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CONTENTS

EDITORS' NOTES.....	5
STEN GROMARK, MARIUS FISKEVOLD AND MAGNUS RÖNN	
DESIGN INTERVENTIONS – REFLECTIONS AND PERSPECTIVES FOR URBAN DESIGN RESEARCH	15
CECILIE BREINHOLM CHRISTENSEN, ELIAS MELVIN CHRISTIANSEN AND ANDREA VICTORIA HERNANDEZ BUENO	
BECOMING COSMOPOLITAN CITIZEN-ARCHITECTS: AN EDUCATOR'S REFLECTIONS ON ARCHITECTURAL EDUCATION ACROSS THE NORDIC BALTIC ACADEMY OF ARCHITECTURE	49
MASSIMO SANTANICCHIA	
LOST POTENTIALS? UNPACKING THE TECTONICS OF ARCHITECTURAL COST AND VALUE	89
ESZTER SÁNTHA, MARIE FRIER HVEJSEL AND MIA KRUSE RASMUSSEN	
THE CONCEPT OF PLACE IN DISPLACEMENT MANAGEMENT	119
HÅVARD BREIVIK-KHAN	
PROUDLY REJECTED: THE CASE OF GRAND MOSQUE INITIATIVE IN HELSINKI.....	147
HOSSAM HEWIDY AND KAISA SCHMIDT-THOMÉ	
FORUM	
BOOK REVIEW: ENABLING THE CITY – INTERDISCIPLINARY AND TRANSDISCIPLINARY ENCOUNTERS IN RESEARCH AND PRACTICE	177
REVIEWER: PEHR MIKAEL SÄLLSTRÖM	
BOOK REVIEW: THE NEW URBAN CONDITION: CRITICISM AND THEORY FROM ARCHITECTURE AND URBANISM.....	185
REVIEWER: DR NAGHAM AL-QAYSI	
PHD REVIEW: CHOREOGRAPHING FLOW: A STUDY IN CONCRETE DEPOSITION.....	191
REVIEWER: DR. MARCELYN GOW	
PHD REVIEW: LEARNING FOR FUTURE KNOWING NOW: INVESTIGATING TRANSFORMATIVE PEDAGOGIC PROCESSES WITHIN A DESIGN FACULTY IN A SOUTH AFRICAN UNIVERSITY OF TECHNOLOGY	195
REVIEWER: DR. ELMARIE COSTANDIUS	

Front cover:

Modell of the Viva-housing project in Gothenburg presented by the cooperative Housing provider Riksbyggen.

Photo: Sten Gromark.

BECOMING COSMOPOLITAN CITIZEN-ARCHITECTS: AN EDUCATOR'S REFLECTIONS ON ARCHITECTURAL EDUCATION ACROSS THE NORDIC BALTIC ACADEMY OF ARCHITECTURE

MASSIMO SANTANICCHIA

Abstract

This article uses a constructivist grounded theory approach to analyse interviews conducted with 29 educators from 16 schools of the Nordic Baltic Academy of Architecture. The findings reveal that a fundamental value for architectural education is the willingness to form cosmopolitan citizens: civic-minded, engaged professionals who know that the betterment of their community is intimately related to the betterment of the world. Becoming a cosmopolitan citizen-architect is a complex journey requiring an inclusive and collaborative learning environment that fosters students' capacity to understand, imagine and act for a better world. The interviews reveal 15 fundamental traits necessary for becoming cosmopolitan citizen-architects: concern, commitment, critical thinking, courage, confidence, competence, cognition, comprehension, creativity, collaboration, cooperation, consilience, connectedness, communication and most importantly care. Furthermore, the data suggest several societal roles for architects to take on: dissident intellectual, ethical professional, engaged storyteller, co-creative partner and carer of the world. These findings have then been positioned in relation to a theoretical framework of critical pedagogy and citizenship education, to ultimately formulate a practical theory of architectural education: Cosmopolitan Citizenship Architectural Education. This article finally argues for the theory's importance in renewing architectural education, with the aim of increasing students' responsibility and agency for shaping a more just and caring built environment.

Keywords:
architectural education, Nordic-
Baltic, cosmopolitan citizenship,
care

Introduction

I am an Italian citizen naturalised Icelandic, chartered architect, PhD candidate in Cultural Studies and Education & Diversity at the University of Iceland (UI), associate professor in architecture, program director at Iceland University of the Arts (IUA) and – together with my cohort – in charge of designing the educational experience for our students. Since 2016, I have been attending meetings of the Nordic Baltic Academy of Architecture (NBAA),¹ an organisation of educators from 18 schools of architecture from the eight Nordic and Baltic countries. Established in 1993, NBAA aims to share experiences and knowledge within architectural education and research (NBAA, 2021).

- 1 In the academic year 2018–2019, the NBAA was composed of 5,875 BA and MA students and 327 PhD candidates, 63% of whom are female, and 850 teachers, 60% of whom are male.

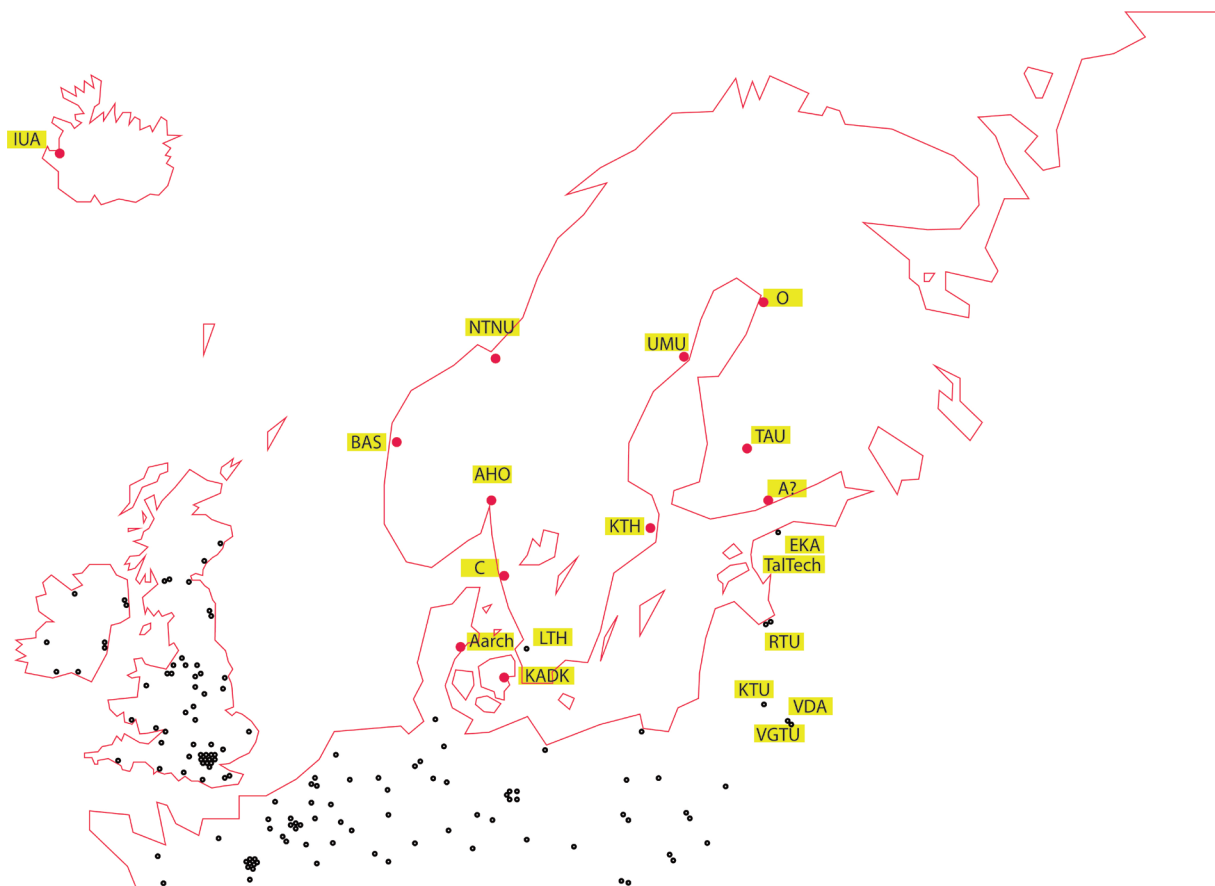


Figure 1
Map of the NBAA network

Each meeting with NBAA left me with the growing desire to know more about how we teach architecture in the network. In autumn 2018, I began conducting interviews with students and educators, thinking together about the responsibility, value and meaning of architectural education. The results of these conversations are presented in this article. What has emerged is a shared perspective, a common language that describes architectural education in multiple ways: as a critical process of enquiry, a vehicle to raise social awareness and collective imagination, a collaborative project aimed at caring for and repairing the common good and

an education dedicated to fostering civic-minded, political agents who can use architectural practice in multiple ways for the betterment of the world. To these professional figures, I have given the name of cosmopolitan citizen-architects.

