LEARNING TO LIVE WITH OTHERS THROUGH DESIGN. COMMUNITIES OF PRACTICES AND MINOR KNOWLEDGE

Aprender a vivir con los otros a través del diseño. Comunidades de prácticas y saberes menores

Aprendendo a conviver com os outros por meio do design. Comunidades de práticas e saberes menores

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Interiors of Taller El Litre. Source: Group 1: Constanza Ríos, Matías Hernández and Paula Ulloa.

ABSTRACT

Questioning the ways in which we have understood architectural practice up until today, reconsidering this, is not a just a challenge for professional practices and the materialization of "other works". It is also the responsibility of the educational sphere, in the sense of broadening the way we teach and learn about architecture. Through a recent teaching experience, focused on some "communities of practice", located in the hills of Valparaíso, it is proposed in this article, to imagine a more relational, affective and inclusive future for the area, that perhaps is less "humanistic" and more human or even "much more than human". The wording of the workshop, *The good arts of living "with" others "through" design*, alluded to design as a set of practices that fundamentally affect our ways of being together, capable of articulating alternative and certainly local ways of living. The aim of the workshop was to make room in the debates on architecture, for those subjects not represented by the most common methodologies and knowledge inherited from Modernity. Faced with them, the course called for a more inclusive and relational type of "minor knowledge", capable of better interpreting the eco-dependent and interdependent condition that characterizes our radical being in the world. Therefore, it sought to problematize the present of architecture from a committed approach of design to these "communities of practice" and their "minor knowledges". Not because they are necessarily better, but because they include a greater quantity and diversity of forms of life.

Keywords: Project didactics, communities of practices, minor knowledge, pluriversity, critical pedagogies

RESUMEN

Cuestionar los modos con que hasta ahora hemos entendido el ejercicio arquitectónico con el fin de volver a pensarlo, no es un desafío exclusivo de la práctica profesional y de la materialización de "otras obras". También es responsabilidad del ámbito formativo en el sentido de ampliar el cómo enseñamos y aprendemos arquitectura. A través de una experiencia docente reciente, centrada en las "comunidades de prácticas" localizadas en los cerros de Valparaíso, se propone en el siguiente artículo imaginar un futuro para nuestra disciplina más relacional, afectivo e inclusivo; quizás menos "humanista" y más humano o, incluso, "mucho más que humano". El enunciado del taller, Las buenas artes de vivir "con" los otros "a través" del diseño, aludía al diseño como un conjunto de prácticas que afectan fundamentalmente a nuestras maneras de estar juntos, capaz de articular formas de habitar alternativas y ciertamente locales. El objetivo del taller fue el de dar cabida en los debates de la arquitectura, a aquellos sujetos no representados por las metodologías y los saberes más habituales heredados de la Modernidad. Frente a ellos, el curso convocó un tipo de "saberes menores", más inclusivos y relacionales, capaces de interpretar mejor la condición ecodependiente e interdependiente que caracteriza nuestro radical estar en el mundo. Así, se buscó problematizar el presente de la arquitectura desde un acercamiento comprometido del diseño a estas "comunidades de prácticas" y a sus "saberes menores". No porque estos sean necesariamente mejores, sino porque incluyen a una mayor cantidad y diversidad de formas de vida.

Palabras Clave: Didáctica proyectual, comunidades de prácticas, saberes menores, pluriversidad, pedagogías críticas

