

Design & Production studios

Filming

A 30' long, feature documentary was created by John Need professional film-maker in the art studio. Telling one's story **through the lenses** of the camera was a telling and re-telling of the experience as a collective biography. If the film-maker may invite a particular way of seeing things in the world; the teacher may invite students **to see through the differences**. But what happens if it is ourselves, the onlookers? What inquiries does it make possible?



Layering Material Practices

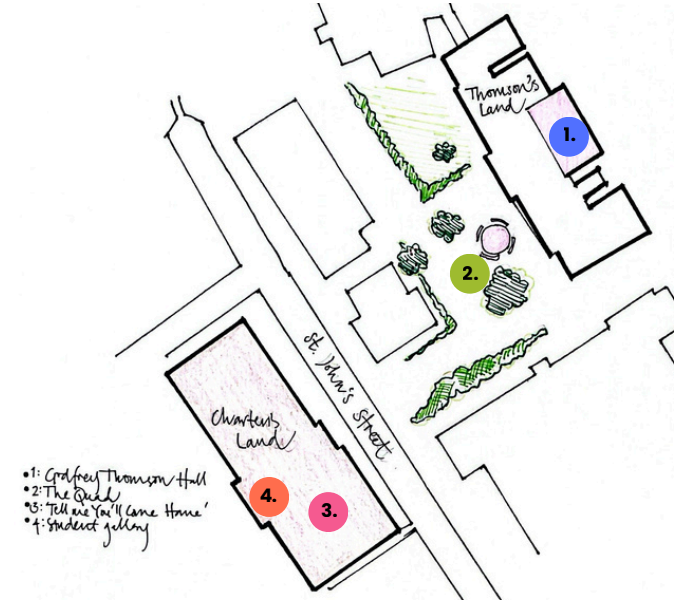
Through layering aesthetic experiences involving the senses, the body and materials within the Professional Graduate Diploma in Education (PGDE) Primary, we began to explore some of the centralising discourses **that frame our roles as educators**, and in turn begin to imagine how we could forge new relationships with our students, new ways of being that encompass who we are, and the places that shape us. This process, captured by the **metaphor of the garden**, which itself is layered with different media, texts and poetry, invites relational and ethically-grounded possibilities to the question, how can we re-imagine our spaces and work as educators? We respond to this question by engaging in physical making practices with each other, spaces and multiple materials. **Both makers and researchers** of our own making, we continually seek to re-make the texture and fabric of who we are and what we do, bringing different perspectives from diverse communities (ecologies) together.

Specifications

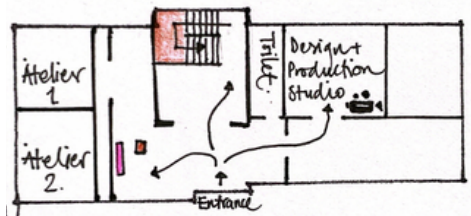
- Making-with a range of materials, weaving traditional practices with digital tools.
- Film:** Black Magic Cinema Camera 6K for high-spec colour-grading;
- Hedgehogs' prints** recorded on field cameras <https://www.hedgehogfriendlycampus.co.uk>
- Inks** extracted from local garden plants;
- Soil paints:** silt and clay mixed with water and PVC glue;
- Guache:** Fabriano Earth colour range;
- Paper & bamboo pens** hand-made from the garden;
- Craft scissors & Recycled yarn**, for sewing, collaging and crocheting.
- Apples** from Craiglockart Royal Hospital Community Orchard; for health and sustenance.



Holyrood Campus Map



Charteris Land



VISITOR GUIDELINES

- Accessible Toilets | Charteris Land, Ground Floor
- Visual Fire Alarm Device | In the event of a fire alarm, exit the building and congregate in front of the 'Old Nursery'
- Light refreshments will be served in Charteris Land, Foyer on Thursday 25<sup>th</sup> from 4 to 6 pm

PUBLICATIONS AND LINKS



Texts: Colucci-Gray, L; Darling-McQuistan, K; Hancock, J.  
Design: Darling-McQuistan, K; Gray, F.  
Crocheted/knitted craft works: Margaret Darling and Felicity Gray

STEAM GARDEN AS A PROVOCATION



"Tell me you'll come home", Jane Wheeler, Oil on Canvas

TEACHING, COMMUNITY, AND TRANSDISCIPLINARY RESEARCH PRACTICES

MORAY HOUSE SCHOOL OF EDUCATION AND SPORT

Opening 25-26 September 2025



## INTRODUCTION

At a time of social and environmental crises, humans have long turned to gardens for sanctuary from the tumult that surrounds them, or for resistance and recuperation against conflict and destruction. Standing both as a **metaphor** and as a **lived reality**, the garden encapsulates a physical, intellectual and imaginative space, which is both cultivated and untameable. The garden is a place where competing discourses come into play, and where differences are not resolved; they are lived out.



