Transcript: Inclusive Spaces: Everyday Curriculums/Everyday Pedagogies

**SUMMARY KEYWORDS**

Inclusive Spaces, curriculums, pedagogies, built environment

**SPEAKERS**

Amy Kulper, Felicity Atekpe, Sara Shafiei

**SARA SHAFIEI:** Hello and welcome to Inclusive Spaces seminar series here at The Bartlett. I'm Sara Shafiei Vice Dean of Equality Diversity and Inclusion at the Faculty of the Built Environment, here at UCL, and Associate Professor at the School of Architecture and I will be hosting today's session. You're joining the October edition of Inclusive Spaces and the first event of this exciting academic year. For those who may have not joined us before Inclusive Spaces is our monthly seminar led by The Bartlett's EDI group where we showcase the latest research and ideas on all dimensions of diversity in the built environment. We're really thrilled to be opening up the 2022 and 2023 calendar with Inclusive Spaces: Everyday Curriculums and Everyday Pedagogies.

Before we begin, I'm afraid I'm going to do a little bit of housekeeping: the session is going to be recorded and added to the [Bartlett Faculty's YouTube channel](https://www.youtube.com/watch?v=r0udUU9Imrs)as well as the EDI website. We'll also forward the link to the recording to all registered attendees. So, the format for today will be presentations for the first part of the session by Amy and Felicity followed by a Q&A and an interactive poll before we end promptly at around 2pm. We do encourage you to submit questions to the speakers at any point during the session by clicking the Q&A function that you'll find at the bottom of your screen.

For the interactive section of the session, we're going to use a platform called a Mentimeter so if you have your phone with you, we're going to guide you through how to take part towards the end of the seminar. So, please don't worry it's really simple and easy to use and we'll guide you through when we come to that section. So, it's my pleasure to welcome Felicity Atekpe founder of White Table Architects and Director of Professional Practice at The Bartlett School of Architecture, and Amy Kulper the new Director at The Bartlett School of Architecture here in the Faculty of the Built Environment who together are going to explore the power of language in creating a more inclusive educational experience. So, without further ado I'm going to hand over to Felicity our first speaker. Over to you Felicity.

**FELICITY ATEKPE:** Thanks Sara I'm just going to share my screen and get ready. So, welcome everybody and thank you so much for giving up your lunch break. As Sara said we'd like to talk about the language we use every day and in fact the title of this talk intentionally has one of my problem words. I find academic language in general but particularly in relation to the subject we all are in very problematic because we are clearly about and dealing with every day everywhere and everyone. My talk will offer themes or thoughts on a possible beginning, and I will be reading out the quote on each of the slides and then offering a thought or several thoughts on each one of them.

So, this one's by Sheila Rowbotham: "Lumber(-ing)around ungainly like in borrowed concepts which did not fit the shape we feel ourselves to be".

To me objectively our course subjects and our methods and practices of teaching need to change and have needed to change for a long time. However, to effectively and with equity achieve the broadest aims of the education we're in the profession must reflect society and allow the most diverse representation of the world and I believe this starts with our everyday language to paraphrase Malorie Blackman the former children's Laureate I too for example want to look at the built environment that I love and feel that it reciprocates that I exist and that I'm not invisible. I believe what we do in our everyday practice can bring about seismic change.

Here's one by Alan Fletcher: "Space is substance. Cezanne painted a model space. Giacometti sculpted by 'taking the fat off space'. Mallame conceived poems with absences as well as words. Ralph Richardson asserted that acting lay in pauses... Isaac Stern described music as 'that little bit between each note – silences which give the form'... The Japanese have a word (ma) for this interval which gives shape to the whole. In the west we have neither word nor term. A serious omission."

Perhaps this should be a time for pausing for considering ease before we get on with what we have to do.

Angela Davis says: "We have to act as if it were possible to radically transform the world. And we have to do it all the time."