Table 1
NBAA network

The Nordic Baltic Academy of Architecture (NBAA)²	
Denmark	AArch: Aarhus School of Architecture KADK: Royal Danish Academy of Fine Arts
Estonia	EKA: Estonia Academy of the Arts
Finland	A: Aalto University TUNI: Tampere University of Applied Sciences O: University of Oulu
Iceland	IUA: Iceland University of the Arts
Latvia	RTU: Riga Technical University
Lithuania	VDA: Vilnius Academy of the Arts VGTU: Vilnius Gediminas Technical University
Norway	BAS: Bergen School of Architecture NTNU: Norwegian University of Science and Technology AHO: Oslo School of Architecture and Design
Sweden	C: Chalmers School of Architecture and Design KTH: Royal Institute of Technology UMU: Umeå School of Architecture

- 2 On 25 October 2019, two other schools joined the network: Kaunas University of Technology (KTU) and Tallinn University of Technology (TalTech), bringing the network from 16 to 18 schools.

Research questions and methods

The present article is based on 29 semi-structured interviews, conducted between 5 November 2018 and 26 March 2020, with 14 deans³ and 15 other educators from the NBAA network (Santanicchia, 2020).

All interviews were initiated by four questions:

- 3 Deans in the NBAA are not just administrators; many are still actively involved in teaching or have been previously operating as teachers. In many schools of the NBAA deans hold the title only for a limited time (approximately five years) and then are replaced by other educators.

Table 2
NBAA's educators

Nation	School	Interviewees	Length	Date	Place
Denmark	Aarch Aarhus School of Architecture https://aarch.dk/en/	Head of Education, Associate Professor	1h 26m	05/02/19	Skype
	KADK Royal Danish Academy of Fine Arts, School of Architecture, Design and Conservation https://kadk.dk/en	Head of the School	51m	06/11/18	School
		Professor	35m	05/11/18	School
Estonia	EKA Estonian Academy of the Arts https://www.artun.ee/en/home/	Professor, Dean of Architecture	1h 3m	05/12/18	School
		Professor	1h 16m	04/12/18	School
Finland	A Aalto University School of Arts, Design and Architecture https://www.aalto.fi/en/school-of-arts-design-and-architecture	Associate Professor, Head of Education	40m	07/12/18	School
		Researcher	28m	12/12/18	Café Engel, Helsinki
	TUNI Tampere University https://www.tuni.fi/en	Head of Study Services	35m	17/01/19	Skype
	O University of Oulu, School of Architec- ture https://www.oulu.fi/architecture/	Head of School, Professor	42m	21/12/18	Skype
Iceland	IUA Iceland University of the Arts https://www.lhi.is/en	Dean of Architecture, Professor	40m	01/03/19	School
		Professor	26m	24/03/20	School
Latvia	RTU Riga Technical University, Faculty of Architecture https://www.rtu.lv/en/university/structure-and-administration/faculties/architecture	Dean, Professor	25m	30/11/18	School

Nation	School	Interviewees	Length	Date	Place
Lithuania	VDA Vilnius Academy of the Arts, Faculty of Architecture https://www.vda.lt/en/	Dean, Associate Professor	37m	22/11/18	School
	VGTU Vilnius Gediminas Technical University https://www.vgtu.lt/index.php?lang=2	Dean, Associate Professor	1h 38m	26/11/18	School
		Vice Dean	51m	27/11/18	School
Norway	AHO Oslo School of Architecture and Design https://aho.no/en	Rector	1h 1m	12/11/18	School
		Professor	15m	26/03/20	Skype
		Associate Professor	19m	16/11/18	School
		Professor	1h 2m	13/11/18	School
	BAS Bergen School of Architecture http://www.bas.org/en/About-BAS	Dean	37m	19/11/18	School
		Assistant Professor	37m	23/03/20	Skype
		Professor	37m	19/11/18	School
	NTNU Norwegian University of Science and Technology https://www.ntnu.edu/	Dean	1h 37m	17/12/18	Café Ni Muser, Trondheim
		Associate Professor	27m	13/12/18	School
		Professor	1h 17m	15/12/18	His home, Trondheim
Professor		30m	17/12/18	School	
Sweden	C Chalmers School of Architecture and Design Architecture and Civil Engineering https://www.chalmers.se/en/departments/ace/Pages/default.aspx	Head of the Programme in Architecture	1h 42m	07-08/ 11/18	School
	KTH Royal Institute of Technology, School of Architecture https://www.arch.kth.se/en	Head of Education	47m	21/01/19	Skype
	UMU Umeå School of Architecture http://www.arch.umu.se/en/about-us/umeaa-school-of-architecture/	Associate Professor	27m	25/03/20	Skype

Q1: What is the first thing that we should teach to a student in architecture?

Q2: What skills should students have after studying architecture?

Q3: How should these skills be taught?

Q4: How can architectural education be of special importance to our society?

Each question addresses architectural education from a different angle.

The first aims to reveal a disposition towards architecture itself. The second and third focus on fundamental skills and pedagogies. “Skill” was explained to interviewees, not only as an ability to do something (an expertise), but rather as the combination of knowledge, attitudes, values and behaviours considered vital to becoming an architect. Question four acts as a “sensitizing concept” (Charmaz, 2014, p. 30) to encourage reflection on the societal value and responsibilities of architectural education.

All interviews were recorded, transcribed verbatim and promptly emailed to participants, who were invited to make comments or amendments.⁴ They were then analysed following the abbreviated version of constructivist grounded theory (GT), a method for collecting and analysing qualitative data to construct theories based in the data itself (Charmaz, 2014, p. 1). The abbreviated version was chosen because each participant could be met only once, thus it was important to ask the same questions yet to elicit specific responses. The constructivist version acknowledges that “we construct our grounded theories through our past and present involvements and interactions with people, perspectives and research practices” (Charmaz, 2014, p. 17). This allows me to recognise my presence in this research process as a person who is deeply committed to architectural education and who has been active in this field for nearly twenty years. I therefore use my personal experience – and that of the NBAA group – to advance understanding of architectural education and formulate a theory grounded in Nordic–Baltic dialogues yet receptive to global influences.

The raw data (23 hours and 58 minutes of interviews) were initially analysed through line-by-line coding. Labelling data segments led to the formation of 180 initial codes; these were organised into 15 focused codes based on frequency and significance, and then into five categories representing the most common themes, or the fundamental concepts upon which the grounded theory is based (Charmaz, 2014). As the coding process continued, a theoretical direction emerged, and with it the centrality of the concept of *cosmopolitan citizenship* as a key to understanding the formation of an architect in the Nordic–Baltic context. At this stage I directed my attention to the pertinent literature to advance a theory I refer to as *Cosmopolitan Citizenship Architectural Education* (CCAЕ). The entire process has been shared and discussed with colleagues from the NBAA network and beyond, through my participation in conferences, meetings and workshops at my home institution and abroad.⁵

4 Deans were contacted in advance by email in order to arrange the interviews, whilst the other interviews with 15 educators happened spontaneously during my visit to the school. The deans of Aarhus School of Architecture and Umeå School of Architecture did not reply to my emails. The combined length of the 29 interviews is 23 hours and 58 minutes. The average interview is 45 minutes whilst the most common is 37 minutes. Students were also interviewed to expand the body of research and to check any possible discrepancies (which did not occur), therefore triangulating the findings (Santanicchia, 2020).

5 Saturation of the categories – that is, when gathering fresh data no longer sparks new theoretical insights, nor reveals new properties of these core theoretical categories (Charmaz, 2014, p. 213) – was achieved very early in the process of research; the first eight interviews contain the five fundamental categories highlighted in this research.



Figure 2
The process of coding: from raw data to theory.

From data to theory

The construction of the grounded theory of CCAE is presented in three phases.

- (1) Segments of answers to the four research questions are presented, then the fifteen focused codes are drawn out (See Appendix A).
- (2) A more interpretative approach is developed in order to advance the conceptual analysis; this leads to five categories corresponding to diverse political agencies of an architect.
- (3) The findings are related to a theoretical framework, based on the concept of cosmopolitan and citizenship education, to substantiate the grounded theory of CCAE.

Interviewees' answers have been kept anonymous and are indicated in quotation marks. The purpose of this research is to portray a shared culture, rather than highlighting differences between schools.

