



Becoming cosmopolitan citizen-architects

A reflection on architectural education
in a Nordic-Baltic perspective

Massimo Santanicchia

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Dr. Ólafur Páll Jónsson, supervisor
Dr. Harriet Harriss
Dr. Jón Ólafsson

*Becoming cosmopolitan citizen architects. A reflection on architectural education
in a Nordic-Baltic perspective*

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ORCID 0000-0002-6936-8087

For Hörður, Aldo, and Galliana

*Good design is good citizenship.*¹

Milton Glaser

*Architects need to be educated as citizens of the world and not as guardians of a small part of it.*²

Hassan Fathy

*An architect must choose between fortune or virtue.*³

Leon Battista Alberti

*Architecture is the science and art of collective responsibility.*⁴

Lina Bo Bardi

¹ Resnick, 2016, p. 12.

² Dutton, 1991, p. 163.

³ Dean, 2002, p. 5.

⁴ Veikos, 2014, p. 66.

Abstract

Becoming Cosmopolitan Citizen Architects: A Reflection on Architectural Education in a Nordic–Baltic Perspective

This doctoral thesis contributes to the discussion of how architectural education can be advanced to respond better to the current climate and social emergencies. Architecture as a composite discipline is dedicated to the exploration and design of the relationship between humans and their environment. Architecture is in a key position to educate future practitioners to become capable of dealing with the current man-made crisis. Yet the pedagogical path to follow is uncertain. Even though many commentators praise architectural education's intention to form skilled, socially engaged, and civic minded professionals, others accuse schools of architecture of producing politically distanced and apathetic individuals, professionals whose main concerns are devoted to geometrical exploration alone.

This thesis does not bring a single solution to this broad area of discourse. Instead, it focuses on understanding and advocating for the contribution cosmopolitan citizenship education can bring to architectural education, to advance its societal role by educating architects who are better equipped to deal with grand challenges. UNESCO explains cosmopolitan citizenship education as the acquisition of the knowledge, skills, attitudes, values, and behaviours necessary to become active promoters of more peaceful, tolerant, inclusive, secure, and sustainable societies; its aim is also to form collaborative individuals who have a sense of belonging to the worldwide community of human and more-than-human beings. This type of education emphasises political, economic, social, and cultural interdependency and interconnectedness that exist between the local, the national, and the global. It further emphasises the shared responsibilities that each individual carries as a distinct yet equal citizen of a shared and common world. This focus of this PhD research was not set a priori but is the result of my explorative journey into the practice of architectural education. This journey started with my sincere intention to become a better educator by providing comprehensive learning conditions for my students to develop both their personal interests and their societal agency. The journey involved qualitative mixed-method research that combined autoethnography and interviews with students and educators in architecture. It led to the formulation

and activation of a theory explaining my main concern of making architectural education more socially relevant in a time when it is desperately needed.

The journey began as an autoethnographic inquiry into my own architectural teaching practice as an educator who started his career in 2004. It uses two case studies of design studio courses, which I authored and supervised at the Iceland University of the Arts (IUA), to critically reflect on students' intentions and their outcomes. These experiences highlighted the great capacity that students manifest to address and respond to issues of societal concern and use them as drivers of their design process. The journey then continued with the intention of learning from fellow educators and students in architecture at the Nordic Baltic Academy of Architecture (NBAA), thinking together about the societal value of architectural education. What emerged from these dialogues is the shared conviction to use architectural education as a project to develop not only the acquisition of knowledge and professional skills, but also to advance the attitudes, values, and behaviours necessary to respond to global challenges whilst creating conditions for students and educators to locally engage as active citizens in their communities. This led me to investigate the fields of citizenship education, cosmopolitanism, global citizenship education, and critical pedagogy. Reflecting on the relationship between cosmopolitan citizenship education and architectural education guided me to explore how the first could further support the second; this became the central focus of the thesis. This reflection and exploration served as a theoretical framework to analyse and interpret the Nordic–Baltic voices and led me to build a grounded theory which I call Cosmopolitan Citizenship Architectural Education (CCAЕ). The purpose of this theory is to help students and educators cultivate a language and activate a pedagogy capable of advancing their positive societal agency.

I noticed that despite the intentions expressed by the Nordic–Baltic interlocutors to use architectural education to produce citizen-architects aware of and engaged in local and global affairs, they lacked the confidence to fully embrace and include cosmopolitan citizenship education within architectural education. I believe this was a missed opportunity, so I used my research as an instrument to build a mandate for change, to raise questions to expand the meaning and scope of architectural education. To do this, I have presented the findings of this PhD in more than twenty conferences in the fields of education, design, planning, and architectural education and have published twenty articles. My intentions with this PhD are to:

1. identify and critically examine the strong relationship between the field of cosmopolitan citizenship and architectural education;
2. suggest how the first can help form a language and a pedagogy in architectural education capable of supporting students and their educators to further explore their societal roles; and
3. advance the societal relevance of architectural education.

This research supports the conclusion that architectural education is a field of study not only receptive to the notion of cosmopolitan citizenship, but one that helps to activate it. As such, architectural education is of paramount importance not only for educating future designers of buildings but also to prepare students for active cosmopolitan citizenship. It is of the utmost importance to educate future architects who can contribute new perspectives and new stories of what architecture is and can do, architects who can enact new societal agencies necessary to face and respond to the present grand challenges and those yet to come.

Ágrip

Að verða heimsborgaralegur arkitekt: Hugleiðingar um menntun arkitekta frá norrænum-baltneskum sjónarhóli

Þessi doktorsritgerð er framlag til umræðunnar um hvernig arkitektamenntun getur brugðist betur við þeim loftslags- og samfélagsógnum sem steðja að í samtímanum. Arkitektúr er margþætt fræðasvið sem fjallar um og mótar tengsl fólks og umhverfis og er í lykilstöðu til að mennta fagmenn framtíðarinnar til að gera þá færa um að bregðast við þeim manngerðu hörmungum sem við blasa. En leiðin að þessu markmiði er óljós. Þótt margir hafi fagnað því að menntun arkitekta beinist að því að móta færa, samfélaglega virka og borgaralega meðvitaða fagmenn, hafa aðrir sakað arkitektaskóla um að útskrifa einstaklinga sem láti stjórnámál sig litlu varða og séu sinnulausir um siðferðileg mál en beini orku sinni þess í stað að rúmfræðilegum æfingum.

Þessi doktorsritgerð leggur ekki fram neina eina lausn á þessum víða vettvangi en leitast þess í stað við að skilja og hvetja til þess að heimsborgarahyggja hafi áhrif á arkitektamenntun til að efla félagslegt hlutverk hennar með því að mennta arkitekta sem eru betur búnir undir að glíma við stórar áskoranir. Heimsborgaramenntun í skilningi UNESCO stuðlar að þekkingu, færni, viðhorfum, gildum og hegðun sem eru nauðsynleg til að skapa friðsöm, umburðarlynd, inngildandi, örugg og sjálfbær samfélög; markmið slíkrar menntunar er einnig að móta samstarfsfúsa einstaklinga sem finnst þeir tilheyra hnattrænu samfélagi fólks og annarra vera. Svona menntun leggur áherslu á að stjórnámál, efnahagur, samfélag og menning fléttast saman og eru hvað öðru háð, bæði staðbundið, á vettvangi þjóða og hnattrænt. Hún leggur jafnframt áherslu á sameiginlega ábyrgð hvers einstaklings sem er í senn einstakur en stendur einnig jafnfætis öðrum í þessum sameiginlega heimi. Þessi áhersla doktorsverkefnisins var ekki ákveðin fyrir fram heldur varð hún til í leiðangri mínum inn á svið menntunar arkitekta. Ferðalagið byrjaði með einlægri ætlun minni að verða betri kennari og skapa nemendum mínum heildstæðari aðstæður til að þroska bæði einstaklingsbundin áhugamál og samfélagslega hæfni. Leiðangurinn fól í sér rannsókn þar sem ólíkum eigindlegum aðferðum, eins og sjálfs-etnógrafíu og viðtölum við nemendur og kennara í arkitektúr var fléttað saman. Afraksturinn var kenning sem skýrir það meginviðfangsefni mitt

að gefa menntun arkitekta meira samfélagslegt vægi á tímum þar sem fyrir því er brennandi þörf.

Leiðangurinn hófst með rannsókn á eigin starfi sem kennari í arkitektúr frá árinu 2004. Sjónum er beint að tveim tilvikum, námskeiðum í hönnunarstúdíói sem ég skipulagði og kenndi við Listaháskóla Íslands. Námskeiðin notaði ég til að ígrunda viðhorf og afurðir nemenda og reynslan sýndi mér hversu mikla færni nemendur hafa í að bregðast við samfélagslegum málum og nota þau sem drifkraft fyrir eigin hönnunarvinnu. Leiðangurinn hélt síðan áfram með það fyrir augum að læra af öðrum kennurum og nemendum í arkitektúr í Norrænu-baltnesku arkitektaakademíunni (NBAA) og hugsa saman um samfélagslegt gildi arkitektamenntunar. Af þessu samtali spratt sameiginleg sannfæring um að nota bæri arkitektamenntun til til að þróa ekki einungis þekkingu og faglega færni heldur einnig að móta viðhorf, gildi og hegðun sem nauðsynleg er til að bregðast við hnattrænum áskorunum um leið og skilyrði yrðu skoðuð fyrir nemendur og kennara til að virkja borgara í eigin samfélögum. Þetta bar mig að rannsókn á borgaramenntun, heimsborgarahyggju, menntun til hnattrænnar borgaravitundar og gagnrýnni menntunarfræði. Að skoða arkitektamenntun í ljósi heimsborgaramenntunar varð síðan rauði þráðurinn í ritgerðinni. Heimsborgaramenntunin lagði fræðilegan grunn að greiningu og túlkun á norrænu og baltnesku röddunum sem ég hafði hlustað á og leiddu til þeirrar kenningar sem ég kalla Heimsborgaraleg Arkitektamenntun. Tilgangur þessarar kenningar er að hjálpa nemendum og kennurum að þróa tungumál og virka kennslufræði sem styður við samfélagslega virkni þeirra.

Ég hafði tekið eftir því að þótt viðmælendur mínir létu í ljósi vilja til að beita arkitektamenntun til að móta borgaralega arkitekta sem væru meðvitaðir um jafnt staðbundin sem og hnattræn viðfangsefni og tilbúnir til að takast á við þau, þá skorti þá sjálfstraust til að gera heimsborgaralega menntun hluta af arkitektamenntuninni. Ég leit svo á að hér væri verið að missa af tækifæri svo ég notaði rannsóknir mínar sem tæki til að skapa farveg fyrir breytingar, spyrja spurninga til að víkka út merkingu og umtak arkitektamenntunar. Til að gera þetta að veruleika hef ég kynnt niðurstöður mínar á meira en tuttugu ráðstefnum innan menntunarfræða, hönnunar, skipulags og arkitektamenntunar, og hef auk þess birt 20 greinar. Ætlun mín með þessari doktorsritgerð er að:

1. skýra og taka til gagnrýninnar skoðunar tengslin á milli heimsborgarahyggju og arkitektamenntunar;
2. benda á hvernig heimsborgarahyggja getur hjálpað til við að skapa tungumál og kennslufræði fyrir arkitektamenntun sem er fær um að styðja nemendur og kennara til að ígrunda samfélagslegt hlutverk sitt, og
3. efla samfélagslegt mikilvægi arkitektamenntunar.

Rannsóknin styður þá niðurstöðu að arkitektamenntun sé rannsóknasvið sem falli ekki einungis vel að hugmyndum um heimsborgaravitund, heldur geti hún hjálpað til við að efla hana. Sem slík hefur arkitektamenntun grundvallarmikilvægi, ekki einungis fyrir hönnun bygginga í framtíðinni, heldur einnig til að undirbúa nemendur fyrir að verða virkir heimsborgarar. Brýn nauðsyn er að mennta arkitekta framtíðarinnar þannig að þeir geti lagt til ný sjónarhorn og nýjar sögur um hvað arkitektúr er og getur gert, arkitekta sem geta virkjað nýja samfélagsvitund sem nauðsynleg er til að horfast í augu við og mæta þeim miklu áskorunum sem við stöndum frammi fyrir og sem við munum mæta í framtíðinni.

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Make it become a policy issue, a policy position. Advance the level of your PhD research. Create therefore the epistemological foundations for a form of architectural education that addresses the richness of diverse of architectural perceptions and needs and addresses the challenges of today's world. Use the collective social movement (besides your own data); this is the standpoint position, the one that represents a movement behind. Stay faithful to your position but remain also distanced from it. (Sandra Harding, Los Angeles, 9 March 2020)

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1 Introduction

This PhD spans a research period of five years (2017–2022), and it is made of seven articles, all of which have appeared in peer-reviewed publications. It took place at both the Faculty of Education and Diversity and the Faculty of Icelandic and Comparative Cultural Studies at the University of Iceland. The aim of this doctoral thesis is to explore how architectural education can gain societal relevance. It does so by focusing on the potential that cosmopolitan citizenship education offers in architectural education. Cosmopolitan citizenship education aims to empower learners of all ages to understand the interdependency and interconnectedness that exist between the local, the national, and the global, and to become active promoters of more peaceful, tolerant, inclusive, secure, and sustainable societies. To achieve this mission this education aims to instil in learners the knowledge, skills, values, attitudes, and behaviours that support responsible behaviours, creativity, innovation, and a commitment to peace, human rights, and sustainable development (UNESCO, 2015).⁵ In this chapter I describe the genesis of the research, its purpose, significance, and my standpoint, and I conclude with an explanation of the structure of this exegesis.

1.1 Genesis and purpose of the research

Through this PhD research I have come to understand architecture as a process of exploration aimed at learning to see, listen to, and engage in dialogue with the world that surrounds us; to describe it and critically interpret it so we might imagine a preferable one. Architecture is thinking of the political, social, and ecological consequences of our design choices. This activity is time intensive and nomadic, as it requires the architect to borrow from many other disciplines: from economy to sociology, from neuroscience to ecology, from engineering to the arts. I have been practicing architecture for nearly thirty years in diverse ways and in different geographical locations: as a designer of buildings and spaces; as an educator in architecture and design; and as a researcher, scholar, and student animated by the indomitable need to know more about how architecture can contribute to forming a better world.

⁵ UNESCO 2015: <https://en.unesco.org/themes/gced>

After graduating in architecture from Istituto Universitario di Architettura di Venezia (IUAV) in 2000, I started working as a designer of buildings at different architectural firms in Reykjavik in Iceland. In 2004 I began teaching at the Iceland University of the Arts (IUA)⁶; in 2013 I became a full-time assistant professor in architecture, and since 2017 I have been the programme director in architecture. Until 2008 I walked almost daily the short distance between office and school, intertwining my work at the architectural firm with that in the design studio.⁷ This routine stopped abruptly on 6 October 2008, the day Prime Minister Geir H. Haarde announced the collapse of the banking sector in Iceland. With the banking industry collapsed, the construction industry went the same way. I filled the vacuum left by the loss of my office job by working more intensely at the IUA. I also supported the emerging social movement “Voice of the People,” led by poet and human rights activist Hörður Torfa, helping to design the settings for their weekly meetings. For twenty-two Saturdays, from 11 October 2008 until the government’s resignation on 14 March 2009, the movement transformed Austurvöllur—Reykjavik’s main square and site of the Icelandic parliament—into a platform for dialogues among citizens and into an initiative to demand the government assume full responsibility (Bernburg, 2018). During this time in which much of the public’s anger was directed at bankers and politicians, I began reflecting on the social and political responsibilities of architecture and on my own responsibility for the unfolding of the crisis. I concluded that the financial crisis and its social consequences were not matters to be left solely to economists and politicians, but issues at the very heart of architecture and its education.

During the summer of 2009 I left Iceland to work as part of the design activist group Project M, led by John Bielenberg.⁸ Along with a group of fearless young designers from different backgrounds, we used our collective expertise and skills to work with the local community of Greensboro, Alabama. We were inspired by the legacy of Samuel Mockbee and D. K. Ruth, who in 1993

⁶ The Iceland University of the Arts (formerly known as Iceland Academy of the Arts) was established in 1998. IUA is the only higher education institution in Iceland devoted to education in the arts, design, and architecture. In 2002 the first four students were enrolled in the BA in Architecture and ever since, more than 200 students have graduated with that degree. There are more than 2,000 graduates from the other five departments: Arts Education, Design, Fine Arts, Music, Theatre, and Dance.

⁷ The design studio is the core of architectural education at the Iceland University of the Arts. It is a dedicated space which provides students with their own desks and working space. The design studio is a daily activity which occurs between 13:00 and 17:00, but often extends into evenings and holidays.

⁸ Project M: <http://projectmlab.com/>

founded the Rural Studio in Hale County (Alabama) and believed that “the practice of architecture not only requires participation in the profession, but it also requires civic engagement.”⁹ Since its establishment the Rural Studio has been committed to educating “citizen architects,”¹⁰ that is, socially responsible professionals active in helping those most in need. In Alabama I understood clearly that architectural education is not just a time to prepare students for future practice, but a time to actively engage with our society and make positive contributions. It was an epiphany, and I was transfixed by seeing how much students could accomplish during their school years when there is a pedagogy supporting their passions, intentions, and determination for action for the greater good.

I returned to Iceland at the end of 2009 and continued to work at the IUA, where I authored and supervised the design studio “Streets of Reykjavik 2010.” My intentions with this course were to work together with my students on the consequences of the financial crisis in the urban environment of Reykjavik, where thousands of flats remained empty or unfinished (Santanicchia, 2011; 2014; 2019a). In this design studio my students and I started the design process not from a brief promoting new buildings, but from one encouraging conviviality and trust in the city. The design studio’s outcomes became a series of installations built by the students and supported by the City of Reykjavik, with the aim of helping people spend more time in public spaces. Students were therefore using their agency to support and revive civic life and through that, people’s sense of citizenship (Santanicchia, 2019a). The critical reflection on the value of this design course constitutes the first article of my PhD: “Becoming Citizen Architects: A Case Study of a Design Studio in Reykjavik” [1]. As an experienced educator it was important for me to begin the exploration on architectural education starting from my own practice. This experience made me realise the value architectural education has in forming civic consciousness and active citizenship when it allows students to reflect upon and directly engage with relevant societal issues, and when it encourages and supports students in pursuing their interests beyond academic boundaries.

Thanks to a scholarship in the autumn of 2010, I went back to the classroom as a student at the London School of Economics (LSE), attending the MSc in Regional and Urban Planning Studies (RUPS). I wanted to investigate architecture’s connection to and responsibility for the 2008 financial crisis in the context of Reykjavik—the relationships between global economy, local

⁹ Samuel Mockbee: <http://samuelmockbee.net/about/quotes/the-practice-of-architecture/>

¹⁰ Rural Studio: <http://ruralstudio.org/>

governance, and the built environment. My final dissertation, “An Ordinary Small City: An Examination of Reykjavik’s Current and Realizable Urbanism,” was at the base of the paper “Spatial Inequality in Reykjavik,” published as a chapter in *Scarcity in Excess: The Built Environment and the Economic Crisis in Iceland*.¹¹ There I illustrate how the neoliberal experiment, which was undertaken in Iceland from the 1990s up to the financial collapse of 2008, generated not only unprecedented inequality in the country’s income distribution but also a transformation of its urban environment by making it less adaptable to change and more socially and spatially divided. Construction prior to the economic collapse of 2008 prioritised big-fix projects such as shopping malls, office towers, large speculative residential developments, and an extensive highway system, which ultimately made Reykjavik more fragmented and segregated. The article concludes by stating that architecture is a form of governance and, as such, its main responsibility is to social justice (Santanicchia, 2014). Still today, this normative claim constitutes the essence of my scholarship and my architectural practice.

In Autumn 2012, I returned to Iceland where I continued working at the IUA. During that semester the master’s programme in design was being launched and its director, Dóra Ísleifsdóttir, invited me to take part in its teaching. Dóra and I firmly believed in collaboration across different disciplines—in this case, design and architecture—and we believed (and still do) that the purpose of education is to empower students to become “mindful agents of change”: collaborative, compassionate, and caring citizens who can apply design and architectural thinking in multiple ways for the greater good. Together we worked to promote an integrated, holistic, collaborative, and student-centred educational model, one that was receptive of students’ different knowledge, interests, and passions and that supported students’ social activism. This was the beginning of a brand-new design studio called “Together-Repair” that for the first time brought together first-year students from design, architecture, product design, visual communication, and fashion design at the IUA. The course became an un-disciplinary (that is, beyond single disciplines) social platform for enacting new pedagogies based on problem-posing, collaborative, placed-based, and action-oriented education. The critical reflection of this design studio experience and its underpinning pedagogical paradigm helped me to further understand my scholarship and sense of purpose as an educator in architecture and prompted me to write the second paper of my PhD, “Systems Thinking and Systems Feeling in Architectural Education” [2].

¹¹ Mathiesen, A., Forget, T., & Zaccariotto, G. (Eds.). (2014). *Scarcity in excess: The built environment and the economic crisis in Iceland*. New York: Actar.

The case study of “Together-Repair” became part of *Developing Citizen Designers*, a collection of essays, interviews, and other case studies written by designers and educators from all over the world united in supporting students and educators to develop socially responsible design practice. Published in 2016, the book starts by referring to the inspiring words of visual communicator Milton Glaser, who stated: “Good design is good citizenship.” The book’s editor, Elizabeth Resnick, rightfully reminds us that each student is also a citizen, and as such students should be empowered to use their design agency for the well-being of society and to make a positive difference in the world (Resnick, 2016). The simplicity and honesty of these intentions resonated strongly in me and made me wonder whether “good architecture is *equally* good citizenship” and, further, whether architectural education was, in fact, devoted to cultivating socially responsible citizens.

During the same year, Alejandro Aravena, speaking to *Dezeen*¹² ahead of becoming the recipient of the Pritzker Architecture Prize¹³ (the most prestigious acknowledgment in the field of architecture), accused schools of architecture of failing to educate socially engaged practitioners. He stated that “we [architects] are never taught the right thing at university” (Winston, 2016). Aravena’s statement was a wake-up call, and the occasion for me to examine my own teaching practice, prompting the following questions: Was I teaching the right thing in architecture? What should I be teaching to my students? And how? Finding answers to these questions couldn’t exclusively be found in existing textbooks on architectural or learning theory, but had to be sought in both exploring and reflecting on my own practice (hence writing the first two articles of this PhD) and exploring those of my architectural colleagues. The determination in thinking together with my students and fellow educators about architectural education and its social responsibility became the driver at the base of this research.

In April 2016 the IUA hosted the annual meeting of the Nordic Baltic Academy of Architecture (NBAA) representatives. NBAA is an organisation of nineteen schools of architecture from Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway, and Sweden, and its mission is to share knowledge and learn together, promoting common views, concerns, and interests in the broad

¹² *Dezeen* is the most popular and influential architecture, interiors, and design magazine in the world, with over three million monthly readers and six million social media followers. <https://www.dezeen.com/2016/12/08/dezeen-officially-worlds-most-popular-design-magazine-alexa-rankings/>

¹³ Pritzker Prize: <https://www.pritzkerprize.com/laureates/ale-jan-dro-ara-ve-na>

field of architectural education and research (See Appendix A).¹⁴ Two important outcomes emerged from the meeting:

1. A profound concern about integrating and implementing the grand challenges—climate crisis, sustainability, inequality, and migrations—into the studies of architecture; and
2. A recognition that greater efforts should be set in place for a fruitful continuation of the collaboration among NBAA members.

I remember discussing these outcomes with Anders Johansson, former dean of KTH School of Architecture in Stockholm, and sharing my intention to initiate a systematic investigation of the societal value of architectural education through dialogue with students and educators using the NBAA network as a learning platform. Anders replied that this would constitute a very interesting and important PhD project, as this type of research had never been conducted before in the Nordic–Baltic context.

In 2017 I was co-authoring a proposal for the IUA to offer a full Master's in Architecture (MArch) programme, to be submitted to the board of the schools and the Ministry of Education, Science and Culture.¹⁵ Being programme director at the school of architecture and also being a co-writer of the new master's programme reinforced even more my desire to communicate with other educators and students in architecture, thinking together about the aim, scope, and responsibility of architectural education. In the MArch document, we wrote:

The goal of the MArch at the IUA is to prepare students for active citizenship in the Icelandic context, understanding the role and impact of their design solutions on our society and beyond, to foster understanding and ability to contribute to new perspectives and new knowledge necessary to face the grand challenges of humanity.¹⁶

Among the many books, documents, and articles that crowded my desk during the writing of the MArch proposal, I found one book in particular very helpful: *Radical Pedagogy, Architectural Education and the British Tradition*, edited by Daisy Froud and Harriet Harriss. Even though the book focuses on the UK

¹⁴ Nordic Baltic Academy of Architecture (NBAA): <https://www.nbaainfo.org/purpose/>

¹⁵ Together with Sigrún Birgisdóttir (at the time, dean of design and architecture) and Anna María Bogadóttir (assistant professor in architecture).