So, my opinion is that we have to approach the everyday as if we change things however small. But this for those that can't let's see this properly is a slide about thinking about the situation but also being very aware of the reality that we we are in. So, this is a cartoon by Hellman showing a possible interaction on site for a woman architect and I would say fortunately or maybe unfortunately we carry all of ourselves with us in our everyday environment and we are part of the percentages of the general public that make up the statistics. We don't leave ourselves at the door like coats when we come into an academic setting, and I think this matters because one of the things that we need to do is I think use language more precisely every day. For example, understanding the difference between equality and diversity. Equality refers to providing equal opportunities to everyone and protecting people from being discriminated against and the Equalities Act in 2010 is a good place to start. Diversity however refers to recognising and respecting and valuing differences in people.

Here's one by Baba: "In the end we will conserve only what we love, we will love only what we understand and we will understand only what we are taught".

So, who and what is valued in the built environment understanding is a key word in our education especially in architecture and here I think it's useful if we can apply the universal Design for Learning principles as described by Ruth Van Dyke of the Open University which offers ways of describing students and staff differences and their implications for teaching and learning. These are some of what she says for example with women students we need to add contributions of women in other cultures and recognise the value of different ways of knowing. We need to show that knowledge is constructed rather than transferred and learned to appreciate different ways of knowing such as emotions insight and intuition.

Students from different cultural backgrounds stereotypes are bound we need to view students as individuals who may or may not have the characteristics of the dominant culture before forming expectations. Different traditions different learning styles that emphasise group cooperation holistic thinking valuing personal knowledge the oral over the written offer opportunities for students to draw on these to enrich the learning opportunities for all students.

Now, learning and language go hand in hand, but language is very sensitive issue, so we need to be careful about how we use our visuals synonyms and examples whilst lecturing and teaching. We need to be sensitive to names of groups. Ask students how they prefer to be addressed rather than assuming the use of a particular term and we need to acknowledge the teaching styles expectations differ across cultural backgrounds and work to accommodate different frames of references. Students bring to the classroom a knowledge of the achievements of their cultures, and we need to incorporate these in the curriculums and avoid making them the representation of a particular culture without asking. For example, calling a black or mixed heritage student to talk about Black Lives Matters puts the students in a sensitive position even if you want student participation or involvement. Above all I think we need to go away from Eric Williams' pedagogical stances and often maybe what Dr Jos Boys has said about care and repair. We need to employ empathy acknowledge misfits and difference not as a problem but a positive taking into account character traits and describe embodied practice in our pedagogies.

Harold Laswell says: "Politics is who gets what, when, and how"

We need to widen participation every day to include consideration for the visually impaired, the hearing impaired, physical disability, dyslexia, also hidden disabilities such as asthma or Asperger's, mental health problems, gender and diversity, oversea students, age and maturity, and sexual orientation. I think the goal for me is to arrive at this cartoon representation where Disability Discrimination Act came in and there were words used such as 'handicapped' which then went to a 'disabled person' and now through this and inclusivity we are seeing that it affects human beings and that we're all human beings and so for me the inclusive curriculum is where somebody said, 'being different doesn't make a difference'.

Thank you very much.

**SARA:** Thank you so much Felicity for those thought-provoking slides please do submit any questions you might have to Felicity or Amy later on in the Q&A section and we will try to answer it towards the end of these conversations. So, I'm not going to pass on any questions to you now Felicity I'm going to join yourself and Amy together towards the end of the session. So, I'm going to pass on to Amy for her segment of these conversations. Over to you Amy.

**AMY KULPER:** Thanks so much Sara. Let me just share screen. Okay so I'm so happy to be here today and I want to thank Sara and Felicity for the invitation and I'm delighted that my first event as Director of The Bartlett is in the Inclusive Spaces series as these are issues that are that I care deeply about as an educator. So, in Everyday Life and Cultural Theory: An Introduction Ben Highmore describes everyday life as an arena of life that manages for the most part to avoid scrutiny. I'm interested in this notion of the 'everyday' that is somehow under our disciplinary radar and so I want to use the term 'everydayness' Highmore alludes to the 'everyday' as value and quality and it's here that I want to locate my ruminations for today.

