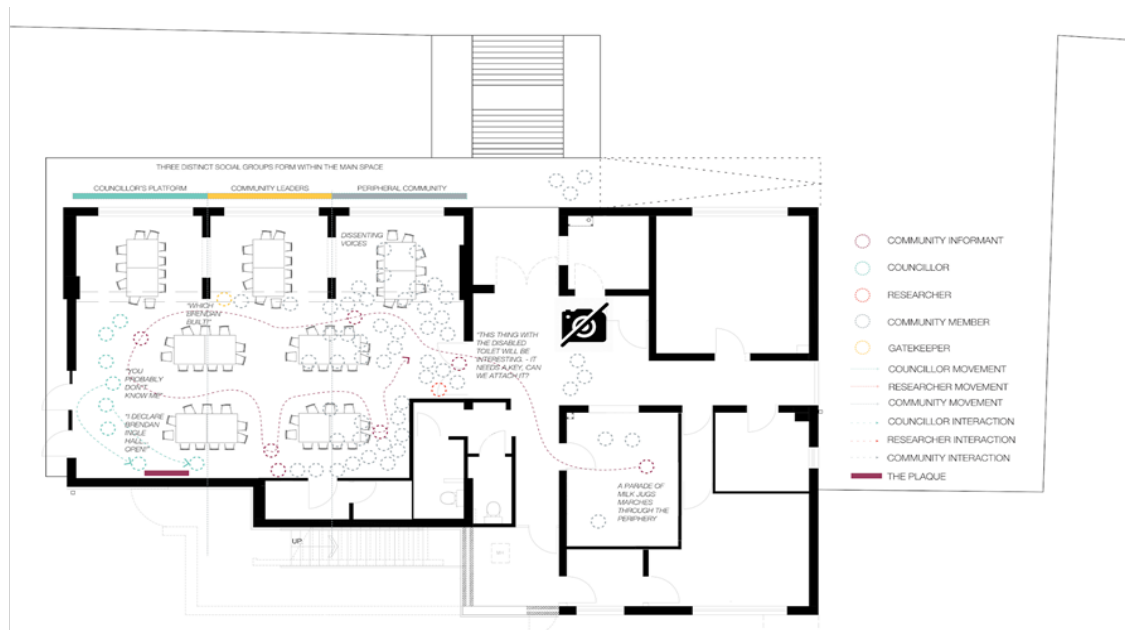
Figure 1. Spatialising Field Notes – The opening of the main hall.
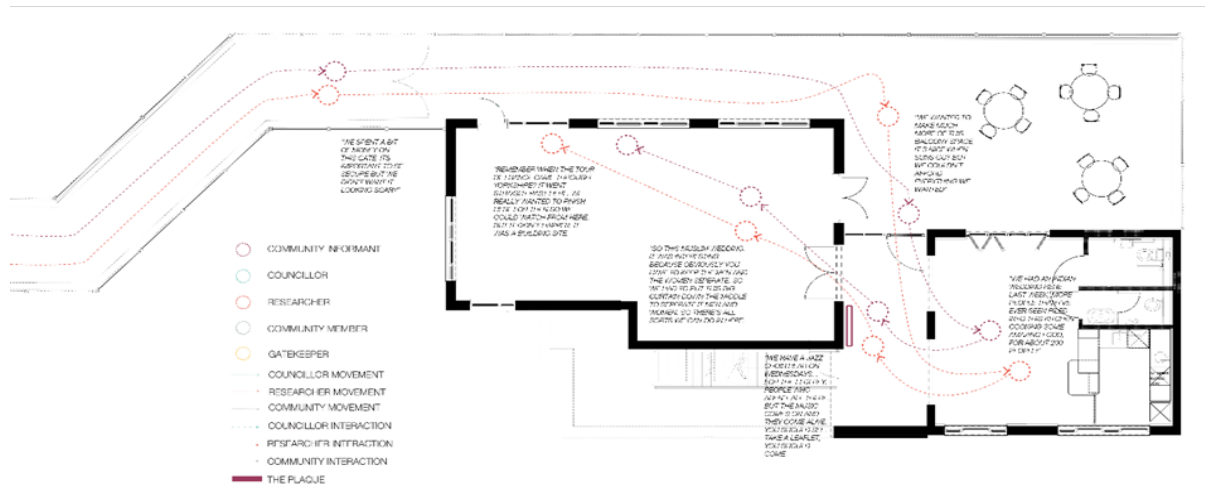
Figure 2. Spatialising Field Notes – Informant tour of upper levels.

Figure 3.3 **Wincobank Spatial Mapping** *Mapping actors in space during observation at ground and 1st floor respectively.*

Due to the time-consuming nature of taking field notes, particularly in drawing form, I found it difficult to manage my role as a participant. This resulted in three distinct 'modes' to the observation, formal observer, participant observer and participant. The first of these (Figure 1), was a formal presentation by the council where I was able to spend the entire time listening, observing and taking notes. I found this outside position gave me a tendency to be more critical, as I could observe relations and structures between actors. I sometimes had to force myself to 're-immerse' in the situation and not focus too much on specifics I thought were important or

interesting.[28]

Everyone seems hesitant to take up positions towards the front of the room, the crowd gathers around me on the periphery, blocking the doorway, a parade of milk jugs attempts to march its way around the room.[29]

This form of 'thick description', alongside the spatial mappings above are a useful tool for revealing the 'hidden consequences of power' in space. While limited in what they could (and should) reveal in this particular engagement, the contrast between being positioned as an observer of the council alongside the community (above) and sitting with the community and council able to engage informally over pie and peas (below) allowed me to reflect on the influence of spatial organisation on the way Liveness might be perceived by communities. Non-hierarchical and communal ways of learning together begin with the organisation of the space of learning and the relationship between actors in space. By undertaking this level of understanding of communities and their spaces, I thus believe that Live Projects would better facilitate collective action between students and communities, leading to my intervention of the chronicler role discussed later in this chapter.

Finally, the pies and peas supper made me more of a participant, seeking conversations and informal interviews with members of the community (Figure 2). I found it particularly difficult to take notes here as I felt it would disrupt the social interaction and introduce a 'Hawthorne effect'. Instead I took notes at 10-minute intervals attempting to recap on the content of conversations which fitted certain themes.

P2: It was architecture students who designed this place wasn't it?

Me: From Sheffield Uni yeah

P1: I'm going to be doing some work at Hallam.

P2: I remember before Hallam was built. It was this building site and this local neo Nazi was having a rally. I was friends with a local Trotskyite so we went down. Someone left the handbrake off their car and it went bouncing down the hill straight through the middle of all these Nazis.

Regardless of whether these two informants had attended university themselves (I assumed at least P1 had but didn't ask) I found it interesting how they saw their relationship to the universities in this context. Very much positioned as a place in stark

28   Robert M. Emerson, Rachel I. Fretz, and Linda L. Shaw, *Writing Ethnographic Fieldnotes*, Chicago Guides to Writing, Editing, and Publishing, 2nd ed (The University of Chicago Press, 2011).

29   Ethnography Field Notes (Appendix 1.3)

contrast to somewhere you might participate or an organisation you might participate with, rather interact with through formal contracts or trigger abstract memories about a 'lost' part of Sheffield respectively.

After fetching a cup of tea for P2, he asked me if I was interested in seeing the upstairs of the building. Anxious not to lose my new ally, I agreed and we exited the building before walking along the street to a ramp which connected the upper floors to a small courtyard amongst a housing estate. Arriving at a gate, P2 noted that the gate itself had been a large expense on the project; they'd wanted it to feel like it was more there for decoration than security. I compared this to my own upbringing in a socially deprived area of South Yorkshire, noting that crime would always happen where you would expect it to happen just by looking at it.

The gate lowered to a less decorative railing before surrounding a balcony garnished stingily with potted trees and a couple of picnic tables. I noted how nice it must be in the summer with it facing south and while P2 agreed. He explained how the week prior they had hosted an Indian wedding and the balcony had been filled with people and the colour of their sari and formal dress. Moving inside he continued to tell me about the special requirements of the Indian party, how they had been asked to separate the space into three so that they could accommodate a male, female and shared space. I found it hard to imagine the amount of people using the space in such ways, but noted that this was probably why it was so useful to the community, it can be transformed into anything. This got P2 excited and he began rifling through the noticeboard for a schedule of events taking place in the coming weeks. Handing me a copy he pointed to a 'golden oldies singalong'.

> *P2: Folks from the nursing home who can't remember their names all of a sudden come alive.*

P2 walks to the large ribbon windows facing the balcony. Looking towards a bike painted bright yellow.

P2: The Tour De France came through there, we wanted to watch it from here as the first big event, it would've been amazing... We just missed it.[30]

I need to make it clear that this fleeting engagement with the community was not seen as an all encompassing review of Live projects, but simply a method of critical reflection on my own process of becoming citizen through my engagement with Live Projects. However, as Gobo[31] states, 'the researcher's roles and identities are constantly constructed during the research process, regardless of his or her

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30   Ethnogrpahic Field Journal (appendix 1.3)

31   Gobo and Molle.. P.122

intentions and efforts.' My role as a researcher is to recognise my position on the participant-observer continuum, I therefore sought to further explore some of the themes emerging from my observation through further engagement with the community from a more detached perspective, where the participants' lived experience could become more foregrounded. While still used as a tool to reflect on my own learning, the interview analysed below with the community gatekeeper was undertaken to further challenge some of my assumptions of the benefit of Live Projects to the communities with which they engage.

Interview

I conducted an interview as a way to develop my understanding of the issues I had observed at the opening event. Having developed an interest in the relations between actors during the observation, particularly between representatives of the university, community groups and the council, I aimed to draw on the experience of those involved in Live Projects. Semi-structured interview offers an opportunity to create meanings and understandings through an interaction in the form of a co-production of knowledge.[32] Again, I felt this created an interesting mirror to the Live Project process where the interaction between myself and participants served to 'reconstruct the situational happenings'[33] of student interaction with communities and their stakeholders. To this end, I aimed to situate SSOA students within the narrative of specific community projects as a 'positive critique in the sense of identification of hitherto unrealized possibilities in the way things are for tackling problems'[34]

'Live Works', SSOA's urban room and civic engagement 'shopfront' lies in the heart of Sheffield City Centre, deliberately separated from the university campus. I chose this as the setting for the interview as it offers a neutral space in which to share in the co-production of a reconstructed situation. However, the space is also active in that it is used to exhibit Live Project outcomes, thus acting as a stimulus for the discussion. Jones et al[35] talk about the influence of space on the interview process:

> *Even before one gets into the room, the whole act of travelling to an interview sets up these power issues. This might, for example, be the researcher transformed into a supplicant, heading off to a corporate office and fitting around a free time slot in the schedule of a high powered informant. On the other hand,*

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32   Mason.

33   Ibid. p.66

34   *Methods of Critical Discourse Analysis*, ed. by Ruth Wodak and Michael Meyer, Introducing Qualitative Methods (SAGE, 2001).P.126.

35   Phil Jones and others, 'Exploring Space and Place with Walking Interviews.', *Journal of Research Practice*, 4.2 (2008), p. D2.p.3.

asking informants to come to a focus group held, say, on a university campus, changes the group dynamics before the research act begins. Participants have to go to, and pass through, a space which can be somewhat exclusionary and intimidating.

By choosing a venue which asks participants to enter a space which can be simply accessed from a prominent public street in Sheffield, and maintain a visual link to that public space throughout the interview, I hoped to overcome these barriers for both myself and the participant. However, I acknowledge that Live Works is still an institutional space, and by no means 'neutral'.
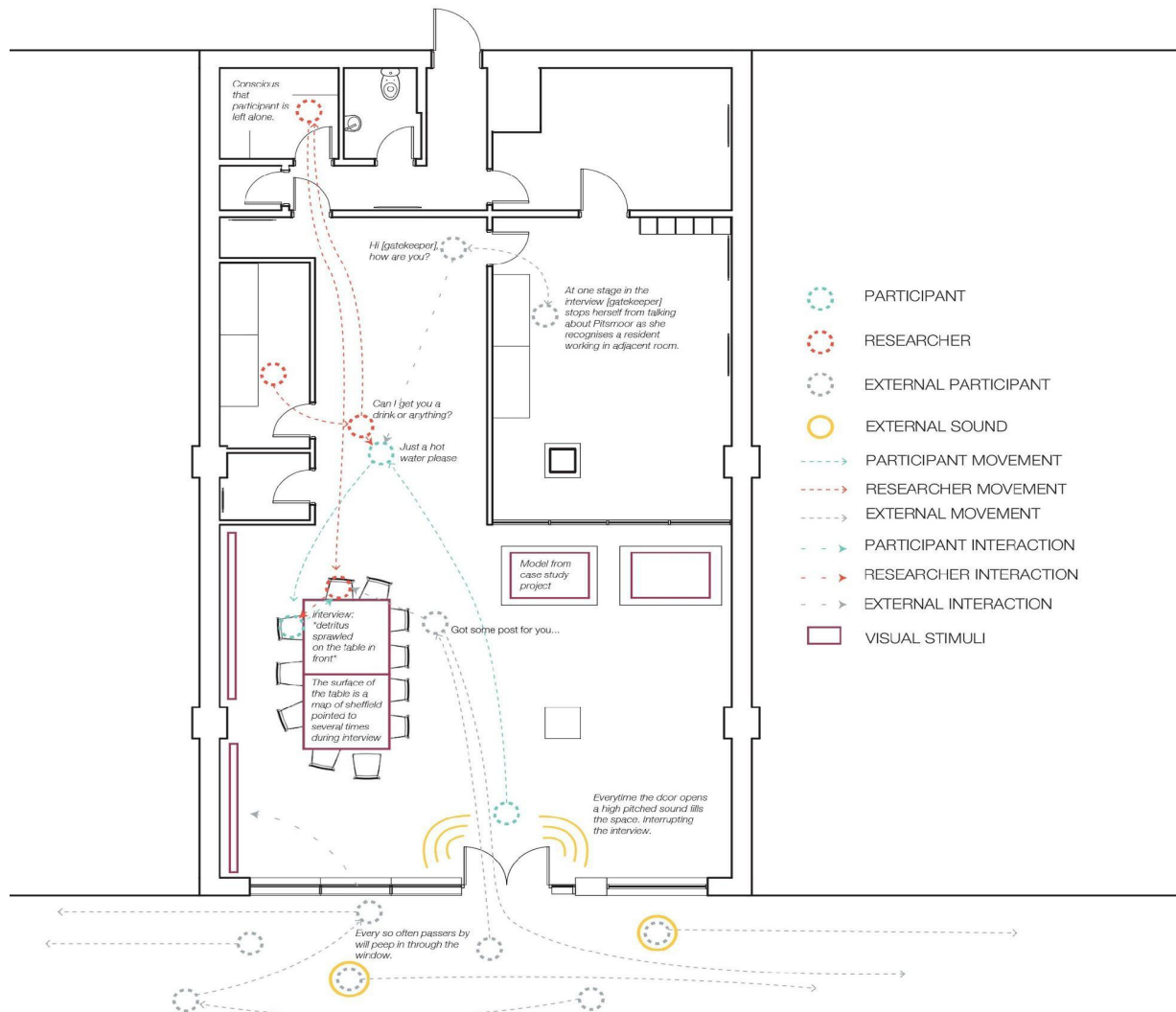
Fig 3.4 **Live Works Interview Mapping:** *From stimulus, to distraction, to manipulator. Space plays vital roles throughout interviews.*

The interview questions were structured in an attempt to first re-construct the situational context, then position SSOA and its students within this context, before interrogating the structural implications. While this worked well to a certain extent, in that the entire conversation was structured around the case study project, the participant's passion for this context often resulted in very lengthy answers with

very little opportunity for a 'coproduction of knowledge'[36]. At times this felt difficult, however, as noted by Knapik[37] it is important that the researcher does not influence the participant's understanding of a question. This was perhaps encouraged given that the participant requested a copy of the topics to be covered during the interview and it would have been unethical to fail to provide this information, given the request. On the other hand, this did relieve some of the pressure to guide the conversation, as multiple topics were naturally covered by the participant's responses before prompted. This reflexivity is discussed by Mason[38] where on the spot decisions must be made regarding the relevance of each part of the interaction to the 'intellectual puzzle'. This resulted in me not asking several of the prepared questions.

However, there is a danger with this form of analysis that 'by plucking chunks of text out of the context within which they appeared, such as a particular interview transcript, the social setting can be lost'[39]. Indeed, given the desire to reconstruct the situational setting of Live Projects, it seemed counterintuitive that my data began to become fragmented.

To combat this, I attempted to conduct a narrative analysis of my data, which composes the raw interview transcript into a story or multiple stories before a process of 'employment', where the researcher combines these stories into an overarching narrative containing sub-plots[40]. Given I approached the interview with the intent to hear stories[41] i.e. asking the participant to relay the narrative of the project and situating the students within it, I found the data appropriate for this form of analysis. However, this would prove more effective if a larger dataset had been generated in order to construct narratives across participants.

In my approach, I first removed all the questions and remarks raised by the interviewer from the transcript, I then began to collage sections together to construct narratives through which three narratives began to emerge: 1) The Rug From Under 2) Above, Below, Between (fragmented village) 3) Beyond the Horizon. (Aspirations/ perception) Finally, I constructed the first of these into a narrative poem combining words from the story and the field notes from my ethnographic study.

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36   Mason.. P.65

37   Mirjam Knapik, 'The Qualitative Research Interview: Participants' Responsive Participation in Knowledge Making', *International Journal of Qualitative Methods*, 5.3 (2006), pp. 77–93, doi:10.1177/160940690600500308.P.80

38   Mason.P.72

39   Tom Clark and others, *Bryman's Social Research Methods*, Sixth edition (Oxford University Press, 2021).P.578

40   C. Emden, 'Conducting a Narrative Analysis', *Collegian (Royal College of Nursing, Australia)*, 5.3 (1998), pp. 34–39, doi:10.1016/s1322-7696(08)60299-1.

41   Ibid. p.34

The Rug From Under

1. Repetition of the question mimics the laborious and relentless process of consultation continually inflicted on the community. Each time it's asked the question becomes more and more redundant.

2. Second line introduces a glimmer of hope with a superficially positive statement which quite deliberately is positioned as a straw man

3. Introduces a dissenting voice. The devil on the shoulder telling you not to be aspirational.

4. The 4th lines of verse 1-4 are an action being performed on or against the reader. Pulled, demolished, control, scrapped. Reflecting the loss of control of the community with every cycle of consultation.

5. The final verse tries it's best to be positive.

A community building in wincobank?
We had a porta cabin for a while.
52 and we've never had a proper community building.
Had the rug pulled under your feet all the time.

A community building in wincobank?
They'd got central heating in.
No money for the ground floor.
They had to have it demolished.

A community building in wincobank?
The council allocated £200,000.
They'd damaged all the drains and everything.
The lib dems got control.

A community building in wincobank?
300 people voted on the colour scheme.
We don't have community assemblies anymore.
That was all scrapped.

A community building in wincobank?
somebody was smiling on us.
Tour de france came through Wincobank
We just missed it.

By using interview and ethnography as a tool to co-construct narratives with communities, students can develop a better critical understanding of the impact of their engaged work and the context within which they are working. This initial investigation was extremely limited in its scope, however, it served to develop a methodology for embedding myself and students of Live Projects into communities to create a mutual understanding and empathy for the external partners (addressing double consciousness). It served as a key process for me to unlearn some of the assumptions that I heard taken from my experience of live Projects, particularly an overestimation of the value of my work to communities and an undervaluing of the work which communities needed to undertaken once the Live Project had finished and the students had moved on. To allow more students to experience this same process of (un)learning, I thus proposed an intervention into Live Projects, the chronicler role.

Live Project Chroniclers

Through three workshops involving students participating in Live Projects (refer to Appendix 1.9, 1.10, 1.11), designated as 'chroniclers' within their project groups, I collaborated with 16 students to develop tools for critical reflection on Live Projects. These tools were crafted based on ethnographic research methods, defined as 'the study of people in naturally occurring settings or 'fields' by means of methods capturing social meaning and ordinary activities, involving the researcher participating directly in that setting.'[42]

Workshop 01 served as an opportunity to introduce students to these methods. During each session, which occurred every two weeks throughout their six-week project, I tasked students with producing a small amount of work (e.g., 10 seconds of video, a page of field notes, or a map). This work aimed to reflect on the dynamics between project group members, their relationship with the community, or their understanding of the project context. In subsequent sessions, students presented and discussed each other's work to enhance their comprehension of the impact of Live Projects on both their own learning and their community collaborators.

The goal was to establish a direct feedback loop between reflection and action in their projects. This approach aimed to intertwine critical (un)learning through self-reflection with the way students practised Live Projects. Auto-ethnography, due to its capacity to articulate the stages within the design process more fully, has the potential to advance design both as a process and a form of research input. Tierney[43] notes, 'Auto-ethnography confronts dominant forms of representation and power in an attempt to reclaim, through self-reflective response, representational spaces that have marginalised those of us at the borders.' Engaging in self-reflection during the design process, I hoped to create an environment where students were better equipped to utilise 'liveness' to become critical citizens.

My aim also included facilitating students to improve their ability to respond to their clients' needs, ultimately enhancing the usefulness of their design outputs. Rather than merely observing the spatial qualities of their sites, I aimed to enable students to understand the context of their projects holistically, using their architectural skillset to enhance their listening ability: 'The art of listening is tied to the art of description.…The challenge, like that of an alchemist, is to develop a critique that

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42   John D. Brewer, *Ethnography*, Understanding Social
Research, repr (Open Univ. Press [u.a.], 2008).

43   William G. Tierney, 'Life History's History: Subjects Foretold', *Qualitative Inquiry*, 4.1 (1998), pp. 49–70, doi:10.1177/107780049800400104.. p.66

Redacted
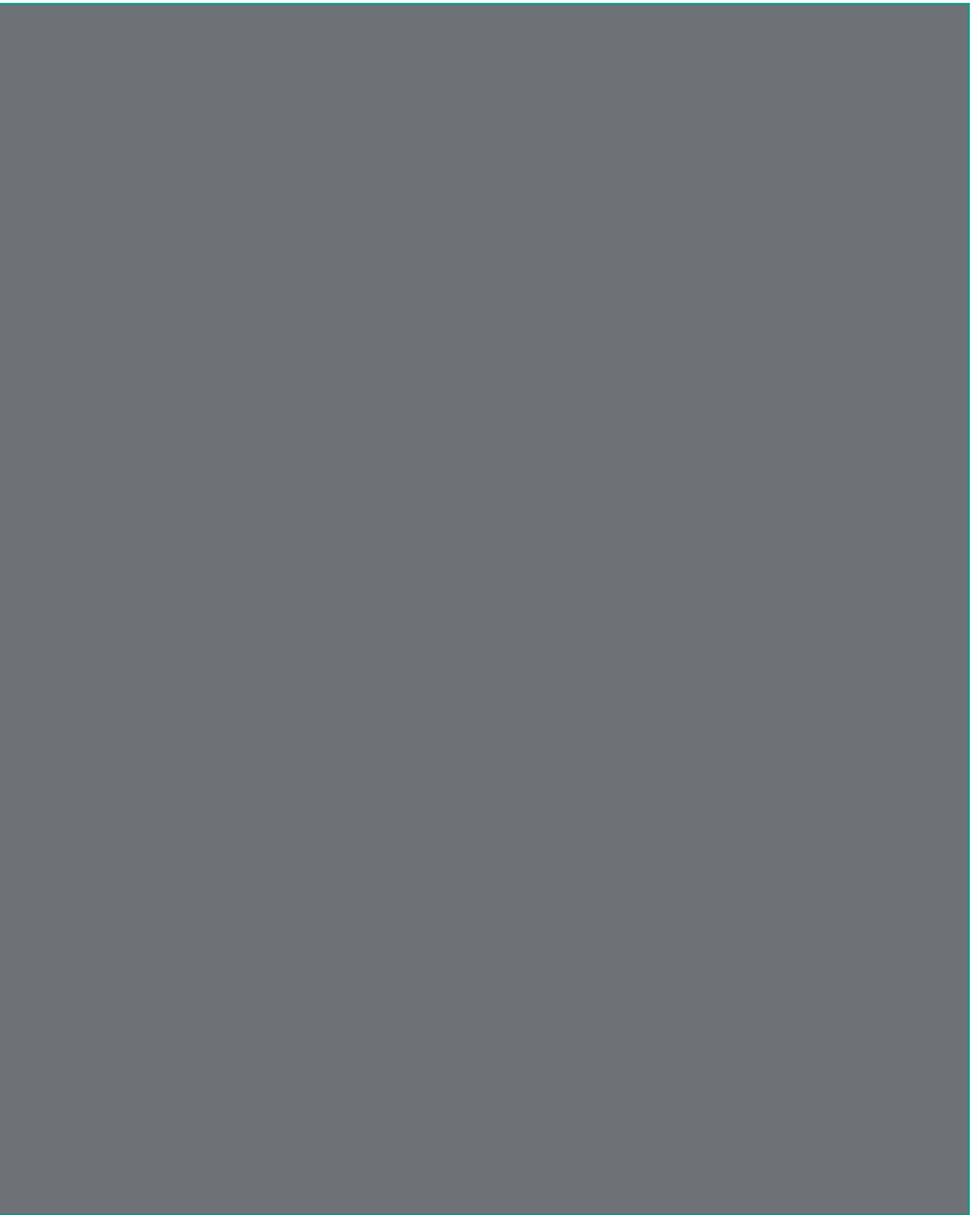
Fig 3.5 Live Project group dynamics chronicler mapping by student Maunika Yanamadala.

captures life's light and heat'.[44] Capturing this 'light and heat' and communicating it back to their community clients is a fertile ground for intercultural understanding.

However, I observed a limitation: the reflective learning tended to be confined to the workshops, with external pressures like deadlines and the complexity of team dynamics hindering the incorporation of criticality into project delivery. Nevertheless, among the chroniclers, I noticed an understanding of critical citizenship in their work, differing from their more formal submission criteria. Many groups produced and submitted reflective documents to the university and their clients alongside design outputs. The impacts are reflected upon below:

Include Marginalised knowledge

Students of the Pitsmoor Adventure Playground live project in particular discussed throughout their project a so-called 'buzz' which occurred when the playworkers, children and self built play infrastructure formed an assemblage. This was in stark contrast to the surveyance of the two buildings which they were tasked with intervening in, often visited while the playground was closed and studied through traditional methods of architectural drawing. The group found themselves split between a 'design' team and an 'engagement' team, with half of the group engaging with the buzz of the playground through self build workshops with children and the other developing proposals for renovations of the facilities. The chroniclers, recording the process as part of their designer role developed a method of drawing the context in a descriptive fashion, as a means to capture the 'buzz' alongside the buildings (Appendix 1.10). Ultimately, this process of drawing became a way to appreciate the practices of the community and the intangible sense of place which occurred when the playground came to life. While proposals for the built intervention undoubtedly helped the playground in their ongoing funding applications, the communication of the value of the place and the students becoming champions of that value became a key driver of the project.

Learn and enact double consciousness

In communicating and mapping their interactions with a complex client group, The Cuthbert Bank group began to question the institutional structures of their client, which aided them in understanding who they should engage and in what spaces. This process of mapping revealed the hierarchies of residents, facility managers and project managers of a housing association shelter for those recovering from homelessness and how the different users of the space interacted. The group questioned who their client should be for the project and developed a strategy for

44   Les Back, *The Art of Listening* (Berg Publishers, 2007).{\\\i{}
      The Art of Listening} (Berg Publishers, 2007p.20

engagement accordingly, sometimes adopting a professional persona and others engaging through everyday practices such as hosting bbqs or creating moments to engage children and adults in play. The reflection of the students on which methods best represented architectural practice was a key moment of (un)learning for those participating in the chronicler workshops.

Develop Intercultural Understanding

Several groups chose filmmaking as a medium to chronicle their projects, the future forest group in particular, turned their attention away from the activities of the group and instead used film to capture the atmospheres and sounds of their community's site alongside conversation with the client. Their role was providing the technical support for the community to direct their film and represent their own space in the way they thought was most representative. This also allowed the client to be included in the process of critical reflection. This ultimately represented a primitive attempt at participatory video, a method which has been rigorously developed as a means to give 'voice to the voiceless', particularly in the global south as a process of decolonisation.[45] However, providing space for experimentation with such methods, and space to critically reflect on them I believe is a welcome addition to an architectural pedagogy which is historically rooted in individual artistic genius.

Utilise Collective Action

A surprising number of groups chose to focus their chronicling study on the dynamics of the Live Project group themselves. While this may be due to an apprehension of engaging criticality with those outside the studio and a feeling of familiarity with their peers, it is also telling of the complexities of relationships of students trying to find ways to work effectively together. A common issue raised, particularly by international students, was regarding an unequal sense of engagement in the project between members. Language issues for example, can make it difficult for English as a Second Language (ESL) students to participate in activities with the client, where conversations move quickly leaving the group with different understandings of projects. Within the reflective sessions we discussed methods groups could use to overcome this, ensuring the group took time to reflect on meetings and establish a shared understanding. However, more difficult to address are cultural approaches to the practice of architecture, this is often caused by the backgrounds of students experiencing pedagogies outside of the Western context. Studying in the UK, home students often become leaders on projects where a western approach often becomes the default. Research on methods of disrupting this imbalance is beyond the scope of this thesis. However, unequal engagement and cultural approaches to the practice

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45   *Handbook of Participatory Video*, ed. by Elizabeth-Jane Milne, Claudia Mitchell, and Naydene De Lange (AltaMira Press, 2012).

of architecture were raised as key issues, highlighting the need for addressing such imbalances in collaborative projects. In conclusion, these chronicling workshops proved instrumental in fostering critical reflection among students, bridging the gap between academia and real-world application, and addressing complexities within team dynamics and cultural perspectives.

Issues such as unequal engagement and cultural approaches to the practice of architecture were discussed, highlighting the need for addressing such imbalances in collaborative projects.In conclusion, these chronicling workshops proved instrumental in fostering critical reflection among students, bridging the gap between academia and real-world application, and addressing complexities within team dynamics and cultural perspectives.

Conclusion

In conclusion, this chapter offers a rich exploration of Live Projects as a transformative force within architectural education. My engagement with personal experiences, collaboration with students, and interventions into Live Projects contribute to a nuanced understanding of how Liveness can foster critical citizenship. The mapping of critical citizenship onto educational myths provides a theoretical framework for further exploration in the subsequent sections of the thesis.

The autoethnographic reflection on my experience in Wincobank tests the method as a tool for reflexivity in Live Projects, while also reflecting on my own development of critical citizenship through Live Projects. This helped to develop a critical understanding of how Live Projects are viewed by community clients, as distinct from my own perspective as a student.

Learning from this experience, Live Project chroniclers was an intervention into Live Pedagogy. The process of training students in social research methods underscores the potential of chronicling workshops in promoting critical reflection, enhancing the students' understanding of Live Projects, and addressing complexities within team dynamics and cultural perspectives. The findings contribute valuable insights to the ongoing discourse on the intersection of architectural education, critical citizenship, and real-world application.

CHAPTER 04

BECOMING AGENT*

*the agent sits as a mediator between agency and structure, developing methods of practicing with others in a process of mutual empowerment through the challenging of existing structures and toward the development of new systems of support. This chapter is about Live Works as an agent of civic (un)learning.
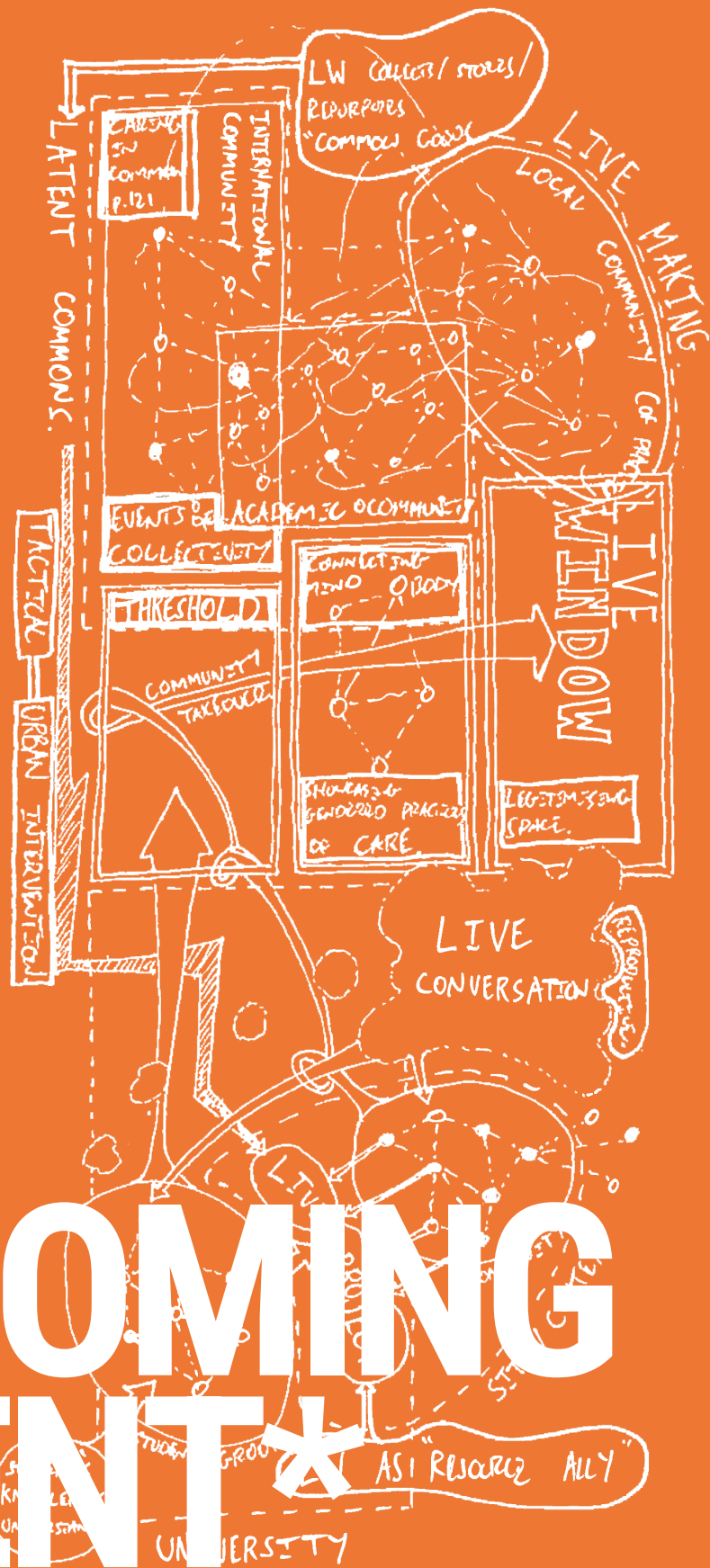
Fig. 4.0 - Play/grounds, the community takeover of the Live Works Urban Room by Pitsmoor Adventure Playground as part of The Festival of Social Science.

