

The “Women narrative spaces: making the house”¹ ongoing research focuses on indigenous women, self-organized housing, especially with regards to kitchen/cooking spaces, and the geographies that bind them all. Aside from the theoretical grounding and critical thinking about commons, creative actions, narratives of everyday life and ecofeminism, the researcher’s aim is to capture “what is missing” in the archive through her on-site practice with Herkes İçin Mimarlık (Architecture for All - HiM).

1 THIS RESEARCH IS BASED ON THE
RESEARCHER'S PHD STUDY AT
ISTANBUL TECHNICAL UNIVERSITY,
ARCHITECTURAL DESIGN PROGRAMME.

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Herkes için Mimarlık Derneği _Architecture for All Association, 2011-today.

is a platform where all can come together and bring social problems encountered in Turkey and beyond in a creative way to the agenda, raise awareness about these problems and act to produce solutions from the fields of architecture and design.



FROM HERKES İÇİN MİMARLIK'S WEBSITE [HTTPS://HERKESICINMIMARLIK.ORG/EN/](https://herkesicinmimarlik.org/en/)

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Resilient women's spaces start with food, cooking ingredients, kitchen spaces as caretakers. Resilience is defined in the framework of the project as the power of vulnerabilities and self-organization of spaces by indigenous female creativity. The aim of the project is a search for the answers to such questions as: **How are socio-political spaces forming; how does indigenous female vulnerability become a vital strength for resilience; how do designing and design methodologies play a role in such resilience spaces?** In the context of the Designing Resilience programme, the researcher discloses the alternative scenarios of how to un-ravel indigenous care labour.

Commons

Most often, when overviewing current systems, studies that

operate along the lines where the political and architectural areas intersect, discuss the Foucauldian concepts of power and biopolitics. The focus of such studies is placed on architectural practice and architect profiles. In opposition with such approaches, the concept of commons could be discussed on the basis of its acceptance as collective production experiences grounded in autonomy through self-constructed subjectivities. Such a standpoint may help us find the proper way to organize in order to found a world of common wealth.

The fields, relations and figures that have been studied until now need to be brought into prominence once more with the new conceptual tools such as those propounded by Anna Tsing's *Patchy Anthropocene* (2019). Instead of hegemonic relations, focusing on local/rural territories, everyday life rhythm (house) and indigenous communities (women) will provide new tools for social justice. Architectural studies may help us clarify how such prejudices as designating someone or something as local or primitive could be given up, and how individualities could be discussed otherwise. The conceptual revival of patchy / tangled "intersectional inequalities among humans" (Tsing, Mathews & Bubandt, 2019) Indicates how necessary it is for architecture as a discipline to develop new methodological tools in association with other fields.

Narratives

The individual narratives of women –women who open their doors to the others and choose to take care of “things” in an ecological sense– help us understand how female care labour can be considered as a commonwealth. Commons as a way of living, as a way of associating both things and actions. Gaining an understanding of the daily life experiences of individuals helps bring forth the decolonial actions that are inherent to/latent in society.

One of the goals of the research is to make more room for unrepresented groups' narratives within the archives. There is a cultural accumulation that has been transferred from generation to generation, traditionally shaped around the house. If the traces of the memory accumulated in space can be followed, this path will provide valuable information for

the production of an array of readings related to the shared sense of living.

Exploring territorial narratives provides a foundation for such a critical practice. The researcher's practice on commons over the years, together with the collective Herkes için Mimarlık (Architecture for All), comprises interviews through participatory methods with people of all ages and backgrounds. Over the years, the stories that have been listened to in and outside of the purpose of the project are somehow kept hidden, outside of collective memory, within an individual memory. For instance, this methodology gave access to the story of the disobedience of the women of Yırca, a village encircled by a coal mine, a thermal power plant and a highway. The villagers have lost all their lands, and are compelled to work under inhuman conditions. However, Yırca is also a place where women stand for their centuries old olive trees and build a collective, creating an alternative economy. Such examples lead one to notice the importance of recording the stories of others. The aim could be defined as somewhere between the significance of an individual's narrative and the broadening of the definition of commons as a way of associating things.