¹⁶ The MArch programme at the IUA, unpublished document.

context, it became a companion to me. I felt united with its contributors and editors both in the intention to engage with the ongoing crisis through architectural education and in believing that architectural education's value is beyond geometrical innovation and building design alone, and therefore believing in the importance of educating not only "practitioners" but citizens of the world who understand the built environment as a collective practice (Froud & Harriss, 2015, p. 198). *Radical Pedagogies* reaffirms the responsibility each school has in creating a learning environment that truly represents the diversity of the society it seeks to serve, and the responsibility educators have when assigning briefs or writing a curriculum to support a more diverse practice of architecture. Writing a curriculum is a political act and gives each educator the power to decide what type of knowledge matters and what type of actions are considered important. Reflecting on my role and responsibilities as educator and thinking about architectural education and its societal role in a time of grand challenges became a totalising thought. A colleague of mine, Ásthildur Jónsdóttir, suggested I talk to Ólafur Páll Jónsson, professor of philosophy at the School of Education at the University of Iceland (UI), to discuss with him the possibility of initiating a PhD under his supervision. In Spring 2017 I wrote a long email to Ólafur explaining my intention to conduct research on architectural education in the Nordic–Baltic area. A few months later I was enrolled in the Doctoral Programme in Cultural Studies, led by Professor Jón Ólafsson, with Ólafur Páll Jónsson as my main supervisor.¹⁷

In Autumn 2018, with research leave from the IUA, I paused my teaching activity to begin what I define as a Nordic–Baltic expedition—that is, a journey across multiple schools of architecture with the intention of listening to and understanding the voices of fellow educators and students with regard to the societal value of architectural education. This expedition started at the end of October by attending the NBAA annual meeting in Copenhagen at KADK Royal Danish Academy of Fine Arts, School of Architecture. I used this occasion to present my PhD research to the attending deans and educators, consequently scheduling a suitable time for visiting their schools. What emerged from these multiple conversations was the sense of peril about the grand challenges—the climate crisis and social inequality—and challenges yet to come. But what also emerged was the desire for architectural education to respond to them, to use these emergencies as an opportunity to educate committed, collaborative, and caring people who understand the profound interconnections among the local and the global community and therefore understand and accept the social responsibility of an architect. I was particularly captivated and interested in

¹⁷ Consequently, it became a joint PhD with the School of Education.

exploring the global dimension of architectural education and the desire for active citizenship that was described by the Nordic–Baltic educators and students. Consequently, I started looking into a theoretical framework and learning theories concerned with global citizenship education and cosmopolitan education, to understand better how those theoretical insights could influence or even transform architectural education.

Through a process of critical self-reflection and analysis of my own practice (which is at the base of the first two articles of this PhD), along with analysis and examination of the Nordic–Baltic interviews and their positioning into a theoretical framework from cosmopolitan citizenship education (Nussbaum, 1994; Osler & Starkey, 2005) and critical pedagogy (Freire, [1974] 2016; Giroux, 1980; Wink, 2000), I was able to construct a theory I refer to as Cosmopolitan Citizenship Architectural Education (CCAIE). As any theory, it reflects the orientation and purpose of its author (Redström, 2017; Charmaz, 2014). CCAIE is deeply rooted in its own historical context of the climate crisis, described by UN Secretary-General António Guterres as the “biggest threat modern humans have ever faced.”¹⁸ It reflects its Nordic–Baltic context and my own personal experiences. This theory has a purpose: to build a mandate for advancing the societal role of architectural education by making it more inclusive and diverse, and better equipped to educate architects who live and work as cosmopolitan citizens, equally engaged in their own local community and the global world to which we all belong. The findings of this Nordic–Baltic expedition are presented in two articles that constitute part of this PhD: “Becoming Cosmopolitan Citizens Architects, A Reflection on Architectural Education across the Nordic Baltic Academy of Architecture NBBA: A Student’s Perspective” [3] and “Becoming Cosmopolitan Citizen-Architects: An Educator’s Reflections on Architectural Education across the Nordic Baltic Academy of Architecture” [4].

Forming and activating the appropriate language and pedagogy for CCAIE that would be capable of generating new conversations and understanding of the meaning and scope of architectural education became my very sense of scholarship and the goal of this research. I did so through an intense process of dissemination which consisted of attending multiple conferences and workshops at my home institution and abroad (see Appendix B). This experience is the subject of the last three articles: “Design Education for World Citizenship” [5], “Architectural Education for Cosmopolitan Citizenship: Five Stories, Two

¹⁸ Secretary-General António Guterres, 29 March 2018, <https://www.un.org/sg/en/content/sg/press-encounter/2018-03-29/secretary-generals-press-encounter-climate-change-qa>

Questions, and One Directive,” [6] and “Architectural Education for a New Beginning” [7].

1.2 The purpose of the research

The intention of this PhD is to research how to advance the societal relevance of architectural education in a time of grand challenges—social inequality and climate crisis. To accomplish this overwhelming mission, an explorative journey was conducted inside and outside myself, consisting of three steps. Step 1 was a critical self-reflection of my own architectural practice as an experienced educator at the IUA (explored in articles [1] and [2]). Step 2 was the analysis and interpretation of dialogues with students and educators from the NBAA network, leading to the design of the theory of CCAE (explored in articles [3] and [4]). Step 3 involved dissemination and activation of the theory (explored in articles [5], [6], and [7]). The collective purpose of this research is to assist architectural education in gaining greater social relevance by making its language and pedagogy more inclusive and diverse, more collaborative and caring, and more action oriented. By doing so the purpose is to contribute to educating future practitioners who can operate in multiple ways: as cosmopolitan citizens, engaged within their own community and yet aware and receptive of global issues.

1.3 Significance of the research

Here I list thirteen statements describing the diverse relevance of this research:

1. It brings together for the first time the voices of Nordic—Baltic students and educators, both equally involved in reflecting on the societal value and scope of architectural education.
2. It contributes to the fulfilment of the NBAA mission to share knowledge and learn together, promoting common views, concerns, and interests in the broad field of architectural education and research.
3. It provides meaningful grounded evidence that supports what many commentators state in recognising both the failures and accomplishments of architectural education in educating civic-minded agents of change.

4. It recognises a specific gap in knowledge in the current document regulating architectural education, "UIA and Architectural Education Reflections and Recommendations,"¹⁹ which states that the two purposes of architectural education are (a) to produce competent, creative, critically minded and ethical professional designers/ builders; and (b) to produce good world citizens who are intellectually mature, ecologically sensitive, and socially responsible (UIA, 2011, p. 7). Although, this regulation does not specifically define how to educate for world citizenship.
5. It aims to fill this knowledge gap by bringing together in a clear and structured way two fields, those of world citizenship education and architectural education. It uses the former to clarify and support the pedagogical intentions of the latter. By doing so it opens new theoretical perspectives to the field of architectural education.
6. It shows two case study examples from design studios that have attempted to activate students' societal agency and civic activism.
7. It identifies important traits (skills, attitudes, behaviours) considered to be much needed in educating cosmopolitan citizen architects.
8. It contributes to describing new important societal agencies that an architect can enact, therefore empowering students in finding their inner compass and imagining their multiple societal roles.
9. It suggests a policy reform of the current EU directive on architectural education by adding one more professional qualification to those indicated by the Council Directive 85/384/EEC, namely, one committed to the education of the cosmopolitan citizen.
10. It provides an applied-knowledge framework, a set of questions (pedagogical tools) that educators and students can draw on to address, explore, and challenge the societal agency of their learning environment.
11. It builds a position for recognising architectural education as an important field of education to be studied as early as in primary education.

¹⁹ International Union of Architects (UIA):
http://www.mom.arq.ufmg.br/mom/02_babel/textos/uia-education-2011.pdf

12. It supports arguments within educational discourse for the need to examine and redress the purpose of education, and that of scholarship.
13. By doing all the above, this research provides encompassing, practical, and passionate advocacy for activating cosmopolitan citizenship in architectural education.

The research findings are presented in seven journal articles. All the articles are based on data collected by me for the purpose of this doctoral research. The diversity of the publications I have selected for the seven articles on which this PhD is based, supports my intention to use this research to establish multiple dialogues on the meaning and role of architectural education within and beyond the Nordic–Baltic region. Different audiences, peer reviewers, and multiple sources of feedback from the fields of education, design, and architectural education have contributed to the construction and advancement of this research.

1.4 My standpoint

Connecting my academic research more directly to the realities of contemporary life and sharing it with students, scholars, and educators has been a fundamental intention of this research. This is a scholarship of engagement, and it is based on “creating a special climate in which the academic and the civic cultures communicate more continuously and more creatively with each other” (Boyer, 1996, p. 148). This reflects my understanding of a form of architectural education that is multidisciplinary—or, as I define it, un-disciplinary—multicultural, more inclusive of diversity and otherness, and more collaborative. Through these seven publications one idea has endured: Education is not just a time to prepare students for future practice but a time to engage with the present, therefore the idea of education as a platform to cultivate societal agency and develop civic engagement. This means conceiving architectural education beyond the design of buildings alone; it means reaffirming the two purposes of architectural education, to form ethical professionals and world citizens (UIA, 2011, p. 7).

I recognise this PhD research as part of a community of thoughts. Each school of architecture I visited in my Nordic–Baltic expedition is part of this community. Each school of architecture in the world is a forum for communication, for thinking and reflecting together about the societal role of architecture. As a member of this community, I have been using my position of privilege as programme director in architecture and PhD candidate to study my very own community—that of the NBAA—to learn from it and to further

contribute to shaping dialogues among students and educators on the societal value of architecture and its education. By engaging through my practice of architecture, I have had the privilege of encountering different realities, multiple standpoints, and diverse cultures and sources of knowledge, collaborating with various communities and institutions to raise awareness on important matters and/or to design local solutions to global environmental and social problems.

1.5 Organisation of the exegesis

This exegesis is organised in four main parts.

Part I: The Context of Ideas consists of three chapters providing an overview of the concepts, theories, and resources used in this PhD thesis. Specifically, Chapter 2 is dedicated to the exploration of the cosmopolitan concept through diverse lenses: historical, the grand challenges, systems thinking, post-humanism, and as a movement for social justice and decolonisation. In Chapter 3 I discuss critical cosmopolitanism as a project for critical pedagogy, whilst in Chapter 4 cosmopolitan citizenship is framed within the context of the European directives for education and the current debate in architectural and design education. I conclude by affirming that architectural education is a type of learning particularly committed to forming citizens of the world.

Part II: The Development of the Research illustrates the methodology and methods applied in this research, as well as reflecting on ethical and trustworthiness issues associated with this research.

Part III: Research Findings, Discussion, Critical Appraisal, and Final Reflections is made of five chapters. Chapter 6 presents the findings of this research, and Chapter 7 discusses the findings considering “The Context of Ideas.” In Chapter 8 I present a critical appraisal of this research, its contributions, its limitations, and areas of future study. In Chapter 9 I reflect on the Nordic–Baltic perspective of this study, whilst the Chapter 10 I conclude with a personal reflection on the entire research journey.

Part IV includes the appendices to this exegesis.

Part V includes the seven published articles.

PART I. THE CONTEXT OF IDEAS

Introduction to Part I

This part of the exegesis is dedicated to the exploration of the meaning of cosmopolitanism, cosmopolitan citizenship, and global citizenship education, as well as their positioning in the context of architectural education. Many sources have been used to lay the epistemological foundation for this research and the context used to analyse and interpret the data of the research itself—autoethnographic material and dialogues with Nordic—Baltic students and educators—to ultimately build the Cosmopolitan Citizenship Architectural Education (CCAЕ) theory. In this research I use the concepts of cosmopolitan citizenship education and global citizenship education interchangeably; both deal with educating citizens of a world that is profoundly diverse to make them strongly rooted in their localities and yet globally aware, interconnected, and responsible. I also understand the practice of architecture as being inclusive of a huge swath of different approaches: from architects who design buildings to those who theorise, teach, and research around concepts of space, systems, interaction, and sustainability (Tharp & Tharp, 2019). Therefore, when I speak of an architectural practitioner, I intend the term to include people who practice architecture in all its possible variations, whether as designers, educators, students, researchers, scholars, or writers.

2 Cosmopolitan citizenship

Cosmopolitanism is a world view that celebrates human diversity. It is a way of looking at the world from a perspective that accepts that all human beings are equal in dignity and in rights. (...) Cosmopolitan citizenship is a way of thinking, feeling, and acting as a citizen. Cosmopolitan citizens act locally, nationally, and globally. They make connections between issues, events, and challenges at all levels. They critique and evaluate within contexts of cultural diversity. They have a sense of solidarity with those denied their full human rights, whether in local communities or in distant places. They accept shared responsibility for humanity's common future. They are confident in their own multiple identities and develop new identities as they encounter and relate to other cultural groups. Cosmopolitan citizens recognize that fellow citizens are entitled to equal rights whether they come from the same street or neighbourhood, from the same city or nation or indeed from anywhere in the world. (Osler & Starkey, 2005, p. 24)

2.1 Introduction

In this chapter I explore the meaning of cosmopolitan citizenship. I begin with a brief historical overview and continue by explaining it through lenses of the grand challenges, systems thinking, post-humanism, and social justice. I use these multiple perspectives to develop an inclusive foundation from which the concept of cosmopolitan citizenship can be understood and therefore further applied in the field of architecture and its education.

2.2 Cosmopolitan citizenship: A historical overview

Cosmopolitan: from the Greek *kosmopolitēs*, 'citizen of the world.'

Citizenship: the state of being a member of a particular group and behaving responsibly.²⁰

²⁰ Cambridge Dictionary: <https://dictionary.cambridge.org/dictionary/english/citizenship>

There is no single origin of the concept of cosmopolitanism, as similar ideas can be found in Hebrew, Chinese, Assyrian, Phaeacian, and Persian cultures (Brown & Held, 2010; Delanty, 2006). In ancient Egypt, Anhnaton asserted in 1526 BC that “all humans beings have moral duties to one another beyond their immediate communal spheres” (Brown & Held, 2010, p. 3). The Stoic tradition of cosmopolitanism was based in recognising human fraternity as bonded by rationality and speech, and in the belief that humans always occupy two communities—the local and the global—and therefore have responsibilities to both; it lasted half a millennium and laid the foundation for Judeo-Christian thought (Brown & Held, 2010, p. 5). In the 18th century Kant defined cosmopolitanism as the shared humanity of the world’s people, a condition that he defined for “perpetual peace.” He further discussed the moral dimension of cosmopolitanism in his “Idea for a Universal History with Cosmopolitan Purpose”; there, he delineated the moral, legal, and political conditions required to support cosmopolitan justice, which is at the base of the idea of a “cosmopolitan constitution,” a universal law bringing all human beings together in their shared rights and duties (Brown & Held, 2010, p. 8). A vision of cosmopolitan citizenship is at the base of the Charter of the United Nations signed in 1945 and the Universal Declaration of Human Rights signed in 1948. In the preamble of the Charter, it is stated: “We people of the United Nations determined to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small” (UN, 1945). The first article of the Universal Declaration of Human Rights reads: “All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood” (UN, 1948). Citizenship must be intended as a juridical status and a civic and political agency, both of which position everyone in terms of rights and responsibilities into a larger societal context (Kymlicka & Norman, 1994).

Martha Nussbaum defines a cosmopolitan as a “person whose allegiance is to the worldwide community of human beings” (Nussbaum, 1994, p. 1).²¹ This definition traverses any possible boundary—including national, linguistic, racial, gender, age, class, religion, sexual orientation, and political boundaries—as it unites all the citizens of the world in shared responsibility. The strength of the cosmopolitan idea is its capacity to reconcile both the principle that all humans

²¹ In 2008 Nussbaum published “Toward A Globally Sensitive Patriotism” in *Daedalus*, vol. 137, no. 3 (2008): pp. 78–91, where she recognises that the innate love we nurture for our own country does not preclude the care and compassion for the Other and the pursuit of global justice.

are equal and the recognition that all humans are diverse (Kaldor, 2003, p. 19). Cosmopolitanism requires people to recognise their shared vulnerabilities, interdependencies, and diversities, acknowledging “common humanity” and therefore “common moral duties towards others” (Brown & Held, 2010, p. 13). Cosmopolitanism is therefore a suitable starting point for reflecting on how humans live together.

2.3 Cosmopolitan citizenship in the time of the grand challenges

Understanding human diversity, interdependence, and common responsibility is of particular importance in facing current grand challenges—the climate crisis and social inequality. “Climate crisis is ‘unequivocally’ caused by human activities,” or in the words of the Intergovernmental Panel on Climate Change (IPCC), “humanity: guilty as hell” (Carrington, 2021). The climate crisis is a consequence of the fact that anthropic activities have affected all life on this planet, have redesigned the world—its atmosphere, lithosphere, and biosphere—and those human activities act today as the biggest geological force of our time (Moore, 2016; Lewis & Maslin, 2018). In the 1987 report *Our Common Future*, the World Commission on Environment and Development stated, “National boundaries have become so porous that traditional distinctions between local, and national, and international issues have become blurred” (p. 37).²² The report led the United Nations Educational, Scientific and Cultural Organization (UNESCO) to formulate the Earth Charter, a document from the year 2000 that aimed to set the ethical foundation for actions necessary to build a more just, sustainable, and peaceful global society in the 21st century. In its preamble it states:

We stand at a critical moment in Earth’s history, a time when humanity must choose its future. As the world becomes increasingly interdependent and fragile, the future at once holds great peril and great promise. To move forward we must recognize that in the midst of a magnificent diversity of cultures and life forms we are one human family and one Earth community with a common destiny. (...) We are at once citizens of different nations and of one world in which the local and global are linked. Everyone shares responsibility for the present and future well-being of the human family and the larger living world. (Earth Charter, 2000)

²² Report of the World Commission on Environment and Development: *Our Common Future*: <https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf>

The Earth Charter clearly endorses cosmopolitan thought by recognising the diversity that exists among humans, as well as the strong bonds humans have with their own places but also the global interdependence and responsibility to contribute to positive global change. In 1998 Beck authored “The Cosmopolitan Manifesto,” which stated that awareness of man-made global risks ought to help us cultivate a universal belief in building a collective, inclusive, civic, communal future; this is at the base of the formation of a cosmopolitan consciousness (Brown & Held, 2010, pp. 217–228). Cosmopolitan consciousness reshapes the relationships between humans and their environment as it expands our responsibilities beyond our immediate places. Plumwood explains that since global economy and global culture affects us all, we should understand communities always in “relationship to others”; consequently, local places are never “dissociated” nor “dematerialized” from their world context, but intimately related (2008, p. 139). The understanding that the world is one living system should bring humanity together in forming a “planetary ecological consciousness” (Plumwood, 2008, p. 149). Following this line of thought, Hayden has advanced the concept of “world environmental citizenship”—recognising humans’ global responsibilities for ongoing environmental problems—as a “dynamic moral-political dimension of global civil society” (Brown & Held, 2010, p. 367). World environmental citizenship invites us all to think in relational terms, and to work together to solve our common problems and therefore imagine a common future. Ackoff further explains cosmopolitan consciousness by stating that no one alone owns a problem: each problem is universal, and therefore the solution must be found in our collective and collaborative work, in transdisciplinary approaches, and in a reevaluation of our praxis and modes (2010).

Cosmopolitan citizenship is therefore based on the understanding of the interconnectedness of everything, on the awareness that each local place is in relation to the global and that we all coexist in one living system. This understanding is of vital importance as we stand in a moment of great peril for the continuation of life on Earth. Cosmopolitan citizens recognise the common responsibility they carry for the present and future well-being of all Earthlings, and they recognise the importance of collaboration, uniting in our diversity to build a collective, civic, communal future in which no one is excluded.

2.4 Cosmopolitan citizenship as systems thinking

More than 2000 years ago, Lucretius argued in *On the Nature of Things* that everything is connected (Thackara, 2015, p. 182). Modern science confirms that “our home planet functions as a single integrated system: the oceans,

atmosphere, and land-surface are all interlinked" (Lewis & Maslin, 2018, p. 8). Meadows explains in *Thinking in Systems: A Primer* that we live in one planetary system, with innumerable interactions where "no part of the human race is separate either from other human beings or from the global ecosystem" (2017, p. 184). As such, humanity needs to develop "systems thinking," that is, the ability to see the interrelationships among everything (Meadows, 2017). Thinking in systems helps us manage, adapt, and see the connections between our choices and their impact; as we understand the connectedness of everything, the systems that link us all, we consequently feel more motivated to collaborate (Senge, 2006). Understanding the connectedness of the world allows us to see all people not only as responsible for problems but also as "participants in shaping their reality" (Senge, 2006, p. 69), and indeed their future. Learning to see more clearly the systems within which people operate, and how their pressures influence one another, allows people to naturally develop more empathy and compassion (Senge, 2006, p. 161).

Thinking in systems requires the development of the right attitudes, behaviours, and values; it requires having real-life experiences, engaging with real problems, and creating the conditions for activism and collaboration (Thackara, 2015, p. 161). System thinkers are moved by cosmopolitan consciousness, the empathic feeling that all humans are part of the same living system, and this helps people recognise that "cooperation is the master architect of evolution" (Hollis, 2013, p. 127). System thinkers recognise that "individualism is not an intrinsic part of human nature, but rather an historical construction, one that is becoming increasingly more problematic as we need to act together to overcome the crisis" (Braidotti, 2013, p. 24). The grand challenges in fact are symptoms of a system in crisis: "Climate Change, and all its moving parts—from litter to lightbulbs to deforestation—is more than a crisis of survival. It is a crisis of significance, where we must grasp the essential connectedness of everything, and re-invest in our source of meaning, or die" (Farrelly, 2007, p. 11). The authors of *The Care Manifesto: The Politics of Interdependence* explain the current crisis as a consequence of a profound lack of care, where care is explained as "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 et al., 2020, p. 6). The authors stress the importance of cultivating what they define "everyday cosmopolitanism," that is, an agency of promiscuous daily care extended to all our human and non-human relationships on a global scale (Chatzidakis et al., 2020, p. 95). Cosmopolitan citizens think in systems and act

with care to take common actions for the solution of global challenges (Chatzidakis et al., 2020).

2.5 Cosmopolitan citizenship and post-humanism

The Human Microbiome Project explains that our body predominantly consists of bacteria, fungi, and viruses, such that non-human cells are three times more numerous than human ones. There is basically no separation between “us” (humans) and “the rest” (non-humans), as a single, unified system embraces our body and environment (Rockwell, 2005). These scientific findings further enrich cosmopolitan thought by blurring the boundaries between humans and more-than-humans. Post-humanist theory explains that “human nature is an interspecies relationship” (Tsing, 2012, p. 144) and that we are all unique, precious, interdependent, and relational beings. As such, there is no difference between different forms of life: everything is traversed and imbued by the same life force (Braidotti, 2013). Post-humanism is “a process of redefinition of one’s sense of attachment and connection to a shared world” (Braidotti, 2013, p. 193), and it is a project of constant care based on recognising the interdependency among us all (Puig de la Bellacasa, 2017). Care can be defined as “everything that is done to maintain, continue, and repair ‘the world’ so that all can live in it as well as possible. That world includes (...) all that we seek to interweave in a complex, life-sustaining web” (Puig de la Bellacasa, 2017, p. 161). Haraway poetically advocates for new ways to reconfigure human relationships with the Earth and its Earthlings; she pleads for humanity to learn to be truly connected with the present, “to become with each other” with other planetary organisms and therefore to reconnect with the world (2016, p. 104). Post-humanism advocates for redesigning the relationship between humans and the Earth, respecting and including equally the rights of both (Berry, 1999). This is at the base of the “Universal Declaration of Rights of Mother Earth,” which states:

We, the peoples and nations of Earth:

Considering that we are all part of Mother Earth, an indivisible, living community of interrelated and interdependent beings with a common destiny; (...) convinced that in an interdependent living community it is not possible to recognize the rights of only human beings without causing an imbalance within Mother Earth.

Affirming that to guarantee human rights it is necessary to recognize and defend the rights of Mother Earth and all beings in

her and that there are existing cultures, practices and laws that do so. (Global Alliance for the Rights of Nature, 2010)

In 2017 New Zealand's parliament passed the Te Awa Tupua bill granting citizenship status to Whanganui River, making it the first river in the world to be recognised as an individual living being. The bill therefore affirmed that there is no difference between people and natural resources, as they are one and the same (Roy, 2017).

Post-humanist consciousness helps us to make sense of our flexible and multiple identities; to think in transdisciplinary terms; to become-with-each-other interwoven in a common and complex, life-sustaining web; to allow the Other to be part of the formation of new social bonding and community-building; to form a "pan human cosmopolitan bond" (Braidotti, 2013, p. 53). Post-humanism enriches cosmopolitan consciousness by deepening the understanding that the health of planet Earth, and therefore the survival of its different species, is inextricably linked to our capacity to understand the interconnectedness among us all—to our capacity to collaborate and cooperate. These new insights and understandings should ignite unity among humans and non-humans, expanding and enlarging the sense of cosmopolitan citizenship as a fluid, dynamic, ongoing debate about how we live together and relate with our environment in a more-than-human world.

2.6 Cosmopolitan citizenship as a movement for social-epistemic justice

David Harvey defines cosmopolitanism as the common quest for universal social justice, the struggle that leads to emancipation and freedom (2009a). Cosmopolitanism can be explained as a critical process concerned with social justice, one devoted to understanding the dynamic and inevitable relations between the global and the local (Delanty, 2006). Sandra Harding explains that to form fairer and more just societies, the knowledge that is necessary to make decisions must arise from a process of negotiation and compromise that includes different perspectives, greater social diversity, and multiple voices, especially those of the most marginalised and silenced members of the society (Harding, 2015).