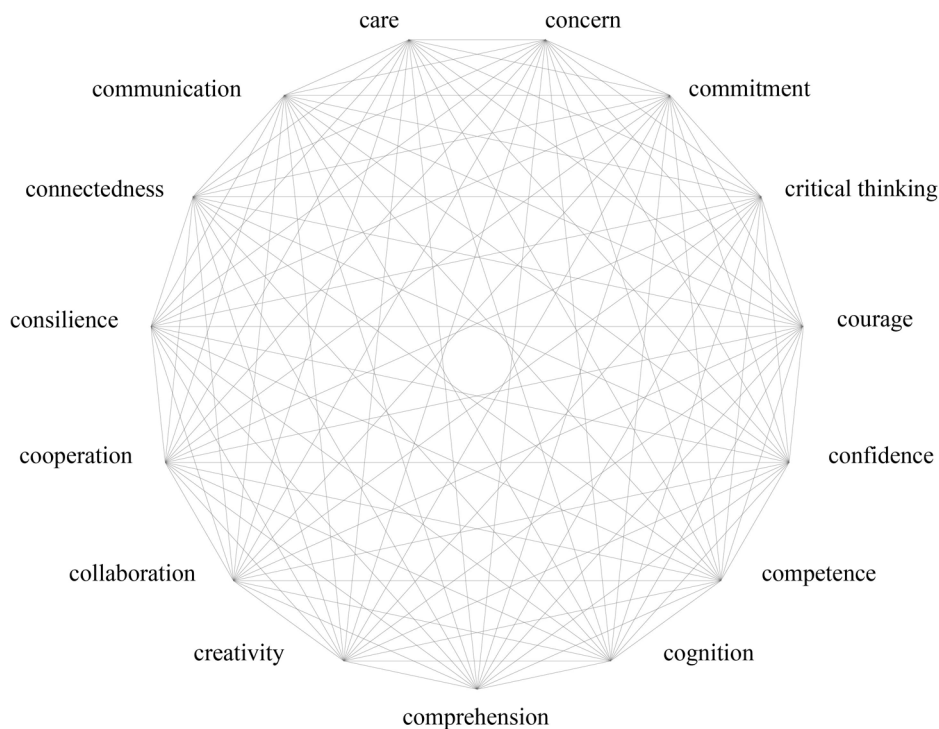
First phase: Fifteen traits emerging from the interviews

All educators began answering the four research questions by illustrating the context of architectural education in a time of great ecological and social concern. They emphasised the necessity of educating not only skilled professionals, but civic-minded citizens who understand architecture in wider terms beyond building production alone and who can act with care for the betterment of the world. Following the GT method, 180 initial codes are constructed directly from the educators' answers and consequently condensed into fifteen focused codes representing the most significant traits students should possess. It is remarkable to note the consistent appearance of these traits in each answer to the four research questions, as the table below shows.

Table 3
Fifteen recurrent traits from the four research questions

15 Traits (focused codes)		Q1: What is the first thing that we should teach to a student in architecture?	Q2: What skills should students have after studying architecture?	Q3: How should these skills be taught?	Q4: How can the education of an architect be of importance to our society?
Personal skills	Concern				
	Commitment				
	Critical thinking				
	Courage				
	Confidence				
Professional skills	Competence				
	Cognition				
	Comprehension				
	Creativity				
Social skills	Collaboration				
	Cooperation				
	Consilience				
	Connectedness				
	Communication				
	Care				
100% of the interviewees have expressed this trait		80% of the interviewees have expressed this trait		60% of the interviewees have expressed this trait	

The essence of architectural education lies in finding your agency, your inner compass – acquiring pertinent professional competence and developing fundamental social traits to collaborate in bettering the world. These traits activate a language that describes architecture not just as an end product, but as the social and ecological processes at the base of making, imagining and writing about architecture. Together they form an intricate web of relations upon which different political agencies can be imagined and acted upon.



Q1: What is the first thing that we should teach to a student in architecture?

Figure 3
Fifteen traits

Positioning yourself in the society, that is the most important thing, understanding your social responsibilities. This is the starting point. Because other things are around that.

Becoming an architect requires commitment to continuous learning and acceptance of uncertainties. One educator explains this by saying: “we should let the students know that it is possible to receive two correct answers to the same question”. Becoming an architect further demands critical thinking, confidence, collaborative skills and courage to act for the interests of the greater good that so often an architect associates with public space, the *res publica*. Critical thinking is explained as the “capacity to ask questions of societal relevance”, including challenging your own learning environment: “educators and students are all responsible for the environment of our studies”. Study participants widely recognised that it is of vital importance to foster a learning environment where each person is valued, listened to and trusted: “educators have to acknowledge that students come to school with different histories, different skills and different capabilities, and we have to recognise this more than we do”. Participants agree that recognising students’ knowledge and personal experience means making students responsible for the subjects of their education. By allowing them to bring into the classroom their own interests and passions, they can start the design

process grounded in real life issues: “students need to be empowered, they need to understand their responsibilities, opportunities and be part of the society from the very beginning”. Therefore, “schools of architecture ought to help students in developing political agency by forming a learning environment that makes it possible to see the world and its connectedness”; this is accomplished “by understanding the relations between the built environment and the natural environment” and employing the power of creativity to disclose possibilities, imagine how we might live together and “communicate the whole to a larger audience”. One educator notes that concern for societal issues and the courage “to contribute to society, to change the world and make it better” is the first thing students in architecture should learn: “it is imperative to think of the architect also as a citizen and not just as a professional”. Another concludes by saying: “education entails social responsibility; you are given an education, a training and, in my opinion, that is not basically to inject directly into the market but there is an obligation that you have in planning and in architecture to act for the common good. End of story”. For all respondents, the role of architectural education is understood as that of helping students become competent professionals and active citizens, people who can contribute to bettering their communities and therefore the world.

Q2: What skills should students have after studying architecture?

What is most important is how we care for our students and to instil in students the conviction that architecture is a service that architects deliver to society.

Care and concern for the world are considered by participants to be the most important traits that students should develop through architectural education. Care is presented as a daily practice informed by facts, civic values and empathy. It is a process requiring knowledge, values, skills and behaviours necessary to steer the design process towards the betterment of the world. One educator argues that “architects should have the dream of realising a better world,” and that schools of architecture should support students in following that dream. It is a shared belief among educators that architectural education is a laborious journey requiring great commitment, courage and the development of competence and confidence together with fundamental social traits.

Competence is explained by participants in multiple ways: as the ability to comprehend your social and physical environment; as the ability “to look at architecture and understand what you see”; as “comprehending the interaction with primal aspects of architecture (shelter and context)”, thereby developing “spatial cognition”. Competence is also explained as

the mastery of skills traditionally associated with the profession, such as “the ability to make drawings by hand or using computers”. Competence necessitates confidence, as one educator states: “we should give students more than just competence, we should support and empower everyone. Because with confidence we can do miracles. Without confidence it is very difficult”. For another participant, “being a good architect, means having the sense of responsibility to the world,” and it is with this sense of responsibility that students should graduate. To cultivate responsibility, one educator remarks that “we – teachers and students – have to be able to ask questions to respond to critical issues of our times,” whilst another affirms: “students should come out from education with an attitude to the world that says that we want to contribute to this discussion, to the society and to change it”. Contributing means developing “the skills to collaborate with other people outside the profession, engaging in the development of society through architecture”. It means feeling connected to issues of common concern, working together to advance the design process in consilience with different expertise.

Participants agree that care is a critical lens through which students learn to use knowledge, skills, attitudes, values and behaviours for “making” artefacts/concepts/processes with greater social and ecological responsibility. Making with care activates a complex, relational practice requiring cognition and comprehension to know what you are making; criticality to question it and recognise its biases; competence to know how to make it; concern for understanding its social and ecological implications; confidence, courage and creativity to explore ways of making it; consilience, cooperation and collaboration for making it together.

Q3: How should these skills be taught?

Developing a sense of moral and ethics responsibility, that comes from respect for the community.

The design studio is understood as the physical, social and conceptual core of architectural education. Yet it can be an elusive space, as one educator declares: “it is a *black box* not subjected to school policies”. Therefore – as another participant remarks – in order to offer a coherent architectural education, it is important that instructors communicate with each other to organise their design studios logically “so that students can make the best out of them”. The limits of the design studio are also feared: “the design studio is this big, amorphous, indistinct field of different pedagogical strategies and techniques”. Another participant says: “design studio culture at times can be very introverted so it is also important that we find ways to reach out to connect to the world”.

Educators recognise that a caring, yet critical, learning environment starts in the design studio: “we need to support and care for the journey of the students, not just the results”. Care is also intended as the essence of architecture; as one educator explains: “we should make the students understand that making a better world is their task. It is what they need to care about”. Another educator states that a design studio should promote the “understanding of your responsibility as a citizen; that you feel that you have a responsibility to act as a caregiver and provider of good architecture, and then good architecture covers a lot of things”. Architecture always implies social responsibility: “I think architecture is the only form of art where you always have to be very caring of people”. Care starts with empathy and with the intention of using the educational experience for “touching down the reality and the problems of the world”, as one educator explains. It is also about understanding that architectural education takes time: “time to realise that the design process requires great commitment to continuous learning and situations must be understood from many different points of view”, “time to talk to other students face to face” and “time to work together and see other students’ work”. Care is also about exposing students to different ways of learning, introducing the possibility for different ways of knowing and “exposing students to different practices of architecture”, so that students can learn about architects’ multiple societal roles.