RESUMO

Questionar as formas como temos até agora compreendido o exercício arquitetônico com o intuito de repensá-lo não é um desafio exclusivo da prática profissional e da materialização de "outras obras". É também responsabilidade da esfera educacional no sentido de ampliarmos a forma como ensinamos e aprendemos arquitetura. Mediante uma experiência de ensino recente, centrada nas "comunidades de práticas" localizadas nas colinas de Valparaíso, propomos neste artigo imaginar um futuro para a nossa disciplina que seja mais relacional, afetivo e inclusivo; talvez menos "humanista" e mais humano ou até "muito mais do que humano". O título do curso, *As boas artes de viver "com" outros "por meio" do design*, aludia ao design como um conjunto de práticas que afetam fundamentalmente os nossos modos de estar juntos, capazes de articular formas alternativas e certamente locais de habitar. O objetivo dessa oficina foi dar lugar nos debates da arquitetura aos sujeitos não representados pelas metodologias e saberes mais habituais herdados da Modernidade. Face a eles, o curso convocou um tipo de "saberes menores", mais inclusivos e relacionais, capazes de interpretar melhor a condição ecodependente e interdependente que caracteriza o nosso radical estar no mundo. O objetivo final da oficina foi, portanto, problematizar o presente da arquitetura a partir de uma abordagem comprometida do design a essas "comunidades de práticas" e aos seus "saberes menores". Não porque estes sejam necessariamente melhores, mas porque incluem uma maior quantidade e diversidade de formas de vida.

Palavras-Chave: Didática projetual, comunidades de práticas, saberes menores, pluriversidade, pedagogias críticas

INTRODUCTION

Change is needed to produce healthier, more optimistic,
and more engaging architecture school graduates.
Change must occur to proactively address the changes in the world and
practice.
Change must happen to elevate the value of architectural education.
(Koch, Schwennsen, Dutton & Smith, 2002, p. 4)

From the current uncertainty emerges a series of questions about how architectural work is understood and valued, but also about how it is taught and learned. On one hand, the national pandemic context, after the social uprising, has unveiled the inequalities that have perpetuated for decades in the built habitat. On the other, the emergence of new paradigms offers the university exciting alternatives, so that the architects of the future can redefine their role before society. However, and despite the implementation of initiatives to promote improvements in higher education like the Bologna Process (1999) or Tuning Latin America (2005), the systematic contributions, and especially the qualitative ones from architecture, are still lacking.

Through recent teaching experience and research, this article proposes imagining a future for the area that is more relational, affective, and inclusive, perhaps less "humanist" and more humane or even "much more than humane". The experience that is presented as case study falls within the so-called "critical pedagogies" (Giroux, 2007), and seeks to test out new ways of doing, collaboratively and committed to the local contexts and their "communities of practices" (Wenger, 1999), to thus rethink the role of design through the so-called "minor knowledge" (Braidotti, 2020). These perspectives cited here remind that, in times of profound transformations and sociocultural crisis, the profession and its educational practices should be constantly revised, analyzed, and reformulated (Teymur, 2011). The challenge is important and does not suppose a linear itinerary. In addition, both architectural thinking and practice are involved, and of course, their educational basis.

Almost a decade ago, Preston Scott Cohen (2012) said that for architecture it was no longer enough to teach how to use the new tools, but that it was necessary to investigate "how to learn to be part of a new world" (Greene, Scheerlinck & Schoonjans, 2012). The authors share the idea that, to address these changes "it is necessary to start from the bottom, through education" (Awan, Schenider & Till, 2011). Thus, bearing in mind that this is the most powerful tool to manage the changes required in architecture (RIBA/Stanfield, 1999, p. 1, in Mondero, 2003), the implementation of the workshop in question, would assume that its scope, in the words of Nieto regarding Stengers (2005), "would not reside solely in its final productions, but rather in the type of ecologies that they deploy, their rituals, their capacity of empowerment, that capacity

to make us do" (2018, p. 16). In this sense, one of the fundamental intentions of this project was to consider the architecture workshop as a laboratory for testing, using specific exercises, the alternative participation of architectural design in contingent matters. Doing so, also by claiming the value of affections and the particular aspects of the contexts and their players, to encourage the possibility of a less destructive relationship, and not one that is purely analytical of architectural matters with the world.

A PRINCIPLE TO RECONNECT THE UNIVERSITY WITH THE LOCAL SETTING

The *Advanced Projects Workshop* taught at the Federico Santa Maria Technical University of Valparaíso during the second semester of 2020, led by the authors of this work, is proposed as a case study. It was a workshop held during the pandemic, lockdown, and under the online teaching modality. The title of the workshop, *The good arts of living "with" the others "through" design*, alluded design as a set of practices that fundamentally affect our ways of being together, our ways of subjective, private, and clearly local ways of living. From the research and the architectural project, the workshop proposed to problematize and debate, from Valparaíso, on how architecture could participate in these *good arts of living "with" the others*.