Introduction

Particularly within the context of this research, the hybrid institution of Live Works can be difficult to pin down. The boundaries with Live Projects, architectural studio design projects engaging in 'live' ways within the same structured contexts as Live Works, and indeed my own interventions as an actor on the peripheries are porous and fluid. In order to provide clarity, I use Live Works to denote the institution itself and live works to refer to a wider constellation of practices for which Live Works acts as an agent. The capitalised version will be used only when there was a formal agreement in place which governed practice.

In its role as agent of civic (un)learning, Live Works employs a variety of practices which engage students and community partners in processes of unlearning the myths of both urban production and education outlined in Chapter 01. In analysing these practices, my position is outside the sphere of Live Works 'researching on' the institution. Through conversations with the Live Works team, document analysis of the outputs emerging from Live Works projects and reflections on my own experiences. This position was partly dictated by the Covid-19 pandemic, a time when the community partners with which Live Works work were struggling simply to get by and largely without the time or motivation to engage in research. At this time then, the research turned inward into the institution to better understand the practices of an agent of civic education.

Finally, I reflect on my experience of testing these practices within live works through my own teaching practice. This 'live' short lived summer school project over 3 days aimed to connect the Live Works space with the city through a process of mapping and engaging with citizens. While the impact of this exercise is limited, my personal reflection on employing the Live Works tools aims to better understand the lived experience of these civic education practices from the experience of a

student and researcher acting as agent of civic pedagogy.

Agents of Civic (un)Learning

Civic (un)learning focuses on the urban environment, representing an emerging field of critical education derived from critical pedagogy[1], public pedagogy[2], and urban education[3]. Rooted in the discipline of urban practice, it occurs within and beyond educational institutions, employing processes that critically re-imagine learning, through action in critical spatial practice[4].

Agents of civic (un)learning operate at the borders of both the academy and spatial practice. They embody the role of 'critical friends' within the university or school, with the aim of transforming education from within. Simultaneously, they feel equally at ease beyond institutional boundaries, engaging in exploration, testing, and envisioning new modes of civic learning within critical spatial practice. In essence, their role is to create spaces that simultaneously deconstruct the structures of urban and academic institutions while constructing methods that enable the maintenance, replication, and proliferation of emancipatory learning practices.

A historical exemplar of civic pedagogy or a 'forum for urban learning'[5] can be found in Patrick Geddes' Outlook Tower. This establishment served as an observatory, laboratory, and museum, engaging the citizens of Edinburgh in civic life[6]. The legacy of this approach has been traced to Colin Ward and the proliferation of Urban Studies Centres in the 1970s UK. These urban learning forums were embedded in local neighbourhoods, focusing on urban education to enhance environmental literacy and agency among participants

The legacy of urban learning forums persists today in the resurgence of the Urban Room concept following the 2013 Farrell Review[7], with a growing network of Urban Rooms across the UK. Typically, these urban rooms bring

1   Henry A Giroux, 'Rethinking Education as the Practice of Freedom: Paulo Freire and the Promise of Critical Pedagogy', *Policy Futures in Education*, 8.6 (2010), pp. 715–21.

2   *Handbook of Public Pedagogy: Education and Learning beyond Schooling*, ed. by Jennifer A. Sandlin, Brian D. Schultz, and Jake Burdick (Routledge, 2010).

3   Gruenewald.

4   Jane Rendell, 'Critical Spatial Practice', *Art Incorporated*, 2008.

5   Colin McFarlane, *Learning the City: Knowledge and Translocal Assemblage*, RGS-IBG Book Series, 56, 1st ed (Wiley-Blackwell, 2011)..

6   Dhruv Sookhoo Mark Tewdwr-Jones and Robert Freestone, 'From Geddes' City Museum to Farrell's Urban Room: Past, Present, and Future at the Newcastle City Futures Exhibition', *Planning Perspectives*, 35.2 (2020), pp. 277–97, doi:10.1080/02665433.2019.1570475.p.280

7   Farrell.

together various stakeholders, including representatives from existing educational institutions and local governments, alongside grassroots groups and citizens. The emphasis is on co-production and shared learning[8].

Live Works is a pioneering university-backed 'urban room,' emerging from both the Farrell Review and the Sheffield School of Architecture's (SSOA) Live Projects. These projects aim to 'connect the world of academia with the 'real' world outside,' functioning as a local satellite hub for the University in Sheffield's busiest shopping street. The urban room serves as a space 'in-between' the academy and the city. By positioning itself between the university and the city, I argue that Live Works establishes itself as an 'agent' of civic pedagogy, connecting community knowledge and expert knowledge to create spaces for urban civic education:

Live Works is a sort of conduit. It's lots of different things. I think that's what makes it so difficult to pin down. But I think it's a conduit for work that's happening in the School of Architecture, and elsewhere within the university to find its way out into the city, to the benefit of the city. So in that sense, it's a shopfront to display and make more transparent and more visible, but it's also a way of making connections. So it's much more active than just a place to display... It's a connector. It's an active tool to connect things up.[9]

This approach to connecting aligns with Giddens' definition of 'mutual knowledge,'[10] a crucial element of an agent within his structuration theory of agency and structure. Agents of mutual knowledge move away from traditional hierarchies found in professional norms and relationships, where experts simply impart their knowledge to the empty cups of their clients and student others. Giddens describes mutual knowledge as 'common-sense understandings possessed by actors within shared cultural milieus,'[11] going beyond making room for tacit knowledge developed by communities through action. Agents provide space for the reflexivity of a 'discursive consciousness' that, alongside mutual knowledge, creates a synergistic relationship between discourse and action. While acknowledging that critical thought is not exclusive to academics, Live Works thus connects the critical discourse of the academy with the mutual knowledge of urban communities.

The research group Spatial Agency, which emerged amongst researchers engaging with methods of liveness at SSoA, offers a more precise definition for the agent. Spatial Agency expands the understanding of architectural practice beyond the aesthetics

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8   Mark Tewdwr-Jones and Freestone.

9   [Conversation, Carolyn Butterworth, 2020] (Appendix 2.3)

10   Anthony Giddens, *New Rules of Sociological Method: A Positive Critique of Interpretative Sociologies*, Hutchinson University Library, Repr (Hutchinson, 1977).

11   Ibid. P.88

and construction of buildings. This expansion, they argue, should encompass the social processes involved in spatial production, thus including both architects and non-architects as spatial agents. I argue that there is a reciprocal relationship between civic (un)learning and spatial agency which thus share a definition of the agent, where greater emphasis is placed on the granting of power to the agent's collaborators:

> *The agent is one who effects change through the empowerment of others, allowing them to engage in their spatial environments in ways previously unknown or unavailable to them, opening up new freedoms and potentials as a result of reconfigured social space.*[12]

This suggests that agents, beyond simply creating space and reflecting on other forms of knowledge, have the capacity to assist learners in imagining and opening up new avenues for that knowledge. Emerging from the practice of architecture, Live Works adopts various approaches to achieve this. This involves developing visions of the future alongside communities through 'Live' studio design work, pairing communities with the design skills of architecture students, training citizens in design skills for direct utilisation of their community knowledge, and developing tools for citizens to become community researchers to better understand the potentialities of their situated contexts. However, civic (un)learning distinguishes itself from spatial agency by its association with educational institutions and a broader aim of simultaneously emancipating citizens from these structures and engaging directly with academic and urban institutions to effect structural change.

Proponents of 'Urban Living Labs', a continental European counterpart of the Urban Room and self-titled 'orchestrators of collaboration,'[13] argue that ULLs are 'legitimising places'[14] because they facilitate the production of knowledge recognised as valid by local and global audiences due to their materiality and association with institutions. This aligns with the concept of the Live Works shopfront, which makes both physically and figuratively visible the fruits of mutual and community knowledge. As an agent, the Live Works shopfront acts as a tool for advocacy, making the outcomes of mutual and community knowledge visible to both trans-local networks of solidarity and local decision-makers to effect change in the urban environment.

The idea of translocal networks of solidarity is taken from Pelin Tan's conception

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12   Awan, Schneider, and Till..

13   https://unalab.eu/en/urban-living-labs UnaLab, 2023

14   Andrew Karvonen and Bas Van Heur, 'Urban Laboratories: Experiments in Reworking Cities', *International Journal of Urban and Regional Research*, 38.2 (2014), pp. 379–92, doi:10.1111/1468-2427.12075.

of Urgent Pedagogies[15], where the urgency of addressing immediate social, cultural and political issues such as climate change, war or refugee crisis is emphasised. They argue that addressing these complex issues in a timely and relevant way requires radical pedagogical responses which create solidarities and alliances between unusual actors and communities at a local and global scale. Through their desire for urgent pedagogies to form alternative alliances, Tan offers an interesting framework to guide the practices of agents of civic (un)learning.

Translocal Solidarities

In civic (un)learning, communities of practice give rise to 'situated learning,'[16] where the validity of knowledge depends on its relational context within specific places and communities. This form of situated learning becomes trans-territorial when employed in solidarity with others outside the immediate context, fostering an ethic of care through knowledge-sharing. The potential for a networked, decentralised, trans-local (un)learning framework relies on the creation of transformative tools capable of transcending particular localities. Developing such tools can be a key role of an agent of civic (un)learning as it often necessitates a marginalised positioning of those involved relative to institutional structures.

Among the civic agent case studies, translocal solidarities have been established in various ways. The Market of Tomorrow, for instance, brought together informal cultural and economic practices of the everyday into stronger networks and urban unions, evolving into a new organisational form on the scale of a neighbourhood, the organisation 'Freehouse.'[17] Acting as an agent, the artist Jeanne van Heeswijk initiated this cooperative within a space where local inhabitants meet to exchange knowledge, experience, and ideas, engaging in mutually beneficial cultural-economic co-productions. This localised, radical political economy has proliferated to the Afrikaanderwijk, where Freehouse uses creative community participation through events like fashion shows, community kitchens, and urban agriculture to reproduce and expand the community of practice. These practices become translocal as they are adopted and used in localities that continue to expand across the city.

Other examples are more immediate in their expansion of locality, hosting international events that invite researchers, activists, and interested residents from across the globe to join the community of practice. Floating University, for instance, hosts programs addressing global urgencies, using the context of a water basin in a disused airfield as an interdisciplinary testing ground for diverse approaches.

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15   Iaspis, 'Urgent Pedagogies', 2023 <https://urgentpedagogies.iaspis.se/> [accessed 28 May 2024].

16   Donna Haraway.

17   Free house, 'Free House', 2023 <http://www.freehouse.nl/>.

This approach views urban transformation as a learning process, emphasizing social and pedagogical components for legibility, assimilation, and participation. 'The rewilding process of the basin holds the potential for urgently needed mediation around eco-social renewal of urban infrastructures, exposing how cities are made and maintained and how they respond to current climate breakdown and pandemic realities.'[18]

Infrastructures of Resistance

Central to civic (un)learning are 'communities of practice,' forged through shared interests and a quest for knowledge[19]. The continual sustenance of these communities constitutes a practice and a form of learning in itself, grounded in a collective commitment. Civic (un)learning places emphasis on cultivating these communities, enabling collective and reciprocal learning. The potential of such communities, and the relational practices emanating from civic (un)learning, lies in the construction of 'infrastructures of resistance'[20] as networks supporting curriculum, care, and solidarity. The creation of these infrastructures at the periphery of educational institutions can pave the way for radical social transformation, giving rise to 'radical classrooms' that perpetually speculate and disrupt the mundane.

Transversal Methodologies

Transversal methodologies, emerging from the realm of critical pedagogy and praxis, transformatively impact practices by challenging the conventional teacher/ student relationship and deconstructing educational institutions. For civic educators and researchers, these methodologies function as tools and approaches to contest normative knowledge production and sharing as part of a collective process of unlearning. Situated and interdisciplinary, these methodologies entail action-oriented interventions aimed at reshaping social contexts in collaboration with communities of practice. In the domain of critical spatial practice, transversal methodologies expose the structures of institutions through active interventions in urban spaces, laying the groundwork for action and unveiling the potential for a space where freedom can manifest. This underscores the capacity of civic (un) learning to cultivate critical consciousness and instil agency within the public

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18   Floating University, *Climate Care*, 2021 <https://floating-berlin.org/ files/2021/08/program-climatecare-2021.pdf> [accessed 28 May 2024].

(last accessed 26 November 2023)

19   Étienne Wenger-Trayner, *Communities of Practice: Learning, Meaning, and Identity*, Learning in Doing Social, Cognitive, and Computational Perspectives, 18th printing (Cambridge University Press, 2008).

20   Pelin Tan, 'Alternative Alliances', *Alliances-Introducing Urgent Pedagogies*, 2021 <https://urgentpedagogies.iaspis.se/up-reader- 002-fa-alternative-alliances/> [accessed 28 May 2024].

sphere, fostering democratic and transformative change.

The project 'Campus in camps' situated in Bethlehem, Palestine, employed a 'transversal methodology', or the sharing of transformative methods across different fields of practice, aiming to establish a non-institutional education by challenging knowledge hierarchies often present in colonial approaches to development[21]. Working with Palestinian refugees, the actor-experts held workshops to train local residents to become readers on pedagogy, commons and other related concepts, and to position these in relation to their everyday life in urbanised camps.

21   Tan, 'Decolonizing Architectural Education'. p83.

Live Works

Having established the role of the agent of civic (un)learning, the remainder of the chapter turns this understanding to the organisational structure, the practices and tools of Live Works.

In 2021, alongside the Live Works team I undertook, via the Sheffield University Knowledge Exchange fund, the research project 'Live Works Know How' (Appendix 2.5). The aim of the project was to reflect on the findings of previous Live Works research to make clearer to potential academic and community collaborators the organisation's role in the city. Fundamentally, Live Works encompasses more than just the physical space of the Urban Room. Through my engagement with Live Works in understanding their practice, we discerned that the organisation focuses on three avenues of 'Live Practice.'

Firstly, The **'Live Room'** (refer to Appendix 2.7) encapsulates the Urban Room itself, in the sense that the Farrell Review understood these spaces as a place where 'local people can go to learn about the past, present and future of where they live'. The urban room thus serves as a venue for exhibitions and events around architecture, urban planning and local histories and politics. The Live Room also functions as a teaching space more conducive to engaged and situated learning methods compared to the Arts Tower studios on the Northwestern periphery of the city, which belong to the architecture school. Furthermore, it operates as a creative space available to community initiatives without charge, showcasing the university's commitment to providing a shared resource for the city. It forms an infrastructure of resistance, as a space on the margin of urban and academic institutions to be used for and by communities engaging in civic (un)learning.

The **'Live Office'** offers community design services reminiscent of the community design centres that emerged in the United States in the 1960s. It provides design and technical expertise for civic actors and individuals excluded from urban design processes, offering resources that might otherwise be inaccessible. These design projects often serve as a continuation of SSoA Live Projects, ensuring a lasting impact beyond student involvement and providing a pathway for students interested in socially engaged forms of practice to continue the work of Live Projects.

Increasingly, Live Works is taking a proactive role as an urban designer, particularly in the case of Castlegate, as explored in Chapter 5. The Live Office allows the Urban Room to extend its influence beyond its physical walls and form translocal connections across the city and the country. These solidarities are deeply felt, as community

clients frequently return for further support and often become involved in the wider school, acting as visiting educators or sharing their community knowledge. These solidarities embed liveness within the school, creating an environment that erodes institutional structures, stretching and expanding its resources into the city.

'Live Research' serves as a platform for participatory research projects that leverage the expertise of interdisciplinary university academics in collaboration with community partners. Focused on creative community engagement and the development of innovative tools for involving communities in design-based disciplines, the outcomes of this research are intended to directly benefit the city and its citizens by engaging with them directly. Projects such as The Little City of Makers (refer to Appendix 2.1) employ a transversal methodology, bringing community knowledge into the academy and vice versa, acting as a form of hierarchical disruption. In particular, this approach positions children as contributors to the urban environment, involving them in tackling complex urban issues through a shared process of making.

In contrast to initiatives like the Sheffield University Advanced Manufacturing Innovation district, which aims to attract investment and spur economic growth through partnerships with internationally recognized businesses, Live Works seeks to champion the expertise and community knowledge present within the city.
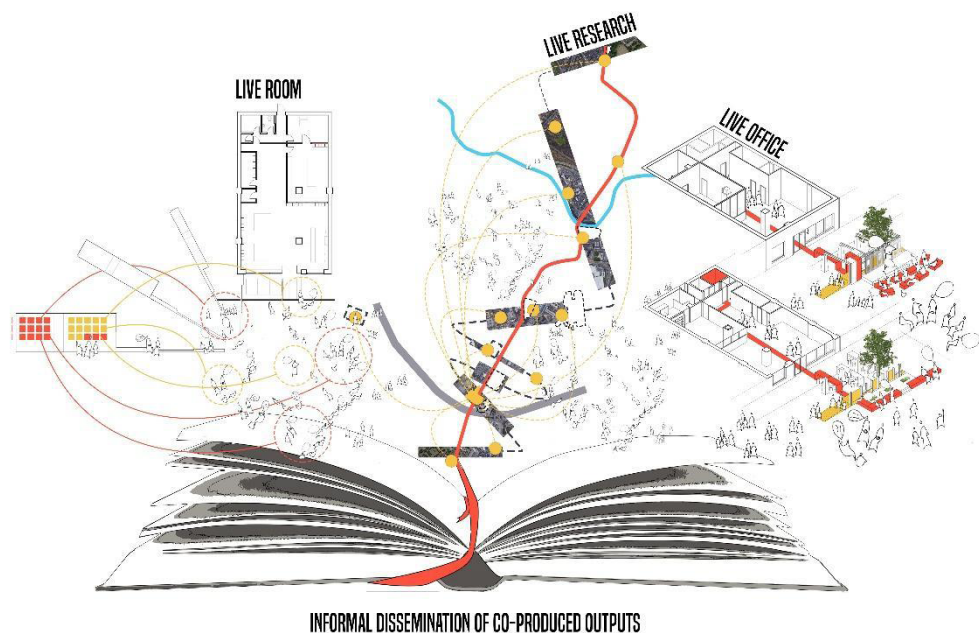
*Fig 4.1 . **Live Works Practice** – The infrastructure of resistance, transterritorial solidarity and transversal methodologies of Live Works*

The outputs of these three strands of 'liveness' are all intended to directly impact civic actors, the knowledge generated is not meant for the academy alone but shared to enable further spaces of civic education to emerge. On a local level, this happens through agreements with community groups regarding how the outputs produced can be shared and used, opening the intellectual property of Live Works tools to community use. In the past this has yielded participation toolkits which allow civic actors to better engage communities. For example, Doncaster civic trust who aim to engage young people in the built environment remarked '*Our collaboration with Live Works has been the catalyst that has changed our organisation to one that is now recognised locally as being a major force in promoting built environment education initiatives for young people'.*[22]   Beyond the local, the dissemination of Live Works outputs has also supported translocal networks, aiming for civic education to proliferate in towns and cities across the UK and beyond. The Urban Rooms Toolkit for example provides a guide for those looking to establish their own urban room, while showcasing best case practices.

22   Interview, Live Works, 2021

Live Works Governance
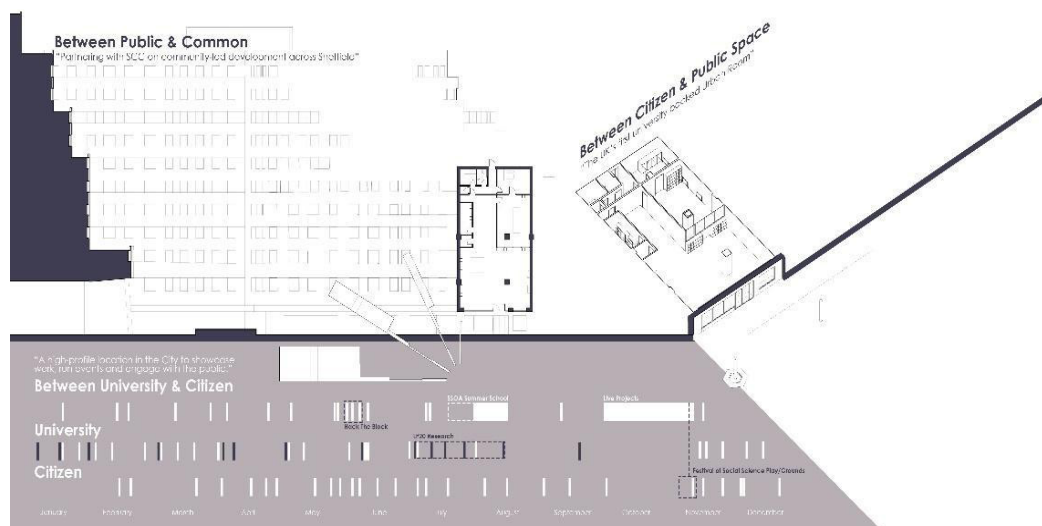
Fig 4.2 ***Live Works Space Analysis***

Live Works represents a hybrid institution positioned between the university and the city, operating on a social enterprise model that ensures sustainability by developing income sources while remaining accountable for using this income to address social and community objectives. *'The profit that is earned from projects is put back into the enterprise to help it to grow and have more impact to the people that it helps'*[23] The organisation's hybrid position allows it to draw funding from both university funding pools, such as for research or community engagement activities, and bid for public and private social investments. For example, an initial investment from the social enterprise fund 'Unltd' supported the establishment of the Live Works team, enabling a student to continue working on social projects outside of academia. Additionally, university enterprise funding aided Live Works in creating an initial business plan and acquiring furniture and engagement tools that are still present within the Urban Room space today.

> *one of the quirks of the university finance system, is that in actual fact, we don't want to make any money, and we can't make any money. And also, we can't really lose any. So the idea is, we want to end up at zero at the end of every year use whatever money we've got*[24]

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23   Conversation, *Live Works Team, 2021 (Appendix 2.3)*
24   Conversation, *Live Works Team, 2021 (Appendix 2.3)*

This hybrid governance approach also extends to the physical space of the Urban Room. Since 2018, the location has been shared with the social enterprise AALFY. Supported by Sheffield BID, AALFY provides alternative learning provision for both school-age children and adults, focusing on making and digital craft as tools for learning. This arrangement benefits both organisations, with AALFY maintaining a continued presence in the space throughout the week, and AALFY accessing university resources through Live Works, creating opportunities, particularly during the AR' City Live Project, which aimed to develop virtual and augmented reality interventions in the city. Live Works facilitated connections between an AALFY director and students and academics possessing the skills to deliver technological solutions that 'would have otherwise been inaccessible.'[25]

While these forms of relationships between academics and the public may well be commonplace, Live Works claim that the act of naming themselves as an organisation is a tool which begins to address power imbalances in university engagement relationships by being held accountable as an institution while improving their role as agent.

> *There's an ethos behind Live Works... having a name and an entity is an important tool to what we do. If you talk about Castlegate, you've got other people involved in that from the university who aren't part of a special entity or group, they are just who they are, and that's their kind of academic currency. Whereas we try and do that in a slightly different way. It's about saying, we're part of the wider team, it provides much more flexibility in terms of getting other people involved in being that kind of agent for those different relationships*[26]

In order to better understand this ethos, I hosted a conversation with the Live Works team (Appendix 2.3). However, as a becoming institution, it became clear through the conversation that a clear definition of a set of Live Works codes and ethics is yet to be defined. In a bid to address this gap, I have continued to speak with the team, alongside reflection on a variety of **'Live Office'** and **'Live Research' projects** I have engaged in from 2018 to 2022 to outline Live Works practices of civic (un)learning to inform its future practice, and the practice of academics who may be interested in establishing similar becoming institutions at other universities. Below I outline **Live Conversation** as a transversal practice, **Live Projects** and how Live Works acts as agent to form translocal solidarities, the **Live Window** used as an infrastructure of resistance for communities to gain access to the city and its resources and finally **Live Making,** a transversal methodology engendering collective action and latent translocal solidarities.

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25 [Urban Education Live Interview, AALFY, 2021] https://www.youtube.com/watch?v=A4SK7vc1SBI&t=286s

26 Conversation, *Live Works Team*, 2021 (*Appendix 2.3*)

Live Conversation

'New knowledge neither grows out of a special method, nor the special mind of a genius nor from new theoretical monologues... but from the voices of ordinary people in conversation.'[27]

Making time for conversations with and among civic partners is a Live Works practice that serves both in maintaining existing relationships and initiating new ones. A crucial aspect of this practice, recognizing the inherent power imbalance between Live Works practitioners and communities, involves establishing a transversal relationship. This approach allows the results or output of the activity to be guided by the conversation itself, creating a shared definition of what it means to be 'productive.'

While conversation permeates much of Live Work's practice, whether through model making exercises to generate informal conversations about place from a perspective of lived experience or by directly asking citizens for their opinions on the places and spaces they inhabit, here, I focus on the practice of curating conversations within the Live Works space. This involves bringing diverse community groups together in dialogue with the university.

Here conversation is seen as 'a tool of reproductive labour and care, to build and maintain relationships.'[28] Beginning in 2018, utilising European research funding, Live Works organised a series of conversations which while aiming to begin to understand the impacts of Live Education on the city, were more concerned with relationship building than research outputs. In the first instance, these conversations were not solely about exchanging information solely between Live Works and communities, but an opportunity for community groups to converse with each other:

> *Some of them had never met before. Learning about each other's organisations in this environment, in Live Works with us, sort of help them to start building curiosity about other people's work.*[29]

This follows a similar tactic amongst the clients of Live Projects, where Live Works bring all the community groups together each year prior to engaging with students. Each community group is invited to present and talk about their own project in

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27   Michael Billig and others, 'Ideological Dilemmas: A Social
      Psychology of Everyday Thinking.', *Ideological Dilemmas: A Social
      Psychology of Everyday Thinking.*, 1988, pp. 180–180.

28   Interview, Live Works Team, 2021 (Appendix 2.3)

29   Interview, Live Works Team, 2021 (Appendix 2.3)

a formal manner before breaking out into informal discussion. Communities undertaking very similar, or even wildly different practices across the country and seldom internationally are brought together in trans-local solidarities[30] where the knowledge emerging from situated learning can be shared between different contexts yet similar situations.

Creating space for such trans-local conversations also repositions Live Works as an agent of civic (un)learning (in relation to the expertise of its actors whether architecture, researcher or both) from a detached observer to an engaged participant.[31] This is reflected in the idea that these conversations were a 'two way thing',[32] where 'participants learned as much about Live Works and its actors than visa-versa'. Reflecting on my experience of practicing conversations, this approach allows me to position myself as a citizen within the conversation, practising double consciousness. Where traditional approaches to participation in architecture and urbanism might force architects to deny their own experiences as users of the built environment, much like doctors forget their own susceptibility to illness when treating patients, utilising conversation as a practice allows me to bring my own lived experiences, not just my architectural skillset to the design and engagement process.

Particularly acting as an agent of the university, conversations also begin to allow the breaking down of institutions and organisations and create personal relationships between actors that move across expertise and become transversal. As a practice of reproductive labour, this becomes vitally important in creating trust between universities, communities and civic actors.

> *something has to be said about trust. Yeah that sort of, can only evolve naturally. And it evolves through this, seeing that it's a two way street for knowledge. It's about learning, meeting another person and what they do, it's a person behind their organizations*[33]

Trust is a valuable outcome in civic engagement between the university and the city, and it can be much easier to lose than to gain. The civic university, in its aspirations to engage with urban communities, runs the risk of leaving a sense of 'engagement fatigue' if there is a lack of an ethic of care practised by university actors. Tronto[34] argues that, in Western thought, the responsibility for providing care has often

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30   Tan, 'Alternative Alliances'.

31   Jeremy Till, 'The Negotiation of Hope', in *Architecture and Participation* (Routledge, 2005), pp. 25–44.

32   Conversation, Live Works Team, 2021 (Appendix 2.3)

33   Conversation, Live Works Team, 2021 (Appendix 2.3)

34   Joan C. Tronto, 'An Ethic of Care', *Generations: Journal of the American Society on Aging*, 22.3 (1998), pp. 15–20.

been passed on to those with the least power within hierarchical relationships. For example, the reproductive labour of women within the domestic household or, in the context of the university, the management of limited resources of community actors faced with engagement. If community groups do not sense reciprocity in such relationships, their willingness to engage is quickly challenged.

> *they agreed to a conversation, but already came with a preconception of what we want from them. So it was a lot less two way. They weren't interested in what we do, or how we are different from all their previous conversations with the university. And that definitely shows later on, because we've not really worked with them further at all.*[35]

But it is important within these conversations, as with everyday conversations, that Live Works listens when considering what this reciprocity might entail, while being aware of their own tools and practices. Due to the open-ended nature of conversations, they give rise to unexpected consequences, leading participants to places not previously considered or that could be reached through traditional architectural practices.[36] Following the initial conversations for example with the community groups, a relationship with a Sheffield Adventure Playground (a previous client of Live Projects) was reignited and kickstarted a collaboration spanning a number of years.

By employing conversation as a spatial practice, and creating spaces for conversation as an agent of civic (un)learning. Live Works challenges the myth of measurement of values by facilitating actors to engage with the 'other morally, adopt that person's, or group's, perspective and look at the world in their terms.'[37] cited by Tronto as a key element of caring. This act of caring also breeds trust with and amongst communities through a breaking down of the expertise embedded in institutions and organisations, conversations value situated knowledge, are two way and aim to share power amongst participants. However, on its own it does not profess to address power imbalances between the university and civic actors, but due to its open ended nature can often lead to opportunities for future practices and projects, allowing university actors to take more embedded positions and act as 'citizen experts or expert citizens'.[38]

Live conversations are not simply about initiating conversations with communities, but largely involve *maintaining* conversations. This can sometimes be a very formal

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35   Conversation , Live Works Team, 2021 (Appendix 2.3)

36   Till.

37   Joan C. Tronto, *Moral Boundaries: A Political Argument for an Ethic of Care*, 1st edn (Routledge, 2020).

38   Till.

process likened to an interview intended to evaluate the work of a live project, but can be as simple as checking in via email. In the context of its role as agent, Live Works becomes an entity which conversation flows through, speaking and sharing amongst researchers to ensure that community groups are not overwhelmed by individual researchers with a desire to 'engage'. However, This can also mean Live Works facilitating conversation between groups as a method of producing and maintaining translocal solidarities.

In conclusion, I assert that live conversations are not merely about initiating discussions with communities but involve maintaining ongoing conversations. I position Live Works as an entity through which conversation flows, facilitating dialogue between academic and community learners and ensuring that community groups are not overwhelmed by individual researchers. I emphasise the transformative potential of conversations in challenging traditional paradigms of engagement and fostering authentic relationships within civic engagement projects.

Live Projects

Our role is in creating spaces where designers are allowed to get it wrong, while the community feels comfortable and confident enough to hold them accountable. Creating a productive space for discussion.[39] *Christine Gaspar, Centre for Urban Pedagogy.*

The Live Project becomes a practice of Live Works as an agent of civic (un)learning as they are able to match the expertise of Architecture Students with the needs of communities. This allows Live projects to not just become a pedagogical exercise benefiting students, but tactical urban interventions where the briefs are co-designed between the agent and the community. This Is not the case for all Live Projects, but Live Works has been able to facilitate the continuation of situated projects over a number of years, where Live projects are a continuing practice utilised throughout a community project which outlasts the relatively short 6 week time frame of the university module. In relation to architectural practice, this can also allow community projects to be initiated prior to architects traditionally being employed, helping communities to obtain the funding they need or even setting out and demystifying the process for urban intervention.

> *It's often the case where the Live Project has meant that they can put a successful grant application in to get somebody contracted. Being able to help facilitate but don't end up being the architects on the job, which is maybe a good thing. We're able to kind of link those people together and provide those services or connections that actually no one else can really do.*[40]

While student populations are often transient, allowing connections with place and people to develop only during the two years of the Masters programme, the benefits to communities of sustained engagement allows expert-citizens to emerge from the process of civic (un)learning. The hierarchies of power embedded in projects of architectural participation, where the knowledge of the architectural profession is kept inaccessible to participants, begins to be challenged over time and 'the user begins to have the opportunity to actively transform the knowledge of the architect'.[41] This process of unlearning is evidenced by a growing confidence found in Live Project clients, where engagement with student architects has kickstarted processes of civic action and advocacy.

> *Working with the students has made us feel more confident to put forward*

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39   Gaspar.
40   Conversation, Live Works Team, 2021.
41   Till.

> *what we believe in and given us as an organisation the confidence to step up to*
> *the table and say, Listen to us, we have a point of view that needs to be heard.*[42]

The benefits of Live Projects as a Live-Works practice then are two-fold. Following the practices of the intercultural universities, the mutual learning which takes places between students and community members develops roles similar to that of 'intercultural mediators', who are both trained with the skills and social capital necessary to navigate expert knowledge and able to value their own lived experiences in processes of urban production.

Similar to the Centre of Urban Pedagogy's approach to initiating projects. Live Works acts as a 'resource ally', helping to assemble and catalysing existing communities of practice with the capacity to work on projects and mediating with the expertise of the university to best serve the community as a resource to the activities already taking place.

It is interesting that it often takes an engagement with Live Projects for communities working with the university to understand them as a potential resource. Much like a large portion of the literature on Live Project pedagogies, community collaborators often initially see the value of Live Projects purely in its benefit to student learning.

> *I think through that process, they begin to understand that actually, the*
> *conversations that they're having are really interesting, the work that's being*
> *produced, really helping them think about things in a different way, to the point*
> *that when they get to the end, and they receive the documents, the output, but*
> *not just about what could happen in the future, but recognition and recording*
> *of the process that's taking place. And I think then, you know, the biggest*
> *transformation we see is in the people that engage with those clients that*
> *engage with the process, and their views are changed over that six week period*
> *to completely evolve about what they're doing, how they're how they're acting*
> *as a group or as an organisation, and what the potential of that is, as well as the*
> *physical potential of it. They start thinking they're doing the students a favour.*
> *Yeah. And then they end up owing them a debt.*[43]

A key part of this process of mutual learning is that the outputs of Live Projects are seen as a collective resource. Using the concept of 'common goods' outlined by Kim Trogal[44], the social and political processes necessary to enable and manage collectively

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42   Interview, FoSC, 2020. (Appendix 3.10)

43   Conversation, live Works team, 2022 (Appendix 2.3)

44   Kim Trogal, 'Caring: Making Commons, Making Connections.', in
      The Social (Re)Production of Architecture: Politics, Values and Actions
      in Contemporary Practice (Routledge, 2017), pp. 93–112.

owned products leads to a process of *learning* how to act in common. However, the ability of the knowledge produced by Live Projects to be held in common relies on 'political choices and practices', which requires the myth of packaging values to be challenged where the ownership and responsibility of what is valued is placed with the institution. Live Works resists the enclosure of common goods emerging from Live Projects through the employment of 'bespoke Live Project agreements' which outline the transfer of intellectual property to community clients, on the grounds that the work should be credited where appropriate to the university and its students.