Linda Tuhiwai Smith explains in *Decolonizing Methodologies* that "research is not an innocent or distant academic exercise but an activity that has something at stake and that occurs in a set of political and social conditions" (2012, p. 5). Research is intimately connected with social justice because it can reveal or hide

certain standpoints and, as such, can obscure other voices and places (Tuhiwai Smith, 2012). Recognising that social justice is connected to epistemic justice is at the base of the current social movement of decolonising education, an activity that aims to collaboratively build a common future through dialogue, respect, and solidarity between the self and Others (Bhambra, Gebrial, & Nişancıoğlu, 2018, p. 200). Decolonising education requires a cosmopolitan spirit of diversity, equality, inclusion, and collaboration; it requires challenging the assumption at the base of the idea of *Homo Economicus*—the autonomous, entrepreneurial, self-sufficient being (Raworth, 2017, p. 95)—in favour of *Homo Oecologicus*: a relational, collaborative, empathic, uniquely situated, and caring cosmopolitan citizen (Harari, 2011; Hollis, 2013). Social justice requires a shift from hyper-individualism to interdependence, from dominance to reciprocity, from hierarchy to cooperation; it requires a complete reconsideration of the way we relate not only to nature but to each other (Klein, 2014, p. 462). Social and ecological justice necessitate the design of a new relationship between humans and their environment and requires humans to learn to become “co-creative partners” with the Earth (Eisenstein, 2011, p. 159). The cosmopolitan project is one of social and epistemic justice, one that respects and celebrates the values and interests of all humans, especially those most vulnerable and silenced.

2.7 Summary of Chapter 2

Cosmopolitan citizenship does not entail homogenisation of ideas, nor the suppression of cultural differences; cosmopolitanism celebrates the diversity that exists in the world (Appiah, 2006, p. 96). It recognises the strong bonds humans have with their own place, city, village, territory, and local context, and it acknowledges that we are also part of something bigger, something “truly great and truly common” (Brown & Held, 2018, p. 11). Cosmopolitan citizenship is a multidimensional societal project of redefining who we are and how we relate to each other, as diverse and equal beings who live in a common world. As such it is a project for social, ecological, and epistemic justice requiring courage and empathy to celebrate our differences, embrace shared responsibilities, and participate actively in local and global political life as critical thinkers and caring individuals. Cosmopolitan citizens act as interdependent, reciprocal, co-creative partners for the pursuit of social and ecological justice. “Cosmopolitan citizens are not born, they become cosmopolitan citizens through formal and informal education” (Osler & Starkey, 2005, p. 25). Cosmopolitan citizenship is a project of education.

3 Cosmopolitan citizenship as a project for education

*Why should I be studying for a future that soon may be no more, when no one is doing anything to save that future? And what is the point of learning facts when the most important facts clearly mean nothing to our society?*²³

Greta Thunberg

*Education gives us a profound understanding that we are tied together as citizens of the global community, and that our challenges are interconnected.*²⁴

Ban Ki-moon, UN Secretary-General

3.1 Introduction

In this chapter I present cosmopolitan citizenship as a project for education first through the thoughts of Martha Nussbaum, then through the lens of critical pedagogy illustrated by Henry Giroux, Paulo Freire, bell hooks, Joan Wink, Audrey Osler and Hugh Starkey, and finally by using the United Nations and European directives for cosmopolitan citizenship education. Through these sources I define the characteristics of cosmopolitan citizenship education.

3.2 Cosmopolitan citizenship education and Martha Nussbaum

In “Patriotism and Cosmopolitanism” (1994), Nussbaum advocates cosmopolitanism as an educational project based on recognising our intrinsic specificity and local identifications, and equally on understanding that we are part of a common and shared world. Nussbaum’s idea of cosmopolitan citizenship education starts with the understanding that students “must learn enough about the different to recognize common aims, aspirations, and values,

²³ Speech to UN Secretary-General António Guterres. Poland, 3 December 2018.
<https://medium.com/wedonthavetime/greta-thunberg-speech-to-un-secretary-general-ant%C3%B3nio-guterres-362175826548>

²⁴ (GCE, UNESCO, 2015, p. 14). Global Citizenship Education Topics and Learning Objectives:
<https://unesdoc.unesco.org/ark:/48223/pf0000232993>

and enough about these common ends to see how variously they are instantiated in the many cultures and their histories" (p. 4, 1994). Nussbaum advances four arguments in favour of a cosmopolitan education by stating that through cosmopolitan education we learn:

1. more about ourselves,
2. about the importance of cultivating diversity,
3. to recognise common responsibility, and
4. to solve problems together.

Nussbaum's idea of cosmopolitan education promotes the understanding that all humans are unique, precious in our diversity, and interdependent relational beings. Nussbaum further explains in *Not for Profit: Why Democracy Needs the Humanities* the importance of the liberal arts for the formation of a "globally minded citizenry" (2010, p. x); that is, to educate people to become empathetic, imaginative, and active critical thinkers who can deal with complex global problems as citizens of the world. Educating for cosmopolitan citizens is a complex and vast multidisciplinary project, and schools must create the opportunity for students to:

1. Promote critical thinking by challenging stereotypes and by assuming different perspectives, especially those of the most silenced or marginalised members of society.
2. Develop concern for others, therefore social awareness of how the global economy works and how knowledge is formed.
3. Promote a sense of responsibility for the future of humanity.
4. Take personal accountability for collectively contributing to forming a better world. (Nussbaum, 2010)

Critical thinking is explained as a process of self-reflection through which we acquire increased cognition of ourselves through the eyes of the other, as well as the understanding of how our choices affect people and places, therefore creating a culture of personal accountability. Developing social awareness requires the acquisition of many types and sources of knowledge to formulate a more accurate, complete, and nuanced understanding of reality. Schools must therefore include many perspectives to formulate knowledge that respects

multiple standpoints. Cosmopolitan citizenship education is explained as a process of learning more about Others to learn more about ourselves; by doing so, we can question the current status quo, expand our horizons, and understand the value and necessity of cooperation, dialogue, and working together to solve complex problems (Nussbaum, 1994, 2010).

3.3 Cosmopolitan citizenship education and critical pedagogy

Henry Giroux, one of the founding theorists of critical pedagogy, wrote an essay in 1980 entitled "Critical Theory and Rationality in Citizenship Education" that explains citizenship education as a political, normative, and visionary project aiming "to educate citizens for intelligent and active participation in the civic community" (1980, p. 329). Giroux defines intelligence as the capacity to understand how societal interplays shape the community, as the ability to advance a vision of a more just society, and the ability to consequently act for this achievement. Citizenship education is thus imaginative, visionary, and culturally situated. It is explained as a dynamic process in a constant state of redefinition and continuous transformation (Giroux, 1980). Citizenship education starts by critically questioning the status quo and "whether or not this society should be changed in a particular way or be left the way it is" (Giroux, 1980, p. 349). Within this vision of education teachers are asked to be "better informed citizens" and "effective agents for transforming the wider society" (Giroux, 1980, p. 352). Critical thinking, self-reflection, social awareness, imagination, and social action are indicated by Giroux to be the pillars of citizenship education.

Giroux explains that critical thinking starts with students and teachers working together, confronting assumptions, and questioning "what kind of knowledge, values, and social relationships are going to be deemed legitimate as educational concerns" (1980, p. 349). Critical thinking questions the relations in the classroom, observing who is present and who is missing. Further, it investigates the reasons for those excluded, and it speculates on the consequences of these "lost" stories, imagining how a more inclusive education would affect the learning process and its outcomes. Giroux invites students to participate in shaping their education and demands of teachers to create the conditions for students to do so (1980, p. 358). Social awareness starts by making pertinent social issues and shared concerns at the centre of classroom discussion, making them immediately palpable among students and teachers to develop the shared concern and commitment to solve them. Social awareness is further developed when different voices, standpoints, perspectives, and

sensibilities enter the classroom, therefore becoming part of the learning process. Giroux explains that citizenship education requires the confidence and optimism necessary to “dream, imagine, or think about a better world” (1980, p. 359). Students therefore should be educated to think, imagine, and act “in ways that speak to different societal possibilities and ways of living” (1980, p. 357). Social activism is about recognising that the ultimate focus of citizenship education is to educate students to display civic courage by stimulating “their passions, imaginations, and intellects so that they will be moved to challenge the social, political, and economic forces that weight so heavily upon their lives” (1980, p. 357).

Giroux advocates for a type of citizenship education that is critical, inquisitive, transdisciplinary, relational, socially constructed, holistic, profoundly political, dialogical, collaborative, imaginative, and instigative of hope for a better world. In line with the dynamic nature of citizenship, Giroux further expanded the concept of citizenship education in *Border Crossing, Cultural Workers, and the Politics of Education* (2005). There he explains that unprecedented global flows of materials and ideas, immense social inequality, the monetisation of everything, and corporate globalisation have reshaped the meaning of citizenship as borderless, and therefore more engaged with difference and otherness as well as more committed to social justice (2005). Giroux advocates for a border pedagogy that acts

as a critical practice [that] should provide the classroom conditions that offer the knowledge, skills, and culture of questioning necessary for students to engage in critical dialogue with the past, question authority and its effects, struggle with ongoing relations of power, and prepare themselves for what it means to be critically active citizens in the interrelated local, national, and global public spheres. (2005, p. 216)

A border pedagogy is therefore capable of “connecting the local and the global, the economic sphere and cultural politics, as well as public and higher education and the pressing social demands of the larger society” (Giroux, 2005, p. 6). Border pedagogy recognises that humans are united in their quest for universal social justice; as such, they acquire social responsibility for action in the “shaping of a more democratic global social order” (Giroux, 2005, p. 7)—one that is more respectful of the “notion of difference as part of a common struggle to extend the quality of public life” (Giroux, 2005, p. 20). Giroux explains that the values of a border pedagogy are threefold:

1. To recognise and challenge the existing epistemological margins;
2. To create the conditions for students and teachers to understand otherness; and
3. To learn to speak with others rather than for others, and therefore to engage in public discourse (2005, p. 21).

Cosmopolitan citizenship education can be further advanced by challenging and redesigning the epistemological margins—the conditions that form knowledge—by including otherness in the process of learning, and by inciting students' ability to collaborate and speak with the Other and to engage in public discourse. Educators are therefore called to nurture “hope and the belief that civic life matters,” and to empower students with the confidence to “make a difference” in their society and “to expand its [society's] democratic possibility for all groups” (Giroux, 2005, p. 217). Learning is always connected to the future, to social change, and to the pursuit of civic justice, peace, equality, compassion, and freedom, which are the conditions for global citizenry (Giroux, 2005, p. 249).

Giroux further expressed the importance of cultivating cosmopolitan citizenship education in *On Critical Pedagogy* (2011). There he states that “education is fundamental to democracy and that 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” (2011, p. 3). Giroux explains that “only a pedagogy that embraces the civic purpose of education and provides a vocabulary and set of practices that enlarge our humanity will contribute to increasing the possibility for public life and expanding shared spaces, values, and responsibilities” (2011, p. 9). It is therefore important that a pedagogy committed to democracy must include a cosmopolitan notion of citizenship: the awareness that we live in a profoundly ecologically and culturally interrelated world, the tolerance and responsibility towards matters of difference and otherness, the hope of forming a better world, and the development of a “radical humanism that comprehends social and environmental justice beyond national boundaries” (Giroux, 2011, p. 170).

Various educational theories that advocate for a better world also advocate for a critical pedagogy connecting critical thinking, self-reflection, social awareness, imagination, and action. In 1968 Paulo Freire published his *Pedagogia do Oprimido*, translated into English in 1970 as *Pedagogy of the Oppressed*. The

book is considered a seminal text of critical pedagogy in envisioning a new relationship between teachers, students, and society. Freire explains that the mission of education is to provide the knowledge, skills, and social relations that allow students to find their inner compass, their interests, and their own specific way to be with the world, and to participate as active and critical citizens in the political life of their community ([1970] 2017). Freire explains that “to be human is to engage in relationships with others, and with the world” ([1974] 2016, p. 3); as such, humans must be considered relational beings who always think and act together. An educational model for critical citizenship welcomes students’ different interests and experiences and offers them the opportunity to be problem-posers: that is, to bring into the classroom societal issues that they themselves perceive to be of societal relevance. The classroom consequently acts as a place for developing self-reflection and social awareness, for discussing problems in loving and critical dialogue among students and teachers, and for then inciting action to intervene and engage in the public debate as critical and informed citizens who aim for a more equal and just future (Freire, [1970] 2017).

In 1994 bell hooks published *Teaching to Transgress: Educating as the Practice of Freedom*. This seminal book invites students and their educators to transgress the boundaries of the classroom physically and emotionally, investigating together the interconnections of everything by challenging false assumptions and limitations. hooks believes that “as a classroom community, our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another’s voices, in recognising one another’s presence” (1994, p. 8). A classroom is explained as a community of learners which is part of its neighbourhood and part of the world; as a haven for critical thinking and dialogical exchange; and as a safe place where students and teachers become dissident intellectuals, that is, people who have the courage to “challenge the status quo and (...) dare to make their voices heard on behalf of justice” (hooks, 2003, p. 187).

In *Critical Pedagogy: Notes from the Real World*, Joan Wink further reinforces Freire’s and hooks’ vision of education by affirming that human relationships are at the base of teaching and learning. Wink explains: “Critical pedagogy makes us look at the word, and it makes us look at our individual role in the world, the community, and the classroom” (2000, p. 44). Critical pedagogy requires courage and patience; it is a process in which educators and learners together ask questions about knowledge, justice, and equity, starting in their own classroom and then going out into the community to make life a little better (Wink, 2000, p. 123). Critical pedagogy aims to form critical, engaged citizens

through an iterative, continuous process exploring our relationships and agency in the world (Wink, 2000).

In 2005, Audrey Osler and Hugh Starkey published *Changing Citizenship, Democracy, and Inclusion in Education*, a tribute to cosmopolitan citizenship education. They explain:

Education has a critical role to play in enabling us to respond to the processes of globalization. It is important that people have the chance to understand the links between one's own life and those of others, both globally and locally. (...) The challenge facing curriculum planners, school leaders and teachers is to provide young people with appropriate experiences which allow them to make sense of international politics and interdependence while at the same time enabling them to feel that they can make a difference and participate in shaping our common future. (2005, p. 1)

Schools therefore need to provide the right experiences that allow students to make sense of the world, to develop responsibility—that is, the ability to feel part of and connected to the world, and to learn being-with Others. Cosmopolitan citizenship education is therefore presented as a process of learning which is inclusive of four conditions:

1. Critical knowledge acquisition,
2. Self-reflection,
3. Community awareness,
4. Participation.

This is a process that is necessarily dynamic, inclusive, and responsive to local and global challenges, and whose goal is to achieve peace, human rights, and democracy throughout the local and global community. Freire, hooks, Wink, Osler and Starkey speak of education as a project that supports the development of the knowledge, skills, values, and attitudes to support critical thinking, social awareness, self-reflection, imagination, and activism—one that is invested in the cognitive, the socio-emotional, and the behavioural sphere of learning.

3.4 United Nations and European Directives for cosmopolitan citizenship education

Global citizenship is among the 17 United Nations Sustainable Development Goals (UNSDG) which collectively aim to achieve three overarching objectives by 2030: to end poverty, combat the climate crisis, and fight injustice and inequality (UN, 2015, The 17 Goals). Goal 4 is about quality education, and target 4.7 states:

By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's contribution to sustainable development. (UN, 2015, The 17 Goals)²⁵

The document "Global Citizenship Education: Topics and Learning Objectives" (GCE), published by UNESCO in 2015, contributes to implementing target 4.7 and states:

At a time when the international community is urged to define actions to promote peace, well-being, prosperity and sustainability, this new UNESCO document offers guidance to help Member States ensure that learners of all ages and backgrounds can develop into informed, critically literate, socially connected, ethical and engaged global citizens. (GCE, UNESCO, 2015, p. 7)

The document raises important questions about what constitutes citizenship in an increasingly globalised world, and it defines global citizenship as:

a sense of belonging to a broader community and common humanity. It emphasises political, economic, social, and cultural interdependency and interconnectedness between the local, the national and the global. (GCE, UNESCO, 2015, p. 14)

The document further explains that an education for global citizenship is based on three domains of learning:

²⁵ Quality Education: <https://www.un.org/development/desa/disabilities/envision2030-goal4.html>

1. The cognitive: that is, acquiring knowledge and understanding and thinking critically about global, regional, national, and local issues and the interconnectedness and interdependency of different countries and populations.
2. The socio-emotional: that is, acquiring a sense of belonging to a common humanity, sharing values and responsibilities, empathy, solidarity, and respect for differences and diversity.
3. The behavioural: that is, acting effectively at local, national, and global levels for a more peaceful and sustainable world (GCE, UNESCO, 2015, p. 15).

GCE aims to empower learners of all ages by building the knowledge, skills, values, and attitudes necessary for developing critical thinking; by supporting understanding of the interconnectedness and interdependence of everything; and by cultivating the empathy and solidarity necessary to respect differences, social responsibility, collaboration, and dialogue to contribute to a more inclusive, just, and peaceful world (GCE, UNESCO, 2015, p. 20). This requires of educators to create the conditions for critical inquiry and dialogue, making sure each learner feels valued and included. The classroom therefore must act as a safe, inclusive, and engaging space supportive of different ways of learning, inciting of forms of collaboration, and promoting common action.

In the European context two important documents ratified by the European Council supported the need to implement cosmopolitan citizenship in education: “Maastricht Global Education Declaration” (MGED) (Council of Europe, 2002)²⁶ and “Education for Democratic Citizenship (EDC) 2001–2004, Developing a Shared Understanding: A Glossary of Terms for Education for Democratic Citizenship,” authored by Karen O’Shea in 2003. In the Maastricht Global Education Declaration, the Council of Europe defines

Global Education [as] education that opens people’s eyes and minds to the realities of the world, and awakens them to bring about a world of greater justice, equity and human rights for all. Global Education is understood to encompass Development Education, Human Rights Education, Education for Sustainability, Education for Peace and Conflict Prevention and Intercultural Education; being the global dimensions of Education for Citizenship. (Council of Europe, 2002)

²⁶ Europe-wide Global Education Congress: <https://rm.coe.int/168070e540>

Global Education advocates for the formation of cosmopolitan citizens: aware, caring, cooperative, and socially active people who understand and celebrate the importance of nurturing cultural diversity whilst promoting social justice together with the capacity to learn with others, and to imagine collective inclusive futures (Council of Europe, 2002). A citizen is defined as “a person co-existing in a society” (O’Shea, 2003, p. 8). This definition is thus inclusive of both concepts embedded in citizenship: the juridical status and the societal agency. Citizenship is therefore intended as the active participation in the public life of a community, as a “new model for exploring how we live together” (O’Shea, 2003, p. 8), transgressing the borders of the “nation-state” to embrace a concept of community that includes local, national, regional, and international contexts. The European Council explains citizenship both as a status and an agency. As such, it includes issues relating to rights and duties and equally ideas of equality, diversity, and social justice, as well as issues relating to the active participation and engagement in local and global communities (Council of Europe, 2002). Citizenship education is currently a priority at the European level. In October 2017 the European Commission published through the Eurydice Network the document *Eurydice Brief: Citizenship Education at School in Europe 2017* (European Commission, 2017). It explains the importance of citizenship education in these terms:

Europe is currently facing significant challenges. Socio-economic problems, violent extremism, and a lack of trust in democratic processes are amongst the biggest threats to peace, democracy, freedom, and tolerance. Education and training can help counter these threats by fostering mutual respect and promoting fundamental values—citizenship education has a special part to play in this regard and, across Europe, there are high expectations from it. (European Commission, 2017, p. 3)

It also explains: “Citizenship education is a fluid concept because the understanding of what it is and what its aims should be varies between countries and changes over time” (European Commission, 2017, p. 3). Further:

Citizenship education is a subject area which aims to promote harmonious co-existence and foster the mutually beneficial development of individuals and the communities in which they live. In democratic societies, citizenship education supports students in becoming active, informed, and responsible citizens, who are willing and able to take responsibility for themselves and

for their communities at the national, European, and international level. (European Commission, 2017, p. 3)

The *Eurydice Brief* explains four areas of competence necessary for developing citizenship education:

1. Interacting effectively and constructively with others, including personal development (self-confidence, personal responsibility, and empathy); communicating and listening; and cooperating with others.
2. Thinking critically, including reasoning and analysis, media literacy, knowledge, and discovery, and use of sources.
3. Acting in a socially responsible manner, including respect for the principle of justice and human rights; respect for other human beings, for other cultures and other religions; developing a sense of belonging; and understanding issues relating to the environment and sustainability.
4. Acting democratically, including respect for democratic principles; knowledge and understanding of political processes, institutions, and organisations; and knowledge and understanding of fundamental social and political concepts (European Commission, 2017, p. 6).

Whilst the objectives of the *Eurydice Brief* are clear—to educate empathic and confident critical thinkers who will become socially aware, collaborative, and engaged citizens—its terms of implementation and assessment are far from clear, as they vary considerably across different European countries. Students' assessment in citizenship education is a complex task due to the wide range of curricular objectives assigned to this area, which may include acquisition of theoretical knowledge, skill development (analytical and critical), adoption of certain values and attitudes such as a sense of tolerance, and active participation and engagement in school and community life (European Commission, 2017, p. 18).

The recent report *Mapping Education for Sustainability in the Nordic Countries* offers an overview of how well each of the Nordic countries (Denmark, Finland, Iceland, Norway, and Sweden) have implemented UNSDG 4.7 (Jónsson et al., 2021, p. 3). The findings show each country has used a different method of implementation, and therefore a common Nordic perspective cannot be claimed, as this requires more time and resources. Nevertheless, some commonalities can be traced: an “environmental emphasis in education, emphasis in democratic education, and focus on equality—but, at the same

time, these elements have entered the educational system in very different ways, are interpreted differently, and are often set against very different social background conditions” (Jónsson et al., 2021, p. 9). In the specific context of Iceland, citizenship education is supported by the national curriculum guides for preschool, compulsory, and upper secondary education, and it is stated: “It is of great importance to develop systematically the knowledge, skills, and attitudes/behaviours that strengthen the individuals’ future ability to be critical, active and competent participants in a society based on equality and democracy” (Ministry of Education, Science and Culture, 2011, p. 5).

The scholar Guðjohnsen, having conducted an extensive study of the meaning of citizenship among Icelandic youth, states that good citizenship means to “help other people out” (2016, p. 147). It means “to care for each other, be kind and helpful and concerned about how other people feel and their condition” (2016, p. 147). Good citizenship is further explained as “being sensitive towards people’s conditions and situations and putting yourself in other people’s shoes independent of who it is and where you live in the world” (2016, p. 147). Good citizenship is presented as being active and caring for the well-being of fellow citizens and all of humanity, thereby reaffirming the value of cosmopolitan citizenship.

3.5 Cosmopolitan citizenship and the three domains of learning

The work of Nussbaum, Giroux, Freire, hooks, Wink, Osler and Starkey, along with the three EU directives examined above (GCE, MGED, and the *Eurydice Brief*), address an education that invests in three domains of learning, as reported by the GCE document: the cognitive, the socio-emotional, and the behavioural (Table 1). Cosmopolitan citizenship education (Global Citizenship Education) is a process that aims for developing the knowledge, skills, values, attitudes, and behaviours necessary for developing critical thinking, self-reflection, social awareness, imagination, and activism; these in turn contribute to the formation of a more inclusive, just, equal, peaceful local and global community, and therefore to more harmonious ways of living together. The complexity, variety, diversity, and richness embedded in the concept of cosmopolitan citizenship makes it of particular importance in a time of great global challenges and profound conflict.

Table 1. The three domains of learning for a cosmopolitan citizenship education

	Cognitive to acquire knowledge, understanding and critical thinking about global, regional, national, and local issues and the interconnectedness and interdependency of different countries and populations (GCE, UNESCO, 2015, p. 15).	Socio-emotional to acquire a sense of belonging to a common humanity, sharing values and responsibilities, empathy, solidarity and respect for differences and diversity (GCE, UNESCO, 2015, p. 15).	Behavioral to act effectively at local, national, and global levels for a more peaceful and sustainable world (GCE, UNESCO, 2015, p. 15).
Nussbaum	Developing knowledge Critical thinking Self-reflection	Developing concern for other Sense of responsibility, Social awareness	Collective contribution to form a better world
Giroux	Knowledge acquisition Critical thinking Self-reflection Imagination	Social awareness Understanding Otherness	Social activism Learn to speak with others Engaging in public discourse
Freire	Knowledge acquisition Critical thinking, Self-reflection	Social awareness	Activism Dialogues Societal engagement
hooks	Critical thinking	Solidarity Empathy Respect	Transgressing the academic boundaries Activism Collaboration and dialogues
Winks	Critical thinking	Social awareness	Collaboration Dialogues Engagement
Osler & Starkey	Developing responsibility Critical knowledge acquisition Self-reflection Learning being with others	Community awareness	Participation
GCE (GCE, UNESCO, 2015)	Knowledge acquisition Critical thinking Sense of belonging Interdependencies Interconnections	Common responsibility, empathy, and solidarity	Dialogue and engagement
MGED (Council of Europe, 2002)	Understanding the importance of nurturing cultural diversity	Social awareness	Imaginative, Caring collaborative, and socially active
Eurydice Brief (European Commission, 2017)	Thinking critically Knowledge acquisition Reasoning and analysis Media literacy	self-confidence, personal responsibility, empathy respect for the principle of justice and human rights; respect for other human beings, for other cultures and other religions;	Communicating Cooperating with others Acting in a socially responsible manner and acting democratically

3.6 Summary of Chapter 3: Definition of cosmopolitan citizenship education

Cosmopolitan citizenship education helps educators and learners to develop an inclusive language receptive of multiple and often contradictory standpoints. This is a language that helps people connect more profoundly with themselves, with the Other, and with the world, as precious, diverse, collaborative, and unique parts of an inextricably interrelated system that constitutes the web of life on Earth.

The unprecedented crisis humanity is experiencing—climate havoc and immense social inequality—demands of us to rediscover the universal ancient value of cosmopolitanism, the borderless radical humanism embedded at the heart of humanity, and the will to learn to be committed together with the Other to social and environmental justice. The dynamic, dialogic, and relational nature of cosmopolitanism invites educators and learners to constantly redefine our social and ecological relations amongst ourselves, as well as between us and our community and planet.