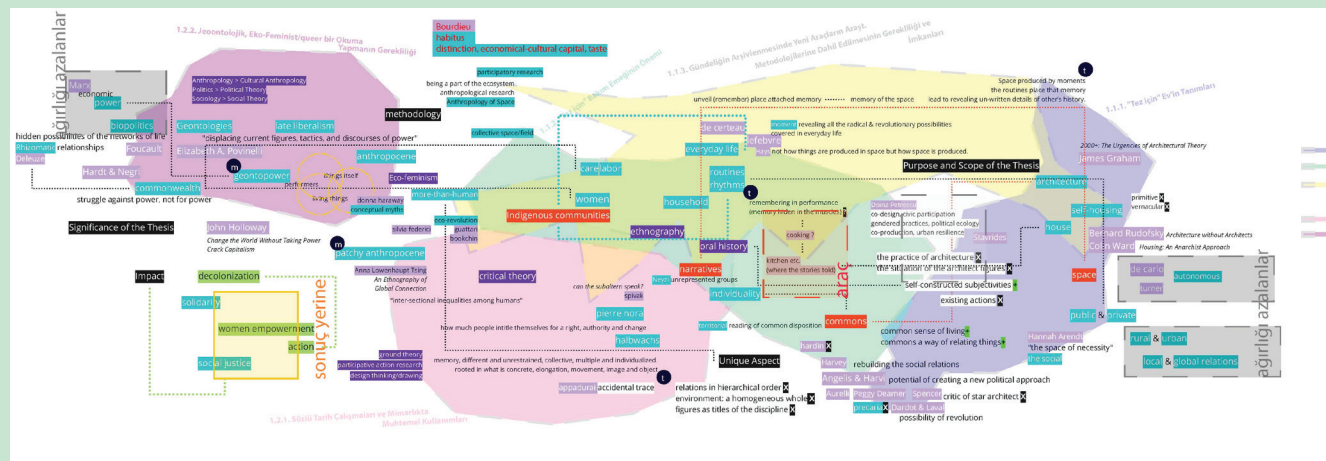
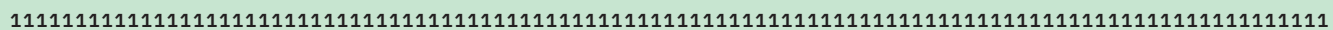
SELECTED PROJECTS OF HIM

Approaches of *decolonization*, *care* and *solidarity* lead one to run across such examples as household labour, colonization processes of rural areas and female survival economy. Revealing the territorial narratives that are part of the cycle –the cycle that includes both *living and non-living* relations occurring in a house– could trigger a different understanding of commons by opening up the women’s individuality.

The project aims to read the relation between women narratives and space through *care labour* and daily routine. It will not only examine the woman's ever-changing relationship with her home, instead, it will reveal a territorial reading of the common disposition. The questions to pursue are the following:

How does indigenous women's care labour collectively shape spaces and re-shape/narrate architecture anew?

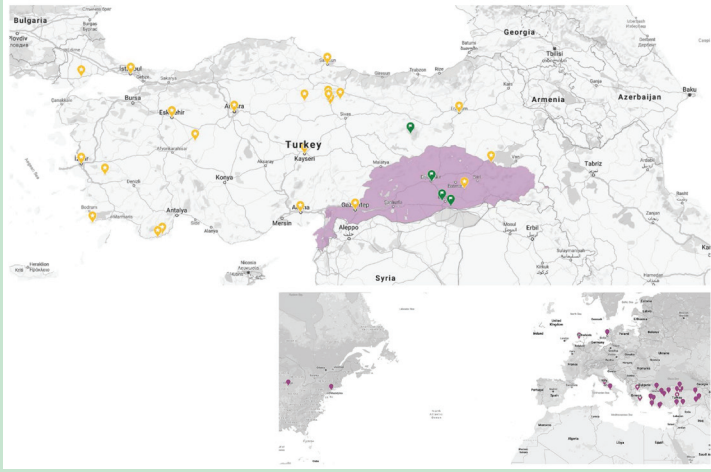
What are the unique patterns and formations, which care labour reveals, regarding the reproduction of women's local spaces and how does this affect "social space"?