> *We give our partners permission to use that work for their own purposes. And that's quite unusual. I mean, we, we've been doing that for donkey's years, but actually we get a lot of requests for information around this sort of thing from schools who are setting up live projects, and they get really worked up about IP, you know, and are really quite surprised when we say we just hand everything over to our clients, you know, as long as they credit us. It involves generosity.*[45]

This generosity is a key ethos which underpins the practices of Live Works and is an act of solidarity which maintains networks between the university and the city. Following the principle of care that one should 'start from the standpoint of the one needing care or attention'[46], Live Works has not only been able to practice Live Projects as a 'resource ally', but has also been able to fund or subsidise Live Projects working with communities in need who aren't able to provide a budget for students to work with. One such case was the Play/Grounds Live Project which emerged from the conversations with community partners, during which I was placed in the role of mentor to students. A key theme throughout the project, and indeed reflected on greatly during the project was the potential impact of play as a tool for learning, where a number of workshops were held between children, playworkers and architecture students exploring 'loose parts play'. The students reflected on a sense that the experience had questioned their idea of productivity in architectural practice. They valued the knowledge, feeling and 'buzz' of commonality, an experience which may not have occurred were the relationship between the playground and students more transactional. A key output of this project, again noted by the students, was the trust built between the university, the students and the community and the development of ways of working together. This became particularly important for continuing engagement with the playground, original students from the Live Project continuing to work with the Playground throughout the year and ultimately leading to a community build project supported by Live Works. Ultimately my role

45   Conversation, Live Works Team, 2021 (Appendix 2.3)

46   *Circles of Care: Work and Identity in Women's Lives*, ed. by
      Emily K. Abel and Margaret K. Nelson, SUNY Series on Women
      and Work (State University of New York Press, 1990).

as mentor, the nature of the Live Project as a playful pedagogy and its culmination in a Live WIndow of the urban room were all possible due to the role of Live Works as an agent of civic (un)learning, facilitating connections, providing support as an infrastructure of resistance and maintaining translocal solidarities.

As agent advocating for the transformative role of Live Projects within the framework of civic (un)learning, Live Works showcase a strategic alignment between the expertise of Architecture Students and the specific needs of communities. The evolution from pedagogical exercises to tactical urban interventions, marked by co-designed briefs, highlights the transformative role of Live Works as agents of engaged and participatory learning. The emphasis on sustained engagement extends beyond the confines of a university module, fostering the emergence of expert-citizens and challenging established hierarchies of power. Notably, the confidence-building aspect for Live Project clients translates into active civic involvement and advocacy by urban communities. The two-fold benefits of Live Projects as Live-Works Practice elucidate their role as intercultural mediators, fostering mutual learning and serving as a resource ally by mediating with university expertise. Live projects also illuminate the gradual recognition by communities of the university as a valuable resource, leading to transformative learning and a shift from perceiving a favour to owing a debt. But through Live Works Live projects can embody an ethos of generosity, reflected in the conceptualization of Live Projects' outputs as common goods and the resistance to intellectual property enclosure, aligning with an overarching principle of care. This ethos extends further into the practice domain, where Live Works funds or subsidises projects for communities in need, exemplifying a commitment to generosity in addressing community needs as an act of solidarity.

The impact of the Play/Grounds Live Project stands out as a vivid illustration, exploring play as a transformative tool for learning and emphasising the pivotal role of trust-building in fostering continued engagement, community-led projects, and sustained collaboration with the Playground. Collectively, these dimensions reinforce the multi-faceted contribution of Live Projects within the civic (un)learning framework, highlighting their potential to transcend conventional pedagogical boundaries and foster reciprocal and enduring relationships between academic institutions and communities.

Live Window

Play is not 'ordinary' or 'real' life. It is rather a stepping out of 'real' life into a temporary sphere of activity with a disposition all of its own.[47]

The Urban Room, or Live Room, itself is the most visible part of Live Works as an agent of civic education which contains a number of caring and architectural practices, which transform the space into a place for communities, students and researchers to experiment with urban space and spatial practice. It serves as a practice first, through a playful approach to the 'shop window', to display and exhibit community knowledge as a 'legitimising space'. Secondly, it is a space as an urban shared resource facilitating community takeovers of the shop and the high-street as 'threshold spaces'[48] allowing communities to expand and share their knowledge.

The Live Works team expressed an approach to the space which 'sits in opposition or as a critique to the spaces we've got in the university'[49]. Different users of the space are encouraged to bring their own expertise and knowledge to inform the practice of the urban room, following Rydin's[50] call for the creation of spaces within urban planning that 'recognise, test and validate different knowledge claims' simultaneously. The Live Works team claim that the 'the space [of the urban room] itself is an inclusive practice, its an interface which is accessible and sits in opposition as a critique to the spaces we've got in the university'.[51] And while architecturally the space itself is rather neutral and does not announce a particular typology of use, I believe this critique lies in the types of knowledge sharing practices which this architecture allows. This is evidenced by the diversity of practices and tools listed by the team when mapping, with tools such as 'a cup of tea', 'a warm welcome' or 'an open door' foregrounding the everyday practices of care associated with the Live Works space.

These everyday practices all serve to Initiate Live Conversations and maintain translocal solidarities. This opening up the institution to the outside and asking communities to invite others in, is an uncertain, risky practice that requires careful attention to the dynamics of power and knowledge produced in these new

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47   Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (Angelico Press, 2016).

48   Stavros Stavrides, 'Common Space as Threshold Space: Urban Commoning in Struggles to Re-Appropriate Public Space', *Footprint*, 2015, pp. 9–19.

49   Conversation, Live Works Team, 2021 (Appendix 2.3)

50   Yvonne Rydin, 'Re-Examining the Role of Knowledge Within Planning Theory', *Planning Theory*, 6.1 (2007), pp. 52–68, doi:10.1177/1473095207075161.

51   Conversation, Live Works Team, 2021 (Appendix 2.3)

relationships. Threshold spaces, as understood by Stavrides[52], are sites in between communities and institutions that allow for experimentation with instituent practices, developing new forms of institutions that challenge the existing while protecting communities from troubling dynamics. They are sites where established practices coincide with activities that trouble norms or offer alternative ways of doing things. Many of the cases studied in Chapter 01 exhibit productive thresholds, such as The University of The Neighbourhood's Open Kitchen or the Market of Tomorrow's fashion shows as part of their agent practice to engage new and protect existing learners in civic (un)learning.

I argue that Live Works exhibits a threshold space that is manipulated by its users, which, due to its marginalised position at the edges of the university, also begins to challenge the institution of the University. Events such as a one-week takeover of the space by the Climate Activism Initiative (see Appendix 2.2), for example, brought hundreds of users to the Live Room and imagined a new form of high street where the city becomes a place for civic action. For Castlegate, the Live Room as a threshold became a place to continually expand and engage a community of latent commoners aiming to prevent a collective project from being enclosed by state and market forces. As a threshold space, Live Works engages citizens on their terms, inviting learners to test ways of using the city before becoming more deeply engaged.

A short lived design project in 2019 for example, Live Works Al Fresco, aimed to better connect the interior and exterior spaces of Live Works, connecting the kitchen to the street and creating opportunities for community takeovers of the space to share knowledge through the sharing of food and conversation. Comparing this with Helen Stratford and Teresa Hoskyn's[53] critique of the school of architecture 'taking place', which sought to 'alter [architectural] institutional spaces through practising them differently.' The program of the event for example. was drawn as a map of the space, concepts, time but more importantly the care practices such as preparation, consuming and cleaning up of food.

52   Stavrides, 'Common Space as Threshold Space: Urban Commoning in Struggles to Re-Appropriate Public Space'.

53   Teresa Hoskyns and Helen Stratford, 'Was (Is) Taking Place a Nomadic Practice?', *Architecture and Culture*, 5.3 (2017), pp. 407–21, doi:10.1080/20507828.2017.1379310.
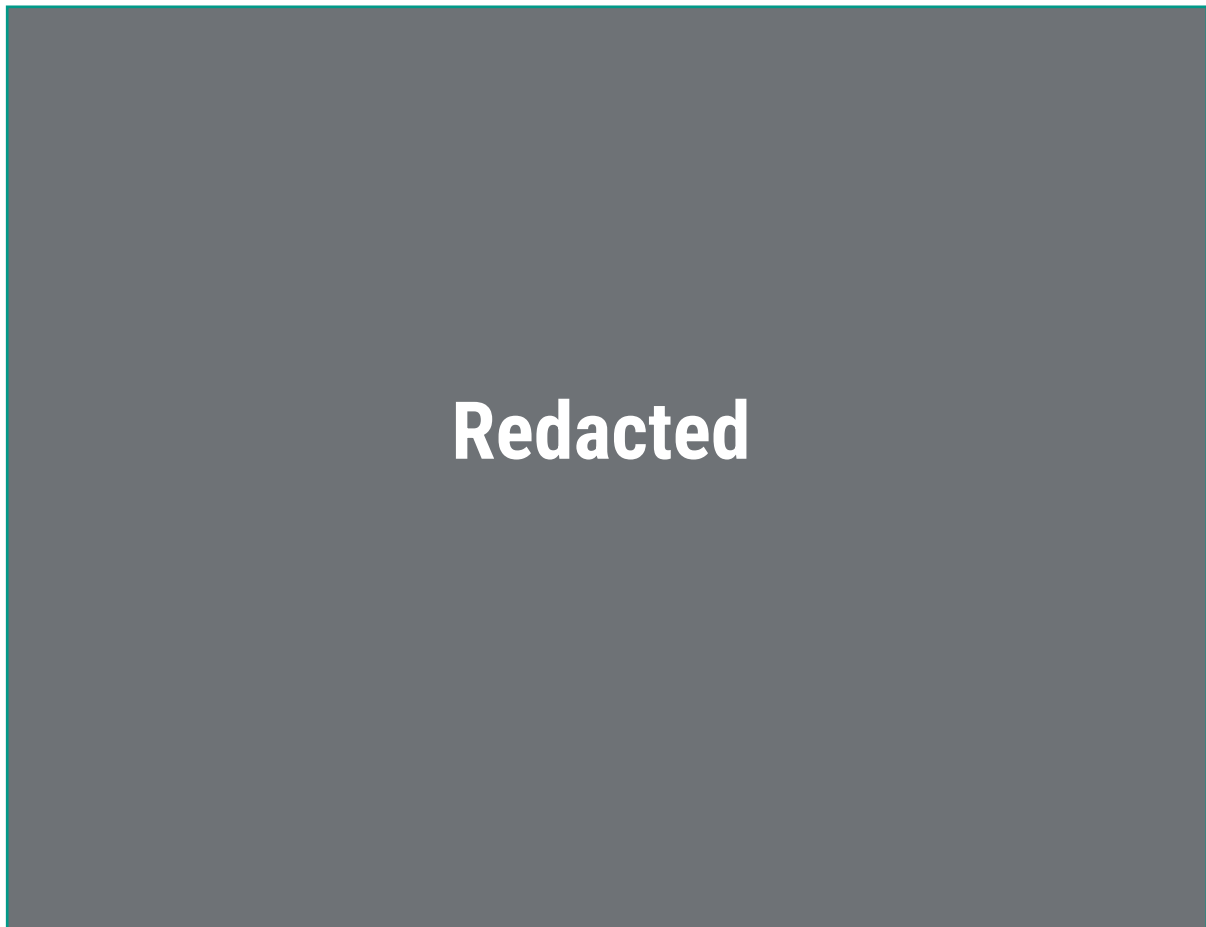
*Fig 4.3 **Taking Place** program (left) and breakfast (right)*

Taking Place was a series of events employing feminist spatial practice which amongst other things, sought to address the mind/body dichotomy in architectural practice and education, but also in education more broadly. Western traditional pedagogy 'divides mind and body into a dichotomy that regards the body as little more than a subordinate instrument in service to the mind'[54]. A feminist approach to pedagogy seeks to address this separation, which has resulted in gendered patterns of exclusion from citizenship whereby women are held responsible with the 'ethic of care' and interdependence and men for the 'ethic of justice' and independence[55]. As is often the case, this exclusion has also extended beyond gender, becoming an intersectional issue which affects marginalised communities disproportionately. In Taking Place, the bodily experience of learning and knowledge production was foregrounded, whether through announcing the critical position of participants through the placement of their body in space or by employing performance as a tool

54   David J. Nguyen and Jay B. Larson, 'Don't Forget About the Body: Exploring the Curricular Possibilities of Embodied Pedagogy', *Innovative Higher Education*, 40.4 (2015), pp. 331–44, doi:10.1007/s10755-015-9319-6.

55   Ruth Lister, *Citizenship: Feminist Perspectives*, ed. by Jo Campling (Macmillan Education UK, 1997), doi:10.1007/978-1-349-26209-0. P.116

to engage the public.[56] This follows the logic of the Live Works Urban Room, that spatial design alone cannot seek to create unlearning of institutional forms.

Despite the physical intervention of Live Works Al Fresco not coming to fruition due to funding constraints, the embodied practice of community takeover was still available as a tool to recognise, test and validate diverse knowledge within and outside of the urban room. The conclusion of the Play/Grounds Live Project was one such opportunity. Utilising funding from the Economic and Social Research Council's Festival of Social Sciences (see appendix 2.7) which seeks to provide 'an opportunity for anyone to explore topics relating to social science'[57] Live Works hosted a one day event supported by students of the Play/Grounds Live Project which invited the adventure playground staff and users alongside university researchers to explore the potential impact of play on the city, asking 'what might the city learn from the adventure playground?'. This event had emerged through our continued practice with the playground, as such I was positioned in the role as mentor to the project acting as an agent continuing the relationship from project to project.

The morning featured a series of talks around the theme of play in the city. It was particularly refreshing to hear the lived experiences of long time playworkers sharing their experience of working with adventure playgrounds across the UK, which in turn appeared to affect the presentations of the academics. Lettice Drake for example, an architect working with several adventure playgrounds in London focusing on the experience of practicing as an actor/expert and Julia Sexton, an education researcher who shared her experience of mapping the 'buzz' of adventure playgrounds. Much like the urban room offers a safe space to experiment with the city local artist Steve Pool summed up the synergy with the adventure playground as a space to experiment with alternative ways of being in the city using a quote from Colin Ward[58] 'The adventure playground is a kind of parable of anarchy, a free society in miniature, with the same tensions and ever-changing harmonies, the same diversity and spontaneity.' I found this mixture of lived experiences incredibly energising, giving a very real sense that everyday acts, performed with intent with other citizens can lead to radical outcomes.

The afternoon brought the adventure playground and Live Works together more literally, the former utilising their minibus to offer children transport into the city centre to enjoy a bonfire night workshop where the playground took over the space of Live Works and The Moor. The Live Project students set up the space as a series of workshop stations intended to reflect their learning experience throughout the

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56   Hoskyns and Stratford.

57   Live Works Takeover (Appendix 2.7)

58   Colin Ward, *Adventure Playground: A Parable of Anarchy*, 1961. P.201

6 week project, advancing from mark making exercises with a continuous roll of sugar paper to building 1:1 interventions in the street with cardboard. However, continuing the theme of the morning, the 'buzz' of the adventure playground clearly challenged the practice of the students, and given the tight deadlines of the Live Project, challenged their sense of productivity.

> *We found ourselves lost in the spirit of play at the event. We ended up doing activities we had not planned to do, we let the children take over and manage the space just like at the playground. We ended up forgetting our responsibilities of asking how the children's memories improved the city or making them build their favourite play memory. Instead we joined them to throw balloons around the room and drawing images on the display window.*[59]

The value of this kind of activity can be difficult to measure, particular within the context of a 6 week project. Indeed, when assessing the student's reflexivity on the project it was agreed amongst the assessors that the impact of the project on the student's learning would perhaps not become apparent until much further down the line of the students' careers.

In their paper 'The Diverse Economies of Participation', Julia Udall and Anna Holder[60] use Gibson Graham's theory of diverse economies (visualised as an iceberg of economic practices with only the small portion lying above the water visible to the current market economy), to reflect on the diversity of activities which take place during participatory spatial practices.

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[59]   *Live Works Takeover (Appendix 2.7)*

[60]   Udall and Holder. P.69

Fig 4.4 Gibson Graham's **'Iceberg' of diverse economies** *adapted by Udall & Holder to represent*

the diverse economies of participatory architecture practice.

> *In relation to participation, our aim in articulating practices is to move away from a discussion of levels of participation and legitimacy within individual projects and towards an understanding of the organising, productive and reproductive work that is done when participating in the production of the built environment as part of an ongoing process of social change. We wish to attend to the 'obscure background' of participation: the objects, motivations, spaces, skills and access to resources that make up participatory practices.[61]*

Much like the practice of conversation then, the practice of community takeover can be seen as an act of trust building, of reproductive labour where in this case Live Works gives access and space within the city for community knowledge to proliferate and directly affect the urban environment.

In conclusion, by inviting communities into the threshold space of Live Works at the edges of the institution and its resources, the space becomes an experimental and liberating platform for civic (un)learning which simultaneously showcases alternative methods of urban knowledge production to the city by virtue of its 'live window'. Through embodied practices, community takeovers, and diverse knowledge-sharing tools, Live Works challenges traditional institutional norms, fosters trust-building, and serves as a vibrant urban resource that engages citizens in reimagining and reshaping their urban environment. By redirecting university resources to communities, the role of agent involves practices of care while maintaining criticality of practices of exploitation which use communities to promote a civic university agenda.

Live [Collective] Making

As is often the case with the architectural and spatial practices, Live Works initiate processes of making. However, the emphasis within such processes of making are less on the material outcomes, as with professional practice, but in the relations and networks generated through making. This follows[62] activity oriented agency, which is 'much less goal-directed, it is much more situational. It's like situationism in a way: you put yourself down anywhere, and see where it takes you'. Lash and Picons are critical of a Western idea of agency which I have largely introduced thus far, that there is an intended goal 'otherwise' to the existing in which agents guide practice to achieve this goal. They advocate for a view of agency which is less transactional, with no defined end point, where the agent facilitates a 'continuing transaction'. The collective Live making of Live Works as civic (un)learning practice, brings about processes of unlearning by challenging the means oriented processes of architectural practice while serving as a tool to continually consolidate, exchange and produce community knowledge by creating situations and events of collectivity..

I argue that the process of collective (un)making (unlearning through making together across experience and expertise)[63] taking place within the playgrounds Live Works takeover challenges the 'industrial productivity' criticised by Illich in his definition of tools for conviviality:

> *I choose the term conviviality to designate the opposite of industrial productivity. I intend it to mean autonomous and creative intercourse among persons, and the intercourse of persons with their environment; and this in contrast with the conditioned response of persons to the demands made upon them by others, and by a man made environment. I consider conviviality to be individual freedom realised in personal interdependence and, as such, an intrinsic ethical value.*[64]

By shifting the focus and product of architectural production from individual authorship to the production of conviviality, the practice of Live Works becomes the creation of spaces which allow citizens to experiment with acting otherwise.

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62   Scott Lash, Antoine Picon, and Margaret Crawford, 'Agency and Architecture: How to Be Critical? (Scott Lash and Antoine Picon, in Conversation with Kenny Cupers and Isabelle Doucet. Comments by Margaret Crawford)', FOOTPRINT, 2009, doi:10.59490/FOOTPRINT.3.1.693. . P.8

63   Katharina Moebus and Melissa Harrison, 'Caring for the Common and Caring in Common: Towards an Expanded Architecture/ Design Practice', in *Nordes: Who Cares?* (presented at the Nordes: Who Cares?, Nordes, 2019), VIII, 1–6 <http:// economiesofcommoning.net/wp-content/uploads/2017/07/NORDES2019_ PositionPaper_MoebusHarrison_revised.pdf> [accessed 28 May 2024].

64   Ivan Illich, *Tools for Conviviality* (Marion Boyars, 2009). P.11

The process of collective making becomes a tool for conviviality.

A key part of the practice of collective making from the perspective of Live Works as agent is how this can be made an inclusive environment, which allows non-expert knowledge to enter into the process. But as outlined by Till in his criticism of participatory architecture in the 20th century, this should not happen at the expense of the architect's skillset. The issue here, being that between the architect stripped of their expertise and the empowered citizen there is a 'symmetry of ignorance' where neither is able to effectively understand the needs of the dweller. 'The architect's knowledge is not able to be used transformatively... Only instrumentally'. The aim of collective making then turns its attention away from problem solving, where either the architect or the non-expert is handed the power, supported by the other to develop a solution. But instead turn to a process of sense-making.

Architectural participation conceived as problem solving can over-simplify situations and infantilize participants, by removing social and political complexity from scenarios. In contrast, sense making engages directly with complexity and social and political issues which are negotiated through engaging spatially, in the context of Live Works, through model making, drawing and diagramming:

I think there's a difference between providing a place where people can learn about the process and engage in the process. And dumbing that process down. I think that is an important aspect of what we do in any kind of engagement is that the way that you engage people has to be on a footing that everybody understands, but I think it's important. One of the main things about engagement is to SHOW... to REVEAL the complexity of it rather than to try and explain that away or simplify to a point where it becomes meaningless or simply playful.[65]

One way which Live Works is able to bring this complexity is to bring diverse stakeholders together into a process of collective making, where the backgrounds of participants bring their own constraints, complexities but also opportunities. While observing and participating in the workshop 'Re-Imagining Moorfoot' facilitated by Co-Design consultants Glasshouse, who were invited into the Live Works space, I was placed in one of four small teams alongside members of Sheffield Council and local residents. The workshop asked participants to produce a model of the urban spaces surrounding Live Works, including the Moorfoot building in which it sits, addressing issues of connectivity between the city centre and London Road, a bustling urban neighbourhood separated from the city by a ring road. I reflected on how the model became a tool to engage in discussions of politics, and discussions of the role each of us can play, when combining a range of diverse knowledge toward the realisation

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65   Conversation, Live Works Team, 2021 (Appendix 2.3)

of urban projects. The process transformed users' understanding of their role in the city and imagined alternative collective methods of urban production.

Similarly, during the Live Works project 'Little City of Makers', I was one of many Sheffield MArch students who facilitated workshops with local school children. With the help of teachers, groups were formed of two architecture students and up to five children. Framed around a particular conception of the city i.e. green city, waste city, food city each group produced scrap models imagining an intervention which addressed their particular theme. Each school group was later invited to a pop up urban room in the city centre, where schoolchildren discussed how their models should be placed in the city, using a crane and winch mechanism to situate their models onto a topographical scale model of Sheffield. Again, the result of this exercise was not to aim to solve the problems faced by children in the city, but to use the exercise of collective making for both the students and the children to make better sense of the city and its future.

While these moments of collectivity have little impact in isolation, It can be seen as an example of an 'instituent practice'[66], a process of 'becoming in common' or 'caring in common'[67] which allow for the imagination and enactment of protocols, frameworks and tools for collective action, or to put it differently, conviviality. By enabling practices of collective making, Live Works creates fleeting examples of a fledgling commons, where actors are able to experiment and test methods of commoning. By employing the practice of making, rather than simply teaching, the process becomes an ongoing negotiation and sharing, which taps into and depends on the subjectivities of participants.

Collective making can breed productive forms of Dissensus[68]. The lived experience for many collective endeavours is that they are not always spaces of consensus. However, far from seeing this as a problem for processes of collective making, I argue that is precisely why they are able to be productive. The process of making, always involving action, necessitates the negotiation of difference while illuminating other ways of 'being, thinking, feeling and acting'[69]. In other words, by working through contests in processes of collective making, new relationships and new methods of forming relationships across differences are developed.

It is this dissensus, which comes from genuine experiences and knowledges, which Live Works says differentiates collective modelling from other similar practices

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66   Gerald Raunig, 'Instituent Practices: Fleeing, Instituting, Transforming', *Art and Contemporary Critical Practice: Reinventing Institutional Critique*, 2009, pp. 3–11.

67   Moebus and Harrison, VIII.

68   Jacques Rancière, 'The Thinking of Dissensus: Politics and Aesthetics', *Reading Rancière*, 1 (2011).

69   Ibid.

such as role playing, or scenario making – which allow participants to test possible futures by playing the role of urban actors:

CHORA *they use role play, and they get ready to put different hats on, but we've never really gone down that route. I think that maybe that's because it would almost... whether people would adopt that and whether actually it would just be a sort of fantasy type approach, which some people do really well, I just don't think that's necessarily what we're trying to do.*

I think that's why I'm not drawn to it. It just doesn't feel authentic. And actually, if anything, the only few experiences I've had to roleplay because people don't really inhabit those lives. They're making really reductive assumptions about what that person would say.[70]

The Collective making employed by Live Works as practice then, emphasises less the product which is lead, and instead aims to first: be used as a tool to capture and proliferate genuine community experiences and knowledge through a process of sense making, where making acts as a means to bring people together in collaboration and think through urban issues. Second, as a form of practice for collective forms of urban production, developing methods, protocols and tools for conviviality.

Becoming Agent – A prototype civic (un) learning testing Live Works practices

Through my own teaching practice, I have endeavoured to incorporate the Live Works practices of civic (un)learning to develop a transversal methodology within the de-institutionalized space of Live Works. As part of my research, I conducted a brief teaching intervention—a two-day mapping workshop with students visiting Sheffield for the first time during an international summer school. The workshop aimed to test transversal methods of civic (un)learning and reflect on their application in architectural pedagogy. It also used the space of Live Works as an infrastructure of resistance, moving through, inside and outside, inviting others in the space as a 'live' approach to challenging the myths of architectural education.

Transversal methodologies in architectural education, as a practice of civic (un) learning, should extend beyond the discipline to encompass subjects outside the traditional scope of architecture and design. Within Tan's Urgent Pedagogy approach, this could include topics such as 'citizenship, militant pedagogy, institutionalism, borders, war, the refugee condition, documents/documenting, urban segregation, and the commons.'[71] While the limited timeframe of my intervention made it challenging to engage in complex urban issues, I chose to collaborate with Pitsmoor Adventure Playground to develop a grounded approach where research topics would emerge from engagement with civic actors.

Despite working with students unfamiliar with the context, I believed that the process of (un)learning would be most effective by following the idea emerging from Deleuze and Guattari that transversal methods involve a defamiliarization with the existing. In this case, the existing encompassed their experience navigating cities, their architectural education, and the spaces of learning. This familiarity was challenged through a 'method assemblage' approach where 'methodology becomes not only a tool for describing realities but also a political tool that takes part in the process of knowledge production.'[72] Here, the Live Works practices of civic (un)learning—Live Conversations, Live Projects, Live Window, and Live Making—

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71   Tan, 'Decolonizing Architectural Education'.

72   Ibid

served as tools for knowledge production. Following practice researcher John Law's[73] conception of method assemblage, this process aimed to 'manifest realities out there' that could potentially engage citizens in the process of (un)learning the students were undergoing while also manifesting 'depictions of those realities in here,' bringing otherness from outside into the space of Live Works as a method of (un)learning. However, the aim of this experimental pedagogy was not merely to replicate the practices of Live Works but to build on these ideas, prototyping my own pedagogy of civic (un)learning.

To familiarise students with the study's context, the project commenced with conversations involving three local actors whose positions in relation to the playground differed. The first was the play leader at the playground and a national advocate for adventure playgrounds. The second was an artist extensively involved with the playground, engaging both children and adults in the process of making and 'loose parts play.' The third was a peripheral figure residing in the area, working with children in a different setting, and managing a local newspaper for the region.

Building on the Live Works methodology, these conversations employed a walking methodology as an act of 'defamiliarization.' While mapping places, the drawing of lines naturally creates compartments where people and places are grouped geographically, thematically, or sociologically. By mapping a place through walking and conversation, I aimed to create a transversal method of mapping that develops double consciousness among participants, following Braidotti[74]:

> *Defamiliarization shifts the practice of walking from humanist ethnographic orientations—such as lines, points, place names—to one in which the categorical divide between body/place, human/nature is displaced with a new kind of radical transversal relation that generates new modes of subjectivity. De-familiarization becomes a 'crucial method' in learning to think differently.*

This approach allowed us to view the context as assemblages of human and non-human actors, whether that be a sheet of blue tarpaulin transforming into a perilous ocean for intergenerational play, or hidden waterways beneath our feet shaping our interaction with the city.

Deleuze & Guattari[75] position the nomad as a state of perpetual 'in-betweenness', where importance is placed not on a destination, but the journey itself. It is within

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73   John Law, *After Method: Mess in Social Science Research*, International Library of Sociology (Routledge, 2004).

74   Rosi Braidotti, 'Posthuman Humanities', *European Educational Research Journal*, 12.1 (2013), pp. 1–19, doi:10.2304/eerj.2013.12.1.1.p93

75   Deleuze and Guattari.

this speculative middle where the everyday practice of walking becomes a [un]productive research activity, not seen merely as a form of qualitative data collection with a view to making sense of the world, but as a means to situate oneself as responsive to the research context, as proposition[76]. However, such tactics have been criticised by feminist scholars, arguing that they position the researcher in a state of 'otherness', a separation between observer and observed[77]. This criticism could certainly be levelled at myself and a group of 8 student tourists touring the city in search of the everyday. But it was the shift of walking from a research method to a relational activity, as a 'becoming entangled in relations'[78], Which lends the technique validity within my research. This often happened through viewing the context as assemblages of human and non human actors, whether that being a sheet of blue tarpaulin - come perilous ocean forming intergenerational play (Appendix 2.8), or hidden waterways beneath our feet which shaped our interaction with the city.

The students were asked to record these assemblages through photograph, video, drawing and field notes. Developing an archive which formed a transversal mapping of the city, guided by both their conversation with others and their own thoughts and feelings during their walk. Situating myself as co-learner, I also added to the archive, see below:

I would like to take a moment to consider the importance of a blue tarpaulin sheet. To the eye of a spatial designer entering a community space with the purpose of surveying and ultimately improving a community group's assets. This sheet might be marked as symbolic of a state of disrepair, a lack of storage space, or simply as an inadequate solution to decades of water damage to the property (see left). But conversely, when completing the abstracted architectural plan survey, it is most likely completely forgotten and not considered part of the fabric of a place. This is precisely how a group of students interacted with the space for the first time, becoming immersed in the task of laser measuring every inch of Architectural (with a capital A) space. This was until, seeing a separation between the student group and the users of the host space, the leader of the partner organisation emerged with the very same blue tarpaulin sheet which was suddenly transformed from a matter of utility, to a matter of fiction. Unfurling deep blue waves upon anyone who dared to cross it to a chorus of 'walk the plank, walk the plank, walk the plank' (see figure).

76   Sarah E Truman and Stephanie Springgay, 'Propositions for Walking Research', in *The Routledge International Handbook of Intercultural Arts Research* (Routledge, 2016), pp. 259–67.

77   . Tina Richardson, *Walking inside out: Contemporary British Psychogeography*, Place, Memory, Affect (Rowman & Littlefield International, 2015)

78   Truman and Springgay.

Fig. 4.5 - The Blue Tarpaulin Sheet - participating in playground games with the students and community.

Here, the productive work of the designer, researcher or student is questioned by its juxtaposition wit/h the informal, everyday practices of human and non-human actors within the city. This 'taking seriously' of social processes such as play, dining and wandering, as methods of analysis, attempts to subvert what Gibson- Graham[79] refer to as the 'economic-iceberg', where dominant conceptions of the market economy are propped up by the hidden, alternative economies of everyday life. By exploring the city through walking then, a process of de-familiarisation[80] occurs which questions the dominant institutional makeup of the city, forming propositions and potentialities for the conceiving of networks and practices of the everyday, as new forms of institution.

> *Perhaps it would be better to regard the distinction between work and leisure, as itself an artefact of the industrial revolution, and to see symbolic-expressive genres as ritual and myth as being at once work and play or at least as cultural activities in which work and play are intricately intercalated.*[81]

This idea of a practice of 'play taken seriously' put forward by Turner then, I argue, is precisely the method of architectural practice which architectural live education allows students to develop. The six weeks of engaged learning and application of skills exists outside the dimensions of time which haunt contemporary architectural practice and as such, outside the crisis of measurements which are often impacted by tight budgets, institutions such as the university on academic courses, and self pressure from students themselves.

This asks the question then, where does the architectural work begin and end in this scenario? Latour & Yaneva[82], remark that:

> *The problem with buildings is that they look desperately static. It seems almost impossible to grasp them as movement, as flight, as a series of transformations. Everybody knows—and especially architects, of course—that a building is not a static object but a moving project, and that even once it is has been built, it ages, it is transformed by its users, modified by all of what happens inside and outside, and that it will pass or be renovated, adulterated and transformed beyond recognition.*

Here, the author's are suggesting an 'actor network theory' approach to architectural

79   J.K. Gibson-Graham, 'Diverse Economies: Performative Practices for `other Worlds",
     Progress in Human Geography, 32.5 (2008), pp. 613–32, doi:10.1177/0309132508090821.

80   Truman and Springgay.

81   Victor Turner, 'Liminal Ao Liminoide: Em Brincadeira, Fluxo e Ritual -
     Um Ensaio de Simbologia Comparativa', Mediações - Revista de Ciências
     Sociais, 17.2 (2012), p. 214, doi:10.5433/2176-6665.2012v17n2p214.

82   Latour and Yaneva.

representation in which spaces and places can be communicated, and consequently constructed, in a way which hierarchically places all actors on the same plane, be they people, objects, rituals, time, policy or feelings. In this respect, a building's performance can be measured not only by its cartesian dimensions but through the unfurling of the processes of everyday life, or construction life (the incorrect placement of a light switch and it's later reassignment), or design life (the christmas tree decoration made from discarded blue foam mounted on the architect's desk). This process challenges the myth of measurement of values as it begins to challenge who's and what's knowledge should be included in the process of learning. It challenges institutional values by questioning the expert knowledge of the architect and their methods of surveyance in favour of a 'live' approach which simply asks, what can you learn about a place by positioning your body in space, in conversation with others?

The experience with the blue tarpaulin prompted a reevaluation of the students' own forms of representation. Consequently, a method of 'walking and assembling' was developed, shifting away from Cartesian measurements. Instead, we collaboratively gathered physical and sensual memories of a place through video, photography, and audio recordings, along with collecting physical artefacts. Students underwent a process of storytelling, recording, and editing videos on the move to produce a speculative narrative-in-movement based on concepts emerging from their subjective appreciation of space. These stories dissolved the distinction between researcher and researched, evolving into a process of relational discovery among people, materials, and institutions. Each story became a virtuality[83] of an imagined hybrid institution, where everyday practices of different actors and their relations were formalised through the institutional practice of research as an event.