As "others", the workshop invited considering any of the players repeatedly excluded from hegemonic architectural stories or "absent peoples" (Braidotti, 2020), located on the hills of Valparaíso. Starting from a markedly ecofeminist approach (Herrero, 2018), the intention was to rethink architectural practices from a profound eco-dependent and interdependent condition of human beings, that problematizes precepts as embedded as tabula rasa, the blank sheet, or the autonomy of our ways of doing things. From this point of view, design becomes an activity exclusively performed by experts "outside" reality, to be understood as a relational practice typical of our elemental ways of being in the world, that allows a connection with other beings and entities.

Therefore, the main goal of the workshop was delving deeper into this approach to design practices as ones of relationship or neighborliness; of sewing the social fabrics and of valuing the environmental and cultural values of each community. Where the knowledge "that matters" is no longer exclusively transmitted by the area, but rather all those "minor knowledges" that, paradoxically, are the backbone that guarantees stability and continuity for the ways of being together.

The principle of the workshop was articulated based on three conversations or issues that, as a theoretical header, invited to consider the area from a closer , more affectionate, and certainly, less resolute way, in order to approach the non-hegemonic and, even dissident, forms of community

LIVING INTERTWINED

The hills of Valparaíso have a topography, climate, and historicity that has shaped particular ways of life. Far from the modern ideals of territorial occupation, the material reality of Valparaíso can be better understood from location-specific micropolitics that test the tools of architectural action and research. Some aspects of modern societies, like individualism, the maximization of economic benefit, or the progressive obsolescence of life cycles, complicate a comprehensive understanding of this type of material settings. The course was set around these particular *porteña*[1] realities, not because lasting issues are solved, but rather because the caring capacity of typical design practices is shown, beyond their final products.

LIVING CONFINED

Theoretical perspectives around eco-feminism have shed light on the need to think as eco-dependent and interdependent beings. But it was the recent pandemic lockdown that has shown the relevance for architectural design to take on the radicality of these terms and the importance of the relationships of care for all human development. To a certain extent, the pandemic seems to have questioned the "modern" distinction between productive and reproductive space, promoting all kinds of hybrid experiences and emergency designs to escape daily life. The course tried to explore the opportunity that these changes imply for design.

LIVING WITH OTHERNESS

The ways of making architecture that have been more widespread -which are those "taught and learned" more in architecture schools- were consolidated through the 20th century based on the premise of what the world is or must be. Supported by an unlimited horizon of progress and the confidence in the emancipating capacity of design, these narratives focused their efforts in a universal individual that can be associated to a white, healthy, western man, in a productive and reproductive age. An atemporal man, without a specific story, unequipped of the infinite particularities that reality comprises. For modern architecture, the functionally diverse, elderly, children, pregnant women, migrants, caregivers or unemployed are just irrelevant singularities. And the same happens with all those racialized, naturalized, or impoverished subjects.

On the other hand, the principle set out that the conversations are articulated around three blocks of works, that, in reality, "hide" three methodological shifts in the traditional way of addressing the architectural project:

AFFECTIVE RECORDS

At the beginning, each group of students had the mission to make visible and bring together, in the workshop, the three conversations proposed, starting from the evidence -ways of living or

1   Porteña is a name given to the people of Valparaíso

singular communities – found on the hills of Valparaíso - ways of living outside the official narrative of the city. Specifically, the students located and recorded the informal or formal participation of the different design practices in the formation of those ecosystems, as well as their relevance in supporting the community, to *laboratorize* them throughout the course.