The authors and documents used in this chapter allow me to formulate my own definition of cosmopolitan citizenship as an education dedicated to celebrating our common humanity, to developing awareness of the state of the world—the inextricable links between all beings, problems, injustices, and possibilities. It is an education dedicated to formulating and promoting a language inclusive and receptive of Otherness, one that helps students and educators discuss issues at hand in a caring and empathic yet critical spirit. This language nurtures critical imagination to envision what is not here yet, and the intention to engage and care for and with Others.

Cosmopolitan citizenship education is indissolubly linked to solidarity, empathy, emancipation, freedom, and the pursuit of universal global justice. It is practice oriented, because it requires critical civic engagement with problematic conditions. Educating for cosmopolitan citizenship is an ongoing process of becoming. It requires constant interactions between different people to acquire social awareness and new perspectives—as individuals who live in a world that is profoundly socially interrelated and ecologically interconnected. It involves attaining knowledge, skills, attitudes, values, and behaviours which affect the cognitive, socio-emotional, and behavioural spheres of learning necessary to understand all Earthlings as 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. It means supporting critical thinking, self-

reflection, social awareness, imagination, and activism; it means educating inquisitive-knowledgeable-self-reflective-critical thinkers, relational-empathic socially aware beings, agents who are imaginative and instigative of hope, who can actively collaborate with courage, care, and a sense of responsibility for the pursuit of a better world.

4 The project of cosmopolitan citizenship in architectural education

*A good school of architecture develops students who go on to become competent professionals; a great school of architecture develops students who go on to become whatever they want to be.*²⁷

Nic Clear

4.1 Introduction

In this chapter, I illustrate the presence of cosmopolitanism within the current EU Directives on architectural education by demonstrating the strong connection that exists between cosmopolitan citizenship education and architectural education in terms of intentions, purposes, and objectives. In this chapter I detect a deficiency in the current EU Directives in fully embracing cosmopolitan citizenship in clear terms as a means to illustrate an appropriate architectural pedagogy. I conclude this chapter by delving into the current design and architectural education discourse by presenting its criticism and praise, and by suggesting a language and a pedagogy to help schools of architecture achieve the two fundamental purposes of architectural education: to educate ethical professionals and world citizens (UIA, 2011, p. 7).

4.2 The project of cosmopolitan citizenship in the EU Directives for architectural education

Architectural education in European member states is regulated by the EU Directive on Architectural Education (Council of the European Union, Council Directive 85/384/EEC, 1985), which states that education and training leading to diplomas, certificates, and other evidence of formal qualifications shall be provided through courses of university-level studies concerned principally with architecture. Such studies shall be balanced between the theoretical and practical aspects of architectural training and shall ensure the acquisition of the following Professional Qualifications Directive (PQD):

²⁷ Clear & Spiller, 2014, p. 101.

1. An ability to create architectural designs that satisfy both aesthetic and technical requirements,
2. An adequate knowledge of history and theories of architecture and the related arts, technologies, and human sciences,
3. A knowledge of the fine arts as an influence on the quality of architectural design,
4. An adequate knowledge of urban design, planning and the skills involved in the planning process,
5. An understanding of the relationship between people and buildings, and between buildings and their environment, and of the need to relate buildings and the spaces between them to human needs and scale,
6. An understanding of the profession of architecture and the role of the architect in society, in preparing briefs that take account of social factors,
7. An understanding of the methods of investigation and preparation of the brief for a design project,
8. An understanding of the structural design, constructional and engineering problems associated with building design,
9. An adequate knowledge of physical problems and technologies and of the function of buildings to provide them with internal conditions of comfort and protection against the climate [and sustainable development],²⁸
10. The necessary design skills to meet building users' requirements within the constraints imposed by cost factors and building regulations,
11. An adequate knowledge of the industries, organisations, regulations, and procedures involved in translating design concepts into buildings and integrating plans into overall planning.

²⁸ In 2013 the PQD was amended by adding in point 9 "and sustainable development" (2013/55/EU).

Even though the notion of cosmopolitan citizenship is not mentioned among these eleven points, points 5 and 6 stress the need for an architect to develop both an understanding of the interconnectedness that exists among people, buildings, and environment and therefore an understanding of architects' societal responsibility in contributing to designing these relationships. This responsibility can be interpreted as a sense of citizenship. Citizenship in fact is both a juridical status and a civic and political agency that positions everyone in terms of rights and responsibilities into a larger societal context (Kymlicka & Norman, 1994). Citizenship is a part, even though in a latent and tacit way, of the eleven PQDs. The EU Directive leaves to each school the capacity to transform these PQDs into an appropriate curriculum able to reflect local proclivities, contingencies, and cultural customs.

In 1996, UNESCO and the International Union of Architects (UIA)—which holds responsibility for the quality of architectural education—produced the “Charter UNESCO-UIA for Architectural Education” (UNESCO-UIA, 2017), known as the Charter (revised in 2005, 2011, and 2017). In the preamble of the 2017 edition, it is stated:

We, the architects, concerned for the future qualitative development of the built environment in a fast-changing world, believe that architecture involves everything that influences the way in which the built environment is planned, designed, made, used, furnished, landscaped, and maintained. We feel responsible for the improvement of the education and training of future architects to enable them to meet the expectations of XXIst Century societies worldwide for sustainable human settlements in every cultural heritage. (UNESCO-UIA, 2017, p. 3)

The Charter furthers explains:

We are aware of the fact that, in spite of many outstanding and sometimes spectacular contributions of our profession, there is a surprisingly small percentage of the built environment which is actually conceived and realised by architects and planners. There is still room for the development of new tasks for the profession when architects become aware of the increasing needs identified and possibilities offered in areas which have not, up to now, been of major concern to the profession. Still greater diversity is therefore needed in professional practice and, as a consequence, in architectural education and training. The basic goal of education is to develop the architect as a «generalist». (UNESCO-UIA, 2017, p. 3)

Further on under the heading “Objectives of Architectural Education,” along with the presentation of the eleven PQDs it is stated that architectural education involves the acquisition of capabilities in terms of design, knowledge, and skills. When we compare the objectives of the Charter with those of the GCE, MGED, and the *Eurydice Brief*, we can notice the similarities presented in Table 2.

Table 2. The UNESCO-UIA Charter and EU Directives on global citizenship education

<p>The Charter Objective of Architectural Education (UNESCO-UIA, 2017, p. 6-8).</p>	<p>GCE, MGED, and The <i>Eurydice Brief</i> citizenship education areas of competence (European Commission, 2017, p. 6).</p>
<p>Ability to engage imagination, think creatively, innovate, and provide design leadership.</p> <p>Ability to gather information, define problems, apply analyses and critical judgement, and formulate strategies for action.</p> <p>Understanding of the relationship between people and buildings, and between buildings and their environment</p>	<p>Thinking critically, including reasoning and analysis, media literacy, knowledge, and discovery, and use of sources.</p>
<p>Understanding of the profession of architecture and the role of the architect in society</p> <p>Ability to work in collaboration with other architects and members of interdisciplinary teams.</p> <p>Ability to act and to communicate ideas through collaboration, speaking, numeracy, writing, drawing, modelling, and evaluation</p> <p>Ability to reconcile divergent factors, integrate knowledge and apply skills in the creation of a design solution.</p>	<p>Interacting effectively and constructively with others, including personal development (self-confidence, personal responsibility, and empathy); communicating and listening; and cooperating with others.</p>
<p>Ability to act with knowledge of society, and to work with clients and users that represent society’s needs.</p> <p>Adequate knowledge of the means of achieving ecologically responsible design and environmental conservation and rehabilitation.</p> <p>Ability to act with knowledge of natural systems and built environments.</p>	<p>Acting in a socially responsible manner, including respect for the principle of justice and human rights; respect for other human beings, for other cultures and other religions; developing a sense of belonging; and understanding issues relating to the environment and sustainability.</p>
<p>Awareness of responsibilities toward human, social, cultural, urban, architectural, and environmental values</p> <p>Awareness of the history and practice of landscape architecture, urban design, as well as territorial and national planning and their relationship to local and global demography and resource s.</p>	<p>Acting democratically, including respect for democratic principles; knowledge and understanding of political processes, institutions, and organizations; and knowledge and under standing of fundamental social and political concepts.</p>

The Charter further affirms that architectural education has a strategic value in bringing into consilience the sciences, arts, and humanities and in forming socially committed professionals, people who are aware of the local and global responsibility associated with the practice of architecture and therefore

recognise the interconnections between design choice and social and ecological impacts. In its conclusion, the Charter states:

Beyond all aesthetic, technical and financial aspects of the professional responsibilities, the major concerns, expressed by the Charter, are the social commitment of the profession, i.e., the awareness of the role and responsibility of the architect in his or her respective society, as well as the improvement of the quality of life through sustainable human settlements. (UNESCO-UIA, 2017, p. 10)

The intentions of architectural education clearly match those of cosmopolitan citizenship education in the willingness to form critical thinkers, self-reflective and socially aware professionals, imaginative and collaborative partners who take responsibility for providing ecologically responsible and socially aware design.

In 2011 the UIA published another important document providing a set of strategies for implementing the Charter. "UIA and Architectural Education Reflections and Recommendations" (UIA, 2011) recognises that "the increased complexity of the role of the architect" is directly connected to the "complex and multifaceted changes in the world," underlining therefore the indissoluble connection between architectural education and the state of the world (UIA, 2011, p. 2). The document states that the two basic purposes of architectural education are:

1. To produce competent, creative, critically minded, and ethical professional designers/builders;
2. To produce good world citizens who are intellectually mature, ecologically sensitive and socially responsible (UIA, 2011, p. 7).

And it adds:

As there is no fundamental conflict between these two purposes, schools, programmes, and courses should aim to achieve both of them through different means and vehicles—obviously varying in different geographical and social contexts. (UIA, 2011, p. 7)

The document unequivocally states that forming cosmopolitan citizens is one of the two primary purposes of architectural education, leaving each school to find the most appropriate methods to achieve this goal. A primary condition the

document suggests for developing world citizenship is that of encouraging young architects “to assume responsibilities as professionals within society” (UIA, 2011, p. 7); it therefore recognises the fact “that architects have some significant responsibility for the health, safety, welfare and cultural interests of the public and for the sustainability of the built environment” (UIA, 2011, p. 7). The document further explains:

Architects can be considered as intellectual services’ providers whose education enables them to synthesise controversial issues, and contradictory forces. Architects and architecture students must have a responsible professional spirit and a comprehension of environmental ethics. They should work for the benefit of society as a whole and try to carry out strategies that contribute to the overall quality of human settlements. (UIA, 2011, p. 7)

The document also states, “The future of architecture also depends on an understanding and assimilation of the achievements of other disciplines and professions” (UIA, 2011, p. 9).

When the objectives of the “Charter UNESCO-UIA for Architectural Education” (UNESCO-UIA, 2017) and those of the “UIA and Architectural Education Reflections and Recommendations” (UIA, 2011) are compared with the (seventeen) learning outcomes for cosmopolitan citizenship education illustrated by Osler and Starkey (2005), it is striking to observe how the education for cosmopolitan citizenship and architects are united in their intentions (Table 3).

Table 3. Cosmopolitan citizenship education and UNESCO-UIA and UIA objectives

Cosmopolitan Citizenship Education objectives (Osler & Starkey, 2005, p. 89)	Charter UNESCO-UIA For Architectural Education (UNESCO-UIA, 2017) Architectural Education Reflections and Recommendations (UIA, 2011)
1- Developing skills to cope with change and uncertainty	Design: ability to engage imagination, think creatively, innovate and provide design leadership (UNESCO-UIA, 2017, p.7)
2- Accepting personal responsibility and recognizing the importance of civic commitment	Understanding of the profession of architecture and the role of the architect in society (UNESCO-UIA, 2017, p.6) Architects can be considered as intellectual services' providers whose education enables them to synthesise controversial issues, and contradictory forces. Architects and architecture students must have a responsible professional spirit and a comprehension of environmental ethics. They should work for the benefit of society as a whole, and try to carry out strategies that contribute to the overall quality of human settlements (UIA, 2011, p. 7)
3- Working collaboratively to solve problems and achieve a just, peaceful, and democratic community	To achieve a decent quality of life for all the inhabitants of human settlements (UNESCO-UIA, 2017, p.5) Ability to work in collaboration with other architects and members of interdisciplinary teams (UNESCO-UIA, 2017, p.8) Ability to act and to communicate ideas through collaboration, speaking, numeracy, writing, drawing, modelling and evaluation (UNESCO-UIA, 2017, p.8)
4- Respecting diversity between people, according to gender, ethnicity and culture	Respect for the natural and built environment as well as the collective and individual cultural heritage are matters of public concern (UNESCO-UIA, 2017, p.4) Knowledge, social studies, ability to act with knowledge of society, and to work with clients and users that represent society's needs (UNESCO-UIA, 2017, p.7)
5- Recognizing that their worldview is shaped by personal and societal history and by cultural tradition	That methods of education and training for architects are varied in order to develop a cultural richness (UNESCO-UIA, 2017, p.4) Understanding that architecture is a discipline which draws knowledge from the humanities, the social and the physical sciences, technology, environmental sciences, the creative arts and the liberal arts (UNESCO-UIA, 2017, p.6) Knowledge, cultural and artistic studies, ability to act with knowledge of historical and cultural precedents in local and world architecture (UNESCO-UIA, 2017, p.7)
6- Recognizing that no individual or group holds the only answer to problems	Architects should be trained to respect, analyse and protect the different cultural backgrounds, and accept the social and cultural responsibility of responding to each local context and identity (UIA, 2011, p. 10).
7- Understanding that there may be a range of solutions to problems	Capacity to pose social, economic and cultural questions allow them to propose coherent policy choices or at any rate to present the challenges and define the consequences of the decisions taken that are of interest to the whole of society (UIA, 2011, p. 25)
8- Respecting and negotiating with others on the basis of equality	Knowledge, social studies, awareness of philosophy, politics, and ethics as related to architecture (UNESCO-UIA, 2017, p.7)
9- Showing solidarity with and compassion for others	Beyond all aesthetic, technical and financial aspects of the professional responsibilities, the major concerns, expressed by the Charter, are the social commitment of the profession, i.e. the awareness of the role and responsibility of the architect in his or her respective society, as well as the improvement of the quality of life through sustainable human settlements (UNESCO-UIA, 2017, p.10)
10- Resolving conflict in a non-violent way	Design Ability to reconcile divergent factors (UNESCO-UIA, 2017, p.7) The basic goal of education is to train the architect as a "generalist" able to design built form often involving potential contradictions between different requirements, and giving form to society's and the individual's environmental needs (UIA, 2011, p.7)
11- Making informed choices and judgements	That architectural education develops the capacity in students to be able to conceptualise, design, understand and realise the act of building within a context of the practice of architecture which balances the tensions between emotion, reason, and intuition, and which gives physical form to the needs of society and the individual (UNESCO-UIA, 2017, p.6) Ability to gather information, define problems, apply analyses and critical judgement and formulate strategies for action (UNESCO-UIA, 2017, p.7)

12- Having a vision of a preferred future	Design Ability to engage imagination, think creatively, innovate and provide design leadership (UNESCO-UIA, 2017, p.7)
13- Respecting the cultural heritage	<p>We feel responsible for sustainable human settlements in every cultural heritage (UNESCO-UIA, 2017, p.3)</p> <p>Respect for the natural and built environment as well as the collective and individual cultural heritage are matters of public concern (UNESCO-UIA, 2017, p.4)</p> <p>Awareness of responsibilities toward human, social, cultural, urban, architectural, and environmental values, as well as architectural heritage (UNESCO-UIA, 2017, p.6)</p> <p>Knowledge, cultural and artistic studies, Understanding of heritage issues in the built environment. (UNESCO-UIA, 2017, p.7)</p>
14- Protecting the environment	<p>Understanding of the relationship between people and buildings, and between buildings and their environment, and of the need to relate buildings and the spaces between them to human needs and scale (UNESCO-UIA, 2017, p.6).</p> <p>Awareness of responsibilities toward human, social, cultural, urban, architectural, and environmental values, as well as architectural heritage (UNESCO-UIA, 2017, p.6).</p> <p>Knowledge, environmental studies, Ability to act with knowledge of natural systems and built environments (UNESCO-UIA, 2017, p.7)</p> <p>In the increasingly global world, architects should be trained to not only understand, protect and highlight architectural heritage in their countries, but to also understand the contexts, both territorial and cultural, in which they may be called upon to work (UIA, 2011, p.10).</p>
15- Adopting methods of production and consumption which lead to sustainable development	With architecture always being responsive to the cultural context, the overall aim is the design of buildings that are robust, responsive to climatic conditions and, in the broadest definition, sustainable (UIA, 2011, p.9)
16- Working to achieve harmony between immediate basic needs and long-term interests	<p>Each project and/or course is also a vehicle to achieve three types of goals</p> <ol style="list-style-type: none"> (1) Immediate learning outcomes to be built upon in other courses and in subsequent years in the institution; (2) Long-term education / training of architects; (3) Wider "purposes" of education of architects as responsible citizens (UIA, 2011, p. 16).
17- Promoting solidarity and equity at national and international levels	<p>Architectural education should have two basic purposes:</p> <ol style="list-style-type: none"> (1) to produce competent, creative, critically minded and ethical professional designers/builders; and (2) to produce good world citizens who are intellectually mature, ecologically sensitive and socially responsible (UIA, 2011, p. 7).

Architectural education therefore appears to be a type of education particularly suited to providing students with the knowledge acquisition, critical thinking, self-reflection, social awareness, imagination, and civic engagement associated with the objectives of a cosmopolitan citizenship education.

During the European Association for Architectural Education (EAAE) General Assembly held in Chania, Greece, in 2012, the “Charter on Architectural Research” was signed, recognising architecture as both a discipline and a field of knowledge. Specifically, this charter states:

Architecture is the discipline devoted to the creation, transformation and interpretation of the built environment and the articulation of space at various scales. It involves art, science, design, conservation, planning, management, construction, and representation, addressing issues of ethics, aesthetics, culture, and society. The discipline of architecture engages with the cultural, socio-economic, and environmental conditions affecting our quality

of life. Architecture is facing challenges of climate change, globalization, urbanization, and social transformation that necessitate vital research. (EAAE, Charter of Chania, 2012)

The EU Directives presented in this chapter are imbued with cosmopolitan consciousness, and they recognise the essence of architectural education is to form concerned, competent, critical, collaborative, and responsible world citizens. It is of profound significance and inspiration to imagine the multiple roles of the architect beyond those relegated to the design of buildings only. The architect is a person who takes responsibility for the health of his/her/their community; the architect is a person who is in charge of translating complex issues into a format that is comprehensible by a large audience. It is therefore in this willingness to be with the world, to engage with its problems, to assume societal responsibilities, and to make efforts to imagine and make a better world that architectural education finds its societal purpose and its *raison d'être*. Yet these EU Directives do not sufficiently explain the pedagogy to follow, nor do they fully explicate the connection between cosmopolitan citizenship education and architectural education, and how the former can further benefit the advancement of the latter. This remains an uncharted territory, a knowledge gap that this PhD research fills.

4.3 Cosmopolitan citizenship in design education

*Where there is design there is waste.*²⁹

Zygmunt Bauman

It is important to recognise the connection between design and architectural education, as many commentators in these fields proclaim that in a time of grand challenges, exploring the societal agency of the architect/designer is more relevant than ever.³⁰ Architectural and design education are disciplines which include sciences, and the liberal arts are in a privileged position to process and expand the cosmopolitan citizenship narrative (Nussbaum, 2010). Few students benefit from the great deal of freedom in what to do and how to

²⁹ Bauman, 2004, p. 20.

³⁰ Heller & Vienne, 2003; Rendell, Hill, Fraser, & Dorrian, 2007; Fuad-Luke, 2009; Frichot, 2009; Till, 2013; Verganti, 2009; Awan, Schneider, & Till, 2011; Hyde, 2012; Froud & Harriss 2015; Deamer, 2015; Bates, Mitsogianni, & Ramírez-Lovering, 2015; Garbarczyk, 2016; Cary, 2017; Graham et al., 2017; Yaneva, 2017; Petrescu & Tugal, 2017; Sandelin, 2018; Frichot, Sandin, & Schwalm, 2018; Gromark, Mack, & van Toorn, 2018; Lorentsen & Torp, 2018; Resnick, 2016; Sergison, 2018; Sinni, 2018; Boylston, 2019; Goodman & Yusaf, 2019; Reuter, 2018; Fitz & Krasny, 2019; Bosco & Gasparotto, 2021; Harriss, Hyde, & Marcaccio, 2021.

express their ideas as students in design and architecture have (Bush-Brown, 1976, p. 34). Few studies can create the conditions for asking questions of critical societal relevance and can possibly go on to develop the answers collaboratively with fellow students and teachers.

The fields of design and architectural education are strictly related, as both are explained as “a general human process that we use to understand and to shape our world” (Redström, 2017, p. 12).

Design, from Latin *designare*—to include, to mark out, to distinguish by a sign, to designate, to choose (Krupinska, 2014; Verganti, 2009)—can be explained as “a vehicle for enhancement of choice and holistic thinking” (Gharajedaghi, 2011, p. xx), or as the decisions about how we want to live with each other and our environment (Redström, 2017). As such, designers need to be aware of their moral, social, and environmental responsibility for what they put into the world and for its consequences (Papanek, [1971] 1985). This sense of societal agency and public responsibility is perfectly captured by the words of Milton Glaser, who states that “good design is good citizenship” and therefore that “a designer must be professionally, culturally, and socially responsible for the impact his or her design has on citizenry” (Heller & Vienne, 2003, pp. ix–x). Heller and Vienne, in *Citizen Designer: Perspectives on Design Responsibility*, explain design as a process that moves from social awareness to civic engagement, participation, and intervention to advance social justice. They exhort designers to think of the consequences of design on social and environmental life, and they invite designers to learn to look at things not as separated objects but as dynamic and interrelated components of a “living organism that includes all the before and afters of the manufacturing process” (2003, p. 244).

Numerous conferences have been organised in recent years to further explore design’s influence and designers’ responsibility in the time of the grand challenges and therefore to advance and expand designers’ societal roles.³¹ They focus on developing designers’ ability to empathise, collaborate, mediate, negotiate, and co-design with others (Bosco & Gasparotto, 2021). This requires of designers “to take on multiple roles as nonaligned social brokers and catalysts, facilitators, authors, co-creators, co-designers and ‘happeners’ (as

³¹ Design Beyond Borders in Madeira, Portugal, 2017; FutureDesignED: Innovation in Design Education in Bologna, Italy, 2017; Beyond Change: Questioning the Role of Design in Times of Global Transformations in Basel, Switzerland, 2018; Developing Civic Consciousness in San Marino, 2018; Updating Values Future DesignEd in San Marino, 2020; Towards Sharing Common Futures in Paris, France, 2020.

someone who makes things happen)" (Fuad-Luke, 2009, p. 189). These new societal roles demand that schools formulate new pedagogies, supporting students in developing critical thinking and imagination that will lead to active participation in civic life; that is, to educate for socially aware and active citizenship (Heller & Vienne 2003, 2018; Resnick, 2016; Sinni, 2018; Bosco & Gasparotto, 2021). In recent years two design educators have been extremely important in advancing the concept of citizenship in design education and by formulating its possible pedagogies: Elizabeth Resnick and Gianni Sinni.

In 2016, Resnick edited *Developing Citizen Designers*, a book "dedicated to all future citizen designers who will make a difference in our world" (2016, p. 11). The book includes more than seventy contributors: designers, architects, and educators from the field of design and architecture. Resnick explains that social design is "the practice of design where the primary motivation is to promote positive social change within society" (2016, p. 12), and she illustrates that a new generation of citizen-designers is emerging from schools of design around the world. These new professionals are a mix of community builders, entrepreneurs, and activists who are constantly redesigning the meaning and scope of design (2016, p. 294). Schools therefore have the great responsibility to create the learning conditions for students to become citizen designers. In this regard, Cynthia Wen writes:

What we do as educators, what we design as a curriculum, and the experience that we share with our students will necessarily shape the minds that then forge beyond us. We can use assignments as the premise to provide opportunities for students to engage, research and concern themselves with world issues. Exposing students to even a single social, environmental, or political issue will instil an understanding that this is the domain of the designer. To educate is not only to ignite an idea but to also foster the courage to pursue that idea beyond the classroom. (Wen in Resnick, 2016, p. 137)

Cinnamon Janzer and Lauren Weinstein explain: "The true value of design is not about personal ideas or credit, but rather about empowering the voice of others and sewing together ideas that might never have synergised without the direction and commitment of someone looking at the whole system of complex, delicately interconnected parts" (Janzer & Weinstein in Resnick, 2016, p. 289). It is in the ability to understand the interconnectedness of everything, in the power of imagination and collaboration, and in the desire to engage in contributing to positive social change that captures best designers' roles,

without forgetting that “even though we are designers, we also are citizens in the world in which we live” (Benson in Resnick, 2016, p. 272).

Gianni Sinni has dedicated his scholarship to promoting social awareness and activism as at the core of design education. In June 2018 he organised the conference *Designing Civic Consciousness*; the conference underlined the inextricable link between design and citizenship, and therefore the need for designers to operate as positive agents of change for improving local conditions within the understanding of the global interdependencies that exist among us all (Sinni, 2018). Sinni indicates that a pedagogy that supports citizenship starts by bringing a real problem to the core of the design process, which must be conceived as a collaborative, critical, dialogical process supporting both hope and action to lead to significant positive societal change (Sinni, 2018). Education for *cosmopolitan* citizen designers starts from social awareness of facts of societal concern and uses the design process to critically reflect and co-design products and process for the greater good (Resnick, 2016; Sinni, 2018). The current discourse in design education recognises cosmopolitan citizenship as being at the heart of the field, activating appropriate pedagogies, and rich in imagining designers’ multiple roles as social agents and engaged citizens of the world.