These stories were constructed from interviews, sensory images, found physical materials, soundscapes, footage of interactions with the public, and found footage related to their journey. By using bricolage to piece together narratives, the participants addressed the call for urban planners to become 'historians and futurists'[84], connecting and critiquing past and present practices while projecting towards the imagination of possible futures. These stories followed the idea of the 'time-image' outlined by Deleuze[85], creating situations of discontinuity or shock within the cause-logic narrative of the walk experienced in real time. The folding of past, present, and future events into the stories envisioned the space of the walk not

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83   In Gilles Deleuze, *Bergsonism* (Zone Books, 1988).. Deleuze defines virtualism as: *not opposed to the real but exists alongside it, constituting a field of potentialities from which actual events and realities emerge.*

84   Mark Tewdwr-Jones and Freestone.

85   Gilles Deleuze, 'Cinema II: The Time-Image', in *Philosophers on Film from Bergson to Badiou: A Critical Reader* (Columbia University Press, 2019), pp. 177–99.

just as a passive physical location but as an entanglement of human and non-human relations that opened the space up to political imaginaries.

Subsequently, the students were tasked with constructing their subjective experience of the walk at a 1:1 scale. By combining found physical material and the collected virtual stories, they built and projected an assemblage at Live Works in the centre of Sheffield. The assemblage became more than a representation of their journey through the city; it was a continuation, where conflicts between people, space, material, and governance were performed in real time in the construction of an imagined architecture, a 'meta-mapping.' The assemblage, built at 1:1, formed a model of the city not as a 'god-trick of seeing everything from nowhere'[86] but as a representation of situated knowledges that captured the sights, sounds, smells, sensations, and stories of the city. Simultaneously, the assemblage as an event became an interactive tool for forming propositions and prototypes for an imagined hybrid city, where participant-residents must negotiate space, material, ideas, and each other. The urban room (Live Works) as an 'infrastructure of resistance' became a 'liminal space' for both the representation of everyday-informal practices of the city and a space for performing propositions for an imagined version of the city. Emerging from the assemblage were four platforms of relation, forming suggestions of interactions with the exhibit as narrative representations of the students' subjective response to their journey. These platforms were used by the students as the beginning of an open-ended process that continued to inform critical explorations into their urban locale.

Through this experiment I aimed to test the position of becoming agent of civic (un)learning in my own practice. By taking a transversal approach to architectural mapping which foregrounds the inclusion of lived experience and community knowledge as a way to challenge Illich's myths.

Firstly, by including live clients who had diverse positions in relation to the site who were there as expert citizens, the project was grounded in a live network of solidarity. In this case, due to its short timeframe, the project served in deepening connections between the university and the playground. The act of walking resulted sometimes in a flat hierarchy where all the participants, including the expert citizens became joint participants in play and in recording stories. At other times, the collaborators were positioned as teachers, where the knowledge passed from student to teacher came in the form of local histories, sharing the best places to eat or simply sharing stories. Other times the relationship became more formal where students interviewed the expert citizens, allowing them to dig deeper into a particular place or a particular associated story. Often these exchanges guided the

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86   Donna Haraway.

work the students would later produce in the assemblage, sometimes their bodily experiences of the city would also manifest, such as the great difficulty crossing the ring road and consequent separation of East Sheffield from the centre. In taking the role of agent of civic pedagogy, I acted as a connector between the students and the playground, bringing marginalised knowledge to be included in the design process.

The narratives collected by students built on my experience of the chronicler workshops, where students paid attention to their bodily relationship with the context, whether that be through a focus on their shared interaction with play equipment or their excitement of the sounds and smells of the markets. Of interest here was how the space of live Works was seen as a continuation of the process of walking and narrative collecting, with learners continuing to use the direct connection to the street to continue to collect and add to the archive. Here both the method of narrative and the space of the 'live window' served as a tool of (un)learning the methods of abstraction associated with normative architectural production.[87]

As well as connecting learners from the educational space to the outside, the live window also allows learners into the space. The assemblage process was an act of 'live making' where the process of building a live archive to be displayed and experienced in the live window by passers by and those brave enough to enter asked students to represent their bodily experiences of space in ways which could be experienced. The negotiation of the Live Works space between the 4 groups each working on their own projects in a collective space created interesting moments of tension and production. Positioning the space of Live Works as an agent, where its agency lies in utilising collective action to negotiate difference of lived and bodily experience.

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87   Here I refer to Lefebvre's conceived space within the spatial triad of his critiqxue "The production of space". Conceived space is reserved for planner's and architects and the means through which cartesian methods abstract urban space from everyday life.

Fig. 4.6 - An assemblage of projects and found materials at the Live Works Urban Room.

Conclusion

In conclusion, this thesis chapter delves into the transformative potential of Live Works as an agent of civic (un)learning, emphasising the centrality of conversations, community takeovers, and embodied practices within its practices. The assertion that new knowledge emerges from the voices of ordinary people in conversation forms the cornerstone of Live Works' approach. The significance of creating spaces for dialogue, particularly within the Live Works space, is highlighted as a practice of reproductive labour and care, fostering relationships and transcending power imbalances.

The chapter underscores the importance of recognizing the transversal relationships established by Live Works, acknowledging the power dynamics and working towards shared definitions of productivity. The practice of curating conversations within Live Works, especially by bringing diverse community groups into dialogue with the university, is explored as a means of initiating and maintaining relationships.

The strategic alignment between Architecture Students' expertise and community needs, as facilitated by Live Works in Live Projects, is examined as a practice of civic (un)learning. The chapter illuminates how sustained engagement allows expert-citizens to emerge, challenging hierarchical structures and fostering active civic involvement. The notion of Live Projects as common goods, with a commitment to generosity and the resistance to intellectual property enclosure, further demonstrates Live Works' dedication to reciprocity.

The Live Room, conceptualised as an urban shared resource, is analysed as a transformative space for civic education. By challenging traditional institutional norms and encouraging experimentation, Live Works serves as a threshold space that enables diverse knowledge claims. The embodied practices and community takeovers showcase Live Works as a platform for civic (un)learning, transcending conventional pedagogical boundaries and fostering authentic relationships between academic institutions and communities.

The exploration of Live Works Al Fresco and its embodied practice of community takeover, despite funding constraints, exemplifies the commitment to diverse

knowledge-sharing tools. The Play/Grounds Live Project and its impact on the community illustrate the value of trust-building and the potential of unconventional learning experiences. The Live Window of the Urban Room emerges as a vibrant urban resource that engages citizens in reimagining and reshaping their urban environment.

In essence, Live Works, through its multifaceted practices, challenges established paradigms of engagement, fosters reciprocal relationships, and contributes to the ongoing process of civic (un)learning. By redirecting university resources to communities, Live Works serves as an agent of care while critically addressing exploitative practices, thus embodying the ethos of generosity and solidarity.

CHAPTER 05
BECOMING COMMON*

*A commons is defined as 'a pool of common resources, a community which uses and reproduces them, and a set of protocols and norms which facilitate collaboration in the community's governance of resources.' In the context of Castlegate, the community has been continually constructed through the course of my practice where the role of the agent of civic (un) learning has been maintaining the thresholds of the community.

What if the place
for opportunity was
Canada House?
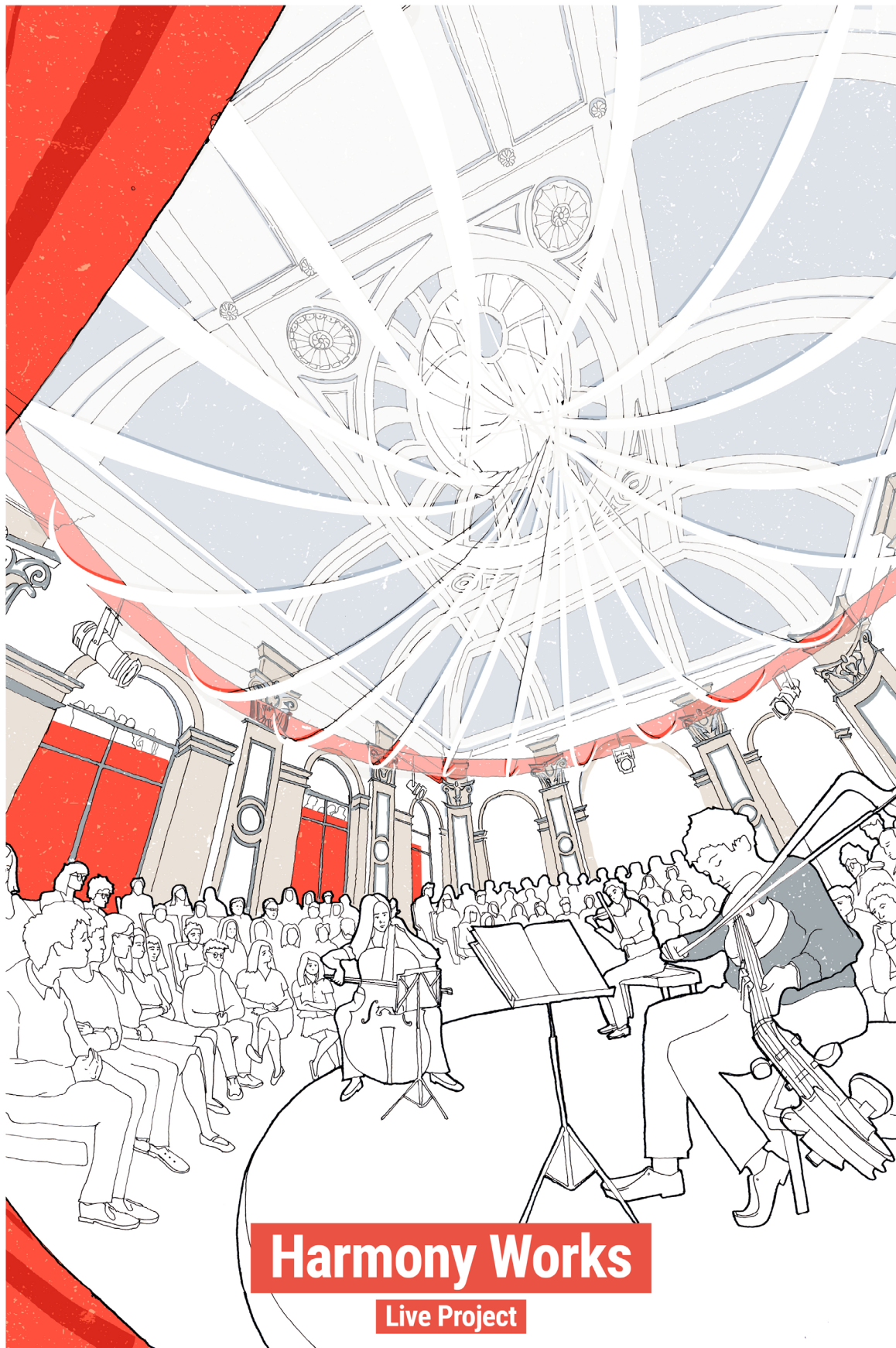
Fig 5.0. Images from the Harmony Works Live Project, one of several Live Projects in Castlegate continuing beyond their 6 week remit, facilitated by Live Works. The project has obtained funding to purchase the building and consequent planning permission.

Introduction

This chapter reflects on Live Work's engagement in Castlegate, Sheffield as an agent of civic (un)learning beginning in 2014. I position myself as an embedded ethnographic researcher on the periphery of a community of practice, which has been established throughout the process of engagement in a series of iterations.

I begin by outlining the latent opportunities for civic (un)learning as an introduction to the context and the actors which represent the community. These are represented by three intersecting chapter sections: **Marginalised communities** - which Castlegate serves to separate and connect to the city centre due to Sheffield's unique geography, **Heritage advocacy groups** - drawn to the archaeology of Sheffield Castle buried underneath the site and the associated narratives it elicits, along with a wealth of disused heritage buildings in the wider area. **Cultural Entrepreneurs** - The 'pioneers' moving into the spaces left behind by economic decline, using tactics of street takeover to bring life back to the area while resisting displacement. **Castlegate Partnership -** The collective community of practice established as an organisation by Sheffield City Council. **The Local Authority** - The council decision makers and foot soldiers struggling to deliver on the tight deadlines and historic under-resourcing of the Levelling Up agenda in light of new funding.

A further section examines the emerging and potential roles of Live Works as agent of civic (un)learning through the practices and projects developed during long term engagement with Castlegate. Since 2014, Live Works has supported and catalysed the emergence of DIY Urbanism as a method of regenerating the area surrounding the former Castle Market site, which was demolished in 2013. Acting as an 'active intermediary' between urban institutions, local government and actors, the civic (un)learning of Live Works has slowly gathered a collection of situated knowledge on the collective governance of both the site's development and the inhabitation of its peripheries. The aim is to ensure this knowledge remains actionable, and is actioned by those in power, in partnership with an ever growing community of co-producers from residents, business owners, artists, activists and experts. The section uses a methodology of assemblage mapping to reflect on the changing roles of the agent within this process.

Castlegate as "Radical Classroom" Outside the Academy

The classroom remains the most radical space of possibility in the academy...I celebrate teaching that enables transgressions—a movement against and beyond boundaries. It is that movement which makes education the practice of freedom.[1]

When Hooks celebrates the classroom as a space which produces, celebrates and nurtures radical thought, it raises the question of what this might mean when the physical space of the academic classroom is extended outward to the city. Thus far I have begun to delineate moments of civic (un)learning emerging from the university into the city through 'live' engagement, and the practices of the civic (un)learning agent Live Works in catalysing and supporting these moments. In the following chapter I extend this idea further outside of the academy, raising the question of how the role of a civic education agent "enables transgressions" and facilitates the civic activism of a latent commons community through continued and thoughtful engagement in a structured context within Sheffield. I analyse this engagement, occurring over a span of 8 years, in order to better understand the roles, practices and impact of Live Works in the city as an exemplar agent. However, this should not be understood as Live Works arriving within this context, but follows the process of becoming, taking place both within Live Works as we tested and figured out its role. But also the collective becoming of the latent commons community which emerged through the agent's engagement with the context.

In the early 2010's the University of Sheffield began working in Castlegate, the historical centre of urban life in Sheffield, UK following Sheffield City Council's decision to close the city's market, pending demolition. The market had often been lauded as one of the few modernist post war buildings which both encapsulated the 'care and sensitivity', symptomatic of the humanist approach to public sector design at the time while allowing the personality, excitement and sometimes 'weirdness' to make its mark on the urban area:

> *Like all of Sheffield, it has a sloping site; a simple concrete and glass exterior, with office space above, conceals an elegant dovetailing of two market floors with gaps in the upper floor to look down on the lower and a half-way level which runs into the pre-war meat and fish markets – a staggering perspective of hooks and flesh – so that there is no rigid 'upper' and 'lower', with its consequences of popular and unpopular floors, but only a handful of steps which*

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1   bell hooks, Teaching to Transgress: Education as the Practice of Freedom (Routledge, 1994).P.12

leads through another market on the way. Everything flows together, as it ought to, and shopping becomes a pleasure instead of a chore. And because it has been designed carefully and sensitively, life comes rushing up to meet it – as it always will, given the chance. One of the stalls has a selection of cheeses which would not disgrace Soho … All this, also, without ceasing to be a traditional market; one of the nicest things is the freedom left to the traders to put up their own signs in their own style, whether it is scrolly or spindly – the designer has been wise enough to know when to stop designing, the most difficult problem of all.[2]

Partly because of this 'flowing together', it also served as a melting pot for often divided communities – what might be called a space of 'everyday encounters'[3] where 'differences are negotiated on the smallest of scales (…) [and] subjectivities are continuously (re)formed'[4]. In a sense, the space of the market was the original agent of civic (un)learning, enabling intercultural understanding and the inclusion of marginalised knowledge amongst Sheffielders through their lived experience. University academics aimed to advocate for the market's critical role in the city.

Working with the Sheffield Modernist society, a number of Sheffield School of Architecture staff supported a campaign to save the market through listing. In order to generate discourse around the issue and raise a social imaginary of the possibilities of the building through retrofit and future flexibility, a number of 'live' design studios were established to work in the area at both undergraduate and masters level. The masters project 'Heart of The Machine' for example, employed an 'in-residence' approach, taking cues from participatory art practice to re-imagine the markets as a place for artistic and vocational learning.[5] This early work, which might be more readily recognisable as architectural practice than civic education, was critical of the Sheffield Council's lack of vision for the area and sought to raise aspirations for the building. Getting students out there to start talking and thinking about regeneration in the face of an empty building with no vision for its future.

Through this initial, albeit limited engagement with the context, the School of Architecture began to be critical of the lack of involvement of residents and former users of the markets in the plans for its demolition and the future of Castlegate. Building on the work of the live studios and staff engagement, Live Works' first

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2   Owen Hatherley, 'Distaste for "clone Towns" Comes Too Late to Save Sheffield's Cavern of Weirdness', The Guardian, 28 November 2013 <https://www.theguardian.com/commentisfree/2013/nov/28/sheffield-castle-market-clone-towns-closed#:~:text=Yet%20the%20dilapidated%20look%20of,rapturous%20reviews%20it%20got%20from> [accessed 28 May 2024].

3   Ash Amin, 'Ethnicity and the Multicultural City: Living with Diversity', Environment and Planning A: Economy and Space, 34.6 (2002), pp. 959–80, doi:10.1068/a3537.

4   Helen F. Wilson, 'Living with Diversity: Everyday Encounter and the Politics of Tolerance' (unpublished PhD Thesis, University of Durham, 2011).p.3.

5   The project can be viewed here: https://www.presidentsmedals.com/Entry-38791

involvement with Castlegate in 2014 aimed to allow local people to express, record, and share memories, opinions, and ideas for the future of the area. By situating themselves in the context and taking residence in artist studios adjacent to Castle Market, Live Works became aware of the great deal of energy and willingness to get involved among local communities. They recognized the impact they could have by facilitating this energy, being situated on-site, and working towards common aims.

'Remake Castlegate,' (explored later in this chapter) then, marked the first step in a process of taking Co-Production seriously in Castlegate, in a relationship with the area spanning nine years and counting. During this time, Live Works has undertaken a process of becoming an agent of civic (un)learning.

Castlegate was (and is) ideally placed for the intervention of a spatial agent, as unlike the projects of Haussmannization criticised by urban theorists such as David Harvey and Henri Lefebvre, there existed no grand plan of displacement and gentrification characterising neo-liberal approaches to urban development. Instead, a narrative of emptiness and desolation make the area an unappetising proposition for developers, exacerbated by a lack of vision from an under-resourced local authority faced with years of austerity and cuts from central government. Thus the potential of Castlegate became 'a site within and from which progressive social movements might emanate' where 'urban social movements seeking to overcome isolation and reshape the city in a different image from that put forward by the developers' were given time to develop a sense of ownership of the area.[6]

Today, Live Works is positioned as a conduit for various alliances moving through the highly contested urban space between residents, local business owners, councillors, social enterprises, and cultural organisations. Taking a critical stance as an agent between these alliances and translocal solidarities, Live Works brings its transversal methodologies of civic (un)learning to civic engagement to question urban institutions and their myths. Their engagement through a series of live conversations, live-making workshops, and the use of the live room and live projects has helped establish a critical citizenship of latent commoners and advocated for their position in a process of co-production consistently under threat.

My position within this chapter is an embedded practitioner working with Live Works, but also as a member of the community of practice. While members of the community still recognise my position within the university, as a researcher, placing me at the margins. My embedded position has allowed me to feedback findings directly to the community in dialogue, where their involvement has an immediate and lasting impact on the formation of my research practice. I hope, through taking

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6   David Harvey, 'The Right to the City', *International Journal of Urban and Regional Research*, 27.4 (2008), pp. 939–41, doi:10.1111/j.0309-1317.2003.00492.x.

this position, my participatory approach to research has equally brought impact to the participant's practice, creating a reciprocal relationship between researcher and research.

In the following introduction, I highlight the latent moments of civic (un)learning in the area, as potential counters to neo-liberal urban development: its position in the city as a gateway for marginalised communities and a potential centre for the inclusion of marginalised knowledge and intercultural understanding; the wealth of disused heritage assets, raising questions about how we should value diverse forms of heritage in the city; and finally, the cultural pioneers performing 'transgressions' from a financialized model of development, creating opportunities for collective action in Castlegate. I also highlight the structures which create tensions and barriers to these opportunities, challenging them through civic education, and I discuss potential roles for Live Works as an agent, which are later explored in the following section.

Castlegate Between Margins

Due to its social, geographic and spatial complexities, the Castle Market demolition site and the wider Castlegate area make it an ideal testing ground for the role of civic (un)learning and the development of critical citizenship amongst academic and community learners. Despite its historic central location at the heart of the city, Castlegate has increasingly become a space on the literal and metaphorical margins of the city. Firstly, its lack of viability as a capitalised urban space places it precariously between the market and radical forms of diverse economy, allowing marginalised knowledge and economic activity to thrive in its place. The removal of the market took with it the commercial centre of Sheffield, and its perceived economic value as a place for Sheffielders to invest their resources.

> *No one really wanted these units, no one wanted to open a shop down here, or a cafe or something like that, it was just a dead end of town after the market was ripped out.*[7]

Indeed, development in the area following 2014 had come to an almost complete stand still, despite the efforts of Sheffield City Council to seek outside investment and economic interest, very little interest had materialised from those traditionally associated with urban centre development such as property developers and large scale retail outlets. However, this period of stagnation through lack of development has placed the area in a period of transition. A space which the market of capital deems undesirable, in turn allowing citizens to begin to experiment with their

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7   interview, Friends of Sheffield Castle, 2022 (Appendix 3.10)

SPITAL HILL

TO ATTERCLIFFE

15 MINS WALKING DISTANCE
FROM CASTLE SITE

CROWNE PLAZA

THE WICKER

VICTORIA QUAYS

OLD TOWN HALL

CANADA HOUSE

S1 ART SPACE

PONDS FORGE

CRUCIBLE THEATRE

FARGATE

SHEFFIELD STATION

JOHN LEWIS

Fig 5.1 Castlegate margins Sheffield's "broken spine"
as a SCC Councillor once called it connecting
Castlegate to the periphery of the city.

relationship with the city largely due to the affordability of space and willingness of Sheffield City Council to see empty space brought back to life.

> *I'm attracted to areas where people see deprivation, or people see that it's rundown, for me, this is where the best things happen, creativity can exist, because it's cheap, it's affordable, it allows you to experiment with stuff.* [8].

But this lack of investment in Castlegate may also be seen as emblematic of its unique position as a point of connection between the city centre and its Eastern neighbourhoods. Often associated with high levels of deprivation, yet an incredibly rich and diverse population of citizens with origins right across the globe. As is often the case, these multiple indices of deprivation hide a wealth of diverse economic practices which go beyond what is traditionally recognised by the Western capitalist market. Castlegate, thus offers an opportunity not just to provide cheap space for what Richard Florida might have called the 'creative class' of Sheffield as a precursor to future increased land value but to truly question who has a right to the city. Harvey[9] notes that capitalist approaches to urban development have globally enacted a process of 'accumulation by dispossession', which renders marginalised communities invisible and helpless as a precursor to forcibly claiming their position in the urban environment in favour of 'Bourgeoisie development'. By positioning the agent within this context, I ask the question, how might an agent of civic (un)learning enable the inclusion of marginalised knowledge and intercultural understanding in Castlegate through catalysing and supporting translocal solidarities across the city? The area had largely been abandoned by institutions, what support to diverse economic and social practices need to thrive in their place?

For Example, while the area of Castlegate is often considered 'down on its luck', the immediately adjacent Wicker, and further beyond that Spital Hill provides a thriving cultural centre for Sheffield's migrant populations through provisions of services such as Sheffield and District African & Caribbean Association (SADACCA) and a wealth of independent enterprises creating food, social space, textiles and 'diasporic urbanisms'[10] in The City of Sanctuary. Castlegate thus offers a unique opportunity as a gateway to the city centre for those traditionally marginalised from urban life, a testing ground for allowing unheard voices into processes of urban development. How can an agent of civic (un)learning provide support and care for such communities to enable them to 'act otherwise'?

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8   Interview, Cultural Pioneer, 2022 (Appendix 3.2)

9   Harvey, 'The Right to the City'.

10   Nishat Awan, 'Diasporic Urbanism : Concepts, Agencies & "Mapping Otherwise".' (unpublished phd, University of Sheffield, 2011) <https://etheses.whiterose.ac.uk/14693/> [accessed 18 March 2024]."plainCitation":"Nishat Awan, 'Diasporic Urbanism : Concepts, Agencies & "Mapping Otherwise".' (unpublished phd, University of Sheffield, 2011

Indeed, largely due to its cheap rents and marginalised position, the area immediately surrounding the demolition site of Castle Market has become home to a number of organisations which provide care services to Sheffield's vulnerable communities. An organisation offering counselling, community activities and support to victims of human trafficking has taken residence adjacent to a pub once serving the patrons of the markets. Another, more ill-fated pub around the corner, has become home to the Sheffield Andulas Community Centre[11] offering similar community activities alongside English language training courses for those arriving in the country for the first time. Castlegate is becoming a place which both connects marginalised communities to the city centre and has become a centre for those seeking support, care and community. However, recent developments have begun to threaten this fledgling and undervalued activity as previously dormant landlords threaten to cash in on the surplus value of their land in the area. The local authority has furthermore shown little commitment to the preservation of Castlegate as a multicultural hub, as I found when trying to access Community Infrastructure Levy funding for a charity serving the African and Caribbean communities of Sheffield. In the face of urban development, how can the agent advocate for the protection of these marginalised practices, ensuring they are valued and remain visible? How does the inclusion of such marginalised knowledge creates its own process of (un)learning neo-liberal approaches to urban development?

Who's Heritage in Castlegate?

The demolition site of Castle Market and the immediately surrounding area of Castlegate act as the historic birthplace of the city of Sheffield. The site sits on the confluence of two rivers and thus acted as an ideal tactical position on which to construct, first a wooden Motte and Bailey settlement following the Norman Conquest of the 11th century, kickstarting the site's life as a space of contestation. From then until the 17th century the castle underwent a series of transformations, destructions and finally a dismantlement which left little trace of the Castle's stone construction, but for several piles of original stones scattered amongst Castle Market's foundations and today contained within seldom visited chambers and revealed in archaeological investigations throughout the 20th and early 21st centuries. While the complexity of Sheffield Castle's history is beyond the scope of this thesis and much better investigated in Moreland & Hadley's[12] publication, it does provide interest for Castlegate as a radical classroom of civic (un)learning by anchoring

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11   http://www.andalus.org.uk/. At the time of writing, the building is closed "Due to some necessary maintenance work", part of its ongoing struggle to remain in place.

12   John Moreland and Dawn Hadley, *Sheffield Castle: Archaeology, Archives, Regeneration, 1927–2018* (White Rose University Press, 2020), doi:10.22599/SheffieldCastle.

questions in the site such as: how can the agent include marginalised knowledge, develop intercultural understanding and enable collective action around a narrative of heritage which is dominated by themes of… historic domination of an underclass of citizens?

The castle and its narratives provide a point of interest for civic engagement in the area. Most notably, the Friends of Sheffield Castle and its membership have provided a consistent and critical champion of values embedded in the site beyond its development potential. Through consistent delivery of engagement workshops, heritage open days and informal publications, the friends experimented with methods of community engagement both with and without support from the city's universities and wider civil society. This reflects examples from across the continent of 'heritage' acting as a tool to engage citizen imaginations toward the collective governance of heritage assets by communities.

A 5000sqm convent building in Southern Italy which was squatted in 2012, opened up through a series of democratically organised events and later signed over by Naples City Council through a collaboratively drafted 'declaration of urban civic and collective use' to act as a 'cultural laboratory' for participatory democracy.[13] Closer to home in Sheffield, a surviving 19th century cutlery works and its maker residents resisted the threat of displacement by its landlord through a process of making visible the practices and heritage within the building leading to the building being purchased as a community asset lock by 500 local residents.[14] In both of these cases, it is not only the buildings themselves which provide a resource for communities to invest their time, money and knowledge into. But the heritage is seen as a valuable cultural artefact to be valued beyond the market.

What's more, it is not only the archaeology of Sheffield Castle that provides such an anchor point for civic engagement in the area; a declining economy in the region has led to the disrepair of buildings owned by private interests due to a lack of care, further igniting interest in the site. The Old Sheffield Town Hall, built in the early 19th century to house administrative and court proceedings, became disused in 1995 when both of these activities outgrew the building, which had been extended multiple times since its inception.

A similar heritage group, The Friends of The Old Town Hall (FoTH), was formed in November 2014 in an effort to convince the building's owners, a London-based developer, to see the building brought back to life. The heritage group has since submitted its own feasibility studies, imagining alternative uses for the building, and

13   Ex Asilo Filangieri, Napoli, found in: Emre Akbil and others,
      Urban Commons Handbook (dpr-Barcelona, 2022).
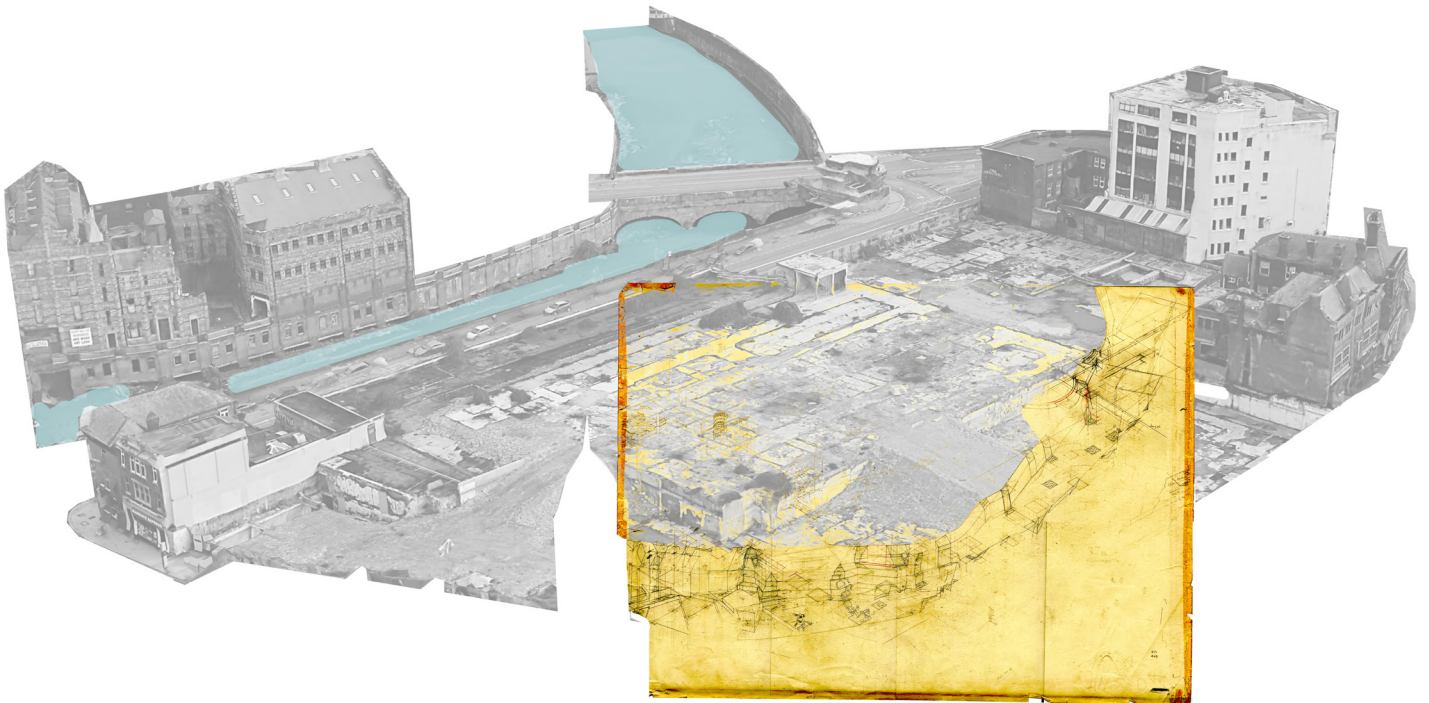14   Portland Works, Sheffield, found in: Akbil and others.

Fig 5.2 Castlegate Archaeology – Image adapted from archaeologist Leslie Butcher's drawing during 1930's excavations, overlaid onto present day Castlegate.

has remained an active participant in discussions about the future of Castlegate since its inception.

This is emblematic of many heritage assets around the site, some which have spawned the imaginations of cultural and community organisations across the city such as Canada House, destined for transformation into a music education facility. Or The Mudford Building, a 1915 Victorian former office building which is home to a restaurant and community centre for Sheffield diaspora communities at the edges of the site.

These diverse forms of engagement with heritage create an interesting opportunity for civic (un)learning to engage with the question of what is meant by 'heritage' and who's heritage should be celebrated? Along with questions of how it is dealt with and supported. This opening up of the question of heritage was noted by FOSC following initial engagements with the university in Castlegate:

> *The majority of our members were of a certain demographic so it was great to see the new enthusiasm coming in. It's made us realise as a group that we shouldn't be blinkered and we should welcome all kinds of ideas and creativity around what the project might be... It's opened up the debate about what could happen.*[15]

The potential for civic education in Castlegate then, not only allows space for marginalised communities to enter into conversations of urban production. But by creating space for diverse actors to engage in conversation and collective making, facilitates a shift in institutionalised understandings of concepts and practices for engaging with the city. Through the engagement of agents such as Live Works, facilitating connections between communities new ways of learning can emerge. Heritage galvanises local interest, in a way which resists the ever increasing enclosure of public spaces by private entities. For the Live Works urban Room, heritage has remained a key driver for continued interest and debate with the site from a diverse public.

Castlegate Culture Pioneers – The Exchange Street Collective

Creating a quite literal margin on the periphery of the castle site (seen to the left behind the hoardings on the above image) are a series of cultural entrepreneurs taking residence in disused shop units on the adjacent Exchange Street. I argue that these shops in their current state provide an infrastructure of resistance which

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15   *interview, Friends of Sheffield Castle, 2022 (Appendix 3.10).*

'serve as a means by which people can sustain radical social change'[16]. Both due to the enduring nature of their fabric, yet temporary nature of their tenants, they have served as the basis for a series of radical community experiments, including the establishment of the Castlegate Futures Urban Room by Live Works (see appendix 3.19). However, this also places them in tension with the process of gentrification where the cultural pioneers inhabiting the space are at risk of displacement.