Conceived as a response to *Jane Wheeler's* painting "Tell me you'll come home", the exhibition unfolds as a **collective performance**, weaving together a panel discussion with artistic interventions occupying the formal spaces of Moray House School of Education and Sport. Drawing on the aesthetic character of the garden, a multi-sensory map integrates with a range of disciplinary frameworks across Sciences, Technologies, Mathematics and the Arts (STEAM), inviting viewers into a playful-imaginative-making space, posing a question to the aims and purposes of education: beyond its function to serve pre-established expectations, in what ways can we **re-imagine our spaces**, and our work as educators, interrupting dominant discourses and re-engaging with what's meaningful in our lives? And what forms of **research and teaching** practices can sustain us in this endeavor? The aim is to bring diverse communities in conversation; to inspire thinking about life and mortality, order and power, and for education to engage with the ways in which we come to be with one another in the world.

**Acknowledgements:** this exhibition was realised with funds from European Commission/Innovate UK (funding period: 2022/25) and International Science Partnerships Fund (ISPF) grants 2023/24. It could not have been possible without the support of the Stewart Allan Robertson Endowment Fund; Graystone Gallery, UoE Estates and MHSES Campus services. We also thank: Research & Engagement Office; Teaching, Curriculum and Pedagogy Hub; Sustainability in Education Research Group; MHSES Events; PG Teaching Office and Technicians (Hayne; Stockman & Walker), Programme Director and Deputy (Chapman/Murray) and all staff and students of the Postgraduate Diploma in Primary Education.

## Charteris Land Foyer



Artistic performances of practice play with the cultural filters **layering** perception. The aim is to make out what can and cannot be seen, felt or heard, that being in science, in art but also in education. In other words, an aesthetic experience is first and foremost **the possibility to open the world to our perception**, to what is going on out there, or even under our very feet, so that in turn we can answer it.



## Charteris Land Stairwell, Half Landing

There is often a disconnect between **soil**, the passages and intentions of people and other creatures; only when it is worked through **at the touch**, soil reveals its living properties. Each student brought a sample of soil from their own locality; their **variety** spoke of geographical diversity, but also of **the students' homes, and own life experiences**, surfacing and seeping through layers at each brushstroke.



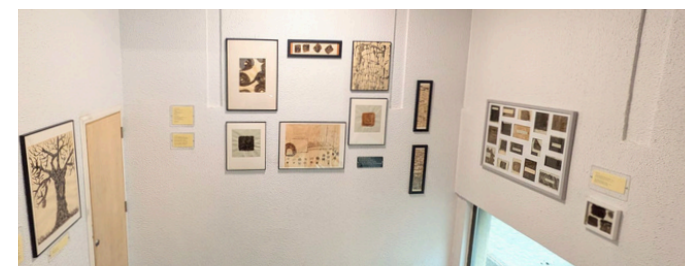
## Specifications



The German philosopher Robert Vischer described *Einfühlung*, literally, **"feeling in"** as the physical response to the observation of forms within paintings. It implies an empathetic involvement: the capacity to recognise the skin and the structures of the tree in oneself, but also to sit with it, in an **exchange** of materials and energy flows. Materials and experience **correspond**, through the clay, sand, and silt of the soil on paper aged in the sun.

## Framing

Using the word of J.F. Martell (2025), framing is the boundary process that allows the transmutation of transient states, feeling or processes into something that endures; **forming a space** (*integritas*) within which they enter in relation with one another (*consonantia*) and shine as symbols (*claritas*). Central to all communicative processes, framing sets the scene for the performance unfolding in space, but also in time, through everyday interactions.



## Frames

It was when the senior Science technician pointed to a set of rather old metal frames devoid of a subject, that we first imagined a public exhibition. A set of rimless, acrylic frames were subsequently hand-crafted in-house by the Design & Technology technician, and layered over the poems, with a trans-lucid effect. The 3-D printed QR codes added an auditory-tactile dimension for participation. Frames and codes themselves became **'the motif'** of a collective composition, drawing in diverse stories and experiences, in the speculative and transitory manner of a curated account.



Scan here to listen to 'The Child Thinks Too Much' by Amber Brown

## Specifications

Each frame (3mm thick) requires a front panel and a back panel with acrylic rods cut by hand into 6mm long pins, to hold the two panels together. The tight fit allows the frames to be pinned together yet easily separated when needed. The engraved plaque was made on CAD drawing using the same LaserCAM A2+ (30watt), with power reduced to an engraving setting. The black backing highlights the engraving on the clear acrylic front.