Care is about forming a collaborative and cooperative design studio, one that works in consilience with other forms of knowledge and operates in a way that is “trans-disciplinary; this is a more open concept than ‘multi-disciplinary’ because it means establishing a dialogue not just among experts but with the society, with citizens”. This means creating the conditions for students to connect to the world outside the design studio, transgressing its physical and mental boundaries to connect with people and places. One educator declares: “it is quite evident that enhancing and strengthening the self-confidence [is important for] the responsibilities that students have been given and the investigation that they are responsible for”. One concludes by stating: “being a good architect, to make it very simple, one should have the sense of responsibility and care for the world”. A pedagogy that supports students’ sense of responsibility transforms the design studio into a plural, social platform; a place open to the world where students can collectively see, understand, respond, imagine and engage with problematic conditions.

Q4: How can the education of an architect be of importance to our society?

I think what we really should do at the moment in architecture is to take our profession back! And to be active in society because architects around the world have become quite elitist in their profession in a way that they are thinking that they are belonging to an elite but actually they are in a corner, and not really in the party. So, I think architects should go into fields that are not used to see architects, because I think our education gives tools that could be used very well in other fields.

Educators replied to this question with exultancy and frustration, incitement and concern, while firmly believing that architectural education has a fundamental societal role: forming better citizens who can imagine ways of living harmoniously together. To accomplish this mission, architectural education needs to be critical, inclusive, collaborative and committed to care. A critical education questions its traditional models, as one participant declares: “we should be critical and more aware of who we are not putting on the stage. We should invite people who are different, not just the star-architects”. Exposing students to a multitude of voices creates conditions for challenging assumptions and fostering sensibilities that are essential for developing a more caring design process. An inclusive education understands that “the role of architectural education in society is towards the broader possible audience, educat[ing] hopefully the widest possible demographic of young people”. It must also create the conditions for students and teachers to connect with societal issues through real-life experiences. To this end, one educator states: “the link with society is extremely important, and we try to implement it in as many ways as possible in our students’ experience”. Another adds: “educating architects is like training little soldiers, social servants who fight for the public good”; to do so, “educators need to prepare students to work in a context filled with existences and human activities, and students need to understand that they have a responsibility to make the best possible contribution”.

Forming architects who can use their education in multiple ways constitutes the wider scope of architectural education. One educator asserts: “the most important skill for a young architect today is to be able to apply this (architectural education) in not only a traditional architectural manner but also in new fields”; another adds: “with an architectural education one can do much more than architecture, and even those tools, I could use them for other professions”. There are many possible ways to operate as architects, as one participant suggests: “architects can be initiators, collaborators, enter processes at different stages and participate in other roles as co-financing. There are many ways to operate and practice architecture. It becomes therefore imperative to think of the architect also as a citizen of the world and not just as a professional”.

Second phase: Five political agencies emerging from the interviews

In this more interpretative phase, the previous findings are further abstracted to construct five ways to practice architecture, or five ways to think about architecture and its education. The following political agencies are grounded in Nordic–Baltic dialogues and in ongoing global discourse that reframes architecture as a collective collaborative practice at the service of society. The Nordic–Baltic voice therefore joins the global movement of academics and professionals who acknowledge architecture’s civic responsibility and its uniquely versatile way of acting in the world, far beyond simply designing buildings (Harriss, Hyde, & Marcaccio, 2021).

Architects as dissident intellectuals

We need to create that type of environment amongst us and the students to ask the right questions.

bell hooks define dissident intellectuals as people who “are critical of the status quo” and “dare to make their voices heard on behalf of justice” (2003, p. 187). Architects who use the design process to pose critical questions, translate complex knowledge into forms accessible to a larger audience, challenge common understandings and traditions, reveal potentialities and faults of societal relevance and imagine things that do not yet exist, are dissident intellectuals in this sense. They are cultural interpreters who work for the public good – freedom, justice, democracy and peace – to preserve diversity as the essence of humanity (Osler & Starkey, 2005, p. 159).

Architects as dissident intellectuals “ask questions to respond to critical issues of our times,” as one study participant states. They understand that their praxis is never a private matter between them and their client but involves a multitude of people and places, deeply interconnected through social and ecological relations, embedded in the architectural process (Deamer, 2015). Each process is an occasion to ask: what are the politics of my design, and what is the design of my politics? Politics must be understood as the way we wish to live together, as such it is a collaborative process. One participant aims to “educate people to be intellectual, who can talk about architecture in wide terms, as a broad subject is the scope of this school”. Dissident intellectuals use the practice of architecture on behalf of social and environmental justice.

Architects as co-creative partners

We need to build empathy, new relationships, new forms of architecture, to open up, to share more. This goes back again to ecological thinking, that is, everything is connected and nothing is isolated.

Dana Cuff states that “the process of becoming an architect is one of learning socially appropriate avenues for creativity” (1995, p. 154). Educating co-creative partners means helping students to relate to their social and physical context, treating the whole as partner in the process of creation (Eisenstein, 2011, p. 159). Study participants agree: “to become a successful architect, you have to understand that you are connected to the whole world and to a larger context, and you have to be able to talk about your own work together with others and not take it as a personal achievement”. Communication, collaboration and cooperation have emerged as fundamental traits; at one participant’s school, “we start studying architecture by going out with all the students for two nights, we are out in nature, and we are getting to know each other. I think to work in a creative way in any field you have to trust who is teaching you and who you are working with”.

Educators have repeatedly highlighted that developing confidence and the capacity to converse and collaborate is fundamental to advancing a caring design process. Creativity is therefore intended not as a heroic singular effort, but a process based on dialogue and “the capacity of members of a team to suspend assumptions and enter a genuine ‘thinking together’” (Senge, 2006, p. 10). It cannot be separated from “consciousness, values and awareness that you are respecting everyone and not just your ego,” as a study participant puts it. Creativity comes with collaboration, that is, the creation of a welcoming, consilient space that accommodates different people and diverse forms of knowledge (Shonfield, K., Dannatt, A., & Ainley, R., 2000, p. 11). It is in the combination of differences that collaboration acquires its strength and sense of public purpose, caring for the Other. Architects as co-creative partners collaborate with Others, especially those most marginalised, in disclosing and understanding relations and interdependencies as well as forging new relations, which can benefit natural and built environments. Co-creative partners understand that a better world can be built only when “the liberating intentions of the architect coincide with the real practice of people in their exercise of their freedom,” as Foucault said (Rabinow, 1984, p. 246).

Architects as engaged storytellers

Universities should become places of general discussion for the society and actively be involved in ongoing discussion on moral issues, of political issues.

Storytellers are capable of eliciting emotions with a story. A story can be a description of reality but also a tale concerned with things that do not exist yet, and just like an architectural project, a story can represent an idea of how the world could be. Each design project is a story: an occasion to disclose present conditions; to build common understandings; and to imagine possible future values and therefore shape the foundations for cooperation towards common goals (Harari, 2011, p. 35). One educator says: “architecture is not just about constructing buildings, it is also about shaping society, to offer multiple visions to society and come up with possible solutions, solutions that are presented in order to be discussed”. It is vital that architects “engage with other people beyond specialists and other architects, and therefore we need to develop adequate languages to do so”. Drawings, models, diagrams, installations, curation and publications are conversational pieces that architects can use in helping viewers develop awareness of societal issues and suggesting possibilities for present and future conditions.

Architects as storytellers have political agency and responsibility to reveal or suppress information, showing or hiding different interests embedded in each design process. Being a storyteller demands of architects that they develop a language that is both accurate and accessible to the larger community. This language, as one educator says, is formed when “real issues are brought inside the school, so that the students start to understand the world and learn to relate with it”. It is largely understood by all the study participants that a school of architecture is a place for thinking, making and engaging through architecture – a place to address the public conversation on how we can live harmoniously together, and therefore a place to imagine architects’ political roles. As one educator suggests: “architects need to understand that their scope of action is broad and their political role and their role as disseminators of ideas is fundamental”.

The participants agree that architectural education has a civic responsibility and therefore a public purpose. Architecture is ultimately what an architect speaks about, speaks from, speaks with and speaks for. This amounts to what an architect cares about, cares from, cares with and cares for (Chatzidakis, 2020, p. 21). “Caring about” means to have specific concern, cognition and comprehension of the matter we are addressing. “Caring from” means exercising critical thinking, acknowledging our biases. “Caring with” means working together in collaboration and cooperation, bringing in consilience of different experiences. “Caring for”

is the commitment to action to provide care for everyone (Chatzidakis, 2020, p. 41).

Architects as ethical professionals

Architects need to think of all the other responsibilities as well, besides the client, responsibilities for the community, for nature... the ethical responsibilities of how we design for the world.

The process of making architecture – bringing local and global materials together, mediated by different forms of labour – positions architects at the service of the planet. Architects’ local actions and decisions are therefore never dissociated nor dematerialised from the global context (Plumwood, 2008), making their responsibilities potentially endless. Each design process implies individual and collective responsibilities to Others, to local and global communities and to future generations. “These universal responsibilities constitute a statement of ethical values for cosmopolitan citizens [...] Responsibilities imply not receiving but giving; not individualism but a sense of the communal and the collective” (Osler & Starkey, 2005, p. 163–167).