Following the demolition of the markets they were supported by Sheffield City Council through reduced rents and rates in order to bring some life back to Castlegate and create passive supervision in order to improve the sense of safety to those walking through the area. As noted by one owner,

> *When we first moved in down here, it was like, it was a bit of a shithole. And I think people, people still see it in that way. I think there's like, quite a slow shift towards this not feeling like not a nice place to be. And I think that, you know, activity in the street, like skateboarding, for instance, or gigs happening in the evening. Or just generally, when all three places on the street are open, there's a real buzz to it.*[17]

The owners are linked by a sense that their ventures should contribute positively to the surrounding area, with two of the three adopting a social enterprise model to facilitate marginalised communities to learn skills through organising DIY music events and festivals. Beyond their individual endeavours however, they have also organised as the so called 'Exchange Street Collective', organising a series of street based events which imagine alternative uses for the area surrounding Castlegate. Through transgressive practices such as graffiti, skateboarding and DIY furniture making – these events represent a latent radical classroom where participants test new ways of being in the city and practices of freedom.

The idea of a collective of creative activists in Castlegate was first raised during the SSoA Live Project (appendix 3.1), Revealing The Castle, in the very spaces where the Exchange Street Collective now reside. Castlegate actors with the agency to enact change were assembled, kickstarting a discussion around a co-produced scenario for the future of Castlegate. The practice of conversation was employed by students, both individually and with actors in groups to begin to align the individual struggles of urban actors to a collective consciousness. The Exchange Street Collective did not necessarily emerge directly from this practice but has since been mentioned by one of its members engaged by the Live Project as a contributing factor.

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16   Jeffrey Shantz, 'Re-Building Infrastructures of Resistance', *Socialism and Democracy*, 23.2 (2009), pp. 102–9, doi:10.1080/08854300902904949.

17   Documentary, Exchange Street Collective, 2022 (Appendix, 3.14)

Fig 5.3 Exchange Street Drone Shot: captured during Castlegate Skate Jam by local filmmaker Laurence Ellis of Blueshift Studios (housed in Plot 22).

Fig 5.4 ***Castlegate Collective Meeting***

Here the potentialities for civic (un)learning are not for Live Works to step in and offer meaning to such emancipatory activity. But to continue to support and nurture, through practices of care, their reproduction. The Exchange Street Collective are under constant threat of displacement, despite the very clear value they bring to the area which is largely recognised and celebrated by the council themselves. As tenants in a privately owned building, the collective have a very real sense of this threat:

> *But the risk at the same time was, if we do put all this work in, and all this time, energy and money, how long is it going to last? Before we just kicked out anyway? Recognising this very deliberate process that the council was looking to kick off, I think, in a way, which is, you know, occupy the spaces with cool stuff. In the meantime, developing long term the 'quote', 'unquote', very obvious gentrification.*[18]

The most obvious threat to the collective's right to the space is their ability to make noise. Currently, and certainly at the time of the market's demolition, Castlegate has a very limited residential community. It is typical of the process of gentrification that licensing and noise pollution cause the displacement of cultural activity, cast out of places where they have been positioned to bring life to an area, enough to raise land values and see people want to live there. In Manchester's Northern Quarter,

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18   Documentary, Exchange Street Collective, 2022 (Appendix, 3.14)

UK for example, a noise abatement notice issued to a late night venue following the conversion of the building next door into apartments has caused a great deal of disruption to the area famed for Manchester's night time economy. This tension is noted by the collective:

> *That [noise] is part of what the city does. And I think that balancing different people's needs in the city centre is probably what it comes down to. You can't have accommodation nearby to sort of cultural sites and live music, it's just there's got to be an understanding that the music is actually also what brings people to the city and is as valued as any other kind of development.*[19]

Interestingly, by seeing value in their contribution to the city, the collective has begun to alter their perspective on their role in the Castlegate development. They noted that when initially moving, they were attracted by cheap rents and largely 'wanted to be left alone, to do whatever it was we wanted to do'. Their engagement with Sheffield City Council on issues related to noise and gentrification has motivated a desire to be a voice at the table and protect their position as pioneers of the area's future. What's more, they are motivated to be a voice and create opportunities for enterprises like themselves who experiment with what the city could be:

> *It's tough to make your voice heard, particularly in the first 2 years when you aren't one of the bigger institutions... But I guess the question would be whether we're lucky enough to have had this space"*

> *I think there's a lot of people in the city with like a lot of energy and a lot of ideas and who really, really care about the city being like, a fun, interesting and exciting place and those people need somewhere to do that stuff. And the current kind of model of how the city centre kind of works, obviously, isn't doing anyone any favours.*[20]

This raises the question of whether Live Works and civic institutions can support diverse communities in establishing urban collective action? How can Live Works utilise the resources and social value of the university to resist forces of gentrification and advocate for existing practices in urban space?

Castlegate Collective Governance – The Castlegate Partnership

There are examples from across the globe of Practices and projects in areas devoid of capital investment which have sought to protect the position of site pioneers

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19   Documentary, Exchange Street Collective, 2022 (Appendix, 3.14)
20   Documentary, Exchange Street Collective, 2022 (Appendix, 3.14)

from the processes of gentrification. This often involves communities experimenting with creative forms of governance which are later embedded into urban policy with support from local authorities:

In Berlin, the abandoned former East Germany House of Statistics was the site of an artistic protest campaign at in 2015: During Berlin Art Week, the Alliance of threatened Berlin studio buildings (Allianz bedrohter Berliner Atelierhäuser – AbBA), formed by a group of committed artists, attached a large poster in the style of an official building sign on the façade. This raised public awareness concerning the discussion about the future of the building complex. Shortly thereafter, the Haus der Statistik initiative was founded, an alliance of various Berlin actors: social and cultural institutions, art collectives, architects, foundations and associations supporting the goal of creating affordable spaces for displaced user groups in the city centre. A committee consisting of civil society cooperatives, government institutions, and state owned companies called Koop5 works closely with representatives from the fields of neighbourhood, social affairs, education, art and culture, and are continuously selecting applications for the pioneer use of parts of the existing buildings during the construction phase. The experience gained from this procedure is to be incorporated into the selection procedure for the future tenants of the ground floor zones, in order to create the conditions for the common goal: a lively district oriented towards the common good for all.[21]

In Haringey, London Starting in 2007, a coalition of actors began work on the iterative development of four community plans. Ostensibly a plan for the Wards Corner building, the West Green Road/Seven Sisters Development Trust, an organisation integral to the development of the plan - saw this as the lynchpin in a broader strategy for community directed development.

The plan was a counter to the stalled private development supported by Haringey Council, following the collapse of this public private partnership. The most recent community plan incorporated a detailed business plan forecasting an £880,000 annual turnover for the market alone and included a housing study that demonstrated the potential for up to 200 housing units on the wider site. Through community control of this turnover, the Wards Corner development could become a vehicle for democratic revitalisation, ploughing profits into further projects in the area and further afield. The plan received planning permission in November 2019, proving the practical viability of the community-led alternative. The model embodies the principle that community led must also mean community owned, and that meaningful partnerships between public bodies and communities cannot be

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21   Practice: Haus Der Statistik

built on 'dialogue' alone.[22]

Spaces with such high levels of civic and joint engagement allow communities to make better use of their social power and find convivial ways to overcome difference and create a shared sense of place[23]. In Castlegate, this process of Collective endeavour has begun from the early civic interventions in the space highlighted above. In 2017, community involvement in the development of Castlegate has also begun to be recognised by Sheffield City Council through the creation of the Castlegate Partnership 'a standing committee of community, commercial, civic and cultural stakeholders working together for a thriving future for Castlegate.'[24] The committee meets every two months to discuss key development issues. However, there remains criticism regarding the imbalance of power between the partnership and the council, with members asked to contribute large amounts of time under the promise of agency which is yet to emerge. What's more, while the partnership provides an engaged community of capable individuals and organisations, it is often those historically associated with Castlegate who have been left behind in the conversation:

> *Working class people, by all accounts, like relatively poor and underprivileged people, you don't really hear those voices being asked about what they think the city should look like. Or be like, and, you know, it's even more poignant that we're in this part of town, because it is such a traditionally working class and, you know, market part of town. I absolutely think there's more from a development point of view that could be done to involve like, ordinary people.*[25]

The potential for an agent of civic education within this context, learning from the examples of the Haus Der Statistik and Wards Corner, is to support and advocate for the position of the Castlegate Partnership in the ongoing development of Castlegate, whilst simultaneously ensuring that the community does not simply become an enclave which represents a small minority of the population. Beyond simply asking 'what the city should look like'? How can Live Works engage working class and underprivileged people meaningfully in the process of urban development?

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22   Practice: Public-Common Partnership – Wards Corner Building

23   Ash Amin, *Communities, Places and Inequality: A Reflection* (Institute for Fiscal Studies, 2022) <https://ifs.org.uk/inequality/communities-places-and-inequality-a-reflection/#:~:text=This%20article%20reflects%20on%20the,in%20the%2021st%20century.>.2022

24   Gateway to Sheffield - Levelling Up Fund Bid, Available at: https://www.sheffield.gov.uk/sites/default/files/docs/planning-and-development/castlegate/gateway-sheffield-levelling-up-fund-bill.pdf

25   Documentary, Exchange Street Collective, 2022 (Appendix, 3.14)

HAUS DER STATISTIK, BERLIN, GERMANY

Redacted

Since 2008, the Haus der Statistik, built in 1968-70 in the middle of Berlin, has been empty. An artistic protest campaign at the Haus der Statistik got things moving in 2015: During Berlin Art Week, the Alliance of threatened Berlin studio buildings (Allianz bedrohter Berliner Atelierhäuser – AbBA), formed by a group of committed artists, attached a large poster in the style of an official building sign on the façade. This raised public awareness concerning the discussion about the future of the building complex.

Shortly thereafter, the Haus der Statistik initiative was founded, an alliance of various Berlin actors: social and cultural institutions, art collectives, architects, foundations and associations supporting the goal of creating affordable spaces for displaced user groups in the city centre.

By 2021, the urban design of the planning offices Teleinternetcafe and Treibhaus landscape architects will be transferred in building law by means of a land-use plan.

Residential construction is being prepared so that the construction of 300 affordable apartments can begin in 2022.

KOOP5 PARTNERSHIP

The so-called Koop5 began its work when the will of the new coalition government to take over the Haus der Statistik from the Federal

Government substantiated. The five coopera-tion partners – Senate Department for Urban

Development and Housing, the District Office Berlin-Mitte, the state-owned companies WBM Wohnungsbaugesellschaft Berlin-Mitte mbH and BIM Berliner Immobilienmanagement GmbH as well as the ZUsammenKUNFT Berlin eG – work together in a spirit of joint responsibility for the development of the quarter, oriented towards the common good.

PIONEER USE

The proposed pioneer use can be seen as the beginning of a future shared responsibility. Koop5 are committed to assuming joint responsibility beyond the planning and implementation stages, right up to the use phase of the new quarter. A committee with Koop5 and representatives from the fields of neighbourhood, social affairs, education, art and culture, are continuously selecting applications for the pioneer use of parts of the existing buildings during the construction phase. The experience gained from this procedure is to be incorporated into the selection procedure for the future tenants of the ground floor zones, in order to create the conditions for the common goal: a lively district ori-ented towards the common good for all.

PORTLAND WORKS, SHEFFIELD, UK

Portland Works is a large Grade II* listed cutlery works, built in the late 1870s, occupied at its height by over 100 master craftsmen, known as the Little Mesters.

A change of use planning application by the landlord in 2009 to residential, threatening to evict the tennants of the building, kickstarted a process of community organising to save the building and its use as the last remaining mesters works in Sheffield. A series of events such as parties, exhibitions and open days raised awareness of the inhabitants of the building. In 2012, A community benefit society was established which ultimately collectively purchased the building as a community asset lock.

COMMUNITY BENEFIT SOCIETY

Must be entirely for the benefit of the community. There can be no alternative or secondary purposes, including any that may preferentially benefit the members.

In common with all societies, community benefit societies normally have members who hold shares and are accorded democratic rights on the basis on one-member-one-vote. The Financial conduct authority (FCA) says "it is not usually appropriate for a community benefit society to give any particular group of members greater rights or benefits, because the society must be conducting its business for the benefit of the community.

COMMUNITY ASSET LOCK

a way of ensuring that the assets of a company or society can never be cashed in by or transferred to private individuals or other companies for their own advantage.

- While the company or society is still trading it must use its assets for a specific community benefit and may not transfer them to any person or organisation that will use them differently

- The asset must be transferred to another company or society that has a similar asset lock

Fig 5.5. **Castlegate Futures Case Studies:** *Posters used as 'provocations' at the Future Partnerships Workshop (Appendix 3.19.2)*

Funding for Castlegate - The Local Authority

In 2021, Castlegate was awarded £17,000,000 in UK Levelling Up funding for the development of the Castle Market site. While this is a massive resource for the city and indeed the community of practice, it brings with it expectations of a tight delivery deadline of 2024, in a context which has been reducing support for local authorities exponentially following the 2008 financial crisis. The pressure on Sheffield City Council to deliver, on time and on budget, thus threatens the collective approach to development in Castlegate. The UK Levelling Up agenda is a replacement for EU structural funding following the UKs 'Brexit'. It aims to 'spread opportunity more equally across the UK', addressing the North/ South divide which largely affected the feeling of discontent in post-industrial towns and cities and ultimately fuelled the Brexit referendum result[26]. The fund was a competitive bidding process where UK cities were asked to submit 'shovel ready' projects to 'create new jobs, drive economic growth and help restore people's pride in the places they live' following the lockdowns of the COVID-19 pandemic, it was a welcome piece of good news for the UK, particularly outside London.

But this funding comes off the back of over 10 years of austerity, in which decentralised local governments have been routinely stripped of resources. Leaving councils overworked, understaffed and unequipped to deliver large scale local projects. In true neo-liberal fashion, these effects have trickled down to local constituents faced with unaffordable housing, expensive costs of living and a neglect of social care needs. Nancy Fraser[27], theorising a 'crisis of care' caused by a contradiction between the needs of people and the needs of the financialised capitalist market remarked that this regime is 'systematically depleting our capacities for sustaining social bonds, stretching our 'caring energies' to breaking point'. For Live Works, working between the institutions of the University and the City, how might they support networks of care in Castlegate and introduce its own practices to aid in the reproduction of the community of practice?

To further problematise the levelling up agenda, which claims to address the North / South funding divide through investment in infrastructure projects, has inherent ties to colonial forms of development[28]. By championing the 'successful' financialised development of Southern areas of the UK, with even leading Labour politicians claiming poorer regions should essentially strive to be the same as

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26 Paul Copeland and Patrick Diamond, 'From EU Structural Funds to Levelling Up: Empty Signifiers, Ungrounded Statism and English Regional Policy', *Local Economy: The Journal of the Local Economy Policy Unit*, 37.1–2 (2022), pp. 34–49.

27 Nancy Fraser, 'Capitalism's Crisis of Care', *Dissent*, 2016, 30–37.

28 David Featherstone, 'Culture Wars and the Making of Authoritarian Populism: Articulations of Spatial Division and Popular Consent', *Soundings*, 81.81 (2022), pp. 23–42, doi:10.3898/SOUN:81.02.2022.

regions in the South, the development of Levelling Up threatens to create a UK monoculture which pays little attention to the particularities and successes of alternative forms of development in Northern Regions, UK countries other than England, not to mention global case studies found within this PhD. Preston in North West England for example, is showing great success with a local economy model based on Community Wealth Building[29]. Civic Education in this context can mean creating space for discussions and experimentations with alternatives amongst tight restrictions of development funding. Advocating for, revealing and supporting existing local practices as a means to challenge the dominant levelling up narrative. It can also mean advocating for the rights of the community of practice to utilize the surplus value generated through the provision of funding, 'establishing democratic management over its urban deployment'[30] as a means to exercise the right to the city through the redistribution of wealth.

Conclusion

Through this section I have attempted to frame the ongoing development of Castlegate as a potential extension of the 'radical classroom' of the academy. By highlighting the already existing 'practices of freedom' of citizens disrupting financialised urban development and the structures they face, I have laid the ground to explore the roles of Live Works as agent of civic (un)learning in this context. Amidst funding challenges and potential gentrification pressures, civic (un)learning can serve as a crucial tool for empowering communities and advocating for diverse, locally-driven urban development which, through its process, generates critical citizenship amongst academic and community learners. The Castlegate case study offers valuable insights for researchers, policymakers, and civic institutions seeking sustainable and inclusive approaches to urban transformation, exploring the role of agents to instil criticality into urban development processes.

I have attempted to position Castlegate within a context of neo-liberal urban development and UK austerity, highlighting the shortcomings of normative urban projects which place marginalised communities at risk of displacement, place emphasis on private investment at the detriment to social provision creating a 'crisis of care', resist opportunities for collective use and ownership and values the production of urban enclaves in a bid to protect the interests of those best able to pay their way. In addressing these concerns, the following section explores how Live Works, acting as agent of civic (un)learning employs its tools and methods to make visible the practices of urban communities to advocate for their continued role in

29   *The Preston Model and Community Wealth Building: Creating a Socio-Economic Democracy for the Future*, ed. by Julian Manley and Philip Whyman (Routledge, 2021).

30   Harvey, 'The Right to the City'.

urban production. Utilises the resources of the university and its social capital to mediate with decision makers to address the crisis of care. Provide infrastructure and tools for the testing and prototyping of collective making of the urban and finally acting as a political ally in the production of collective manifestoes to 'act otherwise'.

Local Stakeholder Workshops Summer 2022

Castlegate Partnership Workshops November 2021

LEVELLING-UP

Funding awarded for Castlegate Common

CASTLEGATE ENGAGEMENT

REVEALING THE OUTDOOR CITY

REVEALING INNOVATION

REVEALING ARTS & CULTURE

REVEALING HERITAGE

UoS with Friends of Sheffield Castle vision 'Revealing the Castle' - November 2016

CASTLE SITE ENGAGEMENT

FOSC Blueprint for the site of Sheffield Castle

Castlegate Skate Jam Exchange Street Collective, SCC & Skate GB

UoS Festival of the Mind Experience Castlegate public engagement

SC
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site
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en

**Local
Stakeholder
Workshops
November 2022**

FUTURE PARTNERSHIPS

OUTDOOR CITY

ARTS, HERITAGE &
PLACEMAKING

CC, UoS & Wessex
rchaeology
e excavation, book
blication & public
gagement

CASTLE
GATE
FUTURES
URBAN
ROOM
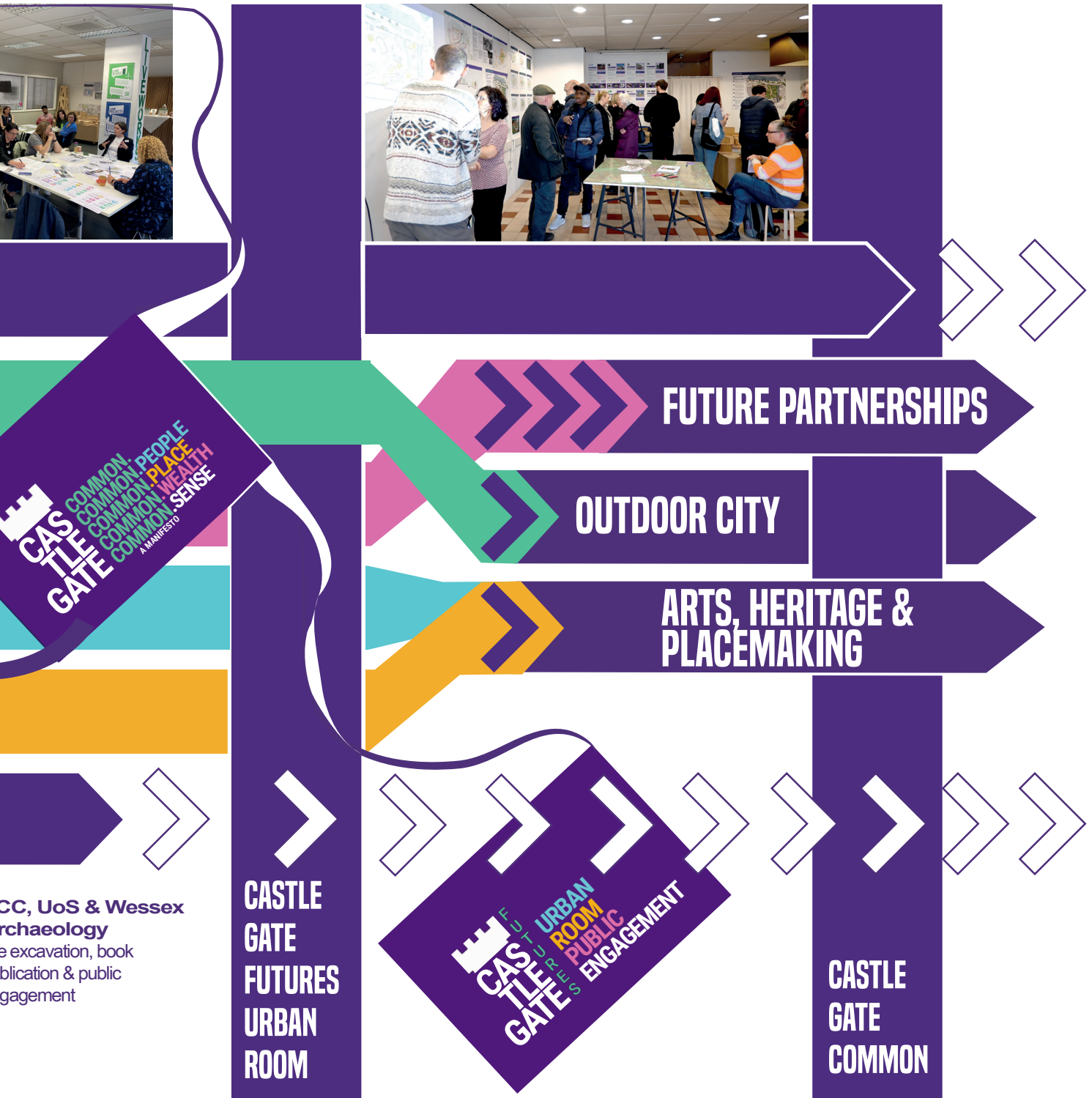
CASTLE
GATE
COMMON

*Fig 5.6. **Castlegate Co-Production Timeline**: A mapping of the research timeline including Castlegate partnership workshops, manifestos produced and Live Projects.*

Critical Roles of an Agent of Civic (Un) Learning

Having introduced Castlegate as a latent site of civic (un)learning, I now position myself within Live Works' practice as an expert citizen involved in the co-production process for the regeneration of the Castle Market site and the wider area. In doing so, I analyse four roles undertaken through practice with Live Works, each demonstrating moments of unlearning. Within each of these roles, an assemblage of methods (analysed in chapter 04) is used to develop critical citizenship (analysed in chapter 03) in both university and community learners. This process of (un)learning institutional methods of urban production, academic research and teaching, and economic development prefigures Castlegate as a commons, where the community of commoners is developed throughout the engagement process.

By analysing the many and varied roles of Live Works, I attempt to offer proposals for local authorities and universities for institutional reform in their approaches to urban development and civic engagement respectively. For community members aiming to reproduce commons, I present this section as a situated retelling of a process of slowly and iteratively becoming (never quite) common. The agent roles analysed are:

Live Works as Situator - Challenging the myth of the measurement of values, I aim to understand how Live Works as an agent helped to situate and advocate for diverse knowledges within the co-production process. It unpicks methods that employ bodily and lived experience as a way to build situated knowledge and disrupt professional practice and expert knowledge in urban planning and architectural practice as a method of making visible.

Live Works as Agent of Unlearning - I explore how Live Works uses processes of Live Making to challenge Illich's myth of institutionalised values in Castlegate. The agent is responsible for collecting and disseminating knowledge produced through collective action as 'knowledge commons.' I thus explore techniques that Live Works has employed as an archivist of community knowledge to create the grounds for collective civic action.

Live Works as Connector - Understanding a 'missing middle' in both university and local authority community engagement in urban design, I explore the reproductive labour undertaken by Live Works and the community in maintaining 'threshold spaces' on the margins of Castlegate. Through a reflection on Live Works' use of both the Live Room and Live Window (Chapter 04) in engaging the community of practice, I explore the practices of care and commoning required to maintain the co-

production process, situating agents of civic (un)learning as best placed to maintain these thresholds to resist urban enclosure.

Live Works as Agent Provocateur - I reflect on the outputs of critical spatial production produced by agents of civic (un)learning in the process of engagement. From speculative provocations to funding bids, manifestoes to planning applications, physical outputs can be valuable tools for advocacy. I reflect on the tensions between co-production, utilising community knowledge and the practices of the university-sponsored Live Works aiming to disseminate this knowledge in a way that is useful and repeatable at a variety of scales.

In undertaking my reflections on each role, the process began in each case with the production of a mapping of Live Work's position in relation to actors, objects, contexts, institutions, and academic contexts. The starting point for each of these mappings was the concept of becoming, viewing Castlegate as an assemblage made up of a series of assemblages that morph and change as they fold into one another.

Deleuze and Guattari's[31] conception of assemblages downplays the role of individual actors and agents, which they call 'personae'. Their role in the assemblage is neither that of an autonomous rational subject nor entirely decentred; instead, personae are 'immanent' to the abstract conditions and the concrete elements of the assemblage. An 'event' of an assemblage is all that can be conceived, an incomplete process where human and non-human actors are defined by their relation to others. The assemblage, according to Deleuze & Guattari[32], consists of an 'abstract machine', 'concrete' elements, and 'personae', none of which transcends any other but are held together in a process of construction that happens piece by piece[33]. The concrete elements are 'like multiple waves, rising and falling, but the abstract machine is the single wave that rolls them up and unrolls them'[34]. The diagrams were thus an attempt to map the abstract machines as events in process, and the agent's role within them. In a sense, an agent's role then, must always be in a state of becoming.

31   Gilles Deleuze and Félix Guattari, A *Thousand Plateaus: Capitalism and Schizophrenia*, trans. by Brian Massumi, Athlone Contemporary European Thinkers, Repr (Continuum, 2003).

32   Ibid

33   Thomas Nail, 'What Is an Assemblage?', *SubStance*, 46.1 (2017), pp. 21–37, doi:10.1353/sub.2017.0001.

34   Gilles Deleuze, Félix Guattari, and Gilles Deleuze, *What Is Philosophy?*, European Perspectives (Columbia Univ. Pr, 1994).P.36

Live Works as Situator

Civic (un)learning involves situated practices where learning takes place outside the traditional teaching environments of our academic institutions. Instead, the physical environment is foregrounded as the site of learning. In doing so civic (un) learning recognises their epistemological grounding from the feminist movement in embracing Haraway's[35] partial perspective, and identifying the importance of context and place in the production of knowledge for communities and with communities. This situated epistemology recognises that all knowledge is partial rather than universal and sits within a defined social context and time[36].

The civic pedagogies of Castlegate, Sheffield are not only those initiated by the traditional 'pedagogues' of the university and other such educational institutions. But are intertwined in fields and actor networks[37] of local knowledge production and urban spaces which are loosely bound together by the council-led urban development of the area.

The role of the agent, Live Works, manifests within this community of practice as a mediator of the field and champions of a process which co-produces and translates local knowledge and expertise to what Bordieu[38] calls the 'field of power', the interrelation of elite decision makers and leaders who garner immense agency within urban social processes.

This role however is not taken or delivered as an outsider, but as an embedded actor within the Castlegate Partnership, working with civic action groups, the city's two universities, Sheffield Culture Consortium, local hoteliers, businesses and Sheffield City Council to 'promote a collaborative and innovative approach to the regeneration of the Castlegate area.'[39]

Civic (un)learning employs the situated knowledge of urban spaces as its main learning tool. The agent's role in the process is manyfold, engaging communities in developing situated knowledge, exploring spaces through dwelling practices such as play and performance which disrupt the hierarchies associated with expert

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35   Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, 14.3 (1988), p. 575, doi:10.2307/3178066.

36   Jesper Simonsen and others, *Situated Design Methods* (MIT PRESS, 2021).

37   Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network-Theory*, Clarendon Lectures in Management Studies, 1. publ. in pbk (Oxford Univ. Press, 2007).

38   Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature*, ed. by Randal Johnson, European Perspectives (Columbia University Press, 1993)..

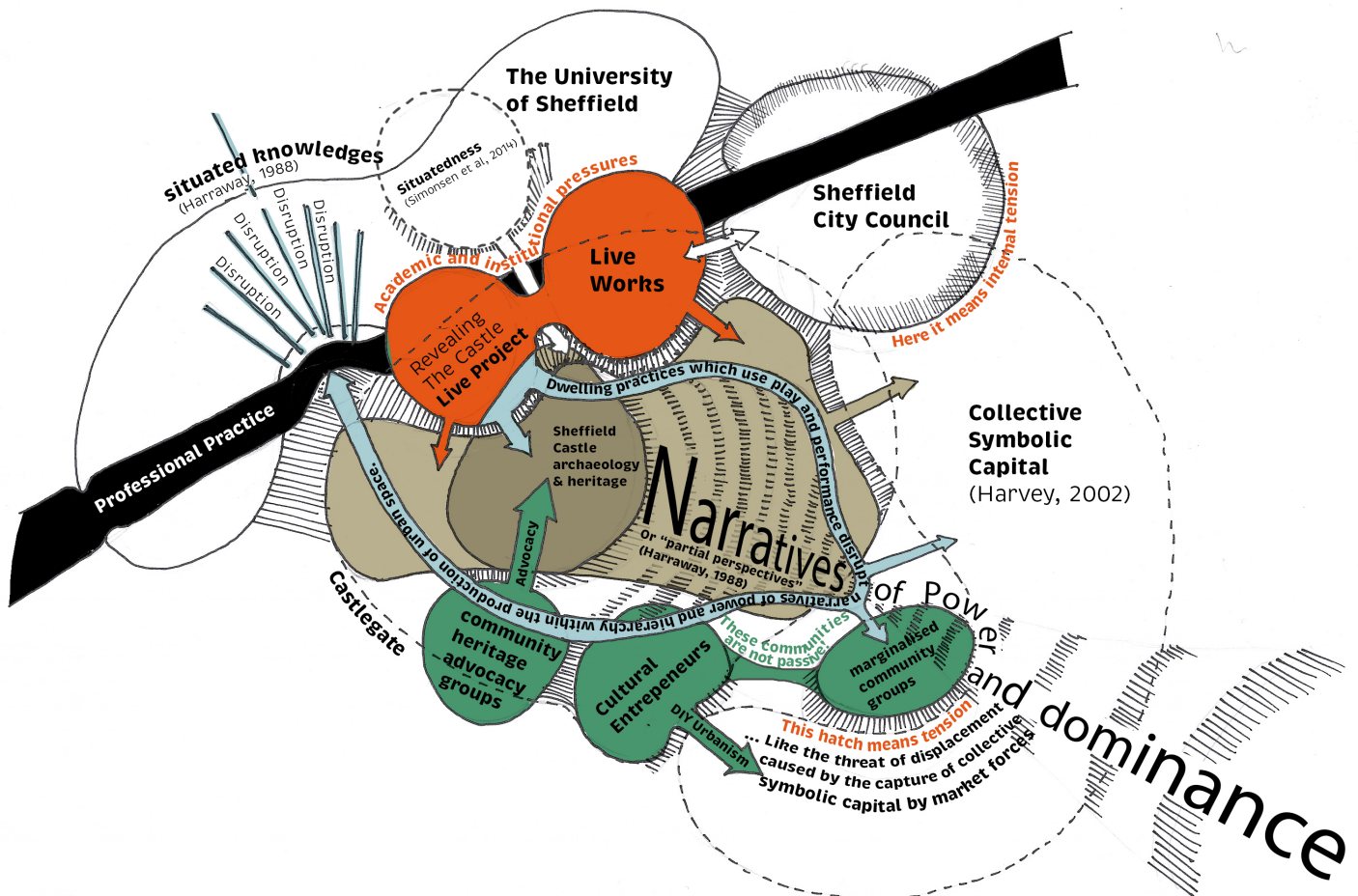39   Sheffield City Council (2021) *Gateway to Sheffield LUF Bid. Available at: https://www.sheffield.gov.uk/planning-development/castlegate-regeneration*

The University
of Sheffield

situated knowledges
(Harraway, 1988)

Situatedness
(Simonsen et al, 2014)

Academic and institutional pressures

Disruption

Live
Works

Sheffield
City Council

Here it means internal tension

Revealing
The Castle
Live Project

Dwelling practices which use play and performance disrupt

Professional Practice

Sheffield
Castle
archaeology
& heritage

Narratives

Or "partial perspectives"
(Harraway, 1988)

narratives of power and hierarchy within the production of urban space.

Advocacy

Collective
Symbolic
Capital
(Harvey, 2002)

Castlegate

community
heritage
advocacy
groups

Cultural
Entrepeneurs

DIY Urbanism

These communities
are not passive.

marginalised
community
groups

of Power and dominance

This hatch means tension
... Like the threat of displacement
caused by the capture of collective
symbolic capital by market forces

Figure 5.7. Live Works as Situator – Civic (un)Learning employs the situated knowledge of urban spaces as its main learning tool. The pedagogues role in the process is manyfold, engaging communities in developing situated knowledge, exploring spaces through dwelling practices such as play and performance which disrupt the hierarchies associated with expert knowledge and institutions.

It aids this situated knoweldge to develop awareness of threats to the right to city of its residents. Bringing diverse voices into the civic pedagogy community of practice to challenge narratives which threaten existing communities.

It works with communities to map further actors, enabling a broadening of situated knowledge and a broadening of the community of practice.

knowledge and institutions.

It aids this situated knowledge to develop awareness of threats to the right to the city of its residents. Bringing diverse voices into the civic pedagogy community of practice to challenge narratives which threaten existing communities. It works with communities to map further actors, enabling a broadening of situated knowledge and a broadening of the community of practice.

Situated Knowledges

The concept of 'situated knowledge' emerges from a feminist standpoint critique of the production of scientific knowledge within academic institutions in the late 1980's. Its purpose was to question the perceived 'objectivity' of scientific pursuit which foregrounds the scientist, or expert, or institution as the producer of valid knowledge. This is particularly problematic in the social sciences when working with communities outside of the institution as it creates a divide between 'knowers' and 'known', the 'researcher' and the 'researched'. The aim of Sandra Harding's[40] critique, or a proposed 'strong objectivity' for example was to approach scientific pursuit from the perspective of the previously 'known', aiding communities to become recognised as 'knowers' in their own right. Emerging from the discipline of architecture, its associated practice and the discipline's normalised relations with publicly delivered projects. Live Works entering into the Castlegate project were immediately met with the assumption, on one hand, that their expertise lay in spatial planning and architectural representation and on the other, that its association with the university was met with suspicion from community and council alike.