4.4 Criticism and praise of architectural education

*To change architecture, we need to change its education and to do so we need ever more architects who are socially responsible and critical citizens—committed to contributing in a meaningful, graceful, and sustainable way to solving the problems of the cities and beyond.*³²

Oya Atalay Franck

Architectural education has always been concerned with the examination of and reflection on its engagement in the world, alternating between periods of profound social commitment—the architect as a political agent—and periods in which architects retire to their drawing tables—the architect as an explorer of forms (Radical Pedagogies, 2012).³³ Many voices in contemporary architectural discourse lament architects’ unwillingness to assume political and societal responsibility for the solution of the grand challenges. Star-architect Rem Koolhaas states: “Architecture has a serious problem which is the incapacity to

³² EAAE General Assembly 2019, Zagreb, 28 August, EAAE President Oya Atalay Franck’s welcome message. <https://eaae2019.arhitekt.hr/en/welcome/>

³³ Radical Pedagogies: <https://radical-pedagogies.com/>

face the grand challenges” (Budds, 2016). Emily Booth, editor of *Architects Journal*, warns: “Architects are sleepwalking into a climate crisis. Time to wake up!” (Booth, 2019). Ben Derbyshire, President of the Royal Institute of British Architects (RIBA), claims that “the climate emergency is the biggest challenge facing our planet and our profession” (RIBA, 2019). The reasons for this political incapacity are multiple; many commentators blame architects’ failure in recognising architecture’s political agency (Awan, Schneider, & Till, 2011; Till, 2013; Petrescu & Trogal, 2017). In architects’ refusal to understand “the political implications of the processes and products of practice” (Till, 2005, p. 34), in perpetuating a vision of architecture as a static object rather than a relational process (Fitz & Krasny, 2019, p. 28; Easterling, 2014), believing therefore that “it is not architecture’s social function to actively promote or initiate political agendas” (Schumacher, 2003, p. 447). Architects’ reluctance to assume political responsibility is not a novelty. In June 1968, civil rights activist and Urban League president Whitney Young, addressing the American Institute of Architects (AIA) during its Annual Congress, stated: “You are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights (...) You are most distinguished by your thunderous silence and your complete irrelevance” (Ockman, 2012, p. 157).

Pritzker Laureate Alejandro Aravena blames architectural education as the reason for architects’ societal irrelevance and political disinterest; he accuses schools of architecture of having “never taught the right thing” and of being “incapable to prepare students for the real practice” (Winston, 2016). Architectural schools are accused of promoting an abstracted aesthetic education where buildings are conceived as isolated objects rather than understood in relational terms, that is, without considering their usefulness and contribution to their social context (Dickinson, 2010). Schools are blamed for being too focused on the individual and on spatial exploration rather than civic engagement (Building Design, 2021); of escaping “the real world of people and places, scale and context, retreating instead into fantasy realms of convoluted forms with no seeming purpose” (Wainwright, 2013). Architectural education therefore fails to educate engaged citizens but rather individuals who are elitist, self-referential, and detached from their cultural and social bases, people who are incapable of communicating to a larger audience (Dickinson, 2010). In 1996 a study on architectural education entitled *Building Community: A New Future for Architecture Education and Practice*—also known as the Boyer Report—stated: “Architectural education has a long history of failure to connect itself firmly to the larger concerns confronting families, businesses, schools, communities, and society” (Boyer & Mitgang, 1996, p. xvi). The reasons for this

disconnection are to be found in the fact that architectural students spend too much time isolated in the design studio without connecting to other disciplines at their universities, without connecting to professional practice, and without reflecting on architecture's impact on their lives and that of their communities (Boyer & Mitgang, 1996).

The design studio—the backbone of architectural education, the driving force of architecture development, and the nucleus of architectural debate³⁴ —is still today accused of being too “centred only on aesthetics” (Sutton, 1992). It is also accused of promoting “the solitary genius, rather than today’s collaborator” (Buchanan, 2012); of perpetuating the myth of the “object-obsessed star-architect” (Petra Peterson at the EAAE, Deans Summit 2021, 22 April 2021, personal notes); of “producing a socially and mentally homogeneous set of individuals” (Stevens, 1998, p. 200); of being too focused on designing new buildings instead of asking questions of societal relevance (Alberto Pérez-Gómez in Caicco, 2007, p. 131); of failing to allocate enough time for students’ reflection and failing to create conditions for cooperation and collective research (Deamer, 2015, p. 193); of disconnecting students and their community (Harriss, Hyde, & Marcaccio, 2021, p. 109); and ultimately of being a vain space celebrating “the cult of genius, the unquestioned authority of the *patron*, the emphasis on form, the prescriptive pedagogy, the absurd rituals, the particular socialization, and the internal mores” (Till, 2013, p. 13).

The Boyer Report nevertheless praised “the spirit of close engagement between students and teachers in the design studio, [which] could become a campus model in promoting greater community within higher education” (Boyer & Mitgang, 1996, p. 148). It also spoke to its exceptional ability to educate students to solve complex issues; as such, its model is one that “other disciplines on campus, as well as elementary and secondary schools, could well profit from” (Boyer & Mitgang, 1996, p. 85).

The report calls on the design studio to encourage participatory learning, engage with real life problems, and foster civic engagement; it states that the goal of architecture is “to build not only great buildings but more wholesome communities” (Boyer & Mitgang, 1996, p. 28). To do so, “schools of architecture should educate students for both competence and caring—in service to the nation” (Boyer & Mitgang, 1996, p. 129). The report ends with these words:

³⁴ EAAE Annual Conference, 2018, Porto: <http://eaae2018porto.arq.up.pt/>

The academic and professional lives of architects must also be grounded in public purpose (...) No less important than acquiring design skills, technical competences and business judgement, education must begin with to help students develop the ethical grounding, the intellectual roundness, and the maturity to weigh the impact of their work on present users and future generations. (Boyer & Mitgang, 1996, p. 145)

The report calls for architectural education to live up to the great societal role expected of it by creating a more humane climate for learning: one more inclusive and diverse, one that support dialogues among academics and beyond, and one that fosters greater civic engagement (Boyer & Mitgang, 1996).

Architectural education is accused of irrelevance and of being insular, self-referential, socially irrelevant, and distanced from reality. It is also accused of creating a learning environment that promotes individualistic competitive behaviours centred on spatial explorations rather than collaboration for societal investigation; of being an antiquated learning model that produces politically apathic professionals who are tone deaf to the grand challenges rather than becoming engaged citizens.³⁵ At the same time, these allegations indicate architects' intentions to take responsibility for engagement with critical issues, making architecture a "compelling field of thought and practice" (Froud & Harriss, 2015, p. 196). This is reflected in educators' determination to mentor a "generation of students who are empowered to go out into the world and change it for the good" (Clear & Spiller, 2014, p. 10).

Designer Bruce Mau praises the "deep culture of synthesis informed by civic values" (Hyde, 2012, p. 29) that is at the base of architecture and recognises in architects the capacity of "having a set of values and a responsibility to culture, to society, and to ecology. For thinking civically" (Hyde, 2012, p. 29). Mau praises the field of architecture by saying, "If you imagine synthesis informed by democratic civic values, there is nothing more important right now. If you have that capacity, that's the most valuable capacity of this time in history" (Hyde, 2012, p. 29). Architecture is praised for being a field of study indispensable to the continuation of human life (Fitz & Krasny, 2019, p. 41).

The climate crisis and widespread social inequalities further enrich contemporary architectural education as they constitute challenges and

³⁵ Ockman, 2012; Till, 2013; Bates, Mitsogianni, & Ramírez-Lovering, 2015; Harriss, Hyde, & Marcaccio, 2021.

opportunities—both social and aesthetic—for both students and educators (Ockman, 2012, p. 201). They demand that architectural practitioners—designers, educators, scholars, artists, and activists—reconsider and redesign their societal roles and responsibilities (Petrescu & Trogal, 2017), going beyond the role of “designers of buildings, but rather as moderators of change” (Lepik, 2011, p. 21). This process of re-examination is vital for creating an incessant conversation on what the roles and responsibilities of an architect are and should be, the manifold identities that are available to the students, and the activities in the design studio (Ockman, 2012).

This demands that schools of architecture develop new pedagogy for radical political agency and actions to educate “competent, creative, critically minded and ethical professional designers/builders; and good world citizens who are intellectually mature, ecologically sensitive and socially responsible” (UIA, 2011, p. 7); to educate “citizens, who look into our uncertain future with hope” (Petrescu & Trogal, 2017, p. 13). It demands of architectural education to form “a new citizen, able to detect, formulate and articulate spatial problems and know when an intervention could be beneficial to society”; to “provide students with a lens through which to critically reflect upon local, regional, and global value systems of spatial production”; and “to graduate empathic, citizen-architects who are enablers, cultivators, motivators, inventors, and constructive-critics” (Porto Paper, 2018, p. 2). Albená Yaneva asserts that it is important to educate for “cosmopolitan designers who recognize the diversity of the world and see pluralism as essential, to create the conditions for co-habitation” (EAAE Annual Conference, 2018, 31 August 2018, personal notes).

Designing new pedagogies for political agency places challenging demands on schools of architecture. In educating students towards disparate professional paths, they must simultaneously create a type of person sufficiently orthodox to be classified as an architect and encourage students to find their professional identities without imposition (Ockman, 2012). Architectural education has nevertheless shown the capacity to provide its graduates with skills transferrable to multiple professional careers (Architecture’s Afterlife;³⁶ Petrescu & Trogal, 2017). A new generation of students and educators are already using architectural education as a civic project to engage with issues of social and ecological justice; to curb inequalities; to produce new sensibilities and forms of care; as a project for co-authorship; and as a tool to operate as public intellectuals, social activists, caregivers, repairers, stewards, guardians, maintainers of all forms of life, and contributors to making the planet livable

³⁶ Architecture’s Afterlife: <http://architectures-afterlife.com/en/philosophy/>

again.³⁷ Ole Gustavsen, NBAA president and the dean of AHO School of Architecture, states that “there is a whole generation of young students committed to saving the world” (EAAE Annual Conference, 2021, personal notes, 26 August 2021). To change architecture and make it more civically engaged and socially responsible requires schools’ renewed determination and commitment to its two fundamental purposes, that is, to educate “competent, creative, critically minded and ethical professional designers/builders; and good world citizens who are intellectually mature, ecologically sensitive and socially responsible” (UIA, 2011, p. 7). It means supporting both a language and a pedagogy in architectural education that is relational, holistic, profoundly political, collaborative, imaginative, instigative of hope, and action-oriented for designing a better world.

4.5 A language of architecture for cosmopolitan citizenship

The Greek etymology of the word architecture, *arkhitekton*—master builder—does not fully capture its meaning. Architects in reality “don’t just make things. They make things up” (Rakatsky, 2012, p. 12). The process of making things up is relational, holistic, imaginative, and collaborative, and as such it has ethical and political implications, as its purpose is that of designing for a better world. It is therefore important to explore the multiple meanings of architecture to better define its language.

The practice of architecture is multifaceted, as it spans a vast range of activities: from building design and drawings to theory around concepts of space, interaction, or sustainability (Hyde, 2012; Tharp & Tharp, 2019). Architecture is a holistic practice receptive of the arts and humanities, science and technology, and new social, technological, and ecological challenges (Rendell et al., 2007; UIA, 2011; UNESCO-UIA, 2017). Architectural practice can be used in multiple ways as a critical process of enquiry (Ockman, 2012); as a vehicle for raising social awareness (Cruz, 2014, p. 51; Yaneva, 2017); as a tool for imagining and communicating possible models of cohabitation and coexistence to ultimately advance agendas of social justice (Harvey, 2009b; Hyde, 2012; Cruz, 2014, p. 51); and as a collaborative project aimed at harmoniously living together (Fitz & Krasny, 2019; Sarkis, 2021). Architecture is a liminal activity operating in the interstices of different knowledge and skills (Bush-Brown, 1976), and “more than the other arts is bound up with ethics, social justice, technology, politics, and

³⁷ Till, 2013; Awan, Schneider, & Till, 2011; Hyde, 2012; Deamer, 2015; Graham et al., 2017; Reuter, 2018; Fitz & Krasny, 2019; Harriss, Hyde, & Marcaccio, 2021.

finance, along with the lofty desire to improve the human condition" (Drexler in Lepik, 2010, p. 6). Neil Spiller states that:

There is a wide variety of media, intellectual and conceptual context, scale of operation and pragmatic engagement throughout today's architecture schools. I would wager that never before has there been such a fecund diversity of projects—and methods of delivering them—being explored. There is no prevailing orthodoxy, such as the old dogmas and doctrines of Modernism, now happily vanquished (Clear & Spiller, 2014, p. 15).

Architecture is a relational process that occurs in an ecology of connections combining people and places, and the way they interact, and as such it has ethical and political dimensions (Till, 2013, p. 151). Till (referring to Levinas) defines ethics as "being-for the Other"; to assume an ethical stance means to assume responsibility for the Other (Till, 2013, p. 173). Here, the Other is not just the client but a mix of builders, users, constructors, and basically everyone who is affected by the process of design, production, construction, and inhabitation of architecture (Till, 2013; Fitz & Krasny, 2019). Ethics is therefore not a set of given norms but is about the dynamic, contextual, situated, interrelated, connected, and contingent understanding of the nature of relations formed between people, and between people and their contexts. Ethics in architecture is about dealing continuously with choices that pertain to specific works and situations as well as their consequences: the local, the global, and how the two are related (Till, 2013, p. 173; Chatzidakis et al., 2020, p. 38). Ethics is about the responsibility and accountability associated with architects' choices and how they affect humans/nonhumans and their places; it is about understanding the interrelatedness of everything, with the awareness that places are never "dissociated" nor "dematerialized" from their world context (Plumwood, 2008). Architecture and ethics are about the relationship that we "choose" to design/have with each other and our contexts, and therefore they deal with changing reality and imagination. As such, "ethics deals with new problems on a day-to-day basis—design problems for which no precedent necessarily guides the architect" (Frichot, 2007, p. 61).

Architecture generates political relations in its practice (Yaneva, 2017), and it is always generated in a system of relations that includes cultural, social, economic, political, environmental, artistic, technological, and human aspects.

Architecture coordinates colossal expenditures (of material, of energy); it scripts forms of labour (in its construction, in its

operation, and in the program it houses); it is both repository and generator of capital. Architecture participates, centrally, in defining modes of life, whether for the privileged or the dispossessed—designing and building the boundaries between the ‘haves’ and the ‘haves-not,’ sometime subtly. (Graham et al., 2017, p. 8)

This expanded vision of the meaning of architecture positions its practitioners as political agents, as people with civic responsibility, as people who through architectural research affect people and their environment. Architecture is the most political of all the arts and the most social of all the sciences. Lina Bo Bardi explains architecture as the “science and art of collective responsibility” (Bo Bardi in Veikos, 2014, p. 66) and urges architects to use their practice for the service of community and in the fight for social justice (Bo Bardi in Veikos, 2014).

Architecture is a collaborative practice, and “the process of becoming an architect is one of learning socially appropriate avenues for creativity” (Cuff, 1991, p. 154). Creativity needs to be understood as a collaborative process, as “thinking happens collaboratively, and no concept arrives out of nowhere” (Frichot, 2019, p. 12). Creativity comes from personal curiosity, humility towards learning, empathic engagement, a sense of social and environmental responsibility, and the willingness to suppress individual needs for the greater good of not just the community but the world (Sergison, 2018). These definitions of creativity do not fail to recognise personal talent nor try to prevent radical innovative design work from happening. Rather, they underline the collaborative nature of creativity and the need to include diverse forms of knowledge and different perspectives—especially those from the most marginalised and silenced groups—if we want creativity to serve and deliver fairer outcomes (Fitz & Krasny, 2019, p. 34). Without this intention, creativity is a personal vanity. It is therefore never the result of a single mind but always co-produced, historically located, placed, situated, and world-related (Collier, 2006; Cuff, 1991; Till, 2013; Sergison, 2018; Harriss, Hyde, & Marcaccio, 2021;). Architecture and its education are relational, collaborative, diverse, political, and nomadic practices receptive of other fields of study. If architecture can learn from philosophy, cultural studies, sociology, anthropology, geography, computer science, engineering sciences, aesthetics, and art, perhaps the reverse might be true (Frichot, Sandin, & Schwalm, 2018, p. 18).

Ultimately, architects co-*design* by using multiple sources of knowledge from distinct and often conflictual points of view, which can take different forms:

stories, scenarios, visions, and drawings are all necessary to communicate to clients, constructors, and a larger crowd the intentions of the design work. The work of an architect is therefore that of understanding and reconciling rational, emotional, ecological, economic, and cultural dimensions of choice and producing a project (from Latin *proiectum*: something thrown forth, projected into the future) that satisfies not only a multitude of functions but that considers a plethora of distinct and often conflictual points of view (Gharajedaghi, 2011).

4.6 A pedagogy of architecture for cosmopolitan citizenship

Exploring the field of pedagogy in architecture means exploring the design studio. “The design studio is the energy field around which all pedagogy and curricula orbit” (Porto Paper, 2018, p. 3).³⁸ The design studio is the physical, social, and conceptual core of architectural education, as it serves as its primary vehicle for developing the core skills, values, attitudes, and behaviours necessary to educate future professionals and citizens.³⁹

There are many ways to conduct a design studio that reflects tutors’ personal interests and styles of teaching as well as “the shifts in assumptions in concerning what architecture is and can do” (Schalk in Frichot, Sandin, & Schwalm, 2018, p. 208). The design studio’s attention therefore oscillates from spatial exploration to social engagement; from critical commentary to activism; from research and documentation to technical geometric exercises; from single authorship to collective research; from utopian structures to hands-on architectural and product designs built by students; from image exploration supported by new digital technologies to ecologically and socially grounded projects supported by emerging movements such as feminism and environmentalism; from architecture as an art to architecture as a service (Ockman, 2012; Radical Pedagogies, 2012; Krupinska, 2014). Mark Linder states that the conceptual boundaries of the design studio are “extraordinarily fluid, as is its capacity to modify its claims to knowledge, modes of production, and range of projects. Schools of architecture are faced with an unusual opportunity, and responsibility, to explore and scrutinize these rapidly evolving interests and endeavours by drawing on their own complex history of research and speculation” (Linder in Ockman, 2012, p. 298).

³⁸ EAAE Annual Conference, 2018, Porto: <http://eaae2018porto.arq.up.pt/>

³⁹ Ockman, 2012; Cuff, 1991; EAAE, Annual Conference, 2018–19–21; Bates, Mitsogianni, & Ramírez-Lovering, 2015; Froud & Harriss, 2015; Harriss, Hyde, & Marcaccio, 2021; Stevens, 1998; Deamer, 2015; Till, 2013; Cabrera I Fausto, 2017.

The design studio's pedagogy has been intensely examined in recent years in multiple conferences and publications.⁴⁰ Sharon Egretta Sutton, keynote speaker at the 2020 conference *School of Thoughts: Rethinking Architectural Pedagogy*, states that addressing the challenges of a damaged and divided world requires architects to work collaboratively and with different people. This requires schools to put in action pedagogy that transforms the design studio into a more inclusive space by making sure both the student and faculty bodies are as diverse as the society they seek to serve. Sutton advances an architectural pedagogy that promotes relational, critical, and collaborative competencies to help students find their own inner skills and their societal mission. This pedagogy is place-based, so that students and educators can have real-life experiences; it is explorative in its outcomes, so that students can realise that buildings are not always the solution to the problem; and it is more focused on the process rather than the product. Sutton concludes by saying that a school of architecture needs to constantly redefine the role of an architect in society and therefore the role of the school itself (Gibbs College of Architecture, University of Oklahoma, *School of Thoughts: Rethinking Architectural Pedagogy* conference, personal notes, 6 March 2020).⁴¹

The role of the design studio in educating future architects capable of dealing with the grand challenges is at the centre of the debate within the European Association of Architectural Education (EAAE). During its 2018 Annual Conference, it was concluded that the design studio is a formidable pedagogical tool able to deliver and form agents of transformation—that is, to prepare the students for the world—but to do so, it must be conceived as a laboratory for interaction between architectural education and society (EAAE Annual Conference, personal notes, 30 August 2018). At the conference a position paper by the EAAE Education Academy entitled “Principles and Practices of Architecture Education”—known as the Porto Paper—was presented. The Porto Paper underlines the importance of conceiving the design studio as a dialogical and critical space committed to research on pertinent societal issues and to generating new insights (Porto Paper, 2018, p. 6). To do this, the design studio needs to operate as a safe space where students and educators can work collaboratively, using the design process to foster criticality, creativity, and curiosity as a way of being with the world (Porto Paper, 2018, p.

40 Bates, Mitsogianni, & Ramírez-Lovering, 2015; Froud & Harriss, 2015; Harriss, Hyde, & Marcaccio, 2021; Cabrera I Fausto, 2017; Goodman & Yusaf, 2019.

⁴¹ *School of Thoughts: Rethinking Architectural Pedagogy*.
<https://architecture.ou.edu/schools-of-thought/>

2).⁴² At the 2019 EAAE Annual Conference in Zagreb, it was stated that design studios must operate as a terrain for imagination and social engagement, balancing out local and universal issues, practice, and academia (EAAE 2019, *The Hidden School Papers*). At the 2021 EAAE Annual Conference in Prague,⁴³ the themes of the climate crisis, social inequality, and pandemics were at the centre of the debate, as well as the need to educate citizens of the world. To do so, the design studio must operate as a collaborative, interdisciplinary, and imaginative space, a platform capable of communicating with a larger audience; it must help students develop an interest in the world and a sense of responsibility and accountability for contributing to its repairment (EAAE Annual Conference, 25–28 August 2021, personal notes). During the 2021 Deans Summit in Oslo, EAAE President Oya Atalay Franck concluded the conference by stating that architectural education should form community architects (active and engaged citizens operating in their communities); it should promote a connected curriculum by facilitating transdisciplinary learning; it should promote global solidarity by making students' aware of the responsibility and therefore accountability of their design choices on a global scale; and it should promote integrated thinking, empathy, and care. These are necessary traits for any architectural education that aims to be of societal relevance (EAAE Deans Summit, 22 April 2021, personal notes).

Numerous publications have underscored the responsibility educators have in presenting the practice of architecture to their students as multiple and diverse. Therefore, they must use the design studio as a pedagogical tool for developing the skills, values, attitudes, and behaviours necessary to educate both future professionals and citizens—as an instrument for engaging with the world (and its grand challenges)—thus strengthening its societal relevance and positive impact (Goodman & Yusaf, 2019). To do so, the design studio must be rethought “as more than a space of creative expression, but also of political agency” (Rajagopalan in Goodman & Yusaf, 2019, p. 55). It must incite empathic attitudes and collaboration instead of competition amongst students. It must raise questions of societal relevance instead of executing prescriptive design briefs. It must promote care for the existing built environment, instead of incessantly producing the novel. It must use architectural research for the promotion of social and ecological justice, rather than the promotion of spatial exploration alone, and it must give students the possibility to engage with real situations and places (Bates, Mitsogianni, & Ramírez-Lovering, 2015; Froud & Harriss, 2015;

⁴² The Porto Paper. <https://www.eaae.be/wp-content/uploads/2018/10/EAAE-EA-Porto-position-paper-180901.pdf>

⁴³ EAAE 2021 Annual Conference, Prague. <https://eaae2021.fa.cvut.cz/>

Cabrera I Fausto, 2017). And it must “develop pedagogic methods and compose education curriculum to enhance the ethics of the profession” (Cabrera I Fausto, 2017, p. 168). Robert Mull reminds us that in a time of climate crisis and social inequality, “education is no longer a rehearsal for future practice or a space apart from their [students’] everyday lives but a part of it. Whilst learning students are making themselves useful to the wider society they are part of” (Harriss, Hyde, & Marcaccio, 2021, p. 309).

The design studio’s briefs should empower students to act as “architects of the world, as citizens and as public, moving beyond potentially disempowering and abusive architect-client monogamy, towards a set of relationships where the production of the built environment is understood as something that people do together” (Froud & Harriett, 2015, p. 198). Schools of architecture are therefore responsible for engaging with the community and making education socially inclusive, “educating students to become citizens as well as professionals” (Froud & Harriett, 2015, p. xiv).

Educating architects for cosmopolitan citizenship means forming people able to deliver a more equitable and sustainable future (Goodman & Yusaf, 2019, p. iv). Citizenship is explained as “a form of involved living defined by passionate forms of relating to others, compromises, ways of knowing [research methods] and ways of working [applied skills]” (Goodman & Yusaf, 2019, p. ix); there is a need to forge “a new era of civic responsibility” (Hyde, 2012, p. 24). Cosmopolitan citizenship education is an ethical project that starts by “decolonizing knowledge: decolonizing the architectural mind, academic culture, fieldwork, disciplinary speech and discourse, scholarship, and design methodologies” (Goodman & Yusaf, 2019, p. xi). This project starts by making the design studio more socially, ethnically, and gender diverse; more collaborative and transdisciplinary; more engaged with local communities and devoted to working for public interests; and more receptive of “different ways of knowing and being” (Goodman & Yusaf, 2019, p. iv). This requires the opening of the design studio to “the wisdom of non-anthropocentric, in fact cosmocentric epistemologies of indigenous and folk cultures” (Goodman & Yusaf, 2019, p. iv). It offers students the possibility to leave the design studio behind, gaining experience with “situations of hands-on learning in which they must negotiate community, material, environmental, and economic concerns in real-time” (Goodman & Yusaf, 2019, p. xii). Pelin Tan writes that decolonising architectural education requires a pedagogy that destroys “dualistic structures between teacher and students, teaching and learning”; further, it moves towards a model of “learning by acting together, rejecting the gap between theory and practice” (Tan in Petrescu & Trogal, 2017, p. 78). A cosmopolitan architectural

curriculum starts with dialogue and with the recognition that diversity is a necessary condition for a “just social system” (Rajagopalan in Goodman & Yusaf, 2019, p. 55).