So, this is from Tina Campt, her 2017 book Listening to Images: "What is the relationship between quiet and the quotidian? Each term references something assumed to go unspoken or unsaid, unremarked, unrecognized, or overlooked. They name practices that are pervasive and ever-present yet occluded by their seeming absence or Erasure in repetition, routine, or internalization. Yet the quotidian is not equivalent to passive everyday acts, and quiet is not an absence of articulation or utterance. Quiet is a modality that surrounds or infuses sound with impact and affect, which creates the possibility for it to register as meaningful. At the same time, the quotidian must be understood as a practice rather than an act or action. It is a practice honed by the dispossessed in the struggle to create possibility within the constraints of everyday life."

So here I'm interested, I'm sharing an image from Tina Campt's book by Martina Bacigalupo called Gulu Real Art Studio and specifically interested in the questions that Tina Campt raises in her book around examining the photographic archive of the African diaspora so in the book she looks at 19th century ethnographic photographs from Africa early 20th century mug shots from Cape Town and post-war passport photos from Birmingham Alabama sorry Birmingham England and instead of looking at these documentary photos she listens to them detecting in them what she calls "the hum of refusal in small gestures of anti-colonialist defiance and difference" and so I'm really interested in this notion of listening to images as it applies to architectural education.

I had the opportunity in my last teaching position to teach an architectural history and theory course with a colleague who's an indigenous architect and architectural historian and one of the things that she really worked with me and the students on was the notion of listening for silences in the historical record and I think that Tina Campt is onto something like that in her work in this book. So, this question of how we explore the silence of architecture's historical record in our curriculum and pedagogies I think is what's at stake here.

I'm showing a diagram that many of you will be familiar with a diagram of a typical crit it's paradoxical I think that for those of us who engaged in spatial practice in our pedagogical practice that there are kinds of hierarchies of the critique that we don't really actively work on dismantling, and I wanted to share this with a quote from Sara Ahmed from her book On Being Included that says: "When history accumulates, certain ways of doing things seem natural. An institution takes shape as an effect of what has been automatic. Institutional talk is often about 'how we do things here', where the very claim of 'how' does not need to be claimed. We might describe institutionalization as 'becoming background' when being 'in' the institution is to 'agree' with what becomes background (or we can speculate that an agreement is how things recede). This becoming background creates a sense of ease and familiarity, an ease that can also take the form of incredulity at the naivete or ignorance of the newly arrived outsiders. The familiarity of the institution is a way of inhabiting the familiar. Institutionalization 'comes up' for practitioners partly in their description of their new labor: diversity work is hard because it can involve doing within institutions what would not otherwise be done by them."

So here I'm interested in this idea of institutionalization becoming background and that the part of the work I believe in pedagogy and and curriculum in the built environment is to begin to surface in education what has become background what has remained unexamined for too long and this can be simple things like institutional practices or it can be more complex things like pedagogical practices like the critique and really trying to scrutinise them and understand what they are what they communicate hierarchically to our students and whether or not this is the messaging that we want to send.

So, the image that I'm showing you is an image from a recent exhibition at the Hayward Gallery called In the Black Fantastic curated by Ekow Eshun who will be a guest here at The Bartlett in a few weeks and the image is by the artist Nick Cave and I'm pairing this with a passage from Donna Haraway's book Staying with the Trouble she writes: "Our task is to make trouble, to stir up potent response to devastating events, as well as to settle troubled waters and rebuild quiet places. Staying with the Trouble insists on working, playing and thinking in multispecies cosmopolitics in the face of the killing of entire ways of being on earth that characterize the age cunningly called 'now' and the place called 'here'."

So, I think that the ethics of care that Haraway describes in these passages and in her book avoids the pitfalls of what I would describe as being overly careful within this notion of the ethics of care and repair. What I like about it is that our task is both to make trouble and to settle troubled waters which reminds me of the late congressmen and American civil rights activist John Lewis who coined the phrase 'good trouble' and I think in architectural pedagogy and curriculum we need to think around this idea of 'good trouble' and what that means to our pedagogical practices.

So, in a TED Talk that she gave in 2009 the writer Chimamanda Adichie talks about the single story she writes: "The single story creates stereotypes and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story. Many stories matter. Stories have been used to dispossess and to malign. But stories can also be used to empower and to humanize. Stories can break the dignity of a people. But stories can also repair that broken dignity."