To combat such suspicion, part of the role of any good situator according to 'strong objectivity'[41] is to denounce the privilege of 'value neutrality'. For traditional objective scientific approaches, it is the ethical duty of the researcher to remain an impartial observer in order to maintain the purity of the knowledge produced, remaining impartial and judgement-free throughout the process of data collection, analysis and dissemination. I'm here to tell you, with the help of Donna Harraway[42], that in the context of situated practice, impartiality only serves to produce a 'partial perspective' of the situation. To give an example, the first role of Live Works beginning any engaged practice is to announce their position. 'Why are we in the room?' This isn't always clear initially to Live Works themselves; it may change throughout the course of engagement. But I have collected enough notes of meetings throughout my research to know that it is taken seriously. On a particular occasion, where the

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40   Sandra G. Harding, *Whose Science? Whose Knowledge? Thinking from Women's Lives*, History of Science Women's Studies, 3. print (Cornell Univ. Pr, 1993).

41   Ibid.

42   Haraway.

position of Live Works was announced as 'the advocate for collective ownership and governance of public assets in Castlegate', Live Works were criticised by both the community of practice and the members of the council it was working with. The former for offering lip-service to the goal of co-production in favour of furthering Sheffield City Council agendas. The latter for not remaining neutral in our role as facilitators of council funded public engagement workshops, by advocating for a collective approach. There are at least three positions or accounts from which this particular example of research could be received. According to Harraway in her seminal outlining of 'situated knowledge'[43],

> *The science question in feminism is about objectivity as positioned rationality. Its images are not the products of escape and transcendence of limits, i.e., the view from above, but the joining of partial views and halting voices into a collective subject position that promises a vision of the means of ongoing finite embodiment, of living within limits and contradictions, i.e., of views from somewhere*[44]

According to this feminist approach to knowledge production taken by Live Works, the researcher or practitioner must accept that their view is partial, and can be strengthened by inclusion of multiple perspectives with the aim of working towards the ideal of a 'strong objectivity' formed of many possible perspectives while remaining cognisant and reflexive of its shortcomings and biases.

Collective Subject Position

Given its resources and the nature of its research and practice-based funding, Live Works finds itself best placed to perform the role of 'joining partial views and halting voices into a collective subject position'[45] within the wider Castlegate project. Critical positions and perspectives of a heterogeneous field of actors are not given by default. They often cannot be identified from afar, gathered in surveys or even observed in person. Increasingly engaged and live research methods are able to tap into the lived experiences of actors, but my observations of this work have shown that they are all very much still partial due to the contradictory nature of opposing perspectives. This is not to say that Live Work's role is in finding a consensus among a community of practice, but in improving the knowledge which informs collective decision making and prototyping the means through which actors with potentially divergent perspectives are able to enact this knowledge.

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43   Ibid.
44   Ibid. p.196
45   Ibid.

Ash Amin[46], in her work exploring the 'multicultural' city, speaks of the importance of shared 'everyday encounters' in addressing tensions between diverse users of the city, particularly when spaces are often territorialised by certain groups. Everyday encounters are not about creating representations of particular cultures in public spaces through public art or festivals (while they have their place) or simply placing diverse groups in similar domestic settings (the responsibility for which often falls on the working classes lacking the agency to move). But in the creation of new settings and situations offering engagement with strangers in ways which destabilise cultural norms and offer participants opportunities to break out of 'fixed relations and fixed notions'. A collective subject position can emerge when these groups find new ways and patterns of social interaction through this process. A process of becoming common.

An example here, of Live Work's role creating space for everyday encounters has been a change (or perhaps more accurately a broadening) in the collective understanding of heritage amongst the community of practice. Initially heritage advocacy groups engaged by the University Live Projects were formed around citizen's shared interest in tangible heritage and archaeological assets. The main heritage draw in the Castlegate site being the archaeological remains of Sheffield Castle itself, with its fascinating stories of the 14 year imprisonment of Mary Queen of Scots or the series of rebellions which saw the castle destroyed and rebuilt on multiple occasions in the 13th and 17th centuries. Through attempts at seeking funding for the sites, these narratives are often foregrounded as potential heritage assets, with the potential to form a unique brand and identity to enhance the value of the land. Indeed, multiple future visions of the site, whether by Sheffield City Council themselves, Architects employed on their behalf or architectural students developing their thesis feature castellated residential units or walled in communities which re-create the symbol of power and authority in the city.

However, through a focus on dwelling in and around the site, which I first experienced as an act of 'creative survey'[47], to open up the process of architectural survey during the 'Revealing the Castle' Live Project. Performance was used as a tool to gather multiple partial perspectives of the site, opening up the space for participants to share stories of their experiences and knowledge of the area and denouncing the architect's expertise in producing an abstraction of the site in order to 'retreat to the tower and work on it later'. These small initial acts of dwelling and occupying the space with others, set the tone for an approach to situating oneself in a space through the gathering of many partial perspectives.

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46   Amin, 'Ethnicity and the Multicultural City'.

47   Carolyn Butterworth and Sam Vardy, 'Site-Seeing: Constructing the Creative Survey', *Field Journal*, 2.1 (2008).

In parallel, The University of Sheffield Department of Archaeology were encouraging exploration of the dwellers of Sheffield Castle and the wider area. Initial excavations, although disappointingly failing to find new elements of the castle itself, unearthed the discardings of a wider mediaeval Sheffield public, in an area perceived to be the location of the moat. Personal accessories, cutlery and tools began to tell stories of everyday dwellers on the site and gave an appreciation of life as a Sheffielder, not simply of life for the royalty within the castle walls. Layers of manhandled timber, stone, ceramic and tile told the story from the earliest Norman Castles right through to Victorian streets and onwards to the modernist fish market. The narratives of power and domination associated with Sheffield Castle were beginning to falter in favour of narratives of everyday life.

This questioning of 'what do we mean by Castlegate heritage?' was key to Live Works' role in developing a collective subject position and allowed a point of entry for communities traditionally marginalised from the dominant heritage discourse. By creating a space of encounter, as agent Live Works made Castlegate and its heritage a tool to explore urban inequality between communities. For example, during a workshop where representatives of marginalised communities were invited to discuss the future of Castlegate heritage, a leader of the African and Caribbean association remarked:

> And I think, you know, you have to ask my point. When you talk about their greatness you have to recognise their greatness was founded on some pretty dubious stuff. And tell the story in its completeness rather than just focus on your Mary Queen of Scots.[48]

By offering a space for open and frank discussion in the Live Works urban room. These critical questions in regards to viewing the site's heritage were able to emerge, a questioning of the validity of narratives of power and dominance told and passed down by Sheffield's 'great leaders'. While this encounter caused initial friction within the room, it later led to sharing of stories of how participants had experienced the site themselves in its form as Castle Market. From riding the bus to visit the pet shops as a child, to hanging out outside the record shops as a teenager, these shared experiences shifted the definition of heritage from 'the castle' to 'the people'. It elevated heritage from an abstracted idea which could be captured in the site's surplus value, raising land values by association with heritage, to a moment of 'everyday encounter'. In terms of a collective subject position then, while there never needed to be an agreement made on 'what do we mean by Castlegate Heritage?' But a more grounded and well rounded situated heritage was able to emerge through

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48   A quote from a representative of Sheffield African and Caribbean community during a Live Works workshop discussing Castlegate's heritage, 2022.

Live Work's collection of partial perspectives.

Narratives of Power and Dominance.

It is this valuing of the other's perspective which is championed by Harding as a key component of 'strong objectivity'. But this is not only an outcome for communities participating in processes of situating, but is key to addressing the distance between institutions such as councils and universities and their agents. 'By valuing the 'Other's perspective and to pass over in thought into the social condition that creates it – not in order to stay there, to go 'native' or merge the self with the Other, but in order to look back at the self in all its cultural particularity from a more distant, critical, objectifying location[49]'. In other words, through engagement with other perspectives, the practice of decision makers becomes reflexive, less based on assumption.

Part of Live Works role is to ensure this engagement and consequent reflection occurs. This is particularly important in the education of architectural students in order to develop critical and reflexive architectural practitioners (for discussion of production of critical citizens through unlearning see Chapter 03). Harding's 'strong reflexivity' posits that researchers should situate themselves on the same 'critical plane' as those they are observing. Make themselves an object of the research itself. Students participating in Live Projects are encouraged to reflect for example on their internal group dynamics alongside their engagement with their community 'clients'. During my involvement in the 'Revealing The Castle' project for example, this prompted reflection on potential governance structures for collective spatial production on the site, prompting my interest in the topic and the consequent study of this PhD. Later, taking on a position of leadership in the delivery of Live Projects, I introduced the role of 'chronicler' to project teams. Offering weekly training sessions in autoethnography which encouraged students to shift their perspective on architectural outputs. Many students involved employing participatory video documentary as a tool to capture relationships between student and community and consequently questioning the authorship of their projects. This collaborative authorship creates moments of tension not only with the student's ideas of practice, but also academic structures. For example, assessment of University Live Projects have shifted toward quality of reflection over quality of output[50].

Live Works also offers a space of reflection for institutions of the city and those they work with, allowing them also to gain an appreciation of the other. It is often easy

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49   Harding. P.151

50   Carolyn Butterworth and Leo Care, 'A Live Currency: Introducing The
      SSoA Live Projects Handbook', *Charette*, 1.1 (2013), pp. 72–81.

to think for example of local authorities as a combined mass of power and authority, with all actors acting in accordance with a singular aim. Discussions amongst the Castlegate Community of practice are often found aiming at 'the council'. But Live Works provides a vehicle through which council agents can act on the periphery of the institution. Working with the council has its own internal tensions, much like the institution of the university. Those members looking to 'act otherwise' are met with structures and procedures which make change a slow process. However, developing relationships with the community of practice which alter the way individuals within the council start to see their role change in how they conduct their role, as evidenced in the below quote from a senior council employee:

> *The partnership with the universities has definitely strengthened and given weight to the Castlegate project. The fact that universities committed real resources and time has been extremely welcome. We see that as being a collective resource and that's given us the confidence to say that in Castlegate we're going to do things in this collective way.*

Situated Learning

By shifting the perception of knowledge associated with the urban production of Castlegate, and who's knowledge should be appreciated within this. The methods of knowledge production begin to shift. Jean Lave and Etienne Wenger[51] coined the term 'situated learning' to describe the tacit knowledge which is developed through participation in a community of practice, separated from the didactic appreciation of knowledge employed by schools and delivered by experts to learners. In a situated approach to learning, learners pass through increasingly complex tasks and situations in order to gain an appreciation for more complex elements of 'the work' of a larger whole. In the case of Castlegate, this larger whole is the collective governance of a sustainable urban space. In order to work towards this goal, prototype moments of situated learning such as workshops, public events and small scale projects develop the tools to work collectively at an increasingly larger scale. Live Works role within this learning, Rather than assuming a role as teachers, it has been found that the skilled participants in a community of practice most importantly be 'embodied exemplars of what apprentices were becoming'[52]. In other words, the practice with all its constituent tasks and meanings is, normally, performed rather than explicitly explained.

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51   Jean Lave and Étienne Wenger-Trayner, *Situated Learning: Legitimate Peripheral Participation*, Learning in Doing : Social, Cognitive, and Computational Perspectives, 24. print (Cambridge Univ. Press, 2011).

52   Jean Lave and Ana Gomes, *Learning and Everyday Life: Access, Participation and Changing Practice* (Cambridge University Press, 2019).. P.153

But the community of practice themselves are not merely passive learners absorbing the situated learning delivered to them through Live Works. Activities such as the Castlegate Skate Jam, organised collectively by cultural entrepreneurs the 'Exchange Street Collective' create further prototypes for collective inhabitation of the site. They draw in the public and create a loose threshold into the community of practice which allows the edge of the community to remain flexible. This ensures that the situated knowledge collected and embedded does not remain closed but shifts, expands and is operationalised by diverse members, a further collecting of partial perspectives which contributes to the collective subject position.

How Live Works & The Community of Practice enacts knowledge

The situated design practice of Live Works is brought to the fore when pairing student designers with members of the community of practice, both within the academic confines of Live Projects and beyond in its role as a situated projects office.

Professional designers acknowledge that the act of designing involves many human and non-human participants, to the point where all design can be considered to some degree participatory in its nature. Simonsen & Robertson define design as 'a process of investigating, understanding, reflecting upon, establishing, developing and supporting mutual learning between multiple participants'[53]. In this sense, we might understand the role of designers, at least initially, as collecting knowledge of a context or situation in order to inform a complex response or solution. I think it is important to announce this designerly intent of Live Works from the get-go, as it betrays a bias toward proposition and tangible physical output which may not otherwise be present in considerations of situated knowledge emerging from critique of scientific study.

However, others have challenged designers to think beyond the object. 'A fundamental challenge for designers and the design community is to move from designing 'things' (objects) to designing 'Things' (socio material assemblies).' This conception of 'thingness' is taken from the work of Heidegger[54] and his thoughts on dwelling in space. Here architectural production can be considered not in the sense of creating new spaces, but in locating the world by rearranging the existing and all of its constituent parts and consequences. This idea has been further explored by Latour, where the material world is considered through the participation, gathering

53   *Routledge International Handbook of Participatory Design*, ed. by
       Jesper Simonsen and Toni Robertson, Routledge International
       Handbooks (Routledge Taylor & Francis, 2013).p. 2.

54   Martin Heidegger, *Poetry, Language, Thought*, 20. print (Perennial Classics, 2009)..

and engagement of human and non-human actors and an examination of the complex relationships this entails. By considering Live Works as the creator and maintainer of social material assemblies, it should be considered not as a static institution, but a constellation of the complex relationships which move through it. Live Projects, community events, council meetings, legislations and eco-systems.

To try to embed this thinking in a concrete example, I use the example of the Revealing The Castle Live Project (appendix 3.1). A collaborative project between a heritage advocacy group and 15 Masters of Architecture Students at The University of Sheffield and my first involvement in the area. The approach to the project highlights the three approaches to situating taken by the Live Works constellation which I have discussed above. Dwelling, which involves gaining a situated understanding of place from multiple varied perspectives. Collecting, involving the creation of a shared understanding or collective subject position amongst members of a community of practice. Finally Assembling, which involves finding ways to 'act-otherwise' on the collective subject position through the creation of social material assemblies.

Dwelling – Performing on site as a collaborative framework, inviting people to the table

Throughout the project there was an understanding of a tool for collaboration at two scales. The table and the site. The table was a large working space situated in Sheffield University's arts tower, it served as a place to test modes of organising among the group which shifted throughout the project between a flat democratic hierarchy, an anarchist free form structure allowing members to follow avenues and sub-projects of their own interest, and a series of project teams led by one member enabling the delivery of specific packages of work. But the table was considered also as a space to invite and include other voices in the project, sharing food, thought and knowledge with community members, councillors and cultural entrepreneurs to 'bring them into the project'.

In much the same way, the site which has remained inaccessible to the public since the demolition of the markets in 2014, was considered a space to invite people into. Using the guise of architectural survey to leverage the university's expertise to gain access. The architectural survey was flipped on its head and imagined as a performance or parade, inviting non-experts involvement in the process of surveyance.

> 'The use of performance enables the architect to step outside the role of expert and also invites users of the site to speculate beyond their normative 'roles'. A context is created where the site becomes unknown territory. The architect joins

with the existing and potential users of the site and all participants become the surveyors of that unknown place. The survey becomes the context for discovery and experimentation for all who take part.'[55]

While these initial acts of dwelling have little impact in isolation, they set the ground for a situated knowledge approach, of learning a site through intersections of actors rather than materiality alone.

Fig 5.8 ***Castle Creative Survey***

This process of dwelling, of situating our knowledge of the site amongst a network of actors facilitated a further process of collecting the varied stories surrounding the site. Actors involved in or identified during the dwelling stage were first interviewed

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individually (Appendix 3.2), structured as an informal conversation within the actor's own setting/ context in order to minimise the power imbalance associated with qualitative interview. This encouraged participants to offer their personal perspective as well as reflect on their current and potential roles in the area.

After collecting these partial perspectives, the participants were invited to attend a group discussion, where desires were shared and initial collective intentions were outlined for an approach to collective governance of the castle site, with a suggestion to establish a working 'Castlegate Collective'.
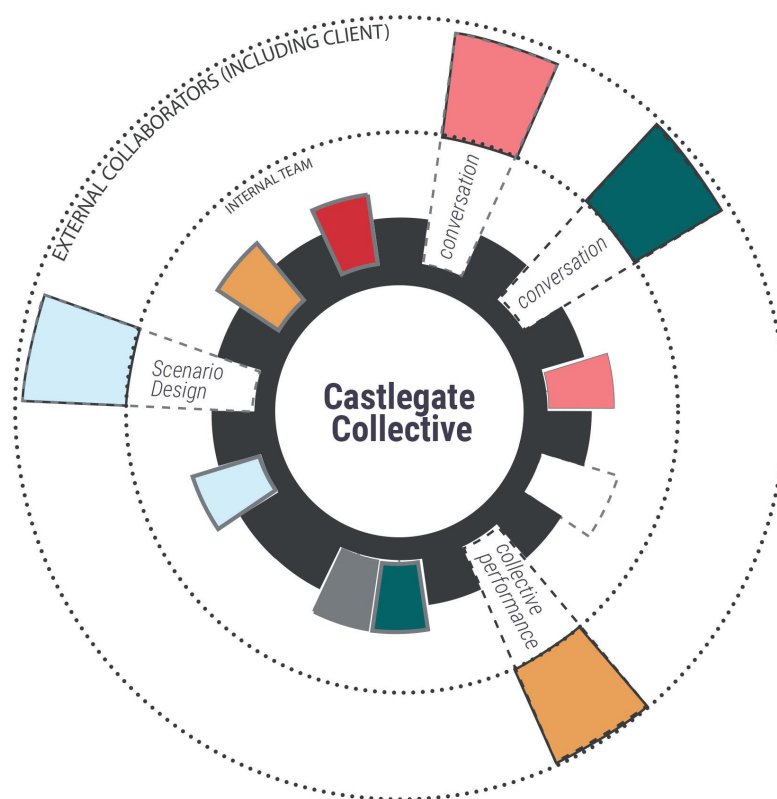
Fig 5.9 ***Castlegate Collective***

Assembling – The vision which is not embedded in time.

Building on the idea that situated learning must occur on site as a series of embodied actions through time, Lucy Suchman[56] challenges the notion of architectural planning by suggesting that plans are merely resources for situated action. As a method of representing the collective desires of the Castlegate Collective, the Live Project proposal takes the form of a timeline of scenarios with material proposals

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56   Lucille Alice Suchman, *Human-Machine Reconfigurations: Plans and Situated Actions*, 2nd ed (Cambridge University Press, 2007).

intervening as infrastructure to improve links within the material social assembly. The site was imagined as a series of cyclical development plots undergoing rounds of activity, action and intervention with potential roles emerging from the collecting phase used to tie human and animal actors to the development and ongoing governance of plots.

Fig 5.10 – Revealing The Castle Vision Drawing (one of 15)

Collective Symbolic Capital

But as made all too familiar by Udall and Holder[57] in their analysis of the 'Diverse Economies of Participation', the operationalising of situated practices and knowledge comes with risks to those participating, particularly those who take up residence in urban spaces undergoing transformation. The scenario or time based proposal developed through Live Projects has often been co-opted by members of Sheffield City Council in looking to establish a private-public partnership approach to developing the Castlegate site. Snapshots of the vision are used to promote the

57   Julia Udall and Anna Holder, 'The ▯Diverse Economies'
       of Participation', *Footprint*, 2013, pp. 63–80.

area as a place of potential vibrancy as a tool to raise investment from developer interests. In this sense, there is a danger within this role of designers in making visible what David Harvey[58] describes as 'collective symbolic capital', described as 'special marks of distinction that attach to someplace, which have a significant drawing power upon the flows of capital'. By drawing attention to cultural activity, the rich tapestry of heritage narratives embedded in the site and the wealth of actors willing to offer their time and efforts to support them, the university, a 'guardian of symbolic and cultural capital' and by extension Live Works runs the risk of displacing the communities it aims to support.

The situating role of Live Works thus extends to providing space for critical reflection and awareness raising on urban issues facing the community of practice. As well as developing tools of collective development, it becomes necessary to develop tactics to resist the forces of gentrification.

In the context of post-austerity UK urban development, situated methodologies utilised by agents of civic (un)learning train students, local authorities and communities of learners to question their understanding of place. Revealing everyday practices and understandings often missed by technocratic approaches to urban design and begin to value marginalised understandings of place as key to the sustainable development of place. Situated approaches begin to reframe the city from a 'profitable terrain'[59] to a 'lived space'[60] to be developed through 'alternative alliances'[61] between variously qualified citizens.

58   David Harvey, *Spaces of Capital*, 0 edn (Routledge, 2002), doi:10.4324/9780203821695.

59   Harvey, 'The Right to the City'.

60   Henri Lefebvre, *The Production of Space* (Blackwell, 1991).

61   Pelin Tan, 'Alternative Alliances', *Urgent Pedagogies*, 2021 <https://urgentpedagogies. iaspis.se/alternative-alliances/> [accessed 17 February 2022].

Live Works as Agent of (un)Learning

civic (un)learning must work against the institutionalised values of both learning (explored by Illich) and of urban production (the process and bureaucracy associated with delivering publicly funded urban design projects). In order for communities of practice to develop agency to 'act otherwise', they must explore ways to 'learn otherwise'.

In the case of Castlegate, the knowledge commons is a collection of tools, practices and stories which act as a repository of the community 'acting and learning otherwise'. Building up iteratively and experimentally ways of being which have the potential to become collective ways of being. The knowledge commons is a latent physical commons in this sense.

Live Works becomes custodian of this knowledge through archiving its many and varied instances throughout its continued situated engagement with place. It becomes revealer by making visible knowledge which may have become forgotten or marginalised. Employing its relative position of power by virtue of its association to the University Institution. It advocates for the further development of collective knowledge, actionable in council led and DIY projects.

The previous section discussed how Live Works first uses its role as situator to assemble plans which resist partial perspective through the active collecting and enacting of a collective subject position. Through a further critique of the role of architectural planning, this collective planning is perceived as a tool to inform situated action without becoming a rigid set of protocols. But as discussed, this action is placed in a constant struggle with market and institutional forces which threaten the agency of the community of practice.

The agency I describe here follows Giddens[62] theory of structuration, which positions action and structure in an interdependent relationship of constant flux. This begins from the belief that structures and institutions do not exist outside of human consciousness. Human practices reproduce structure, they follow and create rules which govern the 'correct order of doing things'. It is the repeated patterns of social action that constitute the structural reality. It Is through 'fateful moments' of critical reflexivity Giddens[63] argues, that actors form the capacity and the will to alter structures. This can be compared to the Turner's[64] liminality for instance, moments

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62   Anthony Giddens, 'The Constitution of Society: Outline of the Theory of Structuration: Elements of the Theory of Structuration', in *Practicing History* (Routledge, 2005).

63   Ibid. p.113

64   Victor W. Turner, *The Ritual Process: Structure and Anti-Structure*, The Lewis Henry Morgan Lectures, 1966 (Aldine de Gruyter, 1995).
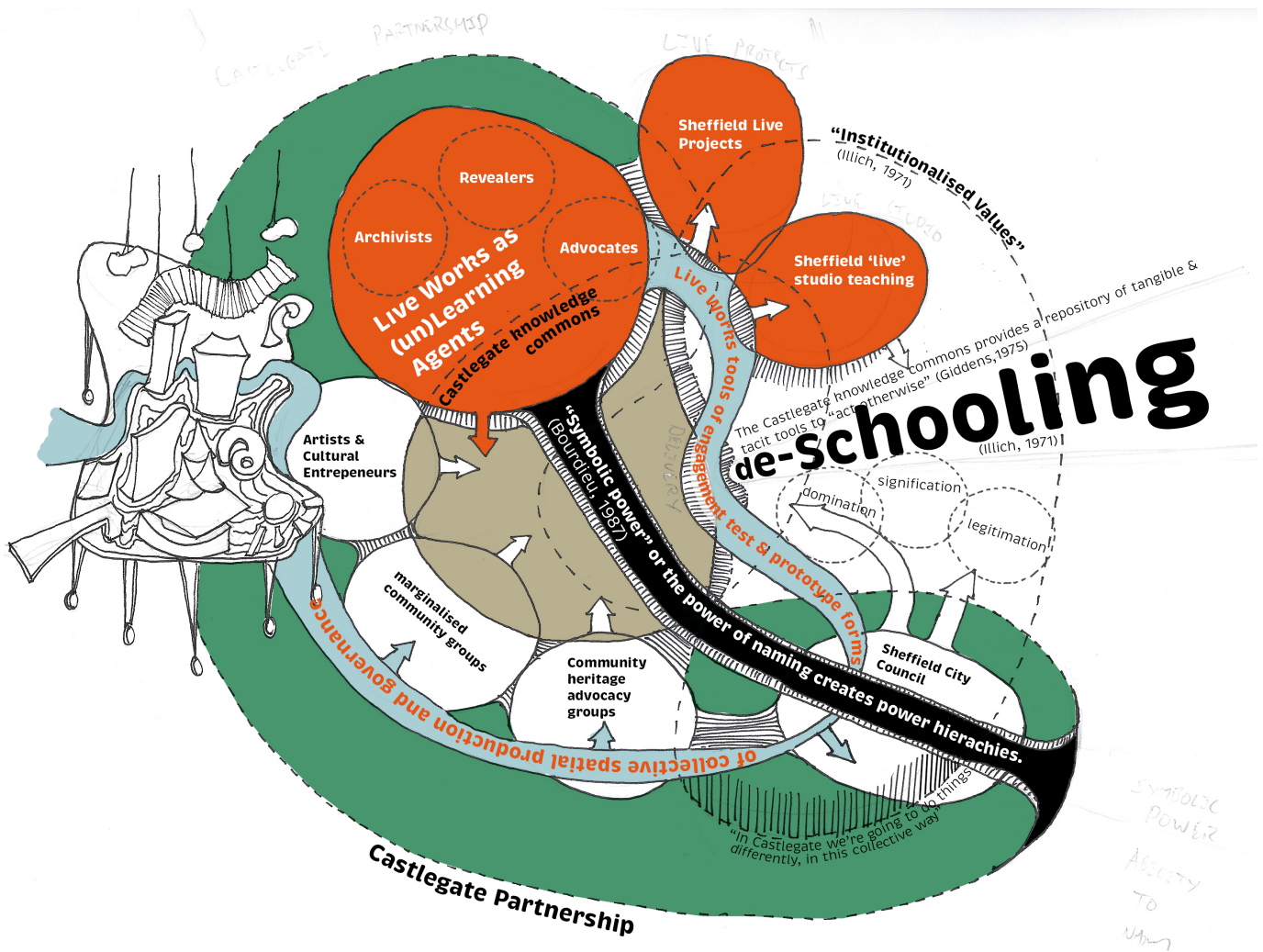
Figure 5.11. Live Works as Agent of (un)Learning - Civic (Un)Learning must work against the institutionalised values of both learning (explored by Illich) and of urban production (the process and burearcracy associated with delivering oublicy funded urban design projects). In order for communites of practice to develop agency to "act otherwise", they must explore ways to "learn otherwise".

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outside of normalised space / time which allow actors to experiment with and alter their identity. The result of such moments is referred to as agency, the ability to 'act-otherwise' in ways which alter social structures and institutions. However, Giddens also states that agency is supported by structure, providing resources and guidance on how to act in a world which is not rigidly fixed. In Castlegate, if the community of practice is to enact its collective subject position, then agency is required to resist normative structures which produce gentrification and displacement. Live Works role within this, is as both agent and structure, advocating for the agency of the community while supporting with resources and recording the new roles and social protocols which emerge as tools to 'act otherwise'.

Unlearning

A key role of civic (un)learning, as developed in Paolo Friere's[65] critical pedagogy but developed by civic pedagogues employing spatial design tactics such as Christine Gaspar is to ensure agents are aware of structures in order to better develop methods of structuration. This resists the tendency of forms of education, or at least education institutions, to develop practices of conformity, using situated forms of education to aid learners to engage 'critically and creatively with reality and discover how to participate in the transformation of their world'. The first aim for Live Works in its role as revealer is thus a process of *revealing structures*, a practice which is both emancipatory, and an active process of unlearning.

This process of 'unlearning' engages directly with structuration theory. In the first instance, developing knowledge with communities and institutions of the structures which both support and hinder collective urban development processes. It is clear from engagement with the Castlegate project that all actors desire this collaborative approach, albeit to varied degrees. However, particularly from the perspective of the institutions, the existing structures in place often hinder actors' agency on an individual level. Live Works, as an agent, becomes a tool to facilitate unlearning.

Live Works itself emerged from the supportive and restrictive structures of the university. As explored in previous chapters, the rise of the civic university and a consequent desire for the instrumentalization of university held knowledge has improved upon funding opportunities for research which engages with the public. Often restricted to research 'on communities', Live Works provides a vehicle through which this funding can be re-distributed to urban actors and communities through the supply of collective resources. In the case of Castlegate, the physical space of the Urban Room, the time of engaged researchers and their tools for

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65   Paulo Freire, *Pedagogy of the Oppressed*, trans. by Myra Bergman Ramos, Penguin Modern Classics, Published in Penguin Classics 2017 (Penguin Books, 2017).

advocacy has allowed an interdisciplinary approach to projects which addresses the disciplinary silos and disconnected nature of traditional research projects. In other words, working in a situated manner, engaging the situated knowledge of citizens, aids a process of learning within the university, shifting the structures of the civic university to better suit the needs of urban communities.

Live projects, by extension, actively further challenges the structures of the university. As well as giving students access to situated knowledge which challenges their assumptions of practice, explored in the previous section. Live Projects raise the question of ownership of collectively produced knowledge. Throughout the Castlegate projects and wider Sheffield projects this question has remained a key tension between the university and the city.

In the first instance, as noted by a senior member of the council, 'universities and councils march to the beat of different drums. Students wish to explore novel ideas which suit their own interests, which does not always chime with local authorities looking to build project momentum and knowledge over time'[66]. Live Works seeks to ensure connectivity between individual student projects. While architectural education is often criticised for a 'tabula rasa' approach to projects, bringing students into projects situated within larger projects can challenge the ownership of their work developing the skills in students to work collaboratively with communities, authorities and organisations. This is not, however, without tension. Students often express concerns of being exploited if there is not transparency over how their work is going to be used. Again, this creates a role for Live Works in developing relationships between students and their work across projects, academic years and individual assessments, allowing students to see value in collective working. Unlearning the structures of an education system which has traditionally valued individual expertise, thus advocating for the further development of situated knowledges.

Unlearning participation

Such collective ways of working follow the principles of a participatory approach to urban development and architectural design, a practice which began in the 1960's largely around the time of the 1968 student strikes against the autocratic hierarchies in power of both educational and urban institutions. At the forefront of this movement in the discipline of architecture, Giancarlo de Carlo[67], outlined a proposal of 'process planning' distinct from the historic 'authoritarian planning'

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66   Interview, Sheffield City Council, 2021 (Appendix 3.11).

67   Giancarlo De Carlo, 'Architecture's Public', in *Architecture & Participation*, ed. by Doina Petrescu, Peter Blundell Jones, and Jeremy Till (Routledge, 2013).

developed through the modernist movement aimed at using the expertise of architects to relieve social issues. An authoritarian approach to urban social planning, such as that demonstrated by Le Corbusier and his development of the 'modular man', a tool to develop ergonomically designed spaces which fit the dimensions and proportions of a generic human figure. This approach influenced the design of countless housing, particularly social housing for decades under the guise that it was backed by quantitative research on the needs of people In space.

This method of approaching social issues through architectural design has been pertinent ever since the modern movement. Involving study of the needs of an abstracted generic user of the site. A similar approach has continued even in participatory approaches to design, in approaches which rely on consensus amongst the public at certain stages of the design process. At times, Live Works has found themselves drawn into such processes, commissioned by Sheffield City Council for example to produce drawings for a series of options to decide on the future density of the site for a digital public consultation due to take place during the global pandemic in 2020[68]. In such instances, the practice of participation itself follows the principles of Giddens structuration theory, at first a way of acting otherwise and ensuring diverse voices are heard in the urban production process. Later became an institutionalised practice with structures of its own, merely another box to tick on the way to the delivery of projects.

There are two problematic assumptions to methods of participation which aim for consensus. The first, following the ideas of the modernists that 'the public' is representative of a generic majority and therefore that any consensus or majority vote gained will serve the needs of this public. The second is that consensus is a static thing, once it has been confirmed designers and politicians can pat ourselves on the back for a job well done, knowing that the building can be built and its users can accept their lot because they are the ones that agreed to it.

However, as acknowledged by De Carlo's process planning, participation is far from static, far from representative and certainly not about achieving consensus. Following De Carlo's definition, it should be actively about 'enlarging the field of participation'[69] at every stage of the design and delivery process. In the first instance, this means addressing questions which architecture can and should address at 'concrete social conditions' rather than a generic assumed subject. This has links back to the idea of situated knowledges and similarly suggests that an identification of the needs of a community requires the 'concrete presence of those who have them'. In other words, if architects are to address the needs of a community, then it

68   SCC Public Engagement, 2020 (Appendix 3.9)
69   De Carlo.

is the community itself who should be empowered to address them.

The power of naming or deciding upon who or what this 'concrete social condition' should be however, still remains an issue. If not dealt with reflexively, it can lead to institutional forms of discrimination – a leaving out of the process of communities not recognised or deemed worthy by the designer. Bourdieu refers to this principle as 'symbolic power', reserved for those with the cultural and social capital; this power allows organisations such as Live Works by virtue of the attachment to the university to conceal or to reveal symbols, meanings and perceptions already present in urban space[70]. An example of this would be the establishing of the Castlegate Collective during the Revealing The Castle Live Project. Given a platform directly to local authority, we as students included only members in this recommended collective who we were able to 'reveal' during the short 6 week process. These initial members all had a degree of agency to kickstart, albeit fledgling projects in and around the site. However, as students we were not held responsible for addressing the inherent discrimination of working with such actors and ignoring those more invisible actors excluded from engaging in urban production. Live Works has been well placed, with its continued relationship with the site over a number of years, to take accountability and address the need for further revealing. Indeed, it has through tools and redistribution of funding. However, this symbolic power remains a barrier which creates a structure between Live Works and its urban participants, a structure which requires active unlearning by the council, the university and community participants.