MATERIAL SPECULATIONS

In the next step, each group had to make progress in the production of a set of material tests, able to creatively participate in the chosen communities. These participations through the material, had to aspire to escape the problem-solution equation, where architects first diagnose the problems to then solve them through design. Instead, the same design practices worked as a laboratory, where the roles between objects and subjects were subjected to unforeseen adjustments. These material speculations aimed at celebrating and/or collaborating with the particular ways the respective communities have of being together.

EMANCIPATION STORIES

In this final block, it was possible to address the important role of fiction for the architectural project, in its quality of hypothesis about what the agreements related to our ways of living with the rest will be. In this vein, the course aspired to problematize the hegemony of the design expert, which normally has minimized the relevance that countless "other" forms of hybrid design, like the "accessory" or the "hand-made" in the hills of Valparaíso, have for the cohesion of the community. Each group proposed their own stories on the impact of design for their respective communities, and relived how the architectural project can be transformed in a political setting, whose criteria of success are no longer linked to the capacity of solving design issues, but rather to their capacity of extending the range of new alternatives of being together.

METHODOLOGY

From a critical approach, which is subscribed to specifically from the teaching exercise, it is worth remembering that Fraser (2005) targeted two key requirements for the progress of architecture, namely: being critical of the society where one works, and the need of criticizing one's own methods of practice and production. From this angle, the methodological proposal assumed that the radicality of our present progresses towards the awareness already taken onboard in that the role of architects must be rethought and updated, as well as those of the educational institutions. It must not be forgotten that both the university and the museum are the two most paradigmatic institutions of the project at hand, whose set of knowledge and ways of knowledge are exactly those questioned by the aforementioned crises and emergencies. It is also assumed that the exercise of architecture has been broadened and mutated, constantly affected by the complexity of the habitat, the economic acceleration, the greater labor mobility, and the demand for specialization, as well as by the democratization of design processes (Busta, cited in Carta, 2016). According to Monedero (2018), just like two hundred years ago, probably the sense of architecture was very different, within a hundred years said sense will change and it will be something else. It is the current one that must be of concern.

It is in this framework that a tuning takes place with the peripheral approach that Silvio Carta (2016) associates the becoming of social studies within architecture, and that Ibelings (2004) places as a post-crisis period of the construction, characterized by the attention to other architectural facets that are not directly related to the physical dimension of architecture, like history, theory, or critique. This emphasis, which could be labeled as transdisciplinary, is not far from the founding (or re-founding) mission assigned to the university as a space specifically focused on learning and research. As can be anticipated, these reflections invite to rethink the resolving or "solutioning" relevance of architecture, instead of a more empathetic and collaborative exercise, while being particularly interested in the processes that architecture promotes, and not just in its results.

UNA METODOLOGÍA PARA RECONCILIARNOS CON LOS OTROS

The course aspired to turn the workshop experience into a lasting, located, and incarnate experience. Namely, it sought to become a small community of learning practices that were as horizontal as possible regarding its relationships. One where professors and students, emerging, peripheral, and traditional knowledge, as well as area-based ones, or the same communities identified, would occupy a position of similar relevance within the teaching-learning dynamic.

The workshop itinerary was organized based on group work throughout the semester, reinforcing the eco-feminist, systemic and collaborative approach that did not emphasize singular "talent" or "authorship", so typical of project workshops. With two virtual sessions per week, the course pivoted based on the three aforementioned conversations, and was organized into three work blocks that, as has been explained, were outlined as three methodological movements [Figure 1].

CUIDANDO UN BASURAL

TALLER Y BARRIO EL LITRE

HUERTA VECINAL RE

TRANS

CHIVATO

Julia Ludge

REGISTROS AFECTIVOS

ESPECULACIONES MATERIALES

RELATOS DE EMANCIPACIÓN

VIVIR ENTRELAZADOS

VIVIR CONFINADOS

VIVIR LA ALTERIDAD

Figure 1

Three conversations and three methodological movements for a principle.
Source: Own Preparation.