Here I'm interested in this notion of how a multiplicity of stories might be important to education in the built environments and I'm sharing an example from my friends Emmanuel Amassu and Jen Woods' architectural practice AD-WO and this is these are images from their website and you can see that their practice is that Emmanuel is originally from Adis Ababa and Jen from Melbourne and their practice is all about diasporic identities as being central to the design of cities. So their website is constructed of these diptychs in which they've designed their own entourage that are figures that reflect the global identities for whom they design and are interestingly always on the move because they believe that mobility is a critical part of diasporic identities.

So, in her book Teaching Critical Thinking Bell Hooks writes: "For years, I was hesitant to share personal stories. I had been trained to believe that anyone who relied on a personal story as evidence upholding or affirming an idea could never really be a scholar and/or an intellectual according to dominator thinking via schools of higher learning. Telling a personal story to document or frame an argument was a sign that one was not dealing in hard facts, that one was not scientific enough. I am grateful to have lived long enough to learn how much information we have been given and told was hard science or data was really a story, the interpretation of data and facts."

I wanted to use this passage from Bell Hooks to transition from Chimamanda Adichie's idea of the danger of a single story to this notion of the how how it's possible to use personal stories and to I want to extend this to the idea of leveraging students leveraging their personal stories and their personal identities in their design of the built environment. I'm pairing this with some work by Amanda Williams called Colored Theory and in this series Amanda Williams repainted and photographed eight vacated and condemned houses in the Inglewood neighbourhood in Chicago drawing attention to the issue of under investment in African-American communities around the city and I think that Williams here is subverting abstraction which often in architectural practice is used as a distancing mechanism and and using it as a way to draw attention to socio-political systems that threaten collective cultural identities.

Here's a passage from Audre Lourde's Sister Outsider that I'm guessing many of you are familiar with: "It is learning how to stand alone, unpopular and sometimes reviled, and how to make common cause with those others identified as outside the structures in order to define and seek a world in which we can all flourish. It is learning how to take our differences and make them strengths. For the master's tools will never dismantle the master's house."

And here I'm interested in this notion of making differences our strengths and so I'm pairing this image with an image of Thomas Jefferson's house Monticello that he designed in 1772 and specifically this detail of the dumb waiter which was used so that the slaves who were preparing the meals in the kitchen below would not be visible to to his guests that he was entertaining and this is critical I think because Jefferson was the third president of the United States he's considered to be one of the founders of American democracy but in this case his participation in the aesthetics of the picturesque is being used specifically to suppress and render racial and socioeconomic differences invisible so I think it's an important example of architecture and the built environment's ability to make certain things invisible and therefore we also have the ability to make certain things visible as designers.

Zadie Smith writes this about decolonising: "The dream of Frantz Fanon was not the replacement of one unjust power with another unjust power; it was a revolutionary humanism, neither assimilationist nor supremacist in which Manichean logic of dominant/submissive as it applies to people is finally and completely dismantled, and the right of every being to its dignity is recognized. That is decolonization."

I really love this definition her definition of decolonisation and I'm pairing it with the cover of Paul Carter's 2005 book Parrot. Many of you may be familiar with Paul Carter's first book The Road to Botany Bay that he wrote in 1987 which was a kind of critical literature on colonisation but in many ways the his parrot book I think is the book that for me speaks most eloquently around issues of the importance of decolonisation in our curriculum. Specifically, he calls attention to the parrot as a an important figure with respect to the fact that it is it clearly exotic and he describes it as the perfect instrument of colonisation because it simply repeats the language of the coloniser and I think in a way that beyond the lessons that the book holds for efforts towards decolonizing the curriculum which is something I believe we should be constantly examining and practicing it also has been a cautionary tale about the inaccessibility of disciplinary language.

So finally, the last quote that I want to share with you from a BSA alumnus Lesley Lokko. "I write to test ideas but see students who prefer to speak, draw, perform. New languages are trying to emerge; there's a desire for a new kind of fluency. The school is the place that protects exploration. Fundamentally the university's purpose is to produce new knowledge and new insights."