Levinas explains the word “ethical” as “being-for the Other”. “To assume an ethical stance means assuming responsibility for the Other” (Till, 2013, p. 173). Assuming ethical responsibility means developing response-ability, feeling part of and connected to the world and learning being-with Others. Educating architects to be ethical professionals means forming, as one educator puts it, “conscious citizens”, people who “understand architecture as the way we live together”. Therefore, it is vital to form “socially active students who see their responsibility in a wider social context as actors with an important role to play in improving the human condition on Earth” (Lorentsen & Torp, 2018, p. 327). A school of architecture has therefore the responsibility “to form socially active students who can grow into socially responsible architects” (ibid.). Van Raat explains that schools of architecture “should be offering students the opportunity to develop an architecture which concentrates on issues of social and political consequence” and argues they should strive “to produce in the next generation of citizens an awareness of their social and political responsibilities and to enable them to acquire both skills and the attitudes to think independently and to make a difference” (Garbarczyk, 2016, p. 9). Educating ethical professionals means helping students develop the capacity to care, understand interconnectedness and contribute to solving cogent issues of societal relevance. As one educator says: “you need to give back something to society, so this is not just about our students going out in the society ready to work in a company, but it is also about the students coming out from education with an attitude to the world that says that we want to contribute to this discussion, to the society

and to change it. It is about critical thinking” Architects as ethical professionals understand that ultimately, they are accountable for their intentions; as Pérez-Gómez states, “intentions imply a whole style of thinking and action that takes into account a past life and thick network of connections with a culture” (2006, Kindle Locations 4471–4475).

An ethical professional recognises that designing the right thing is different from designing the thing right. The latter focuses on the accuracy of the artefact, its technical and structural soundness, while the former reflects on the implications of architecture as a social and physical process of negotiation. As such, it asks critical questions: what are the potential social and environmental effects of this act of designing? Who will benefit and who will be damaged by it? What power relations are entrenched or shifted? What other options are there? What could the long-term consequences be? Who makes the decision? And why is this important? The answer could be *not* building. Refusal is more than a simple act of not doing – it is an opening up to the possibility of doing differently (Graham et al., 2017). Refusal may be the most ethical act we can perform as architects. Ethical professionals understand artefacts not only as things but as relational phenomena.

Architects as carers of the world

The meaning of architecture is to support a healthy human activity, and if you don't have that in every project then it is something else, it is not architecture.

This fifth political agency is the last scope of architectural education, as one educator states: “every new architect should try to build a better world, and that is their main task. And if they do not do that, they should question it”. In the words of another participant, architecture “is not just about constructing buildings, it is also about shaping society”. Each design project is understood by participants as an occasion: for raising awareness through critical questions; for gaining and sharing knowledge; for understanding people and places; for imaging how to live together; for assuming responsibility for the Other; for caring. Care is both a noun and a verb. As a noun it means guardianship, serious attention and guidance; as a verb it means to be interested, to protect, to be responsible, to help. “Care is everything that is done to maintain, continue and repair ‘the world’ so that all can live in it as well as possible in a complex, life sustaining web” (Puig de la Bellacasa, 2017, p. 161). It is a relational practice that requires constant attention and, as Foucault explains, it means “entering into complex relationships with others”; this requires knowing oneself in order to move closer to others, learning different perspectives in life (Fitz & Krasny, 2019, p. 91). “Care is our individual and common ability to provide the political, social, material

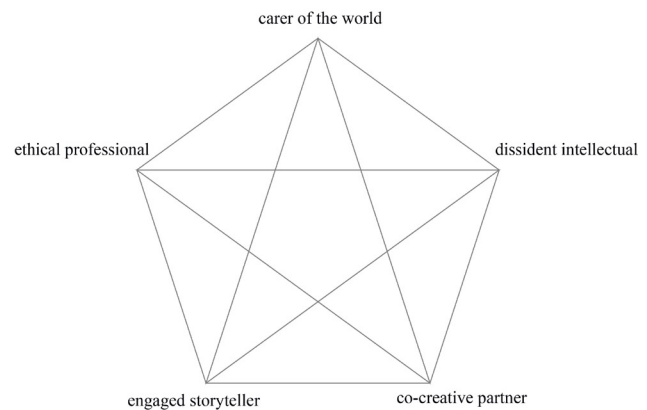
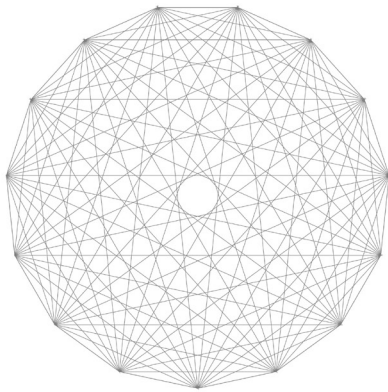
and emotional conditions that allow the vast majority of people and living creatures on this planet to thrive – along with the planet itself” (Chatzidakis, 2020, p. 6). “Care can open new ways of thinking” (Puig de la Bellacasa, 2017, p. 28), as well as new ways of learning, designing, making and living together.

Educating students to be carers begins by ensuring architectural education remains as diverse as the society it intends to serve, so that different experiences and sensibilities are present in the design studio (Froud & Harriss, 2015). To do so, one participant maintains, “we need to bring students in architecture with a much more varied background than what we do now, because it would enhance what comes out at the other end, it would be widening the field, it would probably make a better architecture”. A caring learning environment creates “a safe haven to talk about the project” and promotes healthy working practices, rather than perpetuating the toxic long-hours culture that is common in architectural studios as Harriet Harriss states (Block, 2019).

Each artefact made or process implemented has a social and ecological value and impact; each intervention is therefore a social and environmental modifier. As such, architects must understand that the most seductive artefacts/processes can be conceived within an unhealthy, unsafe and unfair system of ecological destructions, social dispossessions and labour exploitations. Architects as carers of the world act as cosmopolitan citizens who operate in increasingly multicultural societies, advocating for different interests in the design process. In the words of one participant, “we are here to make spaces that can make people feel comfortable. We are here to care. It is about their needs, not ours”.

Remarks on the second phase

As dissident intellectuals, we raise questions of societal relevance and constantly redesign the boundaries of our own profession. As co-creative partners, we understand that in order to advance a project we need to consult other experts and stakeholders. As engaged storytellers, we use the design process to form shared values, foster collaboration and communicate with a larger audience. As ethical professionals, we become aware of our responsibility in the design process within the hyper-complex world of materials, trade and regulations. As carers of the world, we believe that design can ultimately contribute positively to the world and to care for the Other. These five political agencies are not oppositional nor separated, but deeply interconnected and relational roles that clearly point towards cosmopolitan citizenship education. It is to such education that I would now like to direct my attention, while looking back at the findings to further reflect, connect, locate and theorise CCAE.



Third phase: Theoretical framework for cosmopolitan citizenship architectural education

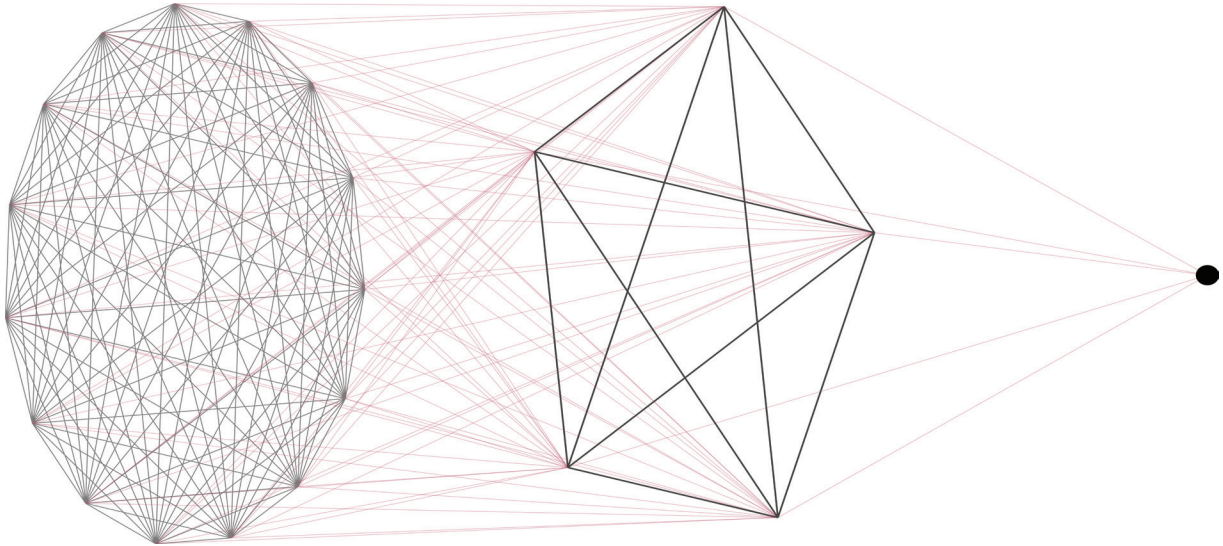
The growing understanding of the inextricable links between all beings has given new impetus to the concept of cosmopolitan citizenship and how it can contribute to more inclusive and caring educational models to shape our common future (Osler & Starkey, 2005). Education in the arts and humanities is fundamentally important for cultivating “globally minded citizenry” (Nussbaum 2010b, p. x); it helps create a culture for critical thinking, which is necessary for “independent action and for intelligent resistance to the power of blind tradition and authority” (Nussbaum, 2010b, p. ix). Nussbaum’s definition of a cosmopolitan as “the person whose allegiance is to the worldwide community of human beings” (2010a, p. 154) traverses any national boundaries by underlining the sense of co-existence, co-dependence and co-responsibility of all humans. Cosmopolitan citizens understand the interconnectedness of all earthlings, demonstrate empathy and have a sense of responsibility for the impact that our choices and actions have upon Others and future generations (Nussbaum, 2010b; Osler & Starkey, 2005; Braidotti, 2013). Cosmopolitan citizenship education requires both an acute awareness of the state of the world – its problems, injustices and possibilities – and the intention to engage for solutions, to care for and with Others (Nussbaum, 2010a; Appiah, 2006, Osler & Starkey, 2005). Care and cosmopolitanism are strictly related, as both require us to recognise our shared vulnerabilities, interdependencies and diversities, acknowledging our “common humanity”, and therefore our “common moral duties towards others” (Brown & Held, 2010, p. 13). “Being cosmopolitan means being at ease with strangeness; knowing that we have no choice but to live with difference, whatever differences come to matter in specific times and places” (Chatzidakis, 2020, p. 95). The cosmopolitan narrative further expands the meaning of citizenship beyond a juridical status concerned with the relationship between individuals and their state, towards citizenship as an agency to better the world.