The key contribution of the small investigations made, laid in the fact that it was not the team of professors who provided relevant information for the workshop, but on the contrary, these three work hypotheses had to be verified or rejected by the contributions that the students -regarding their contexts and/or communities- could consider. This continuous dynamic of formulation and evolution allowed students to address knowledge as an unattainable state, continuously crossing through political, ethical, and affective dimensions that make it one with the subjective positions from which it is known and acted upon.

Other methodological contributions tried out in the workshop were addressing the design from the rejection of the problem-solution structure, and the approach to the work using ethnographic tools as a possibility to escape from the *tabula rasa* or the classic image of the context and of the *genius loci*. Facing the recurrent theoretical abstractions in the principles of project workshops, ethnography, from perspectives like "participating observation", allows visualizing the deeply relational dimension of community living, as well as its articulations with the medium and all types of living, material, and symbolic entities.

After some initial sessions, where each student had the mission of detecting alternative communities, specifically located in Valparaíso, to show them in the workshop, the formation of 5 groups with three members each was agreed. Aiming at always keeping the voices, interests, and particular skills active for the joint work, the collaborative dynamics that made the appearance of good results possible, was the horizontal debate not circumscribed to the limits

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APRENDER A VIVIR CON LOS OTROS A TRAVÉS DEL DISEÑO.
COMUNIDADES DE PRÁCTICAS Y SABERES MENORES
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of each group, but open to each and every one of the workshop participants. Thus, there was hardly any room for expressions of "my project" or "our work", in favor of a shared consideration of the workshop throughout this teaching experience. In one way or another, the intention was to think about a certain "cartographic" dimension of the workshop, where each group had to represent a particular form of living, but whose general goal was to record the enormous diversity of the types of community present in the given context.

RESULTS

In line with what Marta Serra (2020) suggests, this course managed to present, to the students and communities involved, the need of preparing professionals capable of practicing architecture using the commitment of "rebalancing inequality, making plurality visible, and acknowledging the complexity of our future society". Also convinced that teaching does not just offer this possibility, but rather that it is an institutional commitment. Specifically, in this course, the following was attained to: (i) comprehend the potential that a small dump offered to a group of neighbors for their community, environmental, and affective reactivation; (ii) accompany the closure of a dwelling and a family workshop of artisans that, from the particular aspect, tries to contribute to the neighborhood area; (iii) accompany the collaborative designs in a fledgling urban orchard, that highlights the productive ties of a hill in Valparaíso; (iv) share the aspirations of a transgender community under lockdown; and, finally (v) collaborate with an "okupa" community in the city plan.

To sum up, the first three examples are described below in greater detail, with the intention of illustrating the concrete scopes of the workshop, and the results that best show the matters of interest for this research.

Figure 2
Looking after a Dump. Images of the progress.
Source: Own preparation.
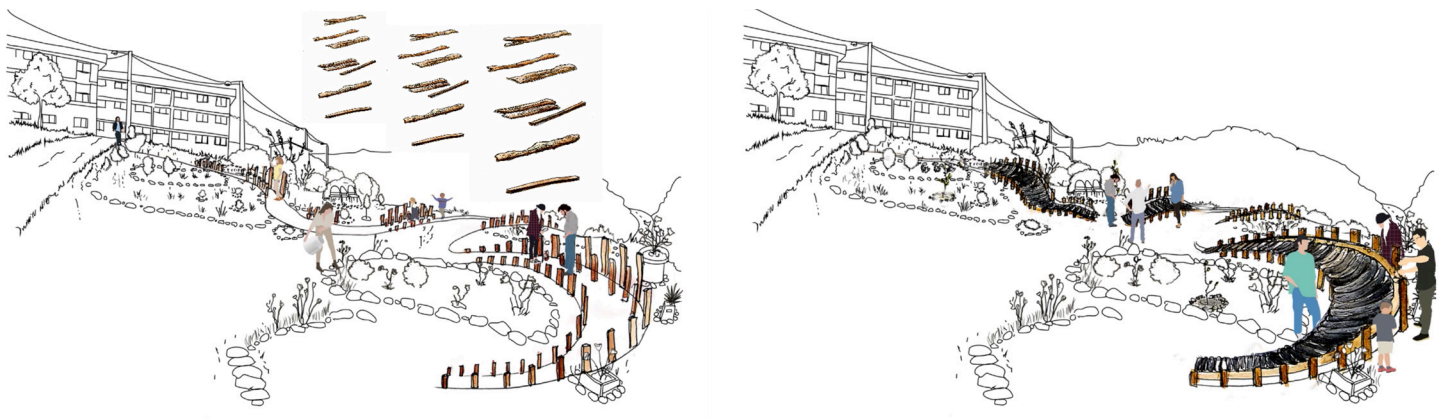
TAKING CARE OF A DUMP: PLAYA ANCHA CLIFFS