I'm pairing this quote with an image from an alumnus from the Rhode Island School of Design or RISD where I last taught the painter Julie Mehretu and I'm interested in her work this is a piece that she created for her retrospective at the Whitney a few years back and she uses in her work photographs. In this particular piece photographs of the condition in which migrant children separated from their families were being held at detention centres along the U.S Mexico border. I think that the way that she is engaged in image making the ways that she's layering images of the built environment with more painterly kinds of images to me describes a new fluency and she's operating at the perimeter or the periphery or the porous edges of the discipline of painting and architecture and urbanism in order to create a kind of new fluency or a new kind of language and I'm hoping because Felicity prompted this conversation with a beautiful Toni Morrison quote about the Tower of Babel I hoped that this this image and this thought might bring the conversation full circle with this question of new fluencies in relation to some of the questions that Felicity was posing about language, so thank you.

**SARA:** Thank you so much Amy. I'm going to use a phrase by someone who cleverly in the question has put a reflection to both of you for such inspiring reflections. We have some questions that would be lovely to get to as I know we're kind of short for time today to be able to still do the poll and the interactive segment of the session. So, the first is from Lisa and I'm going to pose it to Felicity if that's okay, Amy at any point in which you might want to answer just unmute and I can come to you too, but it reflects on gaps and their importance that you touched on Felicity so *“In your opinion is it important to recognise and close those gaps to be more inclusive or is it important to leave the gaps for a more organic growth to fill them as society and politics allows?”*

It’s a really amazing question.

**FELICITY:** Well, it is amazing because ease and pause is actually one of my research topics and I think both are important and that is the reason why I think it's a really missing bit of our curriculums and our pedagogy. Because I mean it's known or acknowledged that pauses and gaps and ease that will allow innovation for example but you're equally right Lisa it's there are gaps even metaphorically or verbally in what we provide now which we will need to fill gaps of people missing of an acknowledgment of vertical and horizontal inequalities I mean those all need to come into our teaching and our way of learning. But also yes both I suppose that's what the the simple answer to that is but a really great question thank you.

**SARA:** Brilliant thank you I'm going to move on to a question for Amy and that's from Sabina Adron: *"Are there ways in which we could set out assessment strategy for history and theory teaching?" -*It's related to history and theory, but I guess it could be appropriate to other streams of teaching -*"which is constrained to text to a lesser extent and allows more and multiple languages and formats while still meeting the outcomes of what students need to accomplish?"*

**AMY:** Wow that's a fantastic question thank you Sabina it and also really near and dear to my heart as an educator because I think that much of my work in history and theory that to date which has been inspired by many colleagues doing history theory and design research here at The Bartlett has been interested in trying to find those different kinds of fluency, has been interested in the stakes of let's say visual arguments and how we teach students to produce visual argumentation and I think fundamentally relative to the conversation we're having today it's more inclusive because students who choose to study architecture or other disciplines in the built environment are often visual thinkers and so I do believe that there's a way to pair image and text to teach strategies around visual argumentation that are rigorous and that can be it can be seen as valuable to accrediting bodies. So yes, thank you for that great question.

**SARA:** And I guess the challenge is how can we each take that on and look at alternatives?

**AMY:** Exactly.

**SARA:** We have one that's also related to you touched upon within that diagram the notion of the crit and for anyone that's joining us within the built environment that might not know what we're referring to when we use the term crit a critique in which students or staff may put up their work and have a panel of individuals look and review and offer commentary to it. So the question I guess would be open to both: *"How can we transform the traditional and institutional crit to be more within a framework of care and also more accessible?"*