Stan Allen explains that each design studio today has the mission to respond to the question of how architectural education can be of societal relevance; to do so, students need to be supported in developing their own mastery in architecture and their own way of becoming socially relevant, thus educated as architects capable of assuming multiple societal roles—future practitioners who understand the tension between the global and the local (Allen in Ockman, 2012, p. 228). Referring to the thoughts of Kwame Anthony Appiah, Allen argues for the need to cultivate a cosmopolitan attitude which requires of architectural students the commitment, dedication, and appreciation of the local, the specific, the contingent, and endogenous resources; they must develop an understanding that architecture is always rooted to a place, while at the same time keeping in mind how the local is always connected to the global and therefore to the grand challenges (Ockman, 2012, p. 229). Architecture is not only a political agent, but also a geopolitical one, as it is inextricably connected to the forces of the globalising world through the building industry’s worldwide supply chain (Deamer, 2015, p. 20). Tony van Raat explains that architectural education should be

offering students the opportunity to develop an architecture which concentrates on issues of social and political consequence, education operates within a territory that transcends the bureaucratic imperatives of numbers, success rates and profitability and return it to its core function: to produce in the next generation of citizens an awareness of their social and political responsibilities and to enable them to acquire both the skills and the attitudes to think independently and to make a difference. (van Raat in Garbarczyk, 2016, pp. 8–9)

He further explains:

Plato, in the Republic, envisaged an ideal state. He postulated that the ultimate end of education was to provide insights into the ways in which the world might best be ordered and to enable students—future citizens— to see things not only as they are but as they should be. He wrote that, “the law is not concerned to make any one class specially happy, but to ensure the welfare of the commonwealth as a whole. (...) To unite the citizens in harmony, making them share whatever benefits each class can contribute for

the common good.” These are objectives which still identify essential truths, for in an era of globalization and international movement, we are all citizens of one world community with responsibilities to work for that abstracted, obscure but always highly motivating “common good.” (van Raat in Garbarczyk, 2016, p. 9)

These voices validate the pedagogical intention of the design studio to form critical, socially aware, imaginative, and active citizens of the world. There are many publications—architectural school yearbooks, master’s theses, design studio publications, end-of-year catalogues, diploma exhibitions, graduation projects, and online courses—that illustrate the most disparate outcomes of different design studios. Among the many publications that have specifically looked at design studio outcomes, the one edited by Elise Lorentsen and Kristine Annabell Torp, *Formation: Architectural Education in a Nordic Perspective*, is worth mentioning because, unlike other publications, it showcases teaching methods and the activities taking place in the design studio as well as their outcomes. It shows how different pedagogies—multidisciplinary, collaborative between academia and practice, problem-posing, civically engaged with local communities, place-based—are enacted in the design studio, and by doing so it shows “how education and society are linked” (Lorentsen & Torp, 2018, p. 7).

Among the voices of different educators present in the publication (mine included), that of Harald Nils Røstvik is outstanding. Røstvik’s essay “Educating Conscious Citizens” explains that the purpose of architectural education is to form ethical professionals and citizens of the world (Røstvik in Lorentsen & Torp, 2018, pp. 325–329). Røstvik explains that in his long career as a practitioner and professor in sustainable architecture and urbanism at several universities in many countries, he has always tried to contribute to the “development of conscious citizens” (Røstvik in Lorentsen & Torp, 2018, p. 325). Røstvik explains that the multidisciplinary nature of architecture is of particular importance for helping students develop their own specific abilities whilst improving the living conditions for others and asserts that architects’ responsibility goes well beyond fulfilling clients’ desires. Architecture is a collaborative practice requiring the coordination of materials and labour in a way that transcends national boundaries; architects therefore need to be educated to develop both the critical thinking necessary for questioning the current architectural process, and the imagination to become “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” (Røstvik in Lorentsen & Torp, 2018, p. 327).

Røstvik explains, “The aim to having socially active students is that they develop into socially responsible architects” (Røstvik in Lorentsen & Torp, 2018, p. 327).

It is therefore educators’ responsibility to create learning environments conducive to supporting students’ development of critical consciousness and active cosmopolitan citizenship to become ethical professionals. The responsibility of the design studio is connected to that of its educators, which is strictly connected to the idea of what it means to be a scholar and therefore the social mission of scholarship. Expanding scholarship means allowing for a new generation of scholars to become more interested in and responsive to society’s needs, and therefore more interested in examining how their own study relates “to the world beyond the campus” (Boyer, 1990, p. 69). It means recognising the interconnectedness that links all humans; it means recognising that education must focus on issues that affects us all. This requires new bonds across different fields of studies and beyond the university into the larger world (Boyer, 1990). Expanding scholarship means expanding the meaning of education, as Boyer reports:

The aim of education is not only to prepare students for productive careers, but also to enable them to live lives of dignity and purpose; not only to generate new knowledge, but to channel that knowledge to humane ends; not merely to study government, but to help shape a citizenry that can promote the public good. (Boyer, 1990, pp. 77–78)

4.7 Summary of Chapter 4: Architectural education as a training ground for cosmopolitan citizenship

The notion of cosmopolitanism is at the core of architectural education, and yet it is more alluded to than fully explored. The multiple voices from the world of architectural education presented in this chapter speak of the willingness—but also of the failing—of architects to engage with the grand challenges and therefore to claim a higher societal agency than that of spatial innovators alone. Advancing architectural education’s societal relevance requires new civic commitment and the development of a language and a pedagogy that are relational, holistic, inclusive of different knowledge and standpoints, profoundly political, collaborative, imaginative, instigative of hope, and action oriented. It requires of architectural education the willingness to educate critical thinkers capable of addressing issues of societal relevance and making them at the base of the design process. It requires the intention to educate self-reflective, collaborative, and socially aware beings—people who are committed to

exploring (physically and metaphorically) multiple grounds of knowledge and experiences. People who have the ability to be cultural interpreters, as well as the confidence and social skills to engage in dialogue with diverse people (experts and non) and to cooperate and collaborate (with everyone). It requires of educators to incite students to use both their imagination and actions for the benefit of society. Imagining an architectural education more inclined to explore architects' societal agency from spatial modifier to ecological transformer, from social imaginer to political agent, from cultural interpreter to civic catalyst, is an attempt to fulfil the two fundamental purposes of architectural education, to educate ethical professionals and world citizens (UIA, 2011, p. 7).

Summary of Part I

In this first part I have explained cosmopolitan citizenship as a complex and multidimensional societal project of redefining who we are and how we relate to each other, as diverse and equal human beings living in a common world. I have presented cosmopolitan citizenship to be of vital importance as we stand at a moment of great peril for the continuation of life on Earth; as such, it is a project both for sustainability and for social, ecological, and epistemic justice. I have presented cosmopolitan citizenship as a project of education which interests the cognitive, socio-emotional, and behavioural spheres of the learning domain. It is a project that requires attaining the knowledge, skills, attitudes, values, and behaviours necessary to develop critical thinking, self-reflection, social awareness, imagination, and activism for the pursuit of a better world.

I have demonstrated that although the project of cosmopolitan citizenship is at the core of the Directives regulating architectural education in Europe and at the core of current discourse in architectural education, its language and pedagogy are not clearly presented, celebrated, and embraced. I have also highlighted the current criticism directed at architectural education in its refusal to actively engage in society and to fully accept the responsibility of its inevitable political role.

By doing so, I have provided the epistemological foundation used to analyse and interpret the primary data used in the PhD research: data emerging from the forty interviews with students and educators of the Nordic–Baltic architectural schools, and from self-reflection on my architectural practice. The knowledge generated from this first part provides new insights into—and a more comprehensive understanding of how to achieve—the two fundamental purposes of architectural education, that is, forming ethical professionals and world citizens (UIA, 2011, p. 7). By explaining in greater detail what cosmopolitan citizenship education concerns, I have therefore helped to fill a knowledge gap currently present in the current Directives on architectural education. By revealing the close relationship between the intentions of cosmopolitan citizenship education and architectural education, I have indicated new avenues for further research. This PhD research contributes to expanding the meaning and scope of architectural education and therefore architects' societal roles besides the undisputed one of designing buildings. The findings of this research also have a bearing on educators' and students' view of cosmopolitan citizenship as an integral component of their own education.

PART II. THE DEVELOPMENT OF THE RESEARCH

5 Methodology and methods

*Your PhD is you. A PhD emanates from yourself, from personal experience, from feelings and knowing, so look inside yourself as much as outside.*⁴⁴

Lesley Duxbury

5.1 Introduction

This PhD research takes the form, metaphorically and literally, of a journey. It is a journey inside and outside myself, through which I have collected qualitative and quantitative data through a process of self-reflection and conversations with individuals and groups in the field of architectural education, and I have analysed and interpreted this data to build a theory grounded in the data itself. This approach aligns with the essential features of a qualitative research paradigm. In this chapter I explain how the grounded theory approach provides both the methodology and methods for gathering, analysing, and interpreting data into a theory. I conclude this chapter by addressing issues of critical appraisal concerning this research.

This journey is driven by an urgent desire to examine and advance my own architectural teaching practice considering the global challenges—the climate crisis and social inequality—and, by doing so, to contribute to further expanding ongoing architectural discourse. This started with the intention to be part of existing social movements demanding a more just relationship amongst people and between them and their environment. It also started with the belief that education matters; in the words of African scholar Baba Diom, “We only keep

⁴⁴ Lesley Duxbury, PhD, Emeritus Professor and artist (personal correspondence, February 2018).

what we love, we will love only what we understand, we will only understand what we are taught.”⁴⁵ It is through education that we develop our relationship with the world and the way we feel about ourselves in the world. I was dismayed to hear Alejandro Aravena’s accusations towards schools of architecture that “we [architects] are never taught the right thing at university” (Aravena in Winston, 2016), and at the same time I was inspired by Paulo Freire, who declares, “Those who authentically commit themselves to the people must re-examine themselves constantly” ([1970] 2017, p. 34). I felt the responsibility to re-examine my own educational practice considering that I am an experienced educator, programme director of the only school of architecture in Iceland, and at the time part of a team tasked with writing the rationale for a new programme of studies, that of the MArch at the Iceland University of the Arts (IUA). Most of all, I felt the responsibility and the need to contribute to educating a new generation of architects who are more prepared to contribute to solutions for the global emergencies. Self-reflection is not a solitary activity but a relational one, and it led me to seek out dialogues with colleagues and students of the Nordic Baltic Academy of Architecture (NBAA). I felt empowered by the multiple voices I heard, by their determination in wanting to engage with the current emergencies and to use architectural education as a process to learn to be part of the world and create positive change. I felt I had to honour these perspectives by providing an interpretive frame, that is, a theory that acts as a scaffolding from which the Nordic–Baltic architectural education landscape can be viewed, grasped, enjoyed, and even inspired by.

5.2 Grounded theory as the research methodology

Grounded theory methods consist of systematic, yet flexible guidelines for collecting and analysing qualitative data to construct theories from the data themselves. Thus, researchers construct a theory “grounded” in their data. Grounded theory begins with inductive data, invokes iterative strategies of going back and forth between data and analysis, uses comparative methods, and keeps you interacting and involved with your data and emerging analysis. (Charmaz, 2014, p. 1)

The research process cannot be understood independently from the interests and purpose of the researcher. This implies a constructivist approach to

⁴⁵ Gestsson, D. K. (2021, December 25). <https://www.ruv.is/frett/2021/12/25/tilfinningar-erudelluvari?term=Gu%C3%B0mundur%20P%C3%A1ll%20C3%93lafsson&rtype=news&slot=2>

research that addresses the question of how realities are made, and by whom, and for what purpose.

Constructivist inquiry starts with the experience and asks how members construct it. To the best of their ability, constructivists enter the phenomenon, gain multiple views of it, and locate it in its web of connections and constraints. Constructivists acknowledge that their interpretation of the studied phenomenon is itself a construction. (Charmaz, 2014, p. 342)

In this PhD research journey, I have used the constructivist grounded theory approach to conduct qualitative research in the field of architectural education. By using qualitative research methods, I am interested in understanding a phenomenon through the meanings people bring to it.

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretative, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including fieldnotes, interviews, conversations, photographs, recordings, and memos to the self. (Denzin & Lincoln, 2011, p. 3)

Bowen explains that qualitative research

does not start with hypotheses or preconceived notions. Instead, in accordance with its inductive nature, it involves the researcher's attempt to discover, understand, and interpret what is happening in the research context. (2006, p. 14)

Grounded theory presents "a way to learn about the worlds we study and as a method for developing theories to understand them" (Charmaz, 2014, p. 17). Theories are powerful tools, as "a theory can alter your viewpoint and change your consciousness. Through it, you can see the world from a different vantage point and create new meanings of it" (Charmaz, 2014, p. 233). A theory helps "to imagine things not yet seen" (Redström, 2017, p. 181). In this PhD research, theory is a tool for explaining architectural education, for finding answers to the questions raised, and for "provid[ing] interpretive frames through which to view realities" (Charmaz, 2014, p. 232). Theories are never neutral nor objective. "We construct our grounded theories through our past and present involvements and interactions with people, perspectives, and research practices" (Charmaz, 2014, p. 17).

We construct research processes and products, but these constructions occur under pre-existing structural conditions, arise in emergent situations, and are influenced by the researcher's perspectives, privileges, positions, interactions, and geographical locations. (Charmaz, 2014, p. 240)

Each theory reflects its historical context, and it bears the imprint of its author's interests, experiences, ideas, and ambitions; as such, theories have "a direction, an orientation, a purpose" (Redström, 2017, p. 19).

My interests are obviously in architectural education in a time of great human influence and disruption to the very foundation of life on Earth. My experience comes from having been engaged in the practice of architecture for the past thirty years. My purpose is to make architectural education more socially responsible and more relevant in contributing to the solution of the grand challenges.

My presence in this PhD research is biased, passionate, and fundamental in developing theories, which as grounded theory explains are always an interpretation of reality, not reality itself (Charmaz, 2014). Grounded theory allows my personal experience to be fully fledged and become a part of the process of building a theory, and of narrating rich stories about architects' possible societal agencies.

5.3 The journey

This PhD research is a journey consisting of three steps intended to critically reflect upon, investigate, and advocate for the societal relevance of architectural education in the time of the grand challenges. These steps correspond to seven distinct publications which together have allowed me to look both *inside* and *outside myself* and have been an instrument for *being with the world* (Figure 1).

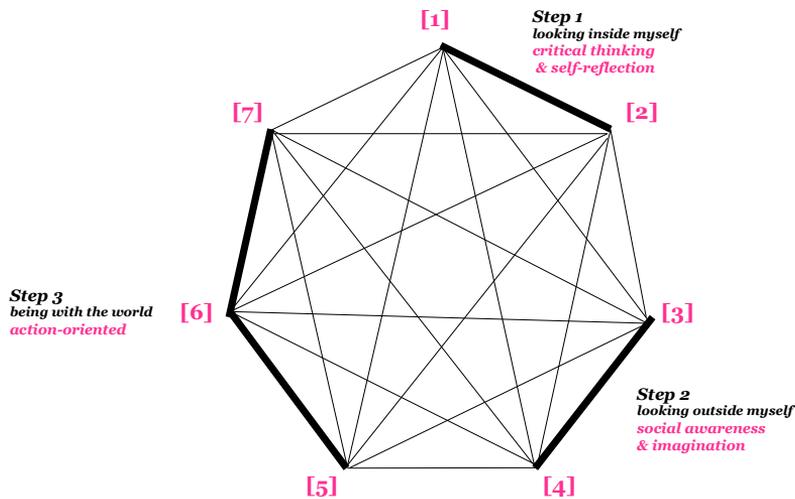


Figure 1. Relationships of the three research steps

5.3.1 Step 1: Looking inside myself. Critical thinking and self-examination

I have initiated this research journey by looking inside myself, critically examining my own role and responsibility as an architectural educator with twenty years of experience, trying to find an answer to the question of what could be done differently in the design studio to create learning conditions that would contribute to repairing a damaged world. As an educator I felt the urge to help my students both find themselves and their inner compass and position themselves into a larger societal context, starting from their own community. I therefore started this research from my most immediate reality, that of my design studio at the IUA. The process of critical self-reflection is a form of autoethnographic study whose purpose is not to focus on the self alone, but “about searching for understanding of others (culture/society) through self” (Chang, 2008, pp. 48–49). The self is therefore always part of a larger cultural community (Chang, 2008, p. 26). Self-reflection is a collaborative process that helped me connect with my own students and with the larger architectural education discourse, reflecting on my role and responsibility as an educator in the time of the grand challenges. It also helped me relate the local context of my educational practice to the global and think about how the latter impacts our daily realities and circumstances as students and educators in architecture in Iceland. This step of critical thinking and self-reflection is presented in two articles, “Becoming Citizen Architects: A Case Study of a Design Studio in

Reykjavik” [1] and “Systems Thinking and Systems Feeling in Architectural Education” [2].

5.3.2 Step 2: Looking outside myself. Social awareness and imagination

I continued the research journey by looking outside myself, believing in the words of Paulo Freire: “Without dialogue there is no communication, and without communication there can be no true education” ([1992] 2014, p. 66). I left Iceland to conduct a dialogical and physical expedition of the Nordic–Baltic territory. I left with the sincere intention of wanting to learn from my fellow NBAA educators and their students by reflecting together on the societal value of architectural education. I felt it was important to expand the geographical and cultural borders of my practice, considering that there is only one school of architecture in Iceland which hosts forty-five students and only two full time scholars, the dean and myself.⁴⁶

The NBAA was to me an obvious destination. Since 2016 I have been an active member of this network, which includes all the schools of architecture in the Nordic–Baltic region. I knew all the deans and I knew that we were sincerely committed to exchanging ideas and sharing doubts about architectural education, united by the intention to provide better pedagogy for our students to deal with the grand challenges. And we are a group of friends (which is how we refer to each other) interested in one another and interested in knowing more about each other’s pedagogical methods and design culture. The strong desire to engage in dialogue and know more about each other clearly emerged during the NBAA meeting in Iceland in 2016 and persisted in the following meetings. Schools are places devoted to dialogues, to the production, discussion, and dissemination of architectural thinking; places where the discourse of architecture is formed and divulged (Ockman, 2012, p. 32). As such, they are the perfect context in which to examine the current architectural education discourse and to speculate about its future trajectories. The dialogues conducted across the NBAA were then analysed and interpreted through rigorous grounded theory methods. Through an iterative relational process of analysis, synthesis, and imagination which involved both my personal experience—acquired from the Nordic–Baltic expedition—and the use of pertinent literature from the field of world citizenship education and cosmopolitanism, I could build a communal story grounded in its Nordic–Baltic

⁴⁶ Today the Department of Architecture accounts for two full-time and six part-time staff members.

context yet receptive of the global challenges. I have named this theory Cosmopolitan Citizenship Architectural Education (CCAIE): a theory dedicated to advancing the societal relevance of architectural education. This part of the journey is presented in two articles, “Becoming Cosmopolitan Citizens Architects, A Reflection on Architectural Education across the Nordic Baltic Academy of Architecture NBBA: A Student’s Perspective” [3], and “Becoming Cosmopolitan Citizen-Architects: An Educator’s Reflections on Architectural Education across the Nordic Baltic Academy of Architecture” [4].

5.3.3 Step 3: *Being with the world. Action!*

I have continued my journey still moved by Freire’s words and therefore with the intention “to engage in relationships with others, and with the world” ([1974] 2016, p. 3), “reflecting and acting upon the world to transform it” ([1970] 2017, p. 25). Since 2019 I have been travelling with my companion, CCAIE theory, which has been presented, discussed, and advanced through feedback received at multiple conferences and workshops, and through the dissemination of the research findings by means of several publications, which transcend the geographical boundaries of the Nordic–Baltic region (Appendix B). This step as researcher-activist allowed me to be part of not only the Nordic–Baltic community but of the global community of architectural commentators raising questions on the meaning and scope of architectural education and therefore advancing its understanding. This step is illustrated by three articles: “Design Education for World Citizenship” [5], “Architectural Education for Cosmopolitan Citizenship: Five Stories, Two Questions, and One Directive” [6], and “Architectural Education for a New Beginning” [7].

My role in these three steps has changed from critical self-reflective researcher (Step 1) to that of interlocutor with students and fellow NBAA colleagues, interpreter of their voices, and designer of a grounded theory—that is, a standpoint built to imagine and discuss architects’ societal roles and responsibility (Step 2). Finally, my role became that of researcher-activist, a person who advocates for the importance of exploring the political responsibility of architectural education (Step 3). This PhD research journey is therefore a “real world research” (Robson, 2016), as it is concerned with using the findings to advance the societal relevance of architectural education, as well as to support students and educators in imagining and pursuing architects’ multiple and diverse societal agencies. The seven articles presented in this PhD thesis act as a travel diary, to reflect upon, analyse, and imagine what is not yet here (Figure 2).

PhD journey					
Step 3 <i>being with the world</i> <i>action-oriented</i>					
Step 2 <i>looking outside myself</i> <i>social awareness</i> <i>& imagination</i>					
Step 1 <i>looking inside myself</i> <i>critical thinking</i> <i>& self-reflection</i>					

			Activating the theory of CCAE [5] Design Education for World Citizenship. [6] Architectural Education for Cosmopolitan Citizenship: Five Stories, Two Questions, and One Directive. [7] Architectural Education for a New Beginning.		
			The Nordic-Baltic exploration: 40 interviews with students and educators of the NBAA [3] Becoming Cosmopolitan Citizens Architects, A Reflection on Architectural Education across the Nordic Baltic Academy of Architecture NBAA: A Student's Perspective. [4] Becoming Cosmopolitan Citizen-architects: An educator's reflections on architectural education across the Nordic Baltic Academy of Architecture.		
		Critical-reflection of my own teaching practice. through two design studios at the IUA [1] Becoming Citizen Architects: A Case Study of a Design Studio in Reykjavik. [2] Systems Thinking and Systems Feeling in Architectural Education.			
	2017	2018	2019	2020	2021
				2022	

Figure 2. List of the articles in this PhD thesis

I have been publishing extensively since 2018 to find my comrades, to connect with the world and to be part of it, and as an occasion to engage in dialogue with and learn from many people (Appendix C). These publications are in very different venues and mainly in open sources, as well as in settings considered to be “non-academic”; I believe that it is in our social contract as scholars to reach out to a larger audience of citizens, that scholarship is a form of community engagement (Boyer, 1990; Hambleton, 2015). My presence in this research—cumbersome, ardent, and heartfelt—is that of “passionate participant” (Lincoln, 1991) and of an auto ethnographer (Etherington, 2004; Chang, 2014), of a person who has been practicing architecture as student, designer, educator, and activist since 1992.

5.4 Methods

The strategy of the journey is supported by the integration of different methods of research “to create a finished product that shows the whole is greater than would have been gained by only using separate methods (Barbour, 1999; Bryman, 2007)” (Charmaz, 2014, p. 323). Applying mixed-method qualitative research, data are collected from diverse sources, and different methods are used for extracting, interpreting, reflecting on, and theorising from the data collected. In Step 1 data were collected from two case studies, namely, design studios I have authored and supervised at the IUA. In Step 2 data were collected from forty interviews conducted with students and educators of the NBAA. In Step 3 the data already gathered were used to develop and activate a language and pedagogy for CCAE and to further reflect on their significance.

5.4.1 Step 1: Autoethnography

In the first step of this PhD journey, an autoethnographic method is adopted to critically reflect upon my own teaching practice in architecture and its contextualisation into a larger context of learning theories. This provided the method to extract the initial data at the base of this PhD. In autoethnography the insider and the outsider converge. I was therefore the generator, collector, and interpreter of data. As such, I was familiar with two different contexts: the original context of data and the context of autoethnographic interpretation and writing (Chang, 2008, pp. 127–128).

The data collected come from the analysis and interpretation of two design studios I have authored and supervised at the IUA: Streets of Reykjavik 2010 (SoR2010), presented in article [1], and Together-Repair, object of article [2]. In both cases data were gathered before the PhD began. In SoR2010 data were gathered during the 2009–2010 academic year by record-keeping, memo-writing, and unrecorded dialogues with students and other educators who participated in the course, and through the IUA internal feedback system which allows students to anonymously assess their courses.⁴⁷ In Together-Repair data were gathered during the academic years of 2013–2014, 2014–2015, 2015–2016, and 2018–2019 by record-keeping in a digital open-access platform,⁴⁸ personal notes, extensive unrecorded dialogues with students and other educators during the course, and further spontaneous dialogues with alumni who attended the course, along with the official course assessments. In both cases data were interpreted by looking at recurrent topics, cultural themes, and patterns that emerged from the design studios, and by contextualising them into a larger theoretical framework reflecting relevant learning theories centred on student-driven, problem-posing, place-based, and action-oriented approaches. The design studios' outcomes have been discussed in multiple departmental meetings at my home institution along with participating teachers. Through this intense process of data-gathering, examination, and interpretation that started in 2010, I could relate my practice to a larger cultural context and explain it considering the grand challenges and the need to activate pedagogy for care and activism.