This work focused on a micro dump close to apartment blocks, alongside the cliffs in Playa Ancha, using the figure of Hermosina: a mother, retired art teacher, weaver, an early bird, gardening fan, and single. A cheerfully "unproductive" person, it could be said. The negative perception that Hermosina and her neighbors had of the dump worsened during the pandemic to such an extent, that the remote idea of reappropriating it, cleaning it up and looking after this space began to grow during the lockdown. Quickly, the neighbors organized to handle the needs of the dump, incorporating this work into their daily activities, and converting it into a space for socialization. Progressively, the care work of this space provided a new opportunity for tires, offcuts, and all types of materials that were brought into the community in relatively complex design practices [Figure 2].

The unforeseen time availability meant, for this community, a meeting experience with the dump that, according to their comments, led them to learn to look after plants, insects, and even the waste, as well as to value intangible aspects like shade, the horizon or the incessant "playachino" wind. The mutual care taken onboard by the neighbors and other non-human beings, led to a process of recognition of the possible links of the community that could be achieved through the shared design [Figure 3]. In this informal care process, the sensitivities of each being were activated, without aspiring to solve the problems in a welfare manner, with the process prevailing above any other consideration. The three students of this group would soon be taken by a collaborative experience that forced them to rethink their role as "expert" designers from the beginning, as the architectural skills were just a small part of the implications required.

Figure 3
Looking after a
Dump. Material
speculation images.
Source: Own
preparation.

## EL LITRE NEIGHBORHOOD. WORKSHOP ON EL LITRE HILL

Figure 4
El Litre
Neighborhood. Images
of the progress.
Source: Own
preparation.

Figure 5
Images of the final
proposal, El Litre
neighborhood.
Source: Own
preparation.