**AMY:** Felicity do you do you want to take this, shall I?

**SARA:** You're muted Felicity.

**FELICITY:** Okay, sorry no.

**AMY:** Maybe I would. Thank you I think it's a terrific question and maybe I would answer with the work of of one of my colleagues at RISD Carlos Medina who did a who was really interested he came from a background of a restorative justice in Bogota Colombia and as many of you know a big element of restorative justice is to do with listening, something that we don't always see happening in the situation of the critique and so he proposed this model that he called 'story tables' he had a lot of first generation college students in his studio cohort and he proposed this idea of utilising Zoom during the pandemic to bring in global architects to have a different kind of conversation with students around their work. So it was two students paired with one architect and the student would students would share their work but the session would then transform into a mentoring session about how the architects entered the profession and mentoring students to start to understand how to take those first opportunities so it was a beautiful kind of shift in both the problematic dynamic that I think that diagram I was showing you know the student with their back up against the wall facing a row of critics and it made the critical feedback more fluid and personal and it paired it with feedback about professional developments in the future and hopefully made networks for students when they did graduate to be able to help them get placements and find jobs after they finish their degrees.

**SARA:** Brilliant we've got so many other questions I wonder Felicity if I can hold you on answering that one and ask a different one so we can get through a few more because I think we could probably do one more before we go to the poll if that's okay It's a rather long one Felicity so do bear with me. It's from Jamie who's asking a question on your reflections on culture's approach to language and space. So for example, Japanese ‘ma’ is space and our own absence of the word like this for example it exists so by looking at the same differences in these cultures like Japan we might learn to approach people with kindness and ultimately be more inclusive as a society so to kind of look at your reflections on that statement by Jamie and I wonder how we could do that more.

**FELICITY:** I mean I think it begins with an interest in the individual in a weird way not to assume that you know we can stereotype or group or but to really I think look at say a cohort of students and really understand who they are and bring in something personal about them, including the tutor, we share something personal, and I think that develops empathy and in empathy then we're able to look at all these inputs as positives rather than negatives because we're able to relate to other people as human primarily and I think in that our physicality as people really matters and for example just a quick reflection on that correct position I would say that if everybody sat down on the floor as my culture does most of the time to discuss, it would be a completely different environment and a completely different reflection on that work. Or conversely, I've been to reviews where we're not reviewing an individual's work, we're reviewing an individual's idea and that is a very fundamental difference so we don't have to pick at what they've done but we're talking more around the idea. So, I think it's caring and caring particularly and specifically about each person that comes through the door.

**SARA:** Brilliant, great answer Felicity. We're going to move to the interactive section I know there's lots more questions in the chat maybe if we finish that early we can come back to a few more so do bear with us we could also get hold of all of these questions and maybe respond to you after the session because we know that we have to finish promptly at two. So we're going to move to the interactive session of of the event and we hope that you all have a phone nearby if not you can use your computer in order to access. We're going to use something called Menti so you can scan the QR code or go to menti dotcom and if you scan the QR code you'll go directly in if you go to menti dotcom it will ask you to enter a code and the code is 68017924.

So I'm going to hold on this slide for just a couple of seconds to make sure everyone is able to log in and I'll do the same so I can see how long it might actually take. Great so you should all now see a screen in front of you that says inclusive spaces everyday curriculums everyday pedagogies so if we move to the next slide and let's hope we still have some participants with us that can do that. Great so we have a series of questions or statements that believe me the answer there is no right or wrong answer it is anonymously submitted so don't worry about it just submit whatever it is that you feel in relation to the statements we're putting and what we'll do is at the end of the session we will [share the outcomes of these slides with you](https://www.ucl.ac.uk/bartlett/files/mentimeterinclusivespaces19thoctober2022pdf).

So, for the first one: ‘What are the absent but essential ingredients missing from our current everyday approach to the built environment education?’ So whatever your thoughts are place those in there.

We can see lots coming up. 'informal settlements', 'communication and acknowledgment' which I think a lot of people can resonate with. 'the normality of failure and underperformance', 'accepting failure as a learning experience', 'culture'. 'joy', 'reflection'. I think that's a really really valid one you know something that's really absent in a lot of what we do is time to reflect and space to reflect. 'Ease of pace and expectation', 'monitoring'. There was a really great one if we go, oh gosh there's lots so you can continue to slide down I can see there's lots that we need to get through. 'Safe space’, 'financial stability', 'considering all ages in design', 'time to think' again going back to this idea of being able to have space to reflect and time to reflect. 'Accepting failure as valuable', 'consistency', 'constantly goal posting', 'empathy', 'ethics'. I'm very curious what did you put down Amy and Felicity?