APPROACH MAP OF THE ONGOING RESEARCH, REF: MERVE GÜL ÖZOKCU

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A methodology that uses architectural tools, photographs, videos and sound recordings as part of a critical drawing research, embracing mixed medium/association, as well as field research conducted in specific parts of Anatolia, are starting to broaden our ways of archiving life as it is experienced around



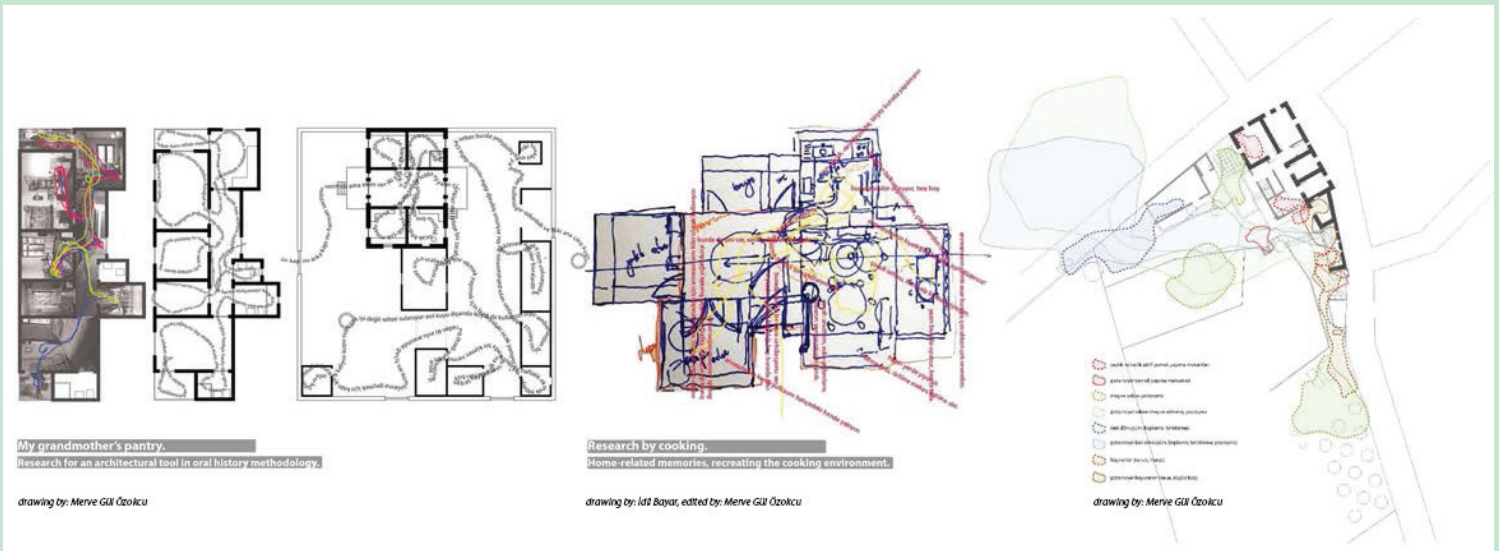
GEOGRAPHY OF NARRATIVES, SELECTED PROJECTS OF HİM & ARAZI
COLLECTIVE, REF: MERVE GÜL ÖZOKCU



ALONG WITH TURGUTREİS, REF: MERVE GÜL ÖZOKCU

the house. The material in question consists in indigenous everyday life narratives related to care labour that we can follow the traces of into our own life as well.

Scenario 1: How can the architectural tools be used within the framework of the methods of anthropology and oral narratives collection? How can plan drawing help revive and record memories?