A method Live Works has taken toward this addresses De Carlo's second point, that consensus is not static and should not be sought as such. This idea is all too familiar when viewed through the lens of normative local authority consultation. While I recognise that members of Sheffield City Council have genuinely strived for open and democratic participation throughout the Castlegate project. Both the internal structures of the council, with its vast departments which make communication across the institution difficult. Coupled with the pressures of a lack of funding and tight delivery deadlines mean that there are always moments when this openness closes down. This was particularly true during the COVID-19 pandemic as communication between actors became all the more difficult. A public consultation event scheduled to be held in November 2020 was one such moment[71]. Live Works were asked to aid the process by drawing a series of options of increasing density to display to the public, meant to inform the decision of how much the site would be developed. It was an ongoing internal debate throughout this process regarding

70   Pierre Bourdieu, 'Social Space and Symbolic Power', *Sociological Theory*, 7.1 (1989), p. 14, doi:10.2307/202060.p.23

71   SCC Public Engagement, 2020 (Appendix 3.9)

whether Live Works should be involved in a process which we disagreed with and that felt tokenistic and reductive in its nature.

Following Sherry Arnstein's ladder of participation[72], such tokenistic forms of consultation, informing and placation, betray a resistance on the power holder's side to a redistribution of their power, often a sign of a lack of trust or simply staying true to a paternalistic approach to urban design. Through time, Live Works has developed its role to take responsibility to push for truer forms of participation. Using its symbolic power and resources to continue to advocate for increasing levels of partnership, delegated power and citizen control within the projects – the aims of forms of true participation which truly give agency to urban actors. While remaining realistic, sometimes pushing from simply informing the public to consulting with the public, other times holding actors accountable for tactics of manipulation where participation is used as a tool to gain consensus for a pre-defined plan. The goal in Castlegate, from the perspective of Live Works, has always been greater citizen power and agency. In the case of the November 2020 consultation, the decision was taken to act within an imperfect process, continually pushing to move up the ladder of participation.
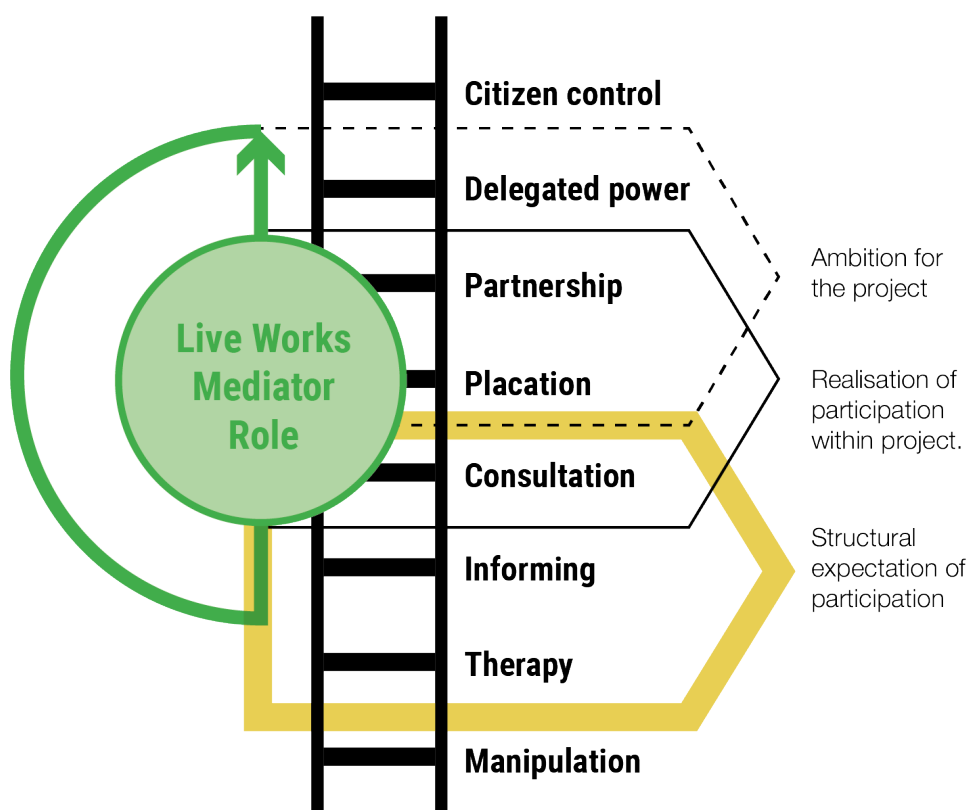
Fig 5.12 ***Mediating The Ladder of Participation***

72   Sherry R. Arnstein, 'A Ladder Of Citizen Participation', *Journal of the American Institute of Planners*, 35.4 (1969), pp. 216–24, doi:10.1080/01944366908977225.

Knowledge Commons (Archivist)

In order to alleviate these two concerns: The symbolic power inherent in being 'revealer' and the tendency of participatory processes to become continually less open despite Live Works 'advocacy'. It is important that the knowledge created throughout the project remains open and actionable by the entire community of practice. By collating a library of tools and practices for 'acting otherwise', it is made easier to ensure projects build on one another, and other actors entering the project have an understanding (and a resource to act otherwise) from the get go, reducing barriers to entry.

Thinking about collective knowledge in this way, as a resource for a community of practice, brings it inline with discussions of the (urban) commons. A process by which a community of actors iteratively establishes methods of governance for a collective resource. In Castlegate, this becomes important given the aim of the community of practice, to establish collective governance of aspects of the Castle site. In this sense, we might think about the area as a (latent) urban commons in its own right. By treating the situated knowledge generated through participatory activity as commons, it allows the community of practice to test methods of collective governance prior to the massive investment of time and resources required to obtain physical space or resource. It also means that a commoning community can gain momentum, and as a consequence agency to develop further commons resources.

A difficulty, however, and a key element of the role taken on by Live Works is maintaining a community without a tangible resource which binds them.

Renew Castlegate

Renew Castlegate employed methods of collective making, DIY and storytelling to challenge the practices of architects and decision makers in representing urban spaces as abstract space, foregrounding the lived and perceived space of Lefebvre's spatial triad. Community knowledge was embedded into a large-scale model of Castlegate through collective model making with local residents to reveal the perceptions and lived experiences of the areas past, present and future.

In September 2014, 3 of the artists in residence at Castle site adjoining Exchange Place Studios, Clare McCormack, Simon Le Reuz and Anne Marie Atkinson formed a partnership with Live Works. Together they produced a story-collecting and story-telling device which would capture local resident's memories of the area, establish their priorities in its redevelopment and create shared knowledge to take the first steps. The tool which was employed by the partnership was a 4.8 x 2.4m 3D model of Castlegate, utilising the expertise of university students in the production of the

Figure 5.13. Renew Castlegate in residence at Exchange Place Studios, Castlegate

model, while employing the skills and knowledge of the artists and their community work in engaging the public in a process of collective making.

The idea of partnership then, was extended to the local public, who due to the employment of the tool which forewent the aesthetics and practices of the professional architectural profession were allowed into the process of collective knowledge making. Memories and their associated anxieties for the future were captured, opportunities and potential new partnerships for the co-production of the site were identified. Journeys to and from the studios where the model was hosted were captured, mapping the connections of the place to the wider city region. Imaginaries and utopias of the area were hosted on the model, including a launch pad for the short lived, community based, Sheffield Space Program. A process of re-labelling and re-mapping was undertaken which revealed hidden meaning in the streets and spaces of the city, including the underground network of trees and ecology which share resources above and below the concrete city and would later be harnessed in Sheffield City Council's successful 'Grey to Green' Sustainable Urban Drainage project.

Returning to the myths of Illich's institutionalised schooling explored in earlier chapters, the idea that one person's judgement should determine what and when another person must learn (The myth of packaging values)[73] is challenged through the design of public engagement as an active process of knowledge making. This is opposed to the idea of consultations which position the public as shoppers navigating a variety of predetermined options. The collective model positions members of the public in partnership with the designer, or in some cases allows them to become experts of their community knowledge. But as Illich recognised, participants (and facilitators) in such processes require a certain degree of 'de-schooling' to challenge ideas of what might be expected of them when faced with such collective endeavours.

In a neo-liberal city which values personal freedom at the hands of the market, where success and failure is decided by the actions, failures and successes of the individual. The role of the agent in collecting, developing and distributing tools for collective action and understanding is an act of care. It begins to reimagine urban production by demonstrating the value of collective action and understanding, allowing citizens to experience (and unlearn) the loneliness of the neoliberal city. As Harvey writes, 'transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization.'[74] The role of the agent of (un) learning aims to allow for the catalysing and scaling of collective urban action.

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73   Ivan Illich, *Deschooling Society*, World Perspectives, v. 44, 1st ed. (Harper & Row, 1971).

74   Harvey, 'The Right to the City'.

Live Works as Connector

Civic (un)learning is non-hierarchical, bringing together networks of human and non-human actors to enable modes of learning to be together. Through its employment of the Urban Room, and its facilitation of events and discussions, Live Works enables these relationships to proliferate, bringing diverse voices to diverse issues which are situated and grounded by Castlegate.

But such networks are antithesis to the 'crisis of care' witnessed particularly in the UK and its delivery of public projects, and magnified by the harsh restrictions on the Levelling Up Fund deliverables. While local authorities desire to give agency to communities. The withdrawal of support from the central government creates tensions between networks of volunteers, the university as an agent of change and the underfunded local authority.

For councils ignited by levelling up funds to deliver capital projects, on incredibly tight deadlines due to the UK government's need to see almost instant returns on their investment, the social reproduction required to maintain a community of practice is naturally sidelined for the sake of the labour and production required to simply get projects done. The need for community engagement becomes simply a box to tick on the route to delivering projects. There is a natural tendency for participatory projects to slip on Arnstein's ladder of participation. The advocacy for greater participation discussed in the previous section expands to include the care and social reproduction required to maintain the community, labour that according to Fraser has become largely sidelined and ignored in the present economic climate.

The role of Live Works here is threefold and explored below. Firstly, in performing the reproductive labour necessary to maintain the community of practice through 'practices of care'[75] and social reproduction. Second, to create opportunities for the community to continue to expand and alter its worldview and practices by catalysing and supporting the creation of 'Threshold Spaces'[76] which prevent spaces governed by communities in the local authority from becoming enclaves, constantly inviting new cultures and new ideas. Finally, to advocate for the activities and experimentation which is performed within these thresholds (e.g. The Castlegate Futures Urban Room) as prototype 'diverse economies'[77], with the potential to expand and proliferate to create alternatives to financialised development. Such

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75   Joan C. Tronto, 'An Ethic of Care', *Generations: Journal of the American Society on Aging*, 22.3 (1998), pp. 15–20.

76   Stavros Stavrides, 'Common Space as Threshold Space: Urban Commoning in Struggles to Re-Appropriate Public Space', *Footprint*, 2015, pp. 9–19.

77   J.K. Gibson-Graham, 'Diverse Economies: Performative Practices for `other Worlds", *Progress in Human Geography*, 32.5 (2008), pp. 613–32, doi:10.1177/0309132508090821.
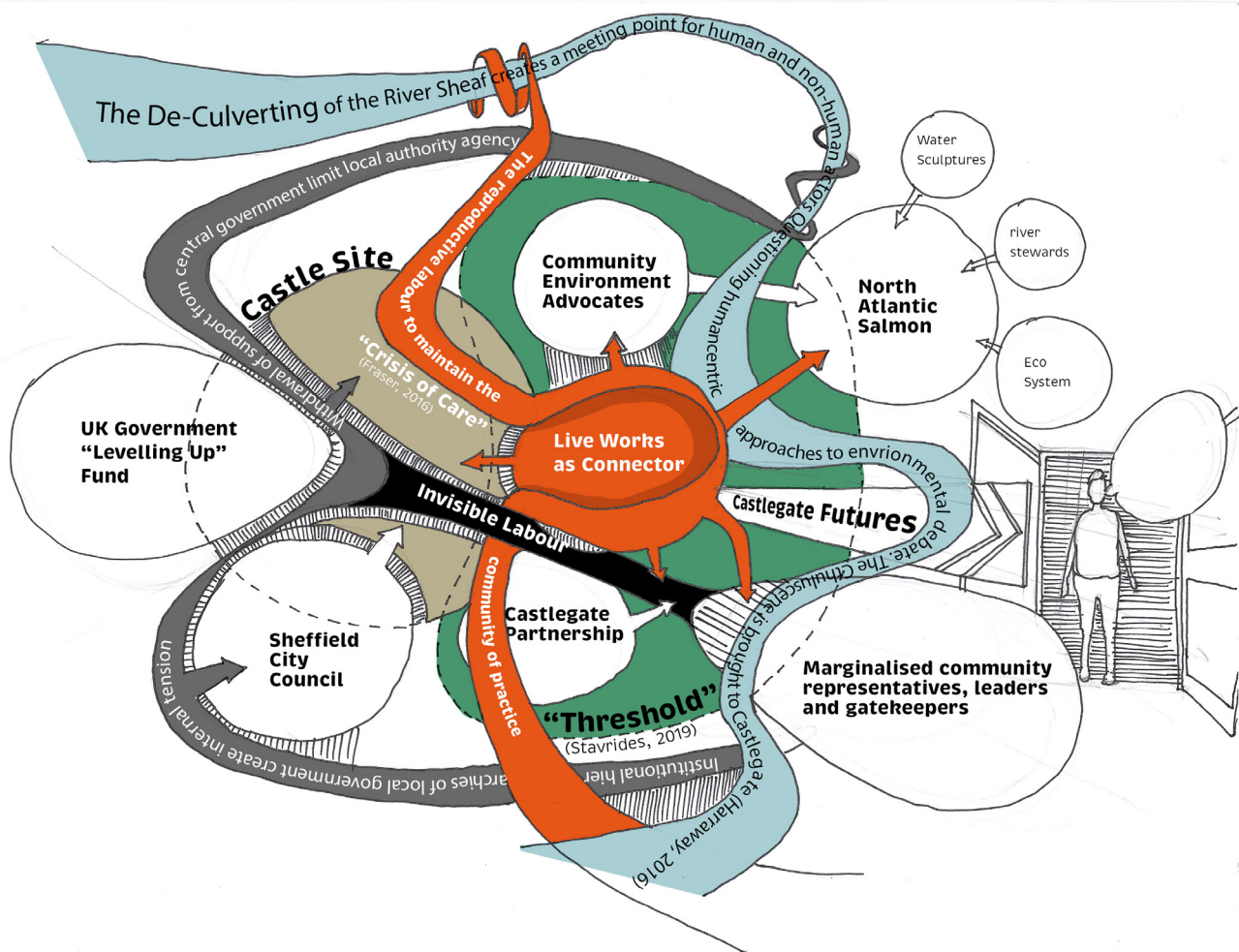
Figure 5.14. Live Works as Connector - Civic (un)learning is non-hierachical, bringing together networks of human and non-human actors to enable modes of learning to be together. Through its employment of the Urban Room, and its facilitation of events and discussions, Live Works enables these relationships to proliferate, bringing diverse voices to diverse issues which are situated and grounded by Castlegate.

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economies are already existing in and around the site but often not visible to traditional economic systems.

Care & Social Reproduction

The care referred to here is a key component of any collective activity and a key resource in enabling actors to 'act-otherwise'. Tronto[78] defines this as

> *everything that we do to maintain, continue and repair 'our world' so that we can live in it as well as possible. That world includes our bodies, ourselves, and our environment, all that we seek to interweave in a complex, life sustaining web.*

The systematic stripping of resources of local government has expanded the crisis of care hitherto experienced domestically and in care institutions, to the urban realm. This can be demonstrated clearly in a pattern of policies which pass the responsibility for community resilience and community welfare to communities themselves. Schemes such as The Big Society aim to 'give greater power to communities' and build an ethos of volunteerism to strengthen the third sector and plug the gaps in government spending. The 2011 Localism act which saw communities take responsibility for assets such as listed buildings, community centres and libraries. Communities were given powers to carry out actions previously carried out by councils with the hope that 'social entrepreneurialism' would emerge to replace public spending.

But these policies failed to recognise the social reproduction required to maintain such social networks, following an economic pattern of centuries of neglecting the 'invisible labour' present within individual households, communities and economies to maintain the status quo. In Households, the subjugation of the reproductive labour required to maintain 'productive' families leaving women marginalised in their own homes. In communities, the development of gifting economies, knowledge sharing and childcare whereby the reproductive labour is performed 'by the village'. The many and varied 'diverse economies' which have been ignored, lying 'below the iceberg'[79] in favour of the narrative of the self-perpetuating machine of the capitalist economy.

A role for Live Works then, has emerged in the gaps between this invisible labour and the market economy. Utilising and advocating for approaches grounded in care for and care with the community of practice. It would be easy here for Live Works to simply plug the gaps left behind by the Levelling up Fund and an under supported

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78   Tronto.
79   Gibson-Graham.

local government. But instead Live Works becomes an infrastructure of care, providing the physical space in the first instance for the community of practice to come together (Threshold communing). Redistributing public funds to community participants to ensure their time and energy is valued (diverse economies). Bringing diverse ideas together and actively connecting human and non-human actors (advocating for the voiceless).

Threshold Commoning

The idea of a 'city of thresholds', theorised by Stavros Stavrides (2010) is a method of critiquing the idea of communities as enclaves bounded by a common interest but separate from the public and closed to public access. Communities are bounded by a shared view of the world, and in the context of Castlegate, the Castlegate partnership is a community bounded by a shared desire to enact collective change in urban space according to this view. Outsiders can be seen as a threat to community enclaves, bringing fear that new members will not share the same worldview, cause disruption to the group's dynamic, or have ulterior motives in entering the community. In the case of Castlegate, working with a publicly owned site on the cusp of regeneration, this scepticism often involved a questioning of what members of the community might hope to gain financially from involvement in the project.

For Live Works, the role of undertaking reproductive labour to maintain the community was not simply to maintain the potential discrimination and barriers that characterise the enclave urbanity, but to 'enrich its exchanges with other communities as well as those between its members' [80] as a means to counter processes which displace communities and make public space exclusive.

In order to do this, Live Works sought to continually establish and support threshold spaces on the peripheries of the Castle Market site. The provision of physical urban space to facilitate the coming together of communities, the organisation of events to bring together diverse voices around particular key issues affecting the area sought to place the community in a liminal state, 'a condition that gives people the opportunity to share common world-in-the-making, in which differences appear as pre-social or even anti-social'[81]. They provide space for communities to perform the ritual practices of civic education discussed in previous chapters.

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80   Stavros Stavrides, *Towards the City of Thresholds* (Professionaldreamers Trento, 2010).

81   Turner.

Live Works Workshop Analysis

The Castlegate Co-Production workshops were a series of 4 sessions, hosted at Live Works, which sought to co-produce recommendations for the brief to inform the delivery of the Castlegate Levelling Up fund regeneration project. It also sought to 'create diverse stakeholder action groups' [Castlegate Common Manifesto) capable of aiding in the delivery and ongoing stewardship of these recommendations. It was an opportunity to create a threshold to the Castlegate Partnership, bringing the group in conversation with a wider network of urban actors, particularly aiming to ensure that marginalised voices were represented.

In a bid to form these action groups, each workshop was aligned to a particular theme underlined by the idea of 'revealing'. Revealing has been a consistent approach to Live Works engagement in Castlegate and guiding the community of practice more widely, the key message here being 'don't replace and start again, value and build on what's already there.' The approaches of Revealing the Outdoor City, Revealing Innovation, Revealing Arts & Culture, Revealing Heritage each brought together actors already working within these themes both within the Castlegate area, the wider city region, or were experts in the field. Revealing arts & culture for example, brought together the exchange street collective, the hosts of Castlegate Skate Jam, with Skate GB and artists in residence on the edge of the castle site in Exchange Place Studios, representatives from art organisations serving marginalised communities and cultural organisations from across the city.

Each themed workshop, of between 15-20 participants, was split into three action groups each facilitated by a member of the Live Works team. Beginning with a provocation which had emerged from previous community engagement, each action group were asked to question their understanding of the provocation, first from their own experiences of Castlegate, then using the UN Sustainable Development Goals before rewriting the provocation as a recommendation to the brief with the prompt 'How might this provocation promote inclusivity and sustainability?' Following a whole group discussion of these initial recommendations, each action group exchanged with another to work on theirs, where the action groups were asked to be specific about how the Castlegate Partnership might move forward with its co-produced delivery, utilising precedents to support them. The workshops then focused not only on what they felt should be delivered within the Castlegate LUF project, but also questioned the methods and means through which it should be developed, positioning the participants as actors within each recommendation's delivery.

In the arts and culture workshop in particular, I was struck by how the increased

diversity of the group, alongside this action based approach shifted the focus from achieving consensus to dissensus and productive conversation around conflicting lived experiences. Whereas previously ways and methods of working together may have been taken for granted to work for all, positioning the designer or agents role as technical support to achieve the shared aims. Positioning the workshop as a threshold space, inviting members from outside of the community practice saw our very practice as agents challenged. Discussions began to emerge about how the process was not doing enough to include and engage young people, how while the community of practice was improving its diversity, some discussions taking place reflected an approach or mindset which others did not recognise or were unable to engage with.

The inequality of power relations in civic engagement workshops often come to the fore in moments of discussion or conversation, with participants with the social capital and familiarity of the process often becoming the loudest to the detriment of others. Moments of dissensus served to disrupt these structures, made abundantly clear during the revealing outdoor cities workshop when a participant took it upon themselves to 'teach' other participants about the site using a large scale model of the area. Acting as an agent myself, in a position of group facilitator, it became difficult to know where to interject and move on to more 'productive matters' of producing the recommendations. However, the dynamic began to alter when the 'teachers' description of the site began to conflict with the lived experience of other participants. This led to a discussion of how different users experience the city, more specifically how those with disabilities may experience the city differently to the able bodied. In turn leading to a recommendation for more inclusive strategies for wayfinding and navigating the city.

A total of 13 recommendations to the brief were produced by the action groups, focusing on why? How? and through what structural means the Castle Market site could or should become a space governed by and for urban communities. The physical material produced through the workshops was rough, somewhat rushed and not what might be expected as an architectural output. However, the reproductive outputs of the workshops were immeasurable, with a number of new actors joining the Castlegate Partnership as community of practice, with a sense of collective ownership over the project. This collectivity became clearer in later engagements where support networks have begun to emerge across the network and beyond.

Live Works Urban Room

But these threshold spaces have begun to counter urban enclaves when they transcend the institutional structures of Live Works, using the urban room as a

threshold to engage a wider community of practice. Workshops facilitated by Live Works in November 2022 in a pop-up urban room in Castlegate, utilised an open door policy alongside a publicly visible representation of the co-production process. Informal conversations, with and between neighbours, were kick started allowing dialogue between 'centralised, open assembly decisions' such as those made by the SCC and the co-production community. And 'dispersed initiatives of action by smaller groups' such as the member of a community centre for a diaspora migrant community working in an ad-hoc fashion in a dilapidated building on the margins of the site. During more formal discussions between the community of practice and the council in a session organised around 'future partnerships' to establish possibilities for community governance. Open and honest discussion took place between the community of practice and the local authority regarding governance and transparency in the delivery of the project.

> *That building described as a vacant building is actually a very popular restaurant, and a [diaspora] community association. They know nothing about this at all. And yet there are reports going to the committee about occupying their building [with artists].*

The Castlegate Partnership later advocated on behalf of the community centre in the council chambers. The decision to move forward was consequently delayed by councillors, citing a need for greater transparency and engagement. The [diaspora] community centre has continued to operate in its home since.

For communities with the aspiration to govern spaces to remain sustainable, and to continuously renew a desire to remain egalitarian and anti-authoritarian and indeed to resist enclosure by the market, they must continually remain 'open to newcomers and become newcomers themselves'[82]. In this sense, the 'curriculum' of Live Works civic pedagogy is not simply to find consensus amongst an ever expanding community of practice, but following the discussion of Live Works role as situator;, to constantly introduce the ideas and views of communities which challenge this consensus. This separates the care of Live Works, with its association to the university institution, from the hole left behind by the 'crisis of care' in government policy. Live Works' aim is not simply to 'plug the gaps' of austerity cuts, but to introduce criticality and dissensus into delivery of public projects in times of austerity. By simply viewing Live Works as the deliverer or facilitator of a civic education programme, it runs the risk of creating a power imbalance where the institution tells the community 'how

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82   Stavrides, 'Common Space as Threshold Space: Urban Commoning
     in Struggles to Re-Appropriate Public Space'.

to act' and 'how to be'[83]. By utilising thresholds to consistently introduce plurality to the community of practice, the role of the civic educator is to interrupt the taken for granted assumptions of the community of practice.

A key moment of dissensus within the Castlegate Urban Room was observed in discussions involving differences of opinion in the importance of 'street art' and 'graffiti' in public space. A large majority of the community agreed that street art would be a welcome addition to the site, particularly given the success of utilising the site hoardings as a canvas for a diverse array of graffiti artists. However, disagreement emerged over the line to be drawn between street art and crime.

> *They're older residents, they are of a particular generation. When they see the Chinese restaurant across the road From Crucible graffiti'd, it's a crime. I guess in some ways it is. In other ways it's art. But in most ways it's how a young artist starts.*

Others stressed the importance of drawing a clear line between street and graffiti, suggesting that graffiti should be supported and street art be treated with suspicion as a sign of appropriation of artistic expression by the market and a sign of impending gentrification.

> *'I want to talk about graffiti, not street art which is what is kind of proposed in your picture, which is paid for, but actually graffiti because it's a very big community in Sheffield and it's very much part of this area as well... Not saying that street art necessarily blocks that community but it does discourage quite a few people.'*

> *'Graff is a firm stamp on this city. There needs to be space for graff in this city, not street art. Graff. They're two very different entities. Street art can be a very gentrified version of graffiti. But real talk, we can work with graff writers to get them to tell some of the stories that need telling.'*

By encouraging dissensus within the community of practice and in communication with decision makers, and actively seeking participants representative of communities with opposing worldviews. Live Works creates ground to challenge the assumed 'common sense' of the community. Biesta[84] argues that it is this very dis-identification from commonly understood ways of being or thinking that lies at the heart of civic learning and in fact the moment where the democratic subject

83   Gert Biesta, 'Becoming Public: Public Pedagogy, Citizenship and the Public Sphere', *Social & Cultural Geography*, 13.7 (2012), pp. 683–97.

84   Gert Biesta, 'Learning in Public Places: Civic Learning for the Twenty-First Century', in *Civic Learning, Democratic Citizenship and the Public Sphere*, ed. by Gert Biesta, Maria De Bie, and Danny Wildemeersch (Springer Netherlands, 2014), pp. 1–11, doi:10.1007/978-94-007-7259-5_1.

emerges. This challenges the idea that there are certain skills or sets of knowledge which can be delivered to learners who will in turn become good citizens and improve their participation in politics.

The role of Live Works here, within the space of the urban room as threshold, is first to enable the ground for dissensus to occur in the space while finding ways to care for members of the community so that they do not feel threatened by potential conflicts which may emerge as a result. In other words, creating the grounds for productive conflict.

The Urban Room then, in the phase of the crisis of care in UK urban production and society more broadly after over a decade of austerity acts as an infrastructure of care. Not only for citizens to be cared for, but to care for each other as the community of practice is continually expanded within the threshold space. However, by placing Dissensus as a key principle of care, this infrastructure rejects the neo-liberal idea that productivity is found in consensus, or the consultation, which homogenises citizens through the ideals of equal opportunities in the face of technocratic power. The space of the urban room becomes a political space by challenging the 'opposition between legitimate and illegitimate speakers that allows for a re-description and reconfiguration of their common world of experience'.[85]

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85   Jacques Rancière, 'The Thinking of Dissensus: Politics and Aesthetics', *Reading Rancière*, 1 (2011).

Fig 5.15. Testing digital community engagement techniques in work with Sheffield City Council, featuring Winnie.

Live Works as Agent Provocateur

Here I reflect on the physical outputs of civic (un)learning, in the form of reports, tools of engagement and physical manifestations on site . Live Works often acts as lead author of these documents which acts as a tool for advocacy, pushing the project up the ladder of citizen partnership and allowing the community of practice to stay in the game. However, I explore how Live Works includes others as co-authors, situating the outputs as products of Live Making, enabling collective action and prefiguring forms of commoning through the production of common goods and common products.[86] It is not only Live Works who acts as agent in the production of outputs, Sheffield City councils Grey to Green scheme, The Friends of Sheffield Castle's Castlegate Blueprint[87], or SADACCA's Bantu Archive[88] act as provocations which begin to form a collective subjectivity in Castlegate. A tension that arises here, as agent provocateur, is managing who Live Works is choosing to collaborate with, who is benefitting from the work? Particularly in cases where community knowledge is being extracted.

Leo Care

And I think some people might see that as kind of gatekeeping and sort of, you know, stopping things from happening or trying to be protectionist. But actually, it's about the ethos, it's about, is it appropriate for us to do this? And why would we do it? Why does it fit with all these other things that we're interested in? And if it doesn't, then we won't do it? Suppose that's a luxury to some extent...

Thomas Moore

Why did why did we do that work in Castlegate, Carolyn, that work for the consultation?

Carolyn

Why did we do it? Because we thought that if we didn't it would just be it would be quite destructive. We thought we could make it better... is it better to be in the system or outside in the way at that point? Still not entirely sure whether we made the right decision now.

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86   Kim Trogal, 'Common Products, Common Goods', in *Learn to Act: Introducing the Eco-Nomadic School*, ed. by Doina Petrescu, Katharin Bohm, and Tom James (AAA/peprav, 2017).

87   FOSC, Castlegate Blueprint, 2020 (Appendix 3.8).

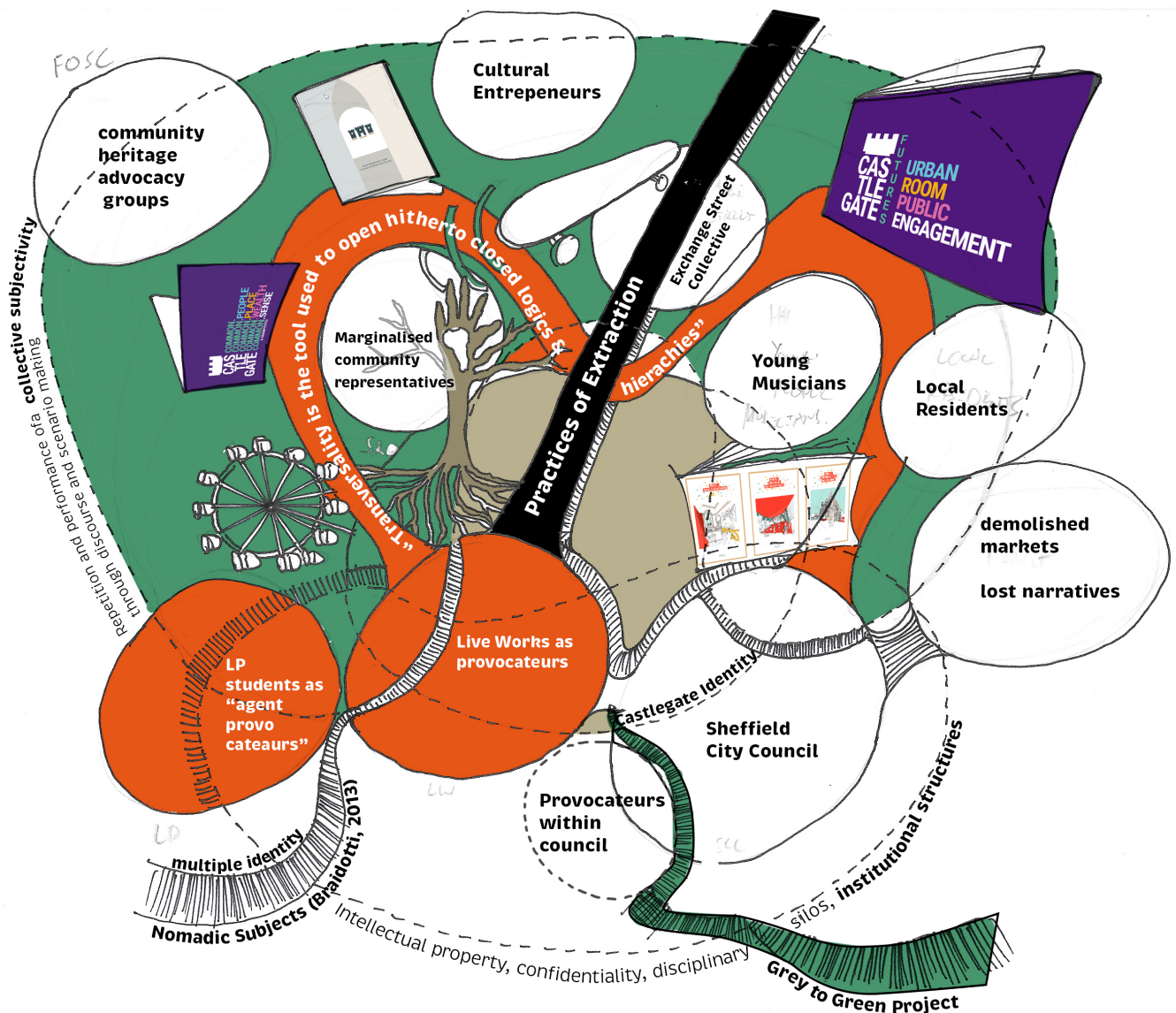88   https://liveprojects.ssoa.info/2021/sadacca-archive/

Figure 5.16. Live Works as Agent Provocateur - Civic (un)Learning must develop a collective consciousness. enable the collective subjectification of the community of practice as something other in order to "act otherwise". Within this process the identity of Live Works has fractured, iterated and constantly re-invented itself in order to enable transversality in the process of collective learning and disrupt the hierachies of publicly funded projects.

its main part of this role has been to initiate, enable and faciliate discourse to allow this collective subjectification to emerge. Sometimes as designer translating desires to scenarios, other times provoking disruption in 'hitherto closed logics & hierachies' by giving voice to the sitauted knowledges of the community of practice.

Throughout the developing co-production process, Live Works has positioned itself not as design master, but as mediator of connections. However, its architectural expertise has been utilised to turn the creative energies of its connections toward the collective making of common goods. In this sense, part of the Live Works role can be compared to that of urban curator, outlined by Meike Shalk:

The curator draws on others' creativity: on that of users or clients who provide frameworks for its fulfilment. He or she is a caretaker and a connector of people, things, desires, stories, opportunities, 'a person who scans and lays out a new field by making new readings of "things", which s/he identifies and contextualises'.[89]

This role as curator, places importance on the established ethos of Live Works, as it naturally conjures ideas of a privileged position of choosing what is valuable in the context of urban situations like Castlegate. While this will always be true to a certain extent, by taking the position that Live Works is involved in Castlegate in order to keep the door open for further collaboration, community involvement and civic (un) learning. The questions that are asked are not, how can the creativity and design expertise of Live Works improve this area? But instead how can we best facilitate the creativity and lived experience of others in the regeneration of Castlegate?