Figure 4
Fifteen traits; five political agencies

Educating for cosmopolitan citizenship is an ongoing process of becoming. It requires constant interactions between different people in order to acquire social awareness and new perspectives – as individuals’ part of local and global societies. It involves attaining knowledge, skills, attitudes and behaviours necessary to understand that all Earthlings are part of the same ecological and social system, to envision a common future wherein no one is excluded and to actively engage as agents of care for life on Earth (Osler & Starkey, 2005). Cosmopolitan citizenship is indissolubly linked to solidarity, empathy, emancipation, freedom and the pursuit of global justice; as such, it is practice oriented because it requires critical civic engagement with problematic conditions (Harvey, 2009). Giroux defines the project of citizenship education as critical, inclusive, transdisciplinary, relational, holistic, visionary, profoundly political and emancipatory; it is a practical pedagogy that brings together in consilience different sources of knowledge for the betterment of the common good (1980).

Architectural education is a discipline with a “deep culture of synthesis informed by civic values”, and as Bruce Mau states, “if you have that capacity, that is the most valuable capacity of this time in history” (Hyde, 2012, p. 14). The link between citizenship and architecture is also the central theme of the 17th Venice Architecture Biennale. Its curator, Sarkis, states: “we call on architects to imagine spaces in which we can generously live together [...] to make us more aware individuals; help us become citizens, not just consumers” (La Biennale di Venezia, 2021).

The practical theory of cosmopolitan citizenship architectural education



The fifteen traits and five political agencies that have emerged from the many dialogues with the Nordic–Baltic educators, together with the cosmopolitan citizenship education standpoint, form a complex relational web from which the theory of CCAE is derived. Theories are never neutral. They reflect authors’ interests and their historical context (Charmaz, 2014, p. 248). The theory of CCAE is grounded in the NBAA network, and yet it reflects my multicultural and multidisciplinary interests and the historical context – a time of challenges to biodiversity, human health and well-being. As such it has “a direction, an orientation, a purpose” (Redström, 2017, p. 19): specifically, the aim of making architectural education more responsive to the need to design how to live harmoniously together, therefore inciting students to find their own way to become political agents. The theory of CCAE is further influenced by the work of my international colleagues who celebrate the value of architectural education beyond building design, who expand architecture’s agencies by making the field more receptive to diverse voices and who decolonise its curricula by stripping it of its icons and idols (Frichot, 2019, p. 8).

CCAЕ invites architects to talk about architecture as situated, heterogeneous and intertwined processes, rather than perpetuating the narrative of architecture with a capital “A”, the solitary heroic gesture of “the” star-architect that leads to the iconic artefact. Architectures are common and shared; they are always in relation to communities and to people, and therefore always political (Teerds & Grafe, 2020, p. 1). CCAЕ invites students and their teachers to consider the school’s years not as a rehearsal for future practice, but a time to forge the conditions for civic engagement between academia and the Other. CCAЕ is a profoundly collaborative and critical process based on dialogues among

Figure 5
The intricate web of relations that form the theory of CCAE: 15 traits, five political agencies and the cosmopolitan citizenship education standpoint

educators and their students, with our local and global contexts and about the meaning and scope of architecture. I therefore eagerly invite students and their educators to further question, imagine and enact new political agencies beyond the five hereby suggested, to co-design a healthier, safer and fairer world – in a time when there is desperate need for it (WHO, 2021) – thereby redesigning the boundaries of what defines architects’ roles in the world.

Thinking from the North

Each school of architecture visited in this research represents a microcosm devoted to the production, discussion and dissemination of architectural thinking (Ockman, 2012). Each school is a lively nursery where questions on how we live together are formulated and collectively answered (Ockman, 2012, p. 32); where “the ethos of a profession is born” (Cuff, 1995, p. 43); where attitudes are shaped and carried into professional life; where a legacy is passed down from one generation to the next; where architects’ possible societal roles are imagined and then enacted.

My intention with this research is to think together with my Nordic–Baltic colleagues and students on “architecture’s social and political responsibilities and obligations”, all of us believing in “the strong social consciousness” of architectural research (Frichot, Sandin, & Schwalm, 2018, p. 10). We also believe in sharing with the world ideas about the indissoluble link that exists between architectural education and society, “to create not just stronger schools or educational systems, but also a stronger position for architecture as a profession in society” (Lorentsen & Torp, 2018, p. 10). During this process it emerged vividly that the essence of architectural education is the formation of civic-minded, engaged professionals who can use their acquired education in multiple ways for the betterment of their community. To these figures I have given the name of cosmopolitan citizen-architects. I do so even though the term “cosmopolitan citizenship architectural education” was never mentioned by any of my study participants as a practical theory of education, opening therefore the unanswered question of whether Nordic–Baltic educators would fully embrace this concept as a pedagogical ideal. It is my understanding that the concept of cosmopolitan citizenship is able to capture the many thoughts on architectural education that have emerged from the Nordic–Baltic dialogues, and it is important to give this experience a name, viz. CCAE, and to further share it among the members of the NBAA network and beyond.

The vision of CCAE is reflected in the title of the conference “Change the game – take responsibility – nurture sustainability – change the world” (organised in April 2021 by the European Association for Architectural Education and the Oslo School of Architecture and Design). Education is at the centre of this debate, as “no democratic society can survive

without a formative culture, shaped by pedagogical practices capable of creating the conditions for producing citizens who are critical, self-reflective, knowledgeable and willing to make moral judgements and act in a socially responsible way” (Giroux, 2011, p. 3).

I cannot, nor do I wish to, claim that any of these findings belong exclusively to the NBAA network, nor to architectural education only. These NBAA voices set nevertheless a trajectory for investigating the connection between architectural education, local and global communities. It is this indissoluble link between society and education, this societal sense of responsibility and the desire to share knowledge and experience through dialogue that is, for me, the key to understanding architectural education in the Nordic–Baltic region, firmly believing that: “without dialogue there is no communication and without communication there can be no true education” (Freire, 1993, p. 66).

Conclusions

This article has presented the genesis of the CCAE theory, which aims to make architectural education more diverse, plural and caring, and therefore more concerned about architects’ multiple agencies in designing how we might live harmoniously together. This practical theory is grounded on the findings from 29 interviews, conducted with 14 deans and 15 educators in architecture from 16 schools from the NBAA, and it positions the findings as a theoretical framework of critical pedagogy and citizenship education. The interviews were initiated by the following four research questions:

- Q1: What is the first thing that we should teach to a student in architecture?
- Q2: What skills should students have after studying architecture?
- Q3: How should these skills be taught?
- Q4: How can architectural education be of special importance to our society?

All study participants began their answers by illustrating the context of architectural education in a time of great ecological and social concern and stressed the importance of understanding architectural education in multiple ways: as a critical process of enquiry, as a vehicle to raise social awareness, as a tool for collective imagination and as a collaborative project aimed at caring for and repairing the common good. They therefore emphasise the ambition that schools of architecture should have in educating, not only skilled professionals but civic-minded political agents who can use architectural practice in multiple ways for the betterment of the world. To these societal agents, the author of this article has given the name of cosmopolitan citizen-architects.