INSTRUMENTALIZING ARCHITECTURAL TOOLS TO UNDERSTAND THE RELATIONSHIP BETWEEN MEMORY AND SPACE, REF: MERVE GÜL ÖZOKCU

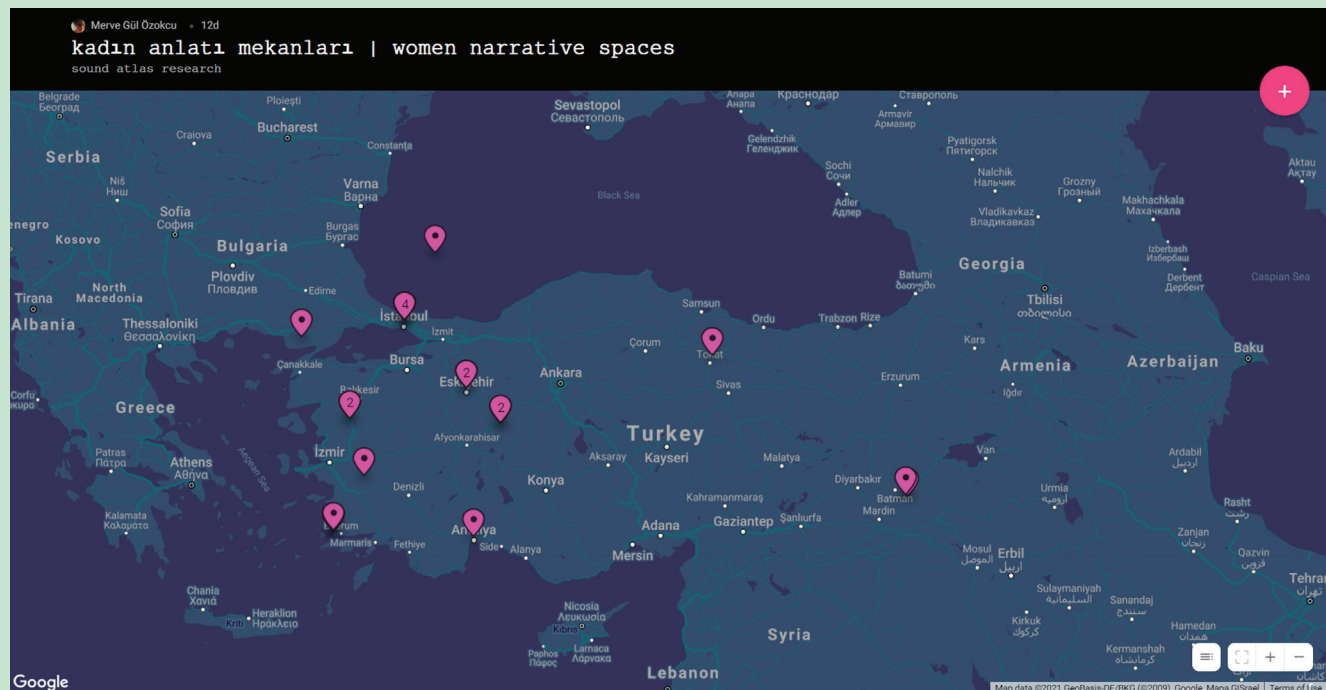
The process we are looking at is that of the search for the proper methodological tool in order to revive the memory of space. Life in the house, with all the relations and elements that pertain to it, is being recorded with a deconstructive approach in mind.

Scenario 2: How can the mediums of image and voice recordings be processed to associate the materials of everyday life into an archival structure?

Sound collage, ref: Merve Gül Özokcu,
<https://openstudiosautumn2021.iaspis.se/>

Video collage, ref: Merve Gül Özokcu,
<https://openstudiosautumn2021.iaspis.se/>

Scenario 3: How to make an archive open source? How to make one researcher's unprocessed data accessible for others?

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SOUND CLIPS FROM THE INTERVIEWS ASSOCIATED WITH THE GEOGRAPHY. THE DATA IS TAGGED WITH KEYWORDS SUCH AS CARE LABOUR, COMMONS, DAILY ROUTINES, SUPPORTING KNOWLEDGE, ETC., REF: MERVE GÜL ÖZOKCU

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THANKS FOR THE DISCUSSIONS TO PELIN TAN (ARAZI COLLECTIVE), SIDIKA ASLIHAN ŞENEL (ITU), İBRAHİM EMRE GÜNDOĞDU (HİM) ALONG WITH MANY OTHERS.

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