In the case of Castlegate Co-Production, this has been the initiation and facilitation of collectively produced projects, visions and materials which support a community-governed future for the area. As mediator, Live Works take at least some responsibility for ensuring that actors invited into the project do not place the community of practice at the risk of enclosure. Through the process of co-production, this has meant saying no to work with projects which do not support a collective ethos. However, given the desire to continue to advocate for collectivity in the delivery of the project, as can be seen in the quote at the beginning of this chapter, that can sometimes mean placing Live Works in imperfect situations, with the intention of 'pushing the project up the ladder of participation' from the inside. One such project saw me working on the representation of a series of Sheffield City Council designed options to understand the level of density desired by the public from the development of the site. It was clear that this form of engagement would lead to a tokenistic consultation process at best, and a manipulation at worst. On reflection, I think this form of activity, working directly with Sheffield City Council outside the community of practice was at detriment to the co-production project. While it allowed Live Works to 'stay in the game', had the event not ultimately been cancelled, this could have led to a damaging of trust with the Castlegate Partnership.

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89   Peter Blundell-Jones, Doina Petrescu, and Jeremy Till, *Architecture and Participation* (Routledge, 2012). p.57

There is also the risk that this role as urban curator places Live Works in an extractive relationship with the community of practice, particularly if Live Works becomes the beneficiary of work which excludes the community of practice while benefiting from the relationship with the network. To combat this, Live Projects have custom agreements (see Chapter 04) between The School of Architecture and community partners governing the sharing of the products of the engagement. Live Works position as agent of civic (un)learning should be governed by co-produced principles and codes which ensure the ethics of the practice are maintained.

This relates to Elinor Ostrom's[90] work on governing the commons, which sought to challenge Hardin's[91] (1968) seminal Tragedy of The Commons which has had a profound impact on the development of neo-liberal politics which denounce collectivisation. According to Hardin, individuals sharing a collective resource will prioritise individual objectives, acting selfishly and thereby diminishing the collective resource beyond its capacity to serve themselves and others. This created strong arguments to either privatise common goods, to be managed by individual owners, or in opposition to this, develop a state with the capacity to exert its power to govern the resource. Ostrom however, provided empirical evidence of solutions to the governance of common goods which was neither state nor privately owned. Which had emerged from the bottom up as codes to manage collective self governance. Examples as widespread as agricultural irrigation systems in Southern Spain, the management of common land in Rural Japan, or even the digital knowledge of Wikipedia. The key conclusion to Ostrom's thinking on commons, is that the rules which govern common goods need to be accessible and open to the community of practice, including the mechanisms through which these laws can be challenged.

Throughout the development of this thesis, I have worked with Urban Commons Research Collective on the production of the Urban Commons Handbook. These two strands of research have run in parallel throughout the process, often intertwining and crossing over. However, I had always been hesitant of naming the Castlegate project a commons. Would this risk alienating the community of practice by giving the space such an academic label which they themselves didn't recognise? Throughout my engagement in the project, there have always existed so many parallels with my reading on commons, but working with a site which was owned by the state, it felt somewhat disingenuous.

It was during the Castlegate Co-Production workshops that my attitude began to

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90   Elinor Ostrom, *Governing the Commons: The Evolution of Institutions for Collective Action* (Cambridge University Press, 1990).

91   L.M. Surhone, M.T. Timpledon, and S.F. Marseken, *Tragedy of the Commons: Garrett Hardin, The Commons, Diner's Dilemma, Enlightened Self-Interest, Population Control, Inverse Commons, Common Heritage of Mankind.* (Betascript Publishing, 2010) <https://books.google.co.uk/books?id=sI_LQgAACAAJ>.

change, after discussing with the community of practice the example of Portland Works in Sheffield and its practices of commoning. A participant in the workshop claimed 'What we have in Castlegate is just a giant commons isn't it'[92]. I began to understand that the idea of commons in Castlegate was not something which needed to emerge fully formed, much like the role of Live Works as an agent of civic education or my own development within the process. Positioning Castlegate as a 'becoming-common' places emphasis on the process which needs to be undertaken to work toward a commons. It positions the architectural output not as designing commons, but as a participatory process of building collectivity and rehearsing the methods through which emerging common goods might be governed. Through a combination of the practices of Live conversation and Live (collective) making, Live Works has begun to facilitate this process of 'becoming common'.

Castlegate Common Manifesto

The Castlegate Co-Production workshops and the recommendations emerging from them led to the production of the Castlegate Common Manifesto[93], a report presented to and commented on by Sheffield City Councillors, published on Sheffield City Council's website as part of the LUF funded project and shared throughout the Castlegate Partnership to advocate for a collective approach to development and future governance. While the production of the report was undertaken ostensibly through my practice with Live Works, the content informing its production emerged from the outputs and the conversations within the workshops, supported by state of the art international and local case studies intended to leverage the concepts emerging from the workshop by connecting theory to practice.

The report was also a tool for dialogue with the participants of the workshops, who were asked to comment on 3 iterations of its development. This reporting is a key role of Live Works as agent, much like The Centre of Urban Pedagogy, it values the role of design in communicating and advocating for social justice principles. Utilising design skills, the report helped to communicate back to the community of practice the impact of their engagement, kickstart conversations toward governing the commons as proposed by Ostrom, but also to advocate for commons based approaches to decision makers. The report outlined the latent potential commons embedded within Castlegate and its communities.

Castlegate Common

The Castle Market site is positioned as a common resource In its own right. Emerging

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92   Future Partnerships Workshop, Castlegate Urban Room, 2022 (Appendix 3.19.2)
93   Castlegate Common Manifesto, Castlegate Partnership, 2022 (Appendix 3.17)

from the DIY use of public space surrounding the space, largely by the Exchange Street Collective, how might the area become a space of transversal practices which bring together heterogeneous users by virtue of collectively owned spaces? Homogeneity is a great threat to the communities currently inhabiting the site, and those which have historically inhabited its previous iterations.

> *It would be weird if it had a single identity. Building on the working class heritage of it being a market area that's kind of been overshadowed by the Castle. Most people remember that area as a place where they could go when they were a kid and they liked walking around and went with their families...it should be about protecting that as well.*

AAA's R-Urban Agrocite Hub in Colombes Paris, is a collectively self governed urban space which supports heterogeneous activity from musical performances, to urban agriculture, to informal learning opportunities around ecological practices. The program of civic education is embedded in the site itself, revolving around the process of care and maintenance of an urban farm and community hub. Similarly, the Castlegate Common proposes to match the opportunities embedded in the site, such as the de-culverted river sheaf and flexible event space to organisations and charities to build urban programmes from the bottom up.

The Castlegate Futures urban room (appendix 3.19), with Live Works as agent, acted as a threshold space or temporary commoning hub. Utilising transversal methods of engagement, which positioned visitors to the space and invited guests as experts in processes of Live Making, the space allowed the latent community a place to enact 'dwelling as practice' as discussed in relation to the University of the Neighbourhoods in Chapter 01. The manifesto asks for this prototype to be expanded to the wider site, positioning not just Live Works but the Castlegate Partnership as agents of civic (un) learning. While a 'people's place' has since been indicated in the council approved plans, it requires further engagement and advocacy to maintain the position of the community and attempt to produce forms of public-common partnership as demonstrated by the Wards Corner case (p.141 of this thesis).

Castlegate Common People

The lived heritage seen as the experience of those past, present and future engaging with the Castlegate Common is seen as a latent common. The collection of stories and lived experiences of African and Caribbean descendants who have arrived over generations from across the globe into a BANTU Archive has become a rich resource for communities and artists to engage with, as well as positioning urban heritage as a collective resource to be continually added to, maintained and distributed by citizens. As discussed previously in this thesis, engagement with this material has also

begun a process of unlearning regarding what is meant by heritage, positioning it as a living and breathing presence on site to be engaged with rather than a repository of pre-existing knowledge and material:

> *Having a resource/ facility/ equipment on site where communities can come and create their archive, learning from the Bantu archive and tapping into university expertise. Creating their stories/ archives and locating them in space on site. For all people to express their heritage.*[94]

The practice of Live Conversation has been and could continue to be a key practice in collecting, archiving and advocating for diverse narratives and lived experiences of Castlegate. The continued role of agent of civic (un)learning is vital to ensure a continued reimagining of heritage in the site to ensure it remains welcoming to all, without being overtaken by dominant narratives.

> *I think one thing we have to be mindful of is that this site, its ethos needs to be around equity, not dominance. And I say that if we're going to have two big buildings to be corporate entities or one big corporate entity taking over that, are they going to be dominating the space and not creating a sense of equity? Because if that happens, then it's going to be gentrified? You know, and we're going to fail right at the first hurdle.*[95]

A key continued advocacy role for an agent of civic (un)learning of the space is to protect this sense of equity, which learning from the Campus in Camps, can be continually reproduced through the use of transversal methodologies which use the everyday experiences of citizens to challenge dominant narratives and ideas. The production and reproduction of a people's archive by a community with support from agents of civic (un)learning continues to ask the question, 'who has a right to this urban space'?

Castlegate CommonWealth

In order for the position of the Castlegate Partnership (as becoming commons) to be protected, their value to the site and surrounding area should be recognised so that those investing their time and energy are compensated, and made to feel safe and secure. This making visible is a key practice for the agent of civic (un)learning, where the practice of the live window can give communities access to the commons space but also advocate for their continued inclusion. This is particularly true for the cultural entrepreneurs and marginalised community resources whose presence in Castlegate is threatened by the effects of gentrification. A more concrete

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94   Castlegate Common Manifesto, Castlegate Partnership, 2022 (Appendix 3.17)
95   Future Partnerships Workshop, Castlegate Urban Room, 2022 (Appendix 3.19.2)

recommendation of the manifesto, which emerged from conversation during the co-production workshops, was the inclusion of:

> *a flexible event space that is serviced and ready for 'plug and play' performances (music, spoken word, comedy, presentations etc.) for use by local creative organisations, community groups, schools, festivals etc.*

The continued maintenance of such a space as a collective resource will allow communities to benefit from access to the public through events. Through continued engagement with the community, the space and the local authority. Live Works as agent of civic (un)learning can enable and advocate for methods of community stewardship of the space, but also its co-production.

While the 2011 Localism Act pledged to turn the decision making powers of Westminster to UK individuals and communities, just as the conservatives austerity politics removed the safety nets from those very same communities. The role of agent provocateur aims to provide critical support to both communities and local authorities to collectively produce the local development plans intended by the legislation as a means toward devolved power and decision making. Reframing such plans as manifesto ensures they remain critical of the status quo while outlining the steps toward a commons approach to urban development.

Conclusion

In conclusion, the analyses of each of the agent roles collectively explores the transformative potential of civic (un)learning within the context of urban development and the Castlegate project in Sheffield. The inquiry underscores Live Works as a pivotal agent, navigating the intricacies of situated knowledges, institutional critique, reproductive labour and commoning in pursuit of more inclusive and sustainable urban development practices.

Live Works as situator critically examines civic (un)learning, grounding it in situated practices within urban spaces and departing from traditional academic settings. It emphasises the influence of feminist perspectives, particularly Haraway's partial perspective, shaping the epistemological foundations of civic (un)learning. Live Works is positioned as an embedded actor within the Castlegate Partnership, mediating among diverse stakeholders for collaborative and innovative urban regeneration. The role advocates for situated knowledge as a primary tool for civic (un)learning, challenging hierarchical structures and promoting diverse voices within the community.

The second role delves into the dynamics of civic (un)learning within urban

Fig 5.17. Excerpt from the Castlegate Futures report showcasing the Castlegate temporary Urban Room.

development. Drawing from Giddens' structuration theory, it emphasises the interdependence of action and structure, aligning with Turner's concept of liminality to enable critical reflexivity on institutional structures. Live Works is highlighted as both agent and structure, strategically using its position to redistribute resources and foster interdisciplinary projects that challenge normative structures. I advocate for ongoing, dynamic participation and the creation of a knowledge commons, with Live Works playing a key role in collecting, archiving and disseminating community knowledge, to advocate for community agency.

The third role explores civic (un)learning within the socio-political landscape of contemporary urbanism. It highlights the non-hierarchical nature of civic (un) learning and the challenges posed by the 'crisis of care' and stringent restrictions on funding. Live Works assumes a threefold role, engaging in reproductive labour, creating threshold spaces, and advocating for diverse economies to counteract enclave urbanity. The role underscores the importance of Live Works as a civic educator, introducing dissensus within the community to disrupt assumed consensus and foster democratic subjects engaged in civic life.

The fourth role shifts the focus to the tangible outcomes of civic (un)learning, including reports, engagement tools, and physical manifestations on the Castlegate site. Live Works serves as a lead author, advocating for heightened citizen partnership and enabling sustained community involvement. The section explores the complexities of Live Works' role as an agent provocateur, choosing collaborations and managing potential extractive relationships. It aligns with feminist principles, emphasising the importance of accessible rules and open governance mechanisms for common goods. The concept of 'becoming-common' is introduced, framing the Castlegate project as a participatory process of building collectivity.

In summary, these explanations collectively underscore Live Works' transformative role in facilitating situated knowledge production, fostering a collective subject position, and navigating the complexities of urban regeneration in Castlegate, Sheffield through an approach distinct from normative neo-liberal approaches to urban development. The thesis advocates for a transformative approach to civic (un) learning, challenging institutionalised values, and actively engaging communities in the co-creation of knowledge for more inclusive and sustainable urban development. Live Works emerges as a key actor in this transformative process, navigating the complexities of agency, participation, and the creation of a knowledge commons in the pursuit of 'acting and learning otherwise' in Castlegate.
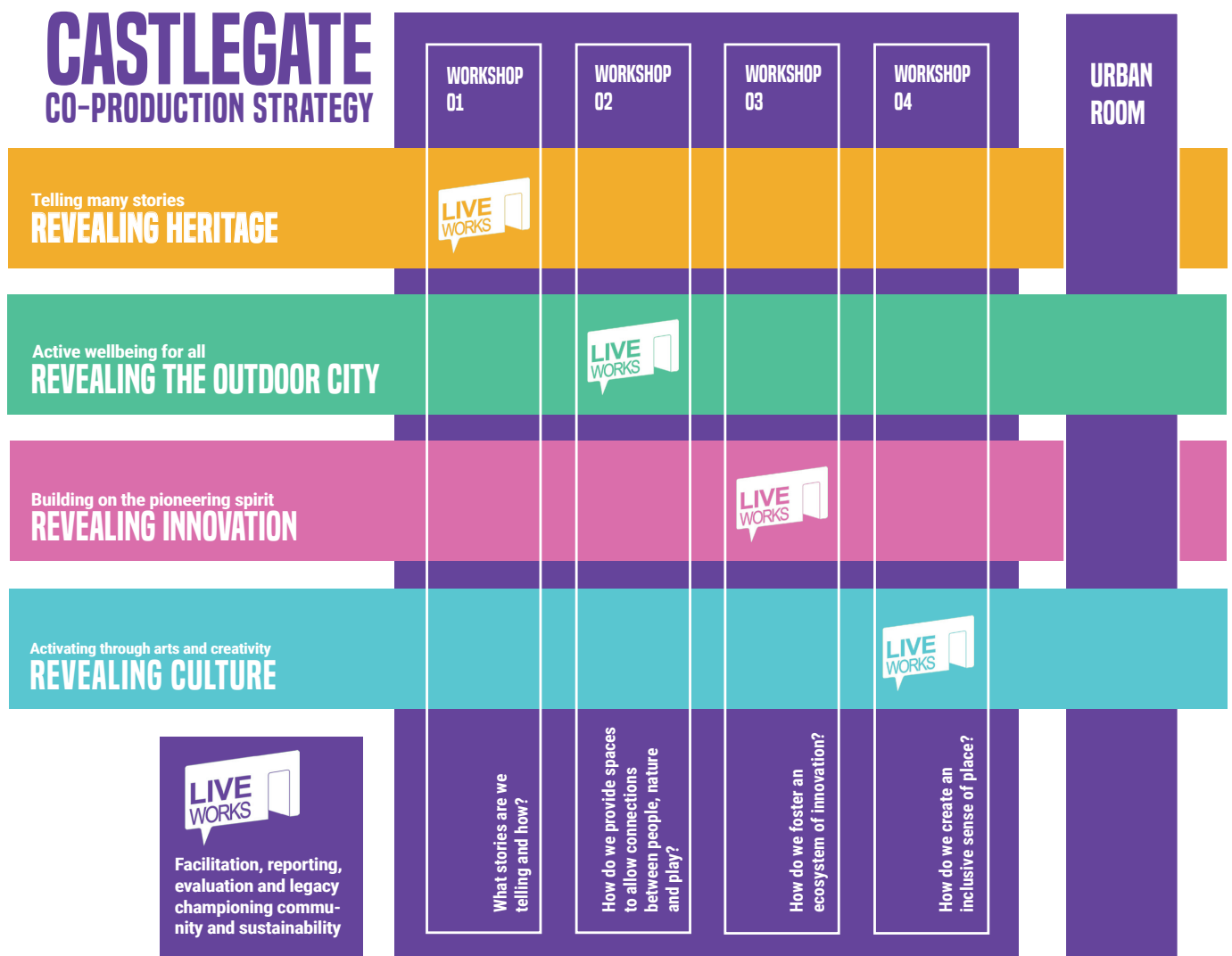
Fig 5.18. Castlegate Co-Production 2021 workshops Strategy diagram.

Conclusion

	MEASUREMENT OF VALUES Myth of the "neutral education space" valuing 'unmeasured experience'	INSTITUTIONALISED VALUES Myth of neo-liberal education challenging urban institutions
CIVIC (UN)LEARN-ING CONCEPTS (CHAPTER 1)	• Communities of difference (Duncombe, 2008) • Engaged Pedagogy (hooks, 1994) • Transversality (Guattari, 2016)	• Unlearning Together (Harriss & Froud, 2015, p.10) • Critical Pedagogy (Friere, 1970)
CASE STUDY PRACTICES (CHAPTER 1)	**INTERCULTURAL UNIVERSITIES** - educational experiences/ knowledge actions **CAMPUS IN CAMPS** - Everyday Actions	**CUP** - Decoding Urban Institutions **MARKET AFRIKAANDERPLEIN** - Civil Disobedience
BECOMING CITIZEN LIVE ETHOS (CHAPTER 3)	"There is an embedded culture of "otherness" when it comes to thinking about anything outside of the western culture we're used ot engaging with... We need to call out institutions so they're aware of these hiearchies" Nana Biamah-Ofosu	"Alot of architecture schools are completely inaccessible. They need to be critical of themselves and their own spaces. In order to engage students in issues in the built environment" Jordan Whitewood-Neal
LIVE WORKS TOOLS & PRACTICES (CHAPTER 4)	• Advocacy - "A Bang on the table" • "Health Visits" (Ethics of care) • "Conversation" • "Pot-Luck Presentation" • Temporary Hubs	• "Coming in sideways" • Using University Structures as tool • The Urban Room • "The way we set things up"
CASTLEGATE AS RADICAL CLASSROOM (CHAPTER 5)	**CASTLEGATE BETWEEN MARGINS** As connection between the city centre and marginalised neighbourhoods **WHO'S HERITAGE IN CASTLEGATE?**	**CASTLEGATE CULTURE**
AGENT ROLES (CHAPTER 5)	**LIVE WORKS AS SITUATOR**	**LIVE WORKS AS AGENT OF UNLEARNING**
CASTLEGATE COMMON MANIFES-TO (CHAPTER 5)	**PEOPLE'S ARCHIVE**	**COMMUNITY INFRASTRUCTURE (FLEXIBLE EVENT SPACE, PERMANENT URBAN ROOM)**

SELF PERPETUATING PROGRESS
Myth of consumption and endless growth

PACKAGING VALUES
Myth of the fixed curriculum.

- Diverse Economies (Gibson - Graham, 2008)
- Capability (Sen, 1999)
- Constructed Situations (Sehgal)

- Street Reclamation (MUF, 2001)
- Conviviality
- Common Goods (Trogal, 2017)
- DIY [DIT] Pedagogy (Gibbons, 2018)

BECOMING CIVIC

UDN - Dwelling as Practice
(Meals, cleaning, play)

THEATRE DELI - Pop Up Theatre Markets
(Performing Exchange)

FLOATING UNIVERSITY - As if Prototypes

"The body must be present in architectural education...

We need to stop thinking of one person's experience as detached from the other"
Bushra Mohammed

"The architect's ego is a huge obstacle to creating participation with users. When you talk about architectural education there is a lot of work to be done on working together on design."
Samuel Kalika

BECOMING CITIZEN

- Play/Grounds Live Works Takeover
- Live Project Subsidies
- Wincobank - Reciprocal Relationships
- Bespoke Live Works Agreements
- A cup of tea

- Models - "Finding out and modelling at the same time"
- The "Shop Front"
- Toolkits

BECOMING AGENT

CASTLEGATE FUNDING

CASTLEGATE COLLECTIVE GOVERNANCE

LIVE WORKS AS CONNECTOR

LIVE WORKS AS AGENT PROVOCATEUR

MAPPING OF CASTLEGATE RESOURCES/ DIVERSE ECONOMIES

THE OPERATION, STEWARDSHIP AND POTENTIAL GOVERNANCE OF CASTLEGATE COMMON (OR PARTS OF) BY COMMUNITY STAKEHOLDERS.

BECOMING COMMON

Figure 6.1. Thesis theory matrix, cross referencing the framework of (un) learning derived from Illich established in Chapter 01 with the theories and concepts developed throughout.

This final concluding chapter pulls together the findings of the thesis, aiming to build a theoretical picture of the positionality, practice and roles of an agent of civic (un)learning between the University and the city. Along the way I will suggest ways in which 'live' architectural education might be developed with the support of the agent and the impact that this might have on the community collaborators of liveness. I also make structural suggestions for the formation of civic universities and how local authorities might partner with a new formation of the 'live' civic university to fill the 'missing middle' of care and social reproduction in community engagement in urban design and production.

I also outline the limitations of this study, where suggestions are made for further research to support the findings of this study. Particularly due to its focus on a particular case in the context of Sheffield, UK, and the situated nature of its methodology, the replicability of the agent of civic (un)learning requires testing in other contexts.

The research proposes that while liveness has come a long way in unpicking the institutional structures of architectural education, it is time for these same principles of (un)learning to be turned to those outside of the academy. I argue that without the role of the agent of civic (un)learning, liveness runs the risk of maintaining the privilege of critical reflection and practice for those within the university. It is the proliferation of this criticality which lies at the heart of Live Works practice.

Summary

I began this thesis by exploring how liveness in architectural education produces the 'deschooled society' advocated for by Illich in his book of the same name. This has led to the claim for the role of agents of civic (un)learning within university civic engagement processes. However, this was investigated using the concept of becoming to position this not as a static role which can easily be repeated, but to understand a long and arduous situated process of developing agency within institutional structures to develop both moments of deschooling, and the roles necessary to support them. The findings of the thesis should thus not be read as a complete account or recipe for civic (un)learning, but a list of ingredients which can be utilised in repeat processes of becoming:

In **Becoming Civic,** I engaged critically with Live Projects and the Civic University to better understand the value of engaging in liveness for both university and community learners. using literature review to define a framework to introduce and understand the idea of civic (un)learning as a theoretical addition to the field of civic university engagement and live pedagogy. This led to an interrogation of the state of the art of civic (un)learning practices by critical spatial practitioners performing their role on the peripheries of universities. Studying the case studies brought a deeper understanding to the framework, being able to better connect the theories emerging from critical education theorists to the idea of unlearning as a spatial practice. Comparing these case studies found that their role often included provocation, connection and advocacy for the practices of non expert learners, allowing the role of agent to begin to emerge in the understanding of civic (un) learning. I argue it this role which is missing from current understandings of the civic university, which places too greater emphasis on university 'impact' rather than the potential impact of already existing community expertise.

In **Becoming Researcher,** I reflect on the development of my embedded role and how this changing positionality between the university and the city, where I constantly altered and was altered by the assemblages of institutions, Live Works, local authority and community partners throughout the process of research. This was also to begin to better understand the impact of my ongoing learning (and unlearning) in and outside of educational institutions on my development as a researcher and practitioner. My methodology developed out of this self reflective positionality, and I argue that such an approach is essential to understanding the impacts of educational experimentation on university and community learners, my situating myself on the periphery of both at different times in the research.

Becoming Citizen marked the first of these embedded positionalities and aimed to reflect on my experience engaging in and around SSoA Live Projects. It picks up in the period immediately following the completion of my MArch Thesis, where I was working with existing students and community clients engaged in Live projects to better understand their role, and potential role in the city. This period of research began from a somewhat naive understanding of university civic engagement, as both a white middle class man and a recent graduate, and thus follows me coming to understand many of the struggles faced by both communities engaged in live projects and marginalised students attempting to find their way through institutions. The former was explored in my ethnographic observations and interviews with clients, the latter in engaging with student action groups during the 2020 Theory Forum on Liveness. It was through this research that I came to understand the importance of instilling critical education in live engagement of the university and began to question my own role as a citizen. The intervention of The Live Project chroniclers

was a way of questioning the outputs of Live Projects that I had experienced, which carried with them much of the same structural issues as traditional studio based architectural education. I argue for an emphasis on critical methods of engagement within 'live' architectural education as necessary to achieving the radical promises of much of the existing literature on the subject.

It was here that my research was impacted by COVID-19, causing the research to begin to turn in on itself and turn its attention back toward Live Works as an object of study. Having practised with Live Works for 4 years, beginning during the 1st year of my MArch, delivering a shared outdoor nature and play space for South Yorkshire Housing Association for example, I was intimately familiar with the organisation. However, **Becoming Agent** was an opportunity to embed myself in the organisation - being part of and feeding research back to a host organisation in a live way- as a way to benefit both my own developing practice and the practice of Live Works, both as agents of civic (un)learning in different ways. Producing shared definitions of the multiple facets of Live Works through the 'Live Works Know How' (Appendix 2.5) project began to reveal how it positions itself tactically in relation to the university, allowing Live Works to perform as a critical, creative engagement arm which utilises university resources. Through further engagement with the team, and analysing the projects that I and others had undertaken I produced a series of mappings of Live Works practices. The consistent and rigorous analysis of these mappings allowed for an understanding of the set of tools employed and by mapping them onto the civic (un)learning framework developed in chapter 01 could critically analyse the extent to which they produce deschooling and (un)learning. These tools appear simple and repeatable, but it is the critical thought in the delivery of the tools, which has been iteratively established through their continued use in the field in situated contexts that has established their importance. To those looking to repeat their use, and the role of the agent in other contexts, I urge readers to continue to develop them in a variety of contexts and feedback on their impact on liveness. I argue that the practices of an agent of civic (un)learning reveal, connect, advocate for and actively produce alternative forms of community knowledge which can create a reciprocal relationship between universities and their cities which ultimately make them better places to live and work.

My position within **Becoming Common** began before the start of the thesis and intersects with all other research phases, being undertaken in the background attending council meetings, Friends of Sheffield Castle meetings or attending events or dropping in to maintain relationships and keep myself in the loop. There were projects which began and ended, never quite got off the ground or have only just started which are beyond the scope of the thesis and weren't included. It was often difficult to define where research began and ended, but I would argue this feeling

is at the heart of an embedded position in a becoming process. I argue that the forming of roles of an agent of civic (un)learning occurs in the tensions and dissensus in interactions with the community of practice which is constantly impacted by structures, economic constraints and ultimately the struggling capacity of its members. As such, I found that the process of becoming is not linear or fixed, they do not produce perfect outcomes, but the needs asked of an agent by a community of learners is constantly in flux. Within this difficult to pin down process, I argue that the role of the agent is largely in maintaining the community, whether through the provision of threshold space to allow for the continued reproduction of its members (Live Works as connector), continuing to situate the university and its resources within the space of learning (Live Works as Situator) , ensuring the communities continue to feel their knowledge is being valued (Live Works as Agent of Unlearning) or advocated for collective and collaborative approaches to urban production (Live Works as Agent Provocateur).

By focusing on the process of becoming in each stage of research, I attempt to provide a reflection on my experience of practice with Live Works from the perspective of lived experience. As suggested by the framework of critical citizenship in chapter 03, the development of a critical identity requires a double consciousness, this double consciousness is present throughout the thesis as my professional and personal identity developed throughout the research. It makes sense then, that first person reflections were placed alongside theoretical arguments throughout the thesis. But ultimately, it was this double consciousness, over reflection on the self and the personal through (auto)ethnographic methods and simultaneously intervening with others in the formation of collective identity which I believe is essential to participatory research.

For the audiences of this thesis I a summarise the following points to take away:

- **For the civic university** to achieve meaningful, lasting and reciprocal impact space must be provided outside of institutional structures which allows researchers, students and communities to develop caring relationships which go beyond the confines of academic modules or research funding pots. However, as pointed out by Perry and May there is a 'missing middle' within universities and local authorities with the skills and capacities to work with communities toward problem setting, finding research communities and problems in which universities can begin to address. Organisations like Live Works, with their own systems of resourcing and their focus on practice are well positioned to fill this middle, taking the responsibility away from communities themselves. Furthermore, part of this role can be linking up well intentioned researchers with communities in need to reduce the risk of

engagement fatigue. Live Works' role as agent can ensure researchers do not continue to 'start from zero' with communities, producing a legacy of impact over sustained periods.

- **For academic and community actors looking to establish themselves in a position of Agent of civic (un)learning** the process of situating, unlearning, connecting and provoking provides a roadmap for practice with a narrative of pitfalls discovered through experience of practising the roles.

- **For students participating in Live Projects** I hope to have provided critical reflection on our responsibility as fledgling practitioners engaging with communities, as well as tools for ethnographic and participatory practice to kickstart a process of becoming citizen.

- **For Spatial practitioners** I outlined a transversal approach to architectural practice, which by relinquishing the architect's ego and foregrounding the facilitation of community knowledge alters architectural production from a material to a social endeavour. If architecture is the practice of the representation of space, the practices of Live Conversation, Live Projects, Live Window and Live Making are methods of representing the world by its relations to one another. to use Latour's approach:

> *everybody knows, and especially architects of course that buildings are desperately static. It seems almost impossible to grasp them as movement, as flight, as a series of transformations. Everybody knows – and especially architects, of course – that a building is not a static object but a moving project, and that even once it is has been built, it ages, it is transformed by its users, modified by all of what happens inside and outside, and that it will pass or be renovated, adulterated and transformed beyond recognition.[1]*

The practice of the agent involves the matter of such transformations.

Ultimately, this thesis aims to contribute both to the theoretical field of civic learning and participatory architecture practice, but also to their practice. Selfishly, by mapping my own practice over a period of 8 years, this thesis serves as a platform for the development of my future practice. In the same way, I hope it can be useful for others to do the same.

Limitations and Further Research

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1   Bruno Latour and Albena Yaneva, '«Give Me a Gun and I Will Make All Buildings Move»: An ANT's View of Architecture', *Ardeth*, 01.08 (2017), pp. 102–11, doi:10.17454/ARDETH01.08.

As mentioned, the full scope of my practice of Live Works was beyond the scope of this thesis, a line had to be drawn where the collaborative architecture practice of Live Works ended and the subject of my research began. The independent nature of a PhD project for example has been a constant struggle throughout the process where a negotiation between the individual and the collective had to take place. The personal nature of the research is possibly a consequence of this, with a tendency to turn inward to self reflection and my own role within collective practice. Outside the restrictions of a PhD, it would be interesting to explore the extent to which research in civic (un)learning can become a collective endeavour. Using a similar framework of becoming, how might participatory research methods include diverse approaches of becoming in radical learning environments?

This separation of the individual and the collective has also led to a separation between theory and practice at times. Particularly when working with community partners, engagement with theory only came toward the end of the research project during the future partnerships workshop (appendix 3.12). This only further serves to separate the university (as the space of criticality) and the city (the space of practice) and the practice of being critical exclusively for students and academics. Conducting the research again, I would develop methods which allow a dialogue with the Castlegate community and the critical theory which I am engaging in. This could be done through regular informal online publications in the form of a blog, or providing more of a critical focus to our informal meetups.

The emphasis on an ethnographic approach focusing on the becoming of agent also underrepresents somewhat the perspective of local authorities and community partners in the process of civic (un)learning. While interviews were undertaken, they can create a somewhat artificial picture or narrative where ethnography is able to capture the inner thoughts and feelings of the participant. This research had been planned, in line with the Live Project chronicler role, to also train community members in social research methods. However, the COVID-19 pandemic made bodily engagements difficult, if not impossible. Furthermore, as a white middle class cis male, I represent a rather privileged experience of the process of becoming through engagement with liveness. Further research should include marginalised researchers as ethnographers to capture multiple diverse perspectives from the position of students, communities and local authorities, developing a strong objectivity approach to participatory ethnographic research.

While the choice to perform ethnographic research only with the in depth case study of Live Works allowed a deeper understanding of the agent role in the Sheffield context. Gentrification is not a phenomenon which is particular to this context. Further research should be undertaken in a wider field of research, beginning with those situations highlighted in Chapter 01.

The understanding of liveness, as mentioned in the thesis, is also particular to the Sheffield context. While The Live Projects Network shares an overarching definition of Live Projects, their scope practices and roles vary greatly across the globe. In the first instance, Sheffield School of Architecture places less emphasis on a design and build approach than many UK schools. While Live Making, was analysed as a tool in the Sheffield context this largely refers to the co-production of tools of civic (un)learning or for political advocacy in the form of scale models, participation toolkits or manifestos. Research into the process of un-learning that takes place throughout the 7 stages RIBA Plan of Work in projects which focus more on architectural production would be of interest.

There are also diverse understandings of Urban Rooms and their positions in relation to the communities they engage in discussions of the 'past, present and future of our towns and cities'. While engaging regularly with the Urban Rooms network throughout the research project, an embedded approach in these contexts would likely reveal a wider understanding of tools and practices for civic (un)learning.

Finally, the engagement with commons in this thesis is limited, reflecting as mentioned above a separation between the theoretical and practical delivery of the projects. Castlegate, still relatively in the beginning stages in a process of becoming common within the scope of the thesis, is a ripe testing ground for commoning as a tool for civic (un)learning. Indeed, as I'm writing this thesis the European Architecture Student Assembly, a decentralised architectural education network, has descended on Sheffield in a bid to study and initiate commoning processes. Another Live Project is scheduled with the Castlegate Partnership in November 2023. The role of becoming agent of civic (un)learning will continue to develop, morph,alter and be altered by urban assemblages.

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