Becoming cosmopolitan citizen-architects is explained by participants as a complex journey, requiring a collaborative learning environment capable of developing students' personal, professional and social skills and the traits that are necessary to contribute designing a better world. Fifteen traits have emerged from the interviews: concern, commitment, critical thinking, courage, confidence, competence, cognition, comprehension, creativity, collaboration, cooperation, consilience, connectedness, communication and care for the world. These traits form a base for formulating architects' renewed political agency as dissident intellectuals who ask critical questions of societal relevance; as co-creative partners who understand that creativity is a collaborative journey; as engaged storytellers who use the design process to build common understandings and shared values; as ethical professionals who use cognition and competence to care for social and physical contexts; and as carers of the world who use architecture and its education to maintain and repair the world so that all can thrive in a life-sustaining web.

Promoting CCAE means transforming the design studio – the very core of the Nordic–Baltic architectural education – into an inclusive platform receptive to different ways of being, thinking and making architecture. This is accomplished by bringing facts of common concern inside the studio, by asking questions that respond to critical issues of our time, by working together (as students, teachers and stakeholders) and ultimately by becoming informed and caring cosmopolitan citizens. The verb “becoming” implies a process, a reflection, a transformation. Architectural education is therefore intended by its providers not just as a means to form skilled professionals but as an occasion to connect, collaborate, imagine, engage and care with local communities, without forgetting that we are never dissociated from our global context. Becoming cosmopolitan citizen-architects is connected to lived experiences. It is about understanding that the ongoing environmental crisis, social inequalities and spread of zoonotic diseases need to constitute the premise and scope of scholarly investigation; they must be part of educational discourse, form our individual and collective planetary consciousness and unite us as we move towards solutions.

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capable of contributing to the design of a healthier, safer and fairer world: to use architectural education to form citizens of the world who have the capacity to care for Others.

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Appendix A: Coding

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>"I think the complicated world that we are living in today with global challenges such as climate change and natural disasters with forced displacement, with many political and social issues, this traditionally way of educating architects as a single provider of an object is now outdated and the education of an architect has to understand that we will need to prepare the future architects for this task that they are actually facing or that they should be facing as architects."</p> <p>"Provide students with basic information about the global world and the situation and the humanitarian work and responsibilities and ethics and combined to that which is very important."</p>	<ul style="list-style-type: none"> - Being concerned with the state of the world. - Posing problems that respond to the current crisis. - Stating that ecological and social concerns can be answered through architecture. - Being concerned for the world. - Showing interest in problems of the world. - Developing concern about the ethic of the profession. - Forming thinkers and doers concerned about solving the problems of the world. - Stating that societal and ecological concerns can be answered through architecture. 	<p>Concern</p>
<p>"We want to make our students genuinely interested in architecture."</p> <p>"Showing the students that they cannot just jump into conclusions and start designing but they need the time to analyse it and that they have to commit to the process of engaging in situation."</p> <p>"Enable and encourage is a kind of commitment to architecture, to bring it to a level of engagement and passion towards architecture."</p> <p>"Architecture is a continuous work in process to become a better practitioner and architect."</p> <p>"You want the students to leave in understanding that this is a continuous learning process. Which requires seeking for information and creating new knowledge."</p>	<ul style="list-style-type: none"> - Stating that it takes a long time to study architecture. - Stating that it takes time to understand what architecture is. - Learning that architecture is hard work. - Making students interested in architecture, - Inciting students to learn more, - Developing genuine interest in architecture, - Creating the culture of studying architecture, - Learning to adapt and keep learning as the software changes, - Learning to adapt to new technology, - Cultivation the reverence for architecture, - Being able to be hard working. 	<p>Commitment</p>

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>“A good architect should be a very critical thinker and also question the brief: is the brief right? You have to be a critical thinker and this is one of the key points”.</p> <p>“You need to be a critical thinker, what does that mean? To think of the big questions is the role of the architect and the politicians quite often think in short terms.”</p> <p>“The ability to think critically and not just be obedient with regulations or given rules but be able to take critical distance in front of those and eventually produce new ones.”</p> <p>“For me I think that the first thing is what I call critical thinking.”</p>	<ul style="list-style-type: none"> - Being critical, - Asking questions, - Understanding that there is no singular answer in the design process, - Asking relevant questions, - Stating that critical thinking is most important, - Questioning everything, - Operating as a professional and critical thinker, - Stating that critical thinking is key, - Asking relevant questions, - Educating critical thinkers, - Stating that the value of architectural education is about questioning. 	<p>Critical thinking</p>
<p>“The architect and the university should have the courage to be part of the public discussion.”</p> <p>“I think that the first thing is actually we should start and probably finishing architecture with critical thinking, because only with critical thinking we can get new solutions and keep the old solutions because also the old one can be good ones too.”</p>	<ul style="list-style-type: none"> - Stating the difficulty of studying architecture, - Having a public role, - Stating the difficulty of architecture, - Being able to argue for your project, - Having courage to pursue your path. 	<p>Courage</p>

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>“I think architects should have the confidence to go into fields that are not used to see architects, because I think our education gives tools that could be used very well in other fields.”</p> <p>“Students should have an ability and confidence to choose the right tool and to learn new tools that they identify to be important for the projects that they are doing.”</p> <p>“Someone has to give you confidence and that means that we should focus more in giving also support and empowerment for everyone.”</p> <p>“It is important that the students find some sort of confidence in what are expected from them, so they know something about what a project usually includes.”</p> <p>“You have to build the self-esteem and attitude towards yourself so that you can justify all the decisions that you make by yourself. That is what I think that they need to learn, that in architecture there is no right or wrong answer...”</p> <p>“You need to have confidence in yourself because you do not have all the answers that is impossible, but that is the field of architecture... it is one that you need to know 100 different fields.”</p>	<ul style="list-style-type: none"> - Finding yourself, - Maturing confidence, - Allowing students to follow their interests, - Recognising the value of each student, - Recognising students' capacities, - Being confident, - Developing ambition, - Being able to image your own societal roles, - Finding your inner compass, - Allowing students to follow their interests, - Empowering students, - Helping students to develop self-confidence, - Stating the lack of confidence that our profession is having. 	<p>Confidence</p>

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>“In addition to the skills as to the professional and designing skills and understanding the process of analysing the site and the field, that task and the place and the users and all these things, and then through the designing process form that into a building in addition to that traditional architectural skills of actually knowing your profession I think that coming back to what I said earlier is that the architect should also have been trained and have the skills to work in multidisciplinary teams.”</p> <p>“There are very obvious skills as to be able to make good drawings that articulate ideas and spaces, drawings that can make sense, skills such as to make arguments and articulate your thoughts in language and speech. Skills about history of architecture and have a basic understanding of that.”</p> <p>“It is very important to have those tools and those tools software, model making and so on allow them to be part of the office community and follow up the architect's work and learn from them by working.”</p>	<ul style="list-style-type: none"> - Understanding the history of the profession, - Understanding space. - Learning the tools of the profession. - Being able to solve problems. - Learning to adapt to new technology. - Learning to draw. - Being digitally informed. - Being able to use technology effortlessly. - Having professional skills. - Stating the importance of technical skills. - Stating the vast range of skills that architectural education provides. - Stating that it is about skills and knowledge. - Learning the tools and rules for the practice. - Being able to draw. - Informing the design process with technology. - Using digital tools to support the design phase. 	<p>Competence</p>

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>“Ability to acquire new knowledge and cognition.”</p> <p>“We teach an understanding of the city, we teach how to read space, how to have a spatial cognition, we teach how we create space.”</p> <p>“I think it is really important to learn students to look at architecture and understand what they see.”</p> <p>“We should probably teach skills and abilities to see, to see spatial quality with notion of architecture that overcomes the scales and looks at the quality of the spaces where we live, not only about the buildings inside which we work and live, but the total environment which is the place of our existence.”</p> <p>“I think the students need to have the knowledge, the cognition of a reasonable grasp of the history of our discipline...”</p>	<ul style="list-style-type: none"> - Being able to see. - Seeing and knowing more. - Inciting to care in everything that you do. - Teaching students to see the world. - Creating an understanding of what architecture is. - Having historical knowledge. - Learning from the existing. - Understanding the context. - Stating the importance of knowing about your discipline historically. - Learning how the discipline has evolved historically and will evolve. - Being informed about the state of the world. - Providing students with tools and information. 	<p>Cognition</p>
<p>“Comprehending the interaction with primal aspects of architecture (shelter and context).”</p> <p>“We want to expand their vision, to give them more tools to see and comprehend, that is it. It is about legibility it is about understanding it is about expanding the notion of understanding of places, spaces, environments, our relation to our environments.”</p>	<ul style="list-style-type: none"> - Seeing and knowing more. - Understanding the context. - Understanding the diverse societal roles of an architect. - Recognising the many ways of being an architect. - Learning to observe and understand what you see. - Knowing the history of your discipline. - Understanding space. - Understanding relations between the built and nature. - Gathering information. 	<p>Comprehension</p>