**AMY:** I like the two responses that talked about failure yeah and I think that it's something we talk a lot about in radical and experimental pedagogy around the built environment but often institutionally we're not equipped to deal with it because if students experience failure it's hard to recoup the recoup their status or their standing after that so I that's something that I think a lot about because I do think that we want to encourage students to take risks but that we need to provide the institutional infrastructure that actually supports risk taking and doesn't penalise it yeah.

**FELICITY:** I think ‘reappraising success’ is a really good one actually and I think just in the profession the built environments that goes across the board really particularly in this climate and then age that we're in.

**SARA:** Yeah I think that's one of those again time to reflect to be able to revaluate what success is and what it means to you and what it begins to look like. 'Pedagogies of the oppressed'. It's a fantastic some really amazing comments coming through. We will share these with everyone that's taken part in the event so thank you for sharing those with us shall we move to the second slide? Okay so on the reverse: ‘What words should we ban from our curriculum’ - we've got one in the title – ‘moving forward from today?’ So, what words would you suggest that you may ban from your everyday curriculum. 'Concept', 'success', 'competition', 'ugly', 'portfolio', 'conclusion', 'third world', 'critic'. It's quite hard to read these because they keep moving around. 'Wrong'.

**FELICITY:** 'Standard' is a pretty good word.

**SARA:** Yes. 'Mark', I think 'mark' is a is a very good one. Somebody has written 'curriculum', 'vulnerable', 'brilliant', 'significant', 'explore', 'foreign'. Should we move to the next slide? We have two more so still bear with us. ‘What currently sits under our academic radar that could be brought into our everyday curriculum?’ So what do you think that Amy touched on this again in in her presentation, what do you feel sits under the radar that you would like to be brought into the forefront or as part of the conversation in your everyday curriculum? 'Financial considerations' that's interesting. 'Philosophy', 'inclusion of lived experience' and this is something that you both touched on, 'empathy', 'print costs', 'circular economy', 'real world issues'.

**AMY:** We're real world, real world projects also.

**SARA:** Yes, very very valid. 'Threshold concepts', 'cooperation with areas', 'unrealistic expectations regarding workload'

**AMY:** It's a good one.

**SARA:** Somebody else has written something on real world as well. 'Architecture schools need to introduce real world projects some schools leave students ill-equipped for the real world and the challenges that they will face and the projects that they will really go on to do', 'resource and raw material shortages', 'dream'.

**AMY:** I like the 'change in academia to a business model' I think that's something that's on a lot of people's minds these days.

**SARA:** 'The encouragement to have a life outside of architecture'. Wonderful, should we move on to our last slide before the close of the session? ‘What is the one thing you are going to adopt in your everyday practice?’, it could be anything at all big or small? So, we have: 'compassion', 'individual compassion', 'kindness', 'truth', 'care', 'boundaries', 'care more'

**AMY:** A couple about ‘listening’.

**SARA:** 'Attentiveness', 'getting better at names', 'finding the missing voices' that's a nice one. Brilliant, well, we have one minute to go so that concludes our session for today.Thank you, Alma who’s working behind the scenes, sharing these screens for us. I have to say a very very special thank you um to Felicity and Amy for joining us at somewhat short notice. I also really want to thank the faculty comms team Alma who's working behind the scene and Liz for helping bring together this session but also future events that are happening within Inclusive Spaces.

So Inclusive Spaces is going to be back on Wednesday the 16th of November so in four weeks’ time with Religious Infrastructures in the City with the amazing Ala'a Shehabi who's our new Senior Research Fellow in EDI at The Bartlett and Said Mahathir who's a PhD candidate at DPU so please do join them and sign up for the thought-provoking online panel discussion that explores interconnections between public space and personal faith on the occasion of Islamophobia Awareness Month.

Sign up details should be in the chat so do look out for them but you can also find them on our EDI website of Inclusive Spaces. We hope to see you there, until then, stay safe, stay well and goodbye.

**FELICITY:** Goodbye.

**AMY:** Bye.

**SARA:** Bye everyone.