El Litre is a family community of artisans who live in an old precarious building, located on a steep slope. In this space, which has acted as a residence and workshop for almost 100 years, a fashion designer and hat maker cohabit with a bicycle mechanic and other artisanal trades. Recently, the development of advanced construction technologies, alongside the encroaching property pressure on this type of slopes, has led to the imminent eviction of this community, under the goal of building "social" dwellings which, paradoxically, are not capable of sensitively harmonizing with those already living there, but that rather have arrived to form an ensemble that permeates into the social fabric of the adjoining neighborhoods.
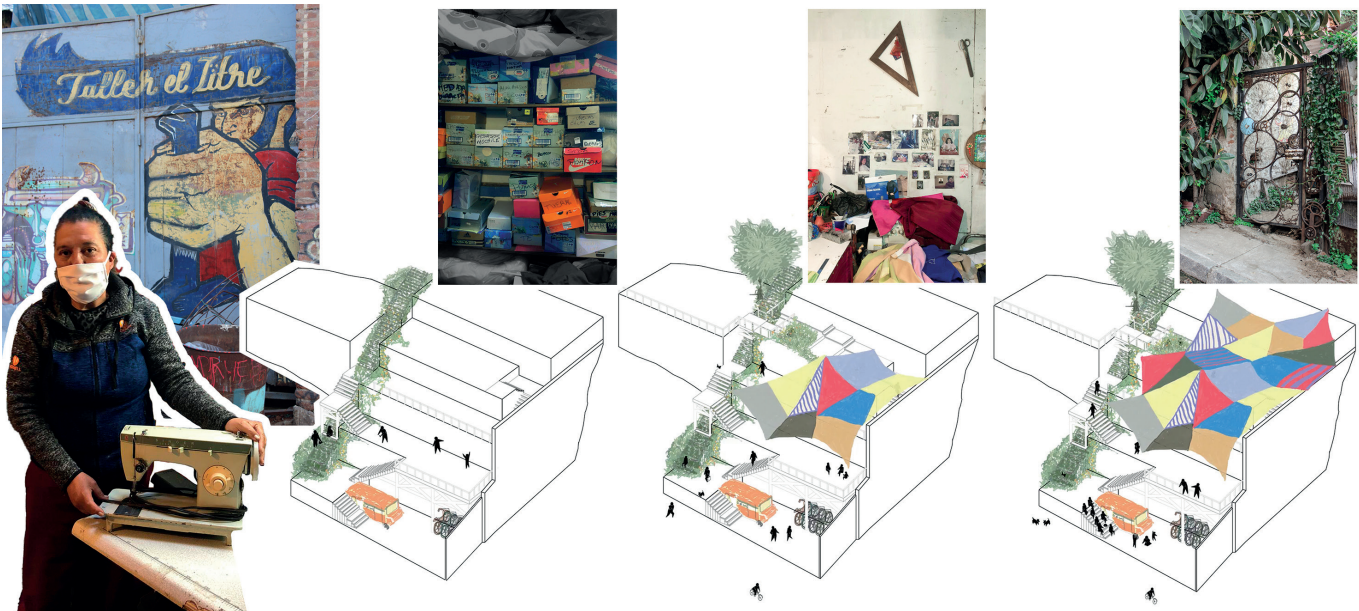
Under this scenario of the imminent disappearance of the El Litre Workshop, the group of students, in what was an initial intuitive gesture of solidarity, began a process to record the routines and daily landscapes of its inhabitants, seeking to position the design practices as neighborhood practices capable of tying together the past and future through certain narratives where memory, emotions, and care could occupy their own space [Figure 4]. Throughout the workshop, the pain of the process and the need of concentrating the efforts of the community in political activism were excluding our group of students from a closer possibility of participation. The physical confinement also complicated the integration to the communities' life flows, which led to a proposal that sought that memory and affection could play a relevant role in the design of the future public spaces of the neighborhood, whose potential as a breeding ground for free use activities would offset the loss of individual production spaces and perpetuate the artisanal knowledge present there [Figura 5].

RE COMMUNITY ORCHARD, CORDILLERA HILL

The hills of Valparaíso are characterized by the lack of cultural, welfare, and recreational infrastructure, whose design is complicated further still by the complex topography of its slopes. Over the years, some of the remaining sites have been appropriated by neighborhood groups for all kinds of community projects. The work of this group focused specifically on the incipient emergence of an orchard located on Cordillera Hill, where the architect group, Re, had already started some actions to complement another series of improvements on the hill.

The group of students got involved in the neighborhood community meetings, to understand their dynamics and to debate about the alternative ways where architecture could take part in them [Figure 6]. This was a theoretical-practical speculation exercise, that tried to articulate the needs of the community with participative design activities, which often found great difficulties to adapt the classic tools of architecture to open processes. However, this course was actually related to the meeting with this type of "real" situations that are difficult to anticipate, of great uncertainty, and that demand a decentralized decision making, or simply one that is less hierarchical. Facing this, this group added as a participating voice, that of insects and other beings of the ecosystem [Figura 7].

It seems pertinent that the dynamics of a project workshop are capable of guaranteeing lasting learning. However, this can only be achieved when people go through significant experiences that appear to conflict both the role of the students, and that of architecture itself, regarding the area in charge of handling the material transformations of the surroundings. In this sense, for the goal of tracing a collective cartography of the invisible communities of

Figure 6
RE Community
Orchard. Images of
the community and
the process.
Source: Own
preparation.

Figure 7
RE Community
Orchard. Images of
the final proposal.
Source: Own
preparation.