⁴⁷ The entire course outcomes are documented in the publication: Birgisdóttir, S. & Santanicchia, M. (2019). Reykjavikurgötur 2010 – Streets of Reykjavik 2010. Reykjavik: Iceland Academy of the Arts.

⁴⁸ Design studio Together-Repair: http://cargocollective.com/together_lhi

5.4.2 Step 2: Grounded theory

The qualitative data used in this second step come from the dialogues during the Nordic–Baltic expedition, from 2 November to 18 December 2018, and from five consequent interviews conducted via Skype through March 2020. In these 16 months (November 2018–March 2020), 40 semi-structured and open-ended interviews with 14 students and 29 educators from the NBAA took place; they constitute the essence of the Nordic–Baltic expedition and the most important data of the PhD research. This step led to the writing of articles [3] and [4]. Specifically, the Nordic–Baltic expedition followed the following itinerary (Table 4):

Table 4. The Nordic–Baltic expedition

name of the school	date	place
KADK: Royal Danish Academy of Fine Arts	31 October – 6 November	Copenhagen, Denmark
C: Chalmers School of Architecture and Design	7 November – 10 November	Gothenburg, Sweden
AHO: Oslo School of Architecture and Design	11 November – 16 November	Oslo, Norway
BAS: Bergen School of Architecture	17 November – 20 November	Bergen, Norway
VDA: Vilnius Academy of the Arts	21 November – 27 November	Vilnius, Lithuania
VTU: Vilnius Gediminas Technical University	21 November – 27 December	Vilnius, Lithuania
RTU: Riga Technical University	28 November – 2 December	Riga, Latvia
EKA: Estonia Academy of the Arts	3 December – 6 December	Tallinn, Estonia
A!: Aalto University	6 December – 11 December	Helsinki, Finland
NTNU: Norwegian University of Science and Technology	12 December – 19 December	Trondheim, Norway
O: University of Oulu	21 December, 2018	Oulu, Finland
TAU: Tampere University of Applied Sciences	17, January, 2019	Tampere, Finland
KTH: Royal Institute of Technology	21 January 2019 (Skype)	Stockholm, Sweden
AArch: Aarhus School of Architecture	5 February 2019 (Skype)	Aarhus, Denmark
UMU: Umeå School of Architecture	25 March 2020 (Skype)	Umeå, Sweden

I visited Aarhus School of Architecture (AArch) in Autumn 2017, and I repeatedly visited Royal Institute of Technology (KTH) in Stockholm during 2018. I have never visited Umeå School of Architecture (UMU), University of Oulu (O), and Tampere University of Applied Sciences (TAU). Kaunas University of Technology (KTU) and Tallinn University of Technology (TalTech) were not part of the NBAA at the time of the expedition.⁴⁹ I was unable to get an answer to my contact requests from Lund, Department of Architecture and Built Environment (LTH), and therefore I did not visit the school.

⁴⁹ They both joined the NBAA on 25 October 2019.

5.4.2.1 The interview questions

The 40 semi-structured and open-ended interviews were initiated by three questions:

1. What skills should students have after studying architecture?
2. How should these skills be taught?
3. How can architectural education be of special importance to our society?

Students were additionally asked:

4. Where do you see yourself professionally in ten years' time?

Whilst educators were asked:

5. What is the first thing that we should teach to a student in architecture?

These simple yet complex questions have been at the centre of different architectural, planning, design, and education conferences I attended from 2017 to 2018.⁵⁰ All participants were asked the same questions in the same order. Each of the questions addresses architectural education from a different angle to reveal dispositions, skills, pedagogies, and societal agency associated with the practice of architectural education. "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.

Through these "open-ended yet directed, shaped yet emergent, and paced yet unrestricted interviews," I could conduct an "in-depth exploration of an area in which the interviewee has substantial experience" (Charmaz, 2014, p. 85). Leaving the respondents unlimited freedom in their answers, I could encourage unanticipated statements and stories to emerge (Charmaz, 2014, p. 65). These questions were met with great enthusiasm from all participants, who despite their busy schedules dedicated the time to engage in dialogue, conversing together on a topic we care deeply about: architectural education. One educator said, "This is exactly the type of questions that we should be asking," and a student commented on them by saying, "I like these questions very much."

⁵⁰ EAAE General Assembly in Porto, August 2018; AESOP General Assembly in Gothenburg, July 2018; the conference Designing Civic Consciousness in San Marino, June 2018; Cumulus General Assembly in Paris, April 2018; and the conference Beyond Change: Questioning the Role of Design in Times of Global Transformations in Basel, March 2018.

Among the 29 educators interviewed, 21 were male, whilst among the 14 students interviewed, 9 were female. This gender distribution represents the current reality of the NBAA schools, which are predominantly male amongst educators and predominantly female amongst students (Appendix A). The total length of the 40 dialogues (Table 5) with educators and students is 32 hours and 13 minutes (24 hours for educators; 8 hours and 13 minutes for students). The average interview was 48 minutes, the longest was 1 hour and 42 minutes, and the shortest 15 minutes. The 40 interviews were recorded, transcribed verbatim, and promptly emailed to participants as soon as the transcript was ready, which never took more than a couple of days. Respondents were then invited to make comments or amendments (Appendix D).

Table 5. List of the 40 interviews with educators and students

The Nordic Baltic Academy of Architecture (NBAA)		Educators' roles, date, length of the interview	Students, date, length of the interview
Denmark	AArch: Aarhus School of Architecture KADK: Royal Danish Academy of Fine Arts	Head of Education, AArch, male, 1h 26m, 05/02/19 Dean, KADK, male, 51m, 06/11/18 Professor, KADK, male, 35m, 05/11/18	KADK, female, 50m, 22/12/18
Estonia	EKA: Estonia Academy of the Arts TalTech: Tallinn University of Technology	Dean, EKA, male, 1h 3m, 05/12/18 Professor, EKA, male, 1h 16m, 05/12/18	EKA, female, 48m, 03/12/18
Finland	A: Aalto University O: University of Oulu TAU: Tampere University of Applied Sciences	Head of Education, Aalto, female, 40m, 07/12/18 Assistant Professor, Aalto, female, 28m, 12/12/18 Head of School, Oulu, male, 42m, 21/12/18 Head of Studies Services, TAU, female, 35m, 17/01/19	Aalto, female, 35m, 10/12/18 Aalto, female, 26m, 10/12/18
Iceland	IUA: Iceland University of the Arts	Dean, IUA, female, 40m, 01/03/19 Professor, IUA, male, 26m, 24/03/20	
Latvia	RTU: Riga Technical University	Dean, RTU, male, 25m, 30/11/18	RTU, male, 33m, 29/11/18
Lithuania	KTU: Kaunas University of Technology VDA: Vilnius Academy of the Arts VGTU: Vilnius Gediminas Technical University	Dean, VDA, male, 37m, 22/11/18 Dean, VGTU, male, 1h 38m, 26/11/18 Vice Dean, VGTU, female, 51m, 27/11/18	VDA, three females, 43m., 22/11/18 VGTU, male, 23m, 22/11/18
Norway	AHO: Oslo School of Architecture and Design BAS: Bergen School of Architecture NTNU: Norwegian University of Science and Technology	Dean, AHO, male, 1h 1m, 12/11/18 Professor, AHO, male, 15m, 26/03/20 Professor, AHO, male, 19m, 16/11/18 Professor, AHO, male, 1h 2m, 13/11/18 Dean, BAS, female, 35m, 19/11/18 Professor, BAS, male, 37m, 19/11/18 Professor, BAS, male, 1h 11m, 23/03/20 Dean, NTNU, male, 1h 37m, 17/12/18 Professor, NTNU, male, 27m, 13/12/18 Professor, NTNU, male, 1h 17m, 15/12/18 Professor, NTNU, male, 30m, 17/12/18	AHO, male, 36m, 14/11/18 BAS, female, 43m 19/11/18 NTNU, male, 48m, 20/12/18
Sweden	C: Chalmers School of Architecture and Design KTH: Royal Institute of Technology LTH: Lund, Architecture and Built Environment UMU: Umeå School of Architecture	Head of Studies, Chalmers, female, 1h 42m, 07-08/11/18 Dean, KTH, female, 47m, 21/01/19 Associate Professor, UMU, male, 27m, 25/03/20	Chalmers, male, 37m, 14/11/18 KTH, female, 1h 06m, 21/12/18

In addition to the interviews, I spent on average three days in each school visiting their premises, participating in different design studios, taking part in critiques, offering lectures on the nature of my research, and/or talking with administrative staff. During my Nordic–Baltic excursion I also collected some quantitative data regarding each school, which were useful to understand the NBAA learning environment (Appendix A).

5.4.2.2 Data analysis

The 40 interviews were then coded. Coding is defined as

the process of taking data apart, defining, and labelling what these data are about. Unlike quantitative researchers, who apply preconceived categories or codes to the data, a grounded theorist creates qualitative codes by defining what he or she sees in the data. Thus, grounded theory codes are emergent. Researchers develop codes as they study and interact with their data. The coding process may take a researcher to unforeseen areas and research questions. (Charmaz, 2014, p. 342)

“Coding is the pivotal link between collecting data and developing an emergent theory to explain these data” (Charmaz, 2014, p. 113). Coding is a process which involves analysis and interpretation. Analysis is an activity aimed at identifying essential features and the systematic description of interrelationships among them—in short, of how things work. It urges the researcher to stay close to data and “work on” them (Chang, 2008). Interpretation focuses on finding cultural meanings beyond the data; it “involves making sense of the data” (Creswell, 1998, p. 144) and allows the researcher to “address processual questions of meanings and context. ‘How does it all mean?’ ‘What is to be made of it all?’” (Wolcott, 1994, p. 12). Meanings are not available from the data as ready-made answers; rather, they are formulated in a researcher’s mind (Chang, 2008, p. 127). Interpretation therefore requires abduction, that is, imagining explanations for the observed data to then form hypotheses and test them to confirm or reject each explanation until the researcher arrives at the most plausible theoretical interpretation of the observed data (Charmaz, 2014, p. 341). “Thus, abduction brings creativity into inquiry and takes the iterative process of grounded theory further into theory construction” (Charmaz, 2014, p. 341). Through an iterative process of analysis and interpretation of the interviews, I could then advance rich stories that describe architects’ societal roles and formulate the theory of CCAE. In reality, “the processes of analysis, evaluation, and interpretation are neither terminal nor mechanical. They are

always emergent, unpredictable, and unfinished” (Denzin & Lincoln, 2011, p. 479). And they are not distinct, separated, and consequential, but rather concurrent and intertwined (Chang, 2008, p. 128).

Within this constructivist standpoint I acknowledge my “involvement in the construction and interpretation of data” (Charmaz, 2014, p. 14), and I understand that “meaning does not reside in a text but in the writing and reading of it. As the text is reread in different contexts, it is given new meanings, often contradictory to each other and always socially embedded. Thus, there is no ‘original’ or ‘true’ meaning of a text outside specific historical contexts” (Hodder, 2003, p. 156). Coding involves an initial phase of naming each word, line, or segment of data (initial coding) followed by a focused phase during which the most significant or frequent initial codes are selected to sort, synthesise, integrate, and organise large amounts of data (focused coding); it then moves into categorisation of the focused codes and finally theorising, that is, placing them into a larger context of ideas (Charmaz, 2014, p. 113).

5.4.2.2.1 The first phase: Initial coding

Each of the 40 interview transcripts was formatted in a Word document where a table with three columns was designed. On the left column the original text was inserted; in the central the initial codes were written; and in the right column the focused codes were annotated (Appendix E). Coding was executed sentence by sentence by labelling every single sentence of the transcript with a tag representing an active statement describing actions, processes, or emotions. These initial codes are therefore constructed around gerunds, as they prompt thinking about actions that are then important for making connections (Charmaz, 2014, p. 245). This process led to the formation of 182 initial codes.⁵¹

5.4.2.2.2 The second phase: Focused coding

The 182 initial codes were then grouped into 15 focused codes, which represent the most frequent and common initial codes. This was done through a process of diagramming, that is, by forming clusters centred on recurrent themes (Figure 3). The 15 focused codes thus formed are: being concerned, showing commitment, assessing the importance of critical thinking, nurturing

⁵¹ Examples of initial coding: Being concerned with the state of the world, inciting students to learn more, asking questions, having courage to pursue your path, finding yourself, learning to draw, being able to see, understanding the context, learning to imagine, learning to collaborate, learning from each other, bringing diverse voices into the design studio, understanding the relationship between humankind and nature, stating that architecture is a language of communication, stating that architectural education forms better citizenship.

courage, growing confidence, developing competence, developing cognition, developing comprehension, developing creativity, learning collaboration, supporting cooperation, growing consilience, working with connectedness, supporting communication, and most importantly acting with care.

5.4.2.2.3 The third phase: Categorising

Categorising is a process of “selecting certain codes as having overriding significance or abstracting common themes and patterns in several codes into an analytic concept” (Charmaz, 2014, p. 344). Categorising means raising the conceptual level of the analysis from description to a more abstract, theoretical level. It is a process of defining the characteristics of each category, explicating its properties, describing its consequences and implications, and showing how it relates to other categories (Charmaz, 2014, p. 190). Through this process five categories emerge from the Nordic–Baltic data; they act as rich stories explaining architects’ possible societal agencies. The five categories that emerged tell the story of the architect as dissident intellectual, ethical professional, engaged storyteller, co-creative partner, and carer of the world.

5.4.2.2.4 The fourth phase: Theorising

“Theorizing is a *practice*. It entails practical activities of engaging the world and of constructing abstract understandings about and within it” (Charmaz, 2014, p. 233). Theorising “calls for the imaginative understanding of the studied phenomenon” (Charmaz, 2014, p. 231); it means “stopping, pondering, and thinking afresh” (Charmaz, 2014, p. 244). The word *theory*, from Greek *theōria*, means contemplation, speculation, looking at, viewing. Theory is not something irremovable and constant but rather “something unfolding, something acted as much as articulated, performed as much as described” (Redström, 2017, pp. 16–17). Theorising means constructing a solid, well-documented, and well-presented point of view, a frame through which realities can be seen and grasped (Charmaz, 2014, p. 232). It is a form of practice and engagement with the world not just to observe it, but to feel part of it. The aim of a theory is therefore not to provide explanatory models, or one-size-fits-all solutions, but a framework for understanding and revealing a specific point of view. Such a framework can be considered a specific type of theory (Charmaz, 2014). The proposed theory grounded on this research takes the name of Cosmopolitan Citizenship Architectural Education (CCAЕ). CCAЕ is therefore presented as the epistemological foundation for forming an architectural education that is more eager and responsible in addressing the richness of architectural perceptions and needs as well as the challenges of today’s world.

5.4.2.3 Constant process of memo-writing, diagramming, comparative analysis, and literature review

Throughout the process of coding, categorising, and theorising, the tools of memo-writing, diagramming, and comparative analysis have supported the entire research process. Alongside them, extensive documentation occurred: from policy documents related to architectural education, to a review of literature from the fields of critical pedagogy, cosmopolitanism, and global citizenship education. Together they have corroborated the evidence grounded from the data and sustained the process that led to theory development.

Memo-writing occurred at the end of each interview. It occurred whilst seated in an airplane, bus, train, or ferry travelling across the Nordic–Baltic countries. Memo-writing allowed me the space both for making comparisons within and between the data, codes, categories, and concepts, and for thinking again, connecting the data with my own thoughts, perspectives, and experiences, and reflecting on how they relate to existing literature (Charmaz, 2014, p. 163). Memo-writing allowed me to think freely, speculating about the meaning and interpretation of my data. It therefore supported me in both defining the categories and advancing the grounded theory. Writing multiple memos throughout the research process helped me to stay focused on the data and to increase the level of abstraction of my ideas (Charmaz, 2014, p. 162). Together with memo-writing, I have visualised the data (initial codes, focused codes, categories) through diagramming. This has been an important tool in understanding, analysing, and interpreting students' and educators' voices. Figures 3 and 4 depict examples of diagramming of the students' interviews.

1- What skills should students have after studying architecture?

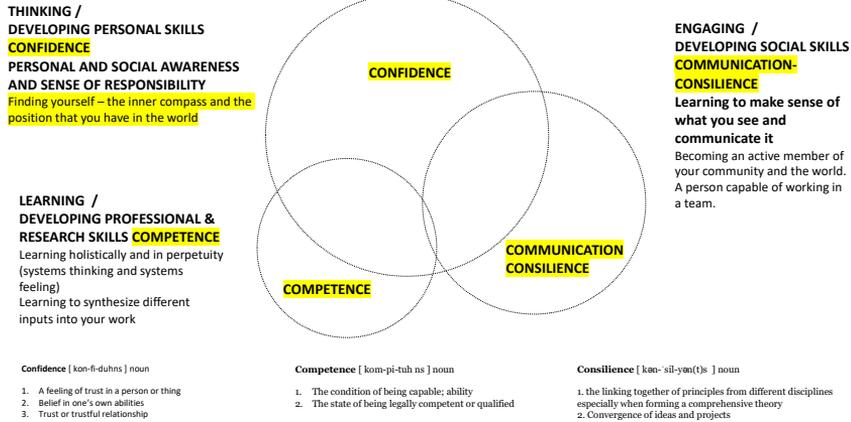


Figure 3. Example of diagramming of students' interviews

1- What skills should students have after studying architecture?

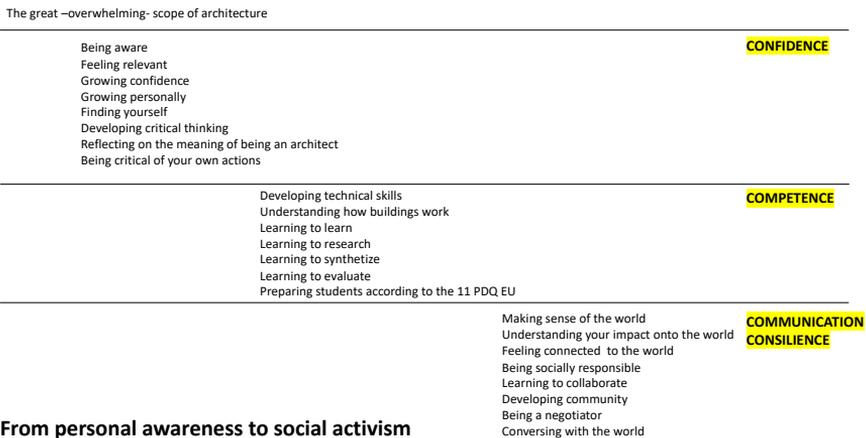


Figure 4. Another example of diagramming of students' interviews

5.4.2.4 The process of coding, categorising, and theorising, in summary

Forty semi-structured, open-ended interviews with 11 students and 29 educators constitute the primary data used in this research. These 40 interviews were transcribed verbatim and coded sentence-by-sentence with gerunds forming 182 initial codes, which were consequently reduced to 15 focused codes representing the most frequent and relevant initial codes. Through a process of further abstraction accompanied by constant memo-writing, diagramming of

data (initial and focused codes), and constant comparative analysis (data with codes, and codes with codes), categories emerged that centred around five concepts: developing critical thinking, learning to communicate, supporting collaboration, cultivating professionalism, and taking care. As the process of coding, comparing, diagramming, and memo-writing proceeded, a theoretical direction emerged, and with it the centrality of the concept of *cosmopolitan citizenship* as a key to further understanding and abstracting the five categories. At this stage I directed my attention to the pertinent literature from the fields of citizenship education and cosmopolitanism to advance a theory that I refer to as *Cosmopolitan Citizenship Architectural Education* (CCAЕ). I triangulated these results with those from secondary data from 198 dialogues (focus groups and interviews) conducted among students, teachers, and practitioners in Iceland, to corroborate the findings; I also presented the whole experience in multiple venues to receive feedback and to further check its clarity and validity (Appendix B). Each new interview conducted provided the opportunity to formulate new initial codes, to compare new codes with previous ones, and therefore to formulate and/or consolidate new focused codes and existing categories. These phases do not follow a linear path but rather a non-linear, dialogical, explorative, relational, iterative process of asking questions and finding answers with the help of students, colleagues, and friends: whittling down, triangulating, corroborating evidence, reflecting, analysing, synthesising, imagining, theorising, applying, testing, communicating. Over and over again.

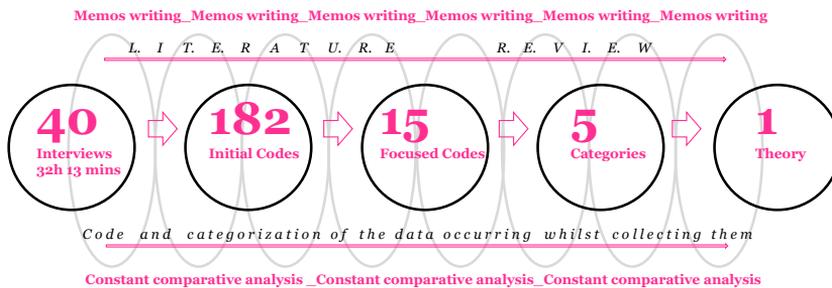


Figure 5. The process of coding, categorizing, and theorising, in summary

5.4.3 Step 3: Action!

Activating the theory of CCAЕ means formulating both its language and pedagogy. It means going back to the design studio—into that environment that shapes my daily practice of architecture—adapting the theory into pedagogical

models with the help of my students at the IUA. It means raising fundamental questions and inviting students and their educators all over the world to find their own answers to them; and it also means policy reform, by suggesting an expansion in the current directive that regulates architectural education in Europe. Activating CCAE means being with the world, disseminating the pedagogy and language of CCAE, and being ready to challenge it. This led to the writing of the last three articles, [5], [6], and [7].

5.5 Secondary data

Besides the 40 in-depth interviews among NBAA students and educators, I have asked the same questions (What skills should students have after studying architecture? How should these skills be taught? How can architectural education be of special importance to our society?) to a total of 198 Icelandic participants. These include architectural designers, current and prospective architectural students, and colleagues in design and architectural education at the IUA.

5.5.1 Individual interviews

Individual face-to-face interviews were conducted with both architects in Icelandic architectural firms and prospective students in architecture at the IUA.

Specifically, five interviews were conducted with architectural firms based in Reykjavik (eight men and two women) during September and October 2019. These interviews were audiotaped, transcribed verbatim, and coded following the grounded theory methods. Although the intention was to include a larger sample of designers, the emergence of Covid-19 in Spring 2020 made it more difficult to approach the offices. Therefore, the size of the sample presents a problem in relation to the validity of the research. Nevertheless, participants' answers confirm the findings from the interviews with students and educators in describing the multiple agencies of an architect and in the belief that a school of architecture should educate not only professionals but engaged critical citizens.

Sixty-four prospective students were also interviewed. They were unrecorded and occurred in May 2019 and May 2020. These interviews were conducted with two other colleagues from the IUA along with a designer in architecture. During the interviews I took personal notes of students' answers in real-time and typed them in a pre-formatted private document. These prospective students explain their intentions to use architectural education to respond to the perceived grand challenges—primarily the ecological breakdown, most vividly described as the climate crisis. They described the profession of an architect in

multiple ways beyond the mere design of buildings, and most importantly they spoke of their desire to contribute to the betterment of the world (Appendix F).

5.5.2 Focus groups

A focus group is a team of individuals brought together by the researcher to discuss the research topic, enabling, “the rich details of complex experiences and the reasoning behind [participants’] actions, beliefs, perceptions, and attitudes” (Carey, 1995, p. 413). Six focus groups (made up of students and educators in design and architecture at the IUA) were organized in the time span 2019–2021. On these occasions three questions were presented to different audiences, and answers were collected by typing them on a screen visible by all participants. Consequently, the answers were discussed. Focus groups are useful for providing opportunities for debate and consensus, and for gathering more data in a highly social context. On the other hand, focus groups are highly dependable on the interaction between different members of the group; they also introduce issues of reactivity, as respondents may answer differently in a group situation (Brown, 2012). Nevertheless, the participants of these focus groups underline the importance of architectural and design education in forming caring citizens active in their community and responsive to global issues (Appendix F).

5.5.3 Workshop

A workshop was conducted via Zoom on 28 October 2021 on the occasion of the NBAA hybrid meeting in Bergen. I asked the participants, who were all familiar with my research (as I had previously interviewed many of them as part of this PhD), to scale the relevance of 15 traits and five agencies (findings of the PhD research). Through fast-poll.com, participants voted as shown in Table 6:

Table 6. Fast-poll results

Traits	Agencies
1- Critical thinking 16% 13 Votes	1- Ethical professional, 36% 9 Votes
2- Care 12% 10 Votes	2- Co-creative partner 28% 7 Votes
3- Concern, creativity, cooperation, communication 9% 7 Votes	3- Carer of the world 20% 5 Votes
4- Collaboration, competence, commitment 7% 6 Votes	4- Dissident intellectual 12% 3 Votes
5- Courage 6% 5 Votes	5- Engaged storyteller 4% 1 Vote
6- Confidence 5% 4 Votes	
7- Cognition, comprehension, connectedness 1% 1 Votes	
8- Consilience 0% 0 Votes	

All participants in individual interviews, focus groups, and workshops were informed of the PhD research, and no participant’s identity is revealed at any point. The secondary data were used to triangulate those from the primary core

interviews by asking the same research questions in the same order to different groups. I did so to corroborate the findings from the NBAA with new evidence; this process is called triangulation (Creswell, 2007). The aim was to discover whether the traits or agencies (categories) found during the Nordic–Baltic expedition could be challenged and expanded. Nevertheless, I was unable to individuate any fresh category from the secondary data. In total I have engaged in dialogues with 198 students, educators, and practitioners, transcribing more than 400 pages of text with over 400,000 words of recorded interviews and personal notes.