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>“Architectural practice is very much about how to organize processes how can you come from research from an understanding of a situation to some kind of proposal to become active and to act in this situation and to make sense in this situation and there are architectural interventional languages that you choose to apply to create a space and also if you create a performance, or protest or a stage or a proposal for different approaches to redevelopment of a neighbourhood and this is today all embedded in this form of projects that need to be managed and you need to be able to be critical about this work and you need to be able to do things.”</p> <p>“We have to understand where the inventiveness lies, we have had the period of star architects and it is not over, but most of the tasks in schools are about the city and how new interventions fit in the city.”</p> <p>“Creativity should be directed into societal level, it is not just about your own personal level, it should lead to something.”</p> <p>“You do not have to think out of the box the whole time, but you have to kind of think very creatively when making solutions, otherwise I do not think that you make much of a difference as an architect or it could be if you make the basic solutions all the time.”</p>	<ul style="list-style-type: none"> - Learning to imagine. - Learning to develop ideas in different media. - Imagining possible futures. - Developing concepts. - Thinking in terms of space and materials. - Learning to develop ideas using different media. - Imagining potentials. 	<p>Creativity</p>
<p>“The fact that we have many students it also means that usually you learn the most from your peers and your study mates and that strength should be used a lot, and students should have the time to work together and see other students work.”</p> <p>“Students should have the skills to collaborate with other people outside the profession.”</p> <p>“We need to develop collaborative skills and being much more holistic in the way we do things, not just to look at things from our professional point of view but look at projects with a holistic view.”</p>	<ul style="list-style-type: none"> - Learning to collaborate. - Being able to collaborate. - Working collaboratively. - Doing internships. - Understanding being part of a global society. - Criticising education that praises individualism. - Learning from each other. - Being a good collaborator. - Working together. - Collaborating among different academic years. - Stating that architectural education develops collaborative skills. 	<p>Collaboration</p>

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>“Understanding that we are living in a world that there is a huge need for multidisciplinary cooperation so that they are not educated to be like one single person superstar but as active responsible members of a global society.”</p> <p>“Ability to work in a multidisciplinary way and ability to ask critical questions.”</p> <p>“The ability to engage with this kind of heterogeneous society and conditions that are there.”</p> <p>“Architecture is really a teamwork.”</p>	<ul style="list-style-type: none"> - Learning to cooperate. - Engaging with people and places. - Being able to engage with society. - Cooperating. - Understanding the importance of cooperation. - Stating the importance of cooperation between academia and practice. - Learning from each other. - Creating multidisciplinary working environments. - Creating real experiences with people. - Developing empathy. - Using design studios for study groups. - Stating that architecture is a social service, not a personal matter but at the service of people. - Creating the conditions for real engagement. 	<p>Cooperation</p>
<p>“I think there is a responsibility of the architect education to understand that there is a need for architects there is a need for persons with holistic approach with very wide education environmental, cultural, historical, technical, urban planning and so on, and we try to combine all these things into a building, we are the only professionals in that way trained to act like that!”</p>	<ul style="list-style-type: none"> - Exposing students to a variety of sources and modes of knowledge and learning. - Learning from other disciplines, including other disciplines. - Understanding the importance of multidisciplinary cooperation. - Learning through lectures, study groups, individually, visiting. Learning from each other. - Being informed by other disciplines. - Bringing diverse voices into the studio. 	<p>Consilience</p>

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>“I think that the education is important to the society because we provide thinkers and makers that take responsibilities of being part of the society, but also the education of the educators at university are part of the society and what happens inside the university should become of general discussion for the society and actively be involved of on-going discussion on moral issues, of political issues.”</p> <p>“In my experience being engaged in a profoundly significant experience, being engaged with a real-world situation it is very important.”</p> <p>“Today we are much more aware as society about the interdependence and interrelationship, and this touches many strains of thoughts that become very present today that have to do with ecological kind of logic which is strictly related to interdependence and interrelationship.”</p> <p>“I guess I was always much driven in going into reality and connecting with reality, going into the city, having the students to be on the site, talk to as many people as they could. Touching down with reality.”</p>	<ul style="list-style-type: none"> - Learning to relate. - Understanding the relationship between buildings and their context. - Understanding the social and ecological impact of architecture, - Understanding ecological interactions. - Stating the connectedness that exists among everything, - Inciting to build empathy. - Stating that the problem is the disconnection from the physical world. - Understanding local and global responsibilities. - Understanding the relationship between humankind and nature. - Understanding how we live together. - Stating the importance to connect academia and practice. - Recognising the value of connecting academia and practice. - Understanding the relation between drawn and built. - Stating the interrelationship that exists among everything. - Stating that the education of an architect has value in terms of Understanding the environment. 	<p>Connectedness</p>

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>“What we do in that camp is there is group work, so you learn collaboration and you learn how to talk about your project to others, communicate the projects to others and also take critique it is not perhaps the right word but to take your work into a larger discussion, so I think those abilities are quite important when you start to study”</p> <p>“I think it is the most important and of course have good communication skills and humanistic way of looking at life.”</p> <p>“The design studio has to create these situations for dialogue and engagement with both the place and the people that inhabit that place.”</p> <p>“To me sharing is fundamental, communication skills are fundamental, and if we do not share information, it will not be good for the company.”</p> <p>“We must be able to engage with other people beyond specialists and architects and therefore we need to develop adequate languages to do so.”</p> <p>“I should say that the students should have the ability to work in team, teamwork, they should have the ability to communicate, and communicate with the various partners, with other architects, with technicians, with engineers, with staff, with clients.”</p> <p>“So, the education of an architect should not just be to be a creator but also to be a communicator of ideas”</p> <p>“It is important to make our students who are future architects communicate with people.”</p>	<ul style="list-style-type: none"> - Learning to converse. - Being a communicator. - Learning from students. - Creating dialogues with society. - Stating that architecture is a language of communication, - Being prepositive. - Being able to develop concepts from content to proposal, - Writing. - Communicating. - Talking to everyone. - Stating the importance of communication between academia and practice. - Dialoguing with students. - Creating dialogues with different parts of society. - Translating research into design and sharing it. - Dealing with society. - Being part of the public discussion. - Stating the important role of communication. - Learning to communicate. - Inciting for more dialogues. 	<p>Communication</p>

Samples from the interviewees' transcripts	180 Initial Codes	15 Focused Codes
<p>“I think architecture is the only form of art where you always have to be very caring of people”</p> <p>“We should make the students understand that making a better world is their task. It is what they need to care about.”</p> <p>“You have an understanding of your responsibility as a citizen, that you feel that you have a responsibility to act as a caregiver and provider of good architecture and then good architecture covers a lot of things, and we are not talking about architecture for refugees or architecture for older persons, or architecture for young children, but good architecture covers all of this. Being a good architect to make it very simple should have the sense of responsibility and care to the world. does it make sense?”</p> <p>“We need to support, to care for the journey of the students not just the results.”</p> <p>“We are here to make spaces that can make people feel comfortable. We are here to care. It is about their needs not ours.”</p> <p>“The goal is to contribute to society, to change the world and make it better.”</p> <p>“It is very ingrained in our skill set and approaches to care for the society, this is a good architectural education. The least successful architects are in my mind the ones that cut out a niche in the outside of society, they are elitist and they do not make things of societal significance.”</p> <p>“The crit can even lead to competitive criticism on the side of the tutors, we have this culture of the spectacle surrounding this form of teaching... but when the crit is good this is the most brilliant discussion that you are exposed to. It can be phenomenal if it is about supporting and caring for the students. So, we need to ask the question of how do we create the culture of care?”</p>	<ul style="list-style-type: none"> - Being able to engage in society. - Understanding your responsibilities as citizen. - Understanding your responsibilities towards the world. - Caring for students. - Stating that architecture is politics. - Stating that architectural education forms better citizenship. - Caring for the public good. - Stating the caring mission of architecture. - Stating the social mission of architecture. - Stating that education has to respond to and care for global emergencies. - Stating the responsibilities that schools have to educate carers of the world. - Stating the social mission. - Stating the political value of architectural education for care for the world. - Stating that architecture is about caring. - Stating the social responsibility of architecture. - Declaring the societal value of architecture. - Stating that understanding architecture is at the base for forming citizenship. - Protecting the public good. - Becoming civil servants who care for society. - Stating that architecture is a public good. - Doing something better in the world. - Stating that architecture is about making life for people better. - Caring for the society. - Stating that architecture impacts the quality of life. 	<p>Care</p>



Biographical information

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Massimo Santanicchia is an architect, professor, and program director in architecture at the Iceland University of the Arts. Massimo's work focuses on the politics of architectural education, by posing the questions: what are the politics of your design? and what is the design of your politics? In his research, Massimo draws upon literature on justice, citizenship, feminism, post-humanism, and cosmopolitanism to rethink architectural education and its practice in the Icelandic context and beyond.