Valparaíso, the contributions of the students seem to go beyond the classic system of evaluation by contents. What must be done, then? It is felt that here another important shift was in action, that of centrally handling the processes of the students' work over the final results, closely examining their respective immersions in the communities, the adaptations they had to make to their architectural instruments, elasticity, and resilience of their positions and preconceptions, etc. For this purpose, it was important to have the help of self-assessment and trans-assessment questionnaires, which socialized the quality standards that the group was lining up (Brown & Glasner, 2003).

Along this same line, it is proposed that, in order to "assess" this type of workshops, the ideal dynamic would be one that allowed *a posteriori* rewriting the principle of the workshop. So, it would try to elude the anticipation of possible results imagined *a priori*, to be able to value and extend the range of the unexpected and of what really happened. Thus, the assessment process would also reverse some biased ideas of what "an architect must be", something that in the words of Fernando Pérez (2015) hides a fallacy, since "what exists is a group of diverse traditions, articulated in the exercise of architecture, and in access to architecture. That is to say, architects have not all taken the same route to become architects. And, on the other hand, they do not do the same when the do architecture."

DISCUSSION AND FINAL REFLECTIONS

In accordance with R. Susskind and D. Susskind (2016), one of the keys to target a sustainable evolution of the area, in times of profound changes, consists in reorienting the ways in which practical knowledge of professions like architecture take, is transmitting this to society. In this sense, the experience of the workshop allowed trying out a series of educational practices that are in tune with some pedagogical approaches from a gender perspective (Niculae, 2012), whereby commitments are made from eco-feminist thinking. Here, aspects like the attention to collaboration over authorship, or the process over the project results, are referred to; to the relational aspects that articulate the socio-material reality over that worked upon; to the affective and care dimension that mobilizes the practices of informal design; to the fostering of the conditions that favor the presence of life in our daily practices, or to the resistance on facing the conditions of segregation and exploitation of nature and of human beings (Herrero, 2018; Puleo, 2013).

This same intuition about the educational flow of the contributions of the feminist epistemologies can be extended to the what Rosi Braidotti calls "minor knowledge". That is to say, all those sets of knowledge treasured by peoples, cultures, and communities that have not formed part of the colonial knowledge -part of the university institution- and that have mainly been developed by "absent peoples", or those excluded from the official narratives of Modernity, as well as all those unregulated or even dissident subjects, regarding the most renowned forms of life. Braidotti (2015), in her analysis on contemporary knowledge, and her proposals for "pluriversity", appeals to the need for much more inclusive and affirmative institutions. And both the feminist and decolonial and antiracist studies, among others, show countless evidence of how contemporary knowledge is escaping the limitations of the area, opening a way through non-institutional channels, often more involved with the realities it relates itself through the practices of getting to know.

Progressing towards a more relational understanding of knowledge that involves talking, for real, about the practices of getting to know more that the constituted knowledge transmission practices, is the invitation being made from multiple fronts. It is because of this that it has been of interest that the future architects who take the workshop meet certain "communities of practices", that embody pragmatic ways of resisting the destruction of life, promoted by the most extreme ways imposed by neoliberal accelerationism, especially in the Latin American context. The approach of the course must problematize – and this happened – the tools with which architecture is connected to the world, inviting making the instruments transversal, to improve their scopes in some contexts where expert architecture is under suspicion. It is considered that this approach is especially relevant because often thinking is inse-

parable from our practices. This is a type of *knowing-doing* practice, that is closely involved with the development of the communities where it acts, and therefore, it is permanently pierced by ethical requirements.

For Braidotti (2015), getting to know this nature forces evolving towards a "pluriversity", capable of gathering a greater amount of practices and knowledge without hegemonic purposes, and capable of resisting a present in crisis. But the intention is not to be naive. What is sought is the presence in the university, and in architectural practices, of these "minor knowledge" not because these are necessarily better, but because they include a much greater amount and diversity of forms of life. This is also a matter of historical justice and opportunity. In fact, in these an opportunity lies for a more auspicious future.

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