5.6 Methodology and methods: Critical appraisal

Qualitative methods face specific challenges in relation to proving validity. According to Lincoln and Guba, the trustworthiness of qualitative research is based on “credibility, transferability, dependability, confirmability, and reflectivity” (Lincoln & Guba, 1985).

Credibility refers to the confidence that can be placed in the truth of the research findings. Credibility establishes whether the research findings represent plausible information drawn from participants’ original data and are correct interpretations of participants’ original views.

Transferability refers to the degree to which the results of qualitative research can be transferred to other contexts or settings with other respondents. The researcher facilitates the transferability judgment by a potential user through thick description.

Dependability refers to the stability of findings over time. This involves participants’ evaluation of the findings, interpretation, and recommendations of the study such that all are supported by the data as received from participants of the study.

Confirmability refers to the degree to which findings could be confirmed by other researchers. It is concerned with establishing that data and interpretations of the findings are not results of the inquirer’s imagination, but clearly derived from the data.

Reflexivity refers to the process of critical self-reflection about oneself as researcher (own biases, preferences, preconceptions), and the research relationship (relationship to respondents, and how the relationship affects participants’ answers to questions) (Lincoln & Guba, 1985).

5.6.1 Credibility

Credibility was ensured by having conducted 40 in-depth interviews and triangulating the results with focus groups, workshops, and other interviews with students and practitioners which together involved 198 people. The in-depth interviews were transcribed verbatim and coded sentence by sentence. The process of coding happened whilst data were collected, that is, immediately after each interview took place. Each new interview therefore constituted a form of triangulation that (possibly) validated and expanded the initial codes. The coding also happened simultaneously among the three participant groups: 16 deans, 17 educators, and 14 students. Originally these three distinct groups were separated, and each group went through an independent process of coding and categorising. By doing so I was able to cross-examine—that is, triangulate—the results among the three groups and therefore corroborate the validity of the research by testing the results of one process with another (Cohen et. al., 2011; Charmaz, 2014). Ultimately the group of educators and deans was merged into one as the results were perfectly similar. Educators and deans in the context of the NBAA have very similar job descriptions and are highly interchangeable, since the position of dean is often limited to a certain number of years. During the five years of my PhD research, some of the deans have stepped down while others from the educators' group have stepped up.

One important point to consider is determining the number of interviews considered necessary to give credibility to the research; this nevertheless remains contested among grounded theorists (Charmaz, 2014, p. 105). There are in fact no “guidelines in qualitative research for determining how many data are necessary to support a conclusion or interpretation” (Taylor & Bogdan, 1984, p. 139).

Having said this, I acknowledge that more interviews could have been conducted among the students, whose interviews comprised less than half of those of the educators. Nevertheless, credibility is also supported by the concept of theoretical saturation, that is, when “no new properties of the theoretical category are emerging” despite interviewing new participants (Charmaz, 2014, p. 20). Categories are “saturated” when gathering fresh data no longer sparks new theoretical insights, nor reveals new properties of the established categories (Charmaz, 2014, p. 213). When considering theoretical saturation as a guideline to cease collecting more interviews, it can then be said that in retrospect it was surprising to see how soon the categories were formed. After the first eight interviews took place (with four students and four educators), 12 (of 15) focused codes were advanced, and after ten more interviews, the five

categories emerged. The biggest difference between educators' and students' answers was that the first indication of a category (co-creative partners) is missing in the students' answers (or passed undetected). This may be because student interviews were considerably fewer than those conducted among educators. Categories were also consolidated through the process of theoretical sampling, that is, through "seeking and collecting pertinent data to elaborate and refine categories in your emerging theory" (Charmaz, 2014, p. 192). To do so, once the categories were formed, both primary and secondary data were re-read and re-evaluated to find supporting statements to further support the properties of the category. An extensive literature review and participation at multiple conferences also constituted an additional way to gather evidence to enrich the category properties. Ultimately, I base the credibility of this research on both my personal experience (the familiarity with the context of study) and the use of multiple data sources (interviews with the NBAA students and educators, focus groups, literature review) to advance understanding of architectural education and to formulate a theory grounded in Nordic–Baltic dialogues yet receptive to global influences. Credibility was also ensured by presenting the findings acquired during this PhD research to a peer-review audience through:

20 conferences in 14 countries⁵²

13 conference presentations in 12 countries⁵³

12 lectures in five countries⁵⁴

5 workshops in four countries⁵⁵

20 publications (Appendix B)

Throughout the entire process I have kept close contact with my research institution, the University of Iceland, especially my main supervisor, Ólafur Páll Jónsson, who has been involved in every step of this study.

This process of intense dissemination has activated multiple filters to check the credibility of this PhD research: to strengthen it, to de-localise it beyond the

⁵² Colombia, Czech Republic, Croatia, Cyprus, Denmark, Estonia, France, Italy, Lithuania, Norway, Portugal, San Marino, UK, USA.

⁵³ Colombia, Croatia, Cyprus, Denmark, Estonia, Iceland, France, Lithuania, Norway, San Marino, UK, USA.

⁵⁴ Iceland, Israel, Italy, Norway, USA.

⁵⁵ Iceland, Norway, Spain, USA.

Nordic–Baltic context, and to seek an international audience to further support me in the making of the CCAE theory. Credibility of this PhD research is also perpetuated through extensive reading from multiple sources of knowledge and from international authors that has accompanied this entire journey. Different commentators⁵⁶ from the fields of education, design, planning, and architecture have been used to support the formation of a CCAE language and pedagogy. These voices act therefore as a lens through which I could scrutinise and clarify my PhD findings and further check its integrity and credibility. This is a valuable methodological approach which allowed me to de-localise my PhD away from the Nordic–Baltic origin within which is generated and bring it to a global audience. By doing so, I could aim at co-building a common future with the dialogue, respect, and solidarity between the self and others that represent the aim of decolonised education (Bhambra, Gebrial, & Nişancioğlu, 2018, p. 200).

5.6.2 Transferability

Transferability concerns aspects of applicability (Lincoln & Guba, 1985). This requires the researcher to design a methodology and use methods that are sufficiently clear, so that any potential reader of the research has the information necessary to replicate the study in different settings. During my multiple presentations of the research findings, I have generated interest in expanding this research process beyond the Nordic–Baltic region by asking the same questions to students and educators not only in different geographical areas, but also in other areas of study, such as engineering, design, and planning. These responses confirm that the research questions and methods of analysis are not only easily transferable but also that there is great interest in further expanding this research.

5.6.3 Dependability and confirmability

This includes aspects of consistency and confirmability. These aspects have been guaranteed by making the transcripts and their interpretation available to

⁵⁶ Alastair Fuad-Luke, Andreas Chatzidakis, Anna Goodman, Audrey Osler, bell hooks, Charles Eisenstein, Dana Cuff, Daisy Froud, Donella H. Meadows, Donna Haraway, Elise Lorentsen, Elizabeth Farrelly, Elizabeth Resnick, Ernest L. Boyer, Gianni Sinni, Harald Nils Røstvik, Harriet Harriss, Hashim Sarkis, Hélène Frichot, Henry Giroux, Hugh Starkey, Jeremy Till, Joan Ockman, Joan Wink, Kate Raworth, Kristine Annabell Torp, Kwame Anthony Appiah, Lina Bo Bardi, Linda Tuhiwai Smith, Magdalena Garbarczyk, María Puig de la Bellacasa, Martha Nussbaum, Milton Glaser, Oya Atalay Franck, Paulo Freire, Peter M. Senge, Robin Hambleton, Rory Hyde, Rosi Braidotti, Russell Ackoff, Samuel Mockbee, Sandra Harding, Steven Heller, Tony van Raat, Val Plumwood, Véronique Vienne, Vivian Mitsogianni.

the participants. With my NBAA colleagues I have formed a strong relationship which meant that we could speak over the telephone, exchange multiple emails, and further converse in occasion of every NBAA meeting that have occurred since Autumn 2018. Specifically, this happened three times: in occasion of the NBAA meetings in Gothenburg in Spring 2019, in Tallinn in Autumn 2019 and Bergen in Autumn 2021 where I illustrated both the coding process and findings by conducting digital presentations.

5.6.4 Reflexivity

As researcher, I am responsible not only for the results and findings of my research, but also for the point from which I have started: “the perspectives and positions, as well as the presence of certain privileges, that are often as implicit as they are fundamental conditions for our work” (Redström, 2017, p. 18). Qualitative research approaches do acknowledge the impact of the self on the outcome of the research (Lempert, 2010; Charmaz, 2014; Corbin & Strauss, 2015). I entered this PhD research with multiple biases and with the purpose to advance the societal role of architectural education in the time of the grand challenges. I was biased in the belief that architectural education deeply matters. Biased because I care deeply about education. Biased because I am doing research in my own field. Biased by the privilege that my position of programme director in architecture has granted me to access the meetings of the NBAA deans, to engage in dialogue with them, and through them to converse with selected NBAA students and other educators. Because of these biases I thought it was of great importance to disseminate my findings using multiple and geographically diverse venues that transcend the specificity of the Nordic–Baltic context. Ultimately what I have uncovered is a social construction of reality, “an imaginative understanding of the studied phenomenon” (Charmaz, 2014, p. 230), which is constructed “in concert with others in particular places and times” (Charmaz, 2014, p. 234). Throughout this process I have followed a critical collaborative enquiry in line with the features described by Zuber-Skerritt (1982), which are as follows:

1. *I have constantly looked for ways to improve my teaching practice at the IUA working within the constraints presented by the institution.*
2. *I have tried to challenge these constraints by creating conditions for extensive collaboration among our own students at IUA and with internal and external partners.*

3. *I have deeply reflected on my own teaching practice and made this process available to my students and colleagues by publishing articles and through lectures, workshops, and conferences.*
4. *I have conducted multiple interviews with students, educators, and practitioners centred on the topic of architectural education, and I have again made the results available to all of them and others through forms of public dissemination.*

Ultimately, I recognise that this PhD research outcome is part of a community of thoughts: it is part of a cultural group, that of the NBAA. As a member of this community, I have been using my position to research my very own community, to learn from it, and to further contribute to shaping dialogues among students and educators on the societal value of architecture and its education—as well as to build a mandate, that of the CCAE, to reinforce the societal relevance of architectural education. I have always intended research as a vehicle for communication and engagement, with the aim of learning to be with the world. Overall trustworthiness was also ensured by making use of multiple and different sources of data, by employing a diverse range of research methods, by acquiring data from a large sample and from different places across the NBAA, and finally by ensuring participants were fully informed regarding the research scope and regarding the use and secure storage of data.

Along the aforementioned points to check the trustworthiness of qualitative research, Charmaz points to the fact that “criteria for evaluating research depend on who forms them and what purposes he or she invokes” (Charmaz, 2014, p. 337). Three points are therefore indicated to assess the research:

1. Originality refers to the ability of the research to have advanced “fresh” categories and proposed a grounded theory that can challenge, extend, or refine current ideas (Charmaz, 2014, p. 337).
2. Resonance refers to whether the proposed grounded theory makes sense to the participants and to the larger community (Charmaz, 2014, p. 338).
3. Usefulness is about evaluating whether the proposed grounded theory has contributed to knowledge and to making a better world (Charmaz, 2014, p. 338).

This research investigates the territory of Nordic–Baltic architectural education, a context that, despite the active presence of the NBAA, is still underexplored

(Lorentsen & Torp, 2018; Frichot, Sandin, & Schwalm, 2018; Gromark, Mack, & van Toorn, 2018). The research portrays 15 original traits—focused codes (concern, commitment, critical thinking, courage, confidence, competence, cognition, comprehension, creativity, collaboration, cooperation, consilience, connectedness, communication, and care)—descriptive of the skills, attitudes, and behaviours that architects should acquire in their formative years. These traits are necessary to activate architects’ political agency and commitment in contributing to the solution of the grand challenges. Five innovative categories—rich stories—emerge from this research and describe architects as dissident intellectuals, ethical professionals, engaged storytellers, co-creative partners, and caregivers of the world. Ultimately the originality of this research lies in having analysed and interpreted the data through the lens of critical pedagogy and cosmopolitan citizenship education, therefore connecting these fields with architectural education to then formulate a grounded theory that takes the name of CCAE. The entire research process has had a resonance within the NBAA network and beyond, transgressing the discipline of architecture and entering those of planning, education, and design. My determination to share the findings of this PhD has brought me to travel extensively, participating in multiple conferences and passionately advocating for the need of a CCAE language and pedagogy to further advance the scope and meaning of architectural education. This process has been useful to the members of the NBAA community and beyond. Usefulness can be explained as “the ability of a grounded theory to offer interpretations that people can use in their everyday worlds” (Charmaz, 2014, p. 338). It is difficult to assess this last point; perhaps the usefulness of the entire PhD process has been that of generating questions that are felt to be at the heart of architectural education rather than answering specific questions. As the late American architect Louis Kahn asserted, “A good question is better than a brilliant answer” (Kahn, 1961). By persevering in the dissemination of this PhD research, the Association of Collegiate Schools of America (ACSA) and the European Association for Architectural Education (EAAE) have selected CCAE as the topic of the next ACSA/EAAE Teachers Conference to be held in Reykjavik in June 2023.⁵⁷ Hopefully this conference will further contribute if not to making the world better, at least to raising important questions of societal relevance.

⁵⁷ <https://www.eaae.be/event/third-acsa-eaae-teachers-conference/>
<https://www.acsa-arch.org/conference/2023-acsa-eaae-teachers-conference/>

5.7 Ethical issues

The main ethical implication of the research regards the participants in the second step of the research, that is, the Nordic–Baltic expedition with its 40 interviews conducted among educators and students.

All participants were carefully informed regarding the nature and purpose of the study, and how the interviews would be used and kept. A written application was sent to the Research Ethics Committee of the University of Iceland in September 2018 explaining the methodology and methods of the PhD research and seeking its approval. The answer arrived a few days later stating that since this research is not considered sensitive, there was no need to collect a signed informed consent document. All participants in this PhD process (educators, students, and designers in Iceland and across the NBAA) were informed about the purpose, process, and pros and cons of the study to enable an informed decision regarding participation. The data collected from the IUA students included routine course assessment with no identification of participants, which allows for no risk for the research. Educators agreed to reveal their identities, but it was my decision to keep those of students undisclosed to make them feel less scrutinised and therefore freer in their answers. I decided to keep the answers of the different educators non-recognisable, as what I wanted to portray the most was a common language—a shared perspective—rather than highlighting differences. All recorded conversations were transcribed and emailed to participants. Access to audiotapes and transcripts was limited to the researcher and his supervisors. The students who took part in the design studios (Streets of Reykjavik, Together-Repair, and Urban Lab) at the IUA produced some of the data for this research through their written and oral feedback, and through in-class discussions. No student faced coercion or risk by providing feedback for the course and submitting course evaluations.

5.8 Reflecting on the PhD articles

The two most important papers of this PhD are [3] and [4] as they collect, analyse, and interpret the large dataset from the Nordic–Baltic expedition and therefore constitute the bedrock for building the CCAE theory. They are also the most rigorous in terms of methods of research, as they follow grounded theory guidelines. But the impetus to begin this PhD journey comes from the need to interrogate my own practice and relate it to a larger cultural and theoretical context. This urge is explained in articles [1] and [2], which therefore constitute the springboard—or better, the ski jump—from which I launched the PhD journey and the Nordic–Baltic expedition. The research methods at the base of

these two articles are far less rigorous than the previous ones, yet the findings are relevant to the construction of categories that emerged from the Nordic–Baltic expedition and the consequent formulation of the theory of CCAE. As for every journey, its experience becomes even more significant when its story can be told and shared. In this process of storytelling, dissemination, and advocacy, article [5] acquires great importance, as it translates the experience and findings of the research into an article relevant for defining the language of CCAE in both design and architectural education. The remaining two articles seek to apply the experience of the journey to further advance the design studio pedagogy for CCAE [7] and to propose a revision of the current EU architectural education policy [6]. These last three articles are the most discursive of all, and rather than digging for more data, they try to apply the findings from the previous steps, activating both a language and pedagogy for CCAE.

In all the articles, I attempt to redesign the relationship between academics and their community, advocating for a scholarship for civic engagement at a local and global scale (Appendix G). Each article in this PhD journey has reported on an educational experience. Each paper has constituted an occasion for self-reflection and dialogue with colleagues, students, and friends. Each paper has also been used as a moment to re-examine previous data, to dig for more, to expand the literature considered, and to further reflect on the entire experience. There are findings embedded in each paper and there are also repetitions, ideas that are consolidated and therefore are further presented to new audiences and readers. The seven papers present different experiences that encompass critical self-reflection, social awareness (of the Nordic–Baltic architectural education environment), theory-making (imaginative), and language and pedagogy advancement (activism). Together these experiences have contributed to my own personal journey that goes from personal reflection to societal engagement.

Each paper thus becomes essential both to support the strategy of the journey and act as a travel diary, and to further define the journey itself. Each paper is in fact an occasion to travel to a new destination—to enter in contact with new editors, peer reviewers, and audiences—and at the same time to keep in contact with my own learning community at my home institution of the IUA as well as in the NBAA. Each paper is therefore an occasion to further converse, to disseminate, and to critique the whole research process. Through these multiple publications I could constantly engage in the present, activating multiple dialogues with multiple audiences, and practicing the language of CCAE. The different papers are therefore a family of voices, a choir; just like a choir, each

voice has a value not only on its own, but also because it is part of a group of people who are firmly convinced of the societal value of architecture and design and of their societal responsibility. Together, these papers allow the CCAE theory to gain resonance and depth.

5.9 Summary of Chapter 5

In this chapter I have detailed the strategy and rationale behind the methodology and methods of the research. I have identified why a mixed-method qualitative approach was employed for gathering data and why a grounded theory approach was used for analysing and interpreting the data.

I started this research journey as a crusader, aware that architectural education was under attack,⁵⁸ as a pilgrim believing that architectural education has a societal responsibility.⁵⁹ I started it with a “bias for hope,” as economist Albert Hirschman defines it (Hambleton, 2015, p. 3). I started it with the aspiration of helping advance the meaning and scope of architectural education and strengthening architects’ political agency in a time of great challenges for the continuation of life in the world. I have been travelling on this PhD journey as a learner, as a person who has been wanting to know more about architectural education to become a better educator. “Learning is coming to be understood as a participation in the world, a co-evolution of knower and known that transforms both” (Davis et al., 2000, p. 64). I have been writing extensively throughout this journey; the seven articles that are part of this PhD thesis constitute a diary of my experience, accounts of the journey of critical reflection, dialogues with colleagues and students (social awareness and imagination), formulation of a theory and its application in my practice of architecture (action). By doing so I have translated the cosmopolitan citizenship education pillars into a research process and a project for action. Throughout this journey I have tried to remain firmly in contact with the learning community at the IUA, and to expand it by inviting new educators to engage in dialogue and further advance the meaning and scope of architectural education together. Being firmly rooted in my own community and connected to the world has been my way of becoming a cosmopolitan citizen.

⁵⁸ Dickinson, 2010; Buchanan, 2012; Wainwright, 2013; Winston, 2016; Budds, 2016; Cramer, 2017; Booth, 2019.

⁵⁹ Awan, Schneider, & Till, 2011; Hyde, 2012; Till, 2013; Froud & Harriss 2015; Bates, Mitsogianni, & Ramírez-Lovering, 2015; Garbarczyk, 2016; Cary, 2017; Graham et al., 2017; Yaneva, 2017; Petrescu, Togal, 2017; Frichot, Sandin, & Schwalm, 2018; Gromark, Mack, & van Toorn, 2018; Lorentsen & Torp, 2018; Sergison, 2018; Goodman, & Yusaf, 2019; Reuter, 2019; Harriss, Hyde, & Marcaccio, 2021.

PART III. RESEARCH FINDINGS, DISCUSSION, CRITICAL APPRAISAL, and FINAL REFLECTIONS

Introduction

In this last part of the exegesis, I present the findings of the research in Chapter 6 and discuss them in Chapter 7, considering the framework from Part I: The Context of Ideas. In Chapter 8 I conduct a critical appraisal of the entire research process. Chapter 9 casts a reflection from a Nordic–Baltic perspective, and I conclude with my personal reflections in Chapter 10.

6 Research findings

6.1 Summary of findings from Step 1

This step was a self-reflexive examination of two design studios which I authored and supervised at the IUA. The first article [1] explores the case study of “Streets of Reykjavik 2010” conducted at the IUA and illustrates architects’ civic agency at the critical moment of the financial crash that hit Reykjavik hard in 2008. It uses data from the course and personal experience to express considerations about architects’ social responsibility and to make normative claims on the importance that schools of architecture educate not only skilled professionals but civic-minded citizens. To do so, the article proposes an architectural pedagogy capable of bringing students and teachers in closer contact with the social and economic context of their studies, one that positions students at the centre of the learning process by allowing them to raise critical questions and pose problems of societal relevance at the foundation of the design process. Within this understanding the design studio becomes a place where students and teachers question the status quo and work collaboratively to imagine architects’ possible societal roles. The article describes a design studio that aims to advance the societal relevance of architectural education and that should create conditions for:

Bringing societal issues to the core of the design studio (problem-posing, critical thinking).

Exploring the local place (place-based).

Empowering students to reflect on their multiple possible societal roles and civic responsibilities (self-reflection).

Forming a collaborative platform that brings students and teachers together (collaboration).

Inciting students to have the courage to operate beyond the limits of the design studio (action-oriented).

The second article [2] presents important normative claims suggesting an architectural and design education devoted to repairing a world felt to be in need of great care. It does so by illustrating both the pedagogical principles of the un-disciplinary design studio "Together Repair,"⁶⁰ held at the IUA from 2014 to 2019, and the students' outcomes. The design studio is presented as a learning environment that aims to advance a design and architectural pedagogy to empower students' creativity and their social and ecological responsibility as agents of change. Such pedagogy is based on:

Allowing students to pose problems of societal relevance as a foundation for their design process (problem-posing, critical thinking).

Helping students forge strong links with the physical and social context of their studies and therefore gain real-life experience of the place (place-based, real-life experience).

Helping students think how local actions and global issues are related and mutually interdependent (systems thinking).

Experimenting with different forms of collaboration and dialogical exchange among students from diverse disciplines and among students and their educators (collaboration across disciplines).

Inciting students to both imagine their societal roles and enact them by transgressing the boundaries of the design studio to work in the real-world context (self-reflection and action-oriented).

⁶⁰ Together-Repair: http://cargocollective.com/together_lhi

Both articles assert the importance of understanding architecture as both a spatial and social science with a strong responsibility towards its community and beyond. They outline the difficulties students have in dealing with design studios that are highly explorative and collaborative, but also their ability to transcend disciplinary divisions when they feel united in solving problems, they themselves have raised and when they can work together on themes of societal impact that they themselves can experience. From the experience of these two design studios, a pedagogy for civic engagement is advanced, and it based on:

Critical thinking

Problem posing

Self-reflection

Systems thinking

Place-based

Collaboration among people and disciplines

Action-oriented, real-life experience; engaged scholarship

Such a pedagogy aims to empower students to imagine and assume different agencies, and therefore aims to advance the societal relevance of architectural education. These findings from Step 1 led me to further investigate appropriate architectural pedagogies for social engagement both by looking at the pertinent literature, attending conferences and workshops, and most importantly initiating a series of dialogues with colleagues and students investigating how architectural education can be of greater social relevance. This constituted the beginning of the Nordic–Baltic expedition.

6.2 Summary of findings from Step 2

This step consisted of the analysis and interpretation of forty interviews conducted with students and educators in architecture from the NBAA presented in articles [3] and [4]. The findings from Step 1 bring together students and educators in their intentions to respond to the grand challenges — the climate crisis and social inequality—and to challenges yet to come; as well as by asserting the responsibility that schools have in educating not only skilled professionals, but critical and civic-minded citizens who understand and imagine architecture in wider terms beyond building design alone.

At the same time respondents reveal their doubts on current architectural education: that it is not collaborative enough, does not engage students enough with real-life experiences, and too often focuses on the design of the object—the building—rather than exploring architecture as a process of inquiry. Both groups of respondents underline the importance of conceiving architectural education as an explorative process that helps students find their inner compass and their societal agency by acquiring pertinent personal, professional, and social competence to collaborate in bettering the world. This process requires critical skills (the capacity to question everything), social awareness (the ability to understand what you see), self-reflection (understanding the impact of your design choices), imagination (being able to conceive of and represent what is not there yet), and action (the ability to pursue your ideas beyond the school's limits). Even though none of the respondents used the expressions “cosmopolitan citizens” or “citizens of the world,” their language is made of the same building blocks: critical reflection, social awareness, self-reflection, imagination, and action. Together they cover the three domains of learning—the cognitive, socio-emotional, and behavioural—which are at the base of an education for cosmopolitan citizenship.⁶¹

The design studio is identified as the physical, social, and conceptual core of architectural education, a space of shared responsibilities. Teachers have the responsibility to create the conditions for students to experience their own place and community and to critically reflect on the (physical, cultural, social) local and global context of their education. They are responsible for giving competence and confidence to the students by allowing them to pose problems of societal relevance and bring them inside the design studio, where they can be collectively discussed. And they are responsible for exposing students to a plurality of thoughts and methods concerning what architecture is and can do. Students have the responsibility for using their time with the sincere interest for their formative years not just to be a training ground for their future profession, but an occasion to engage with the world. Educators and students are asked to operate collaboratively in discussing issues of societal concern and exploring possible solutions in a caring yet critical spirit. Students and educators explain the importance architectural education has in empowering people for change; to do so, education should provide students with the knowledge, competencies, skills, values, attitudes, and behaviours to become responsible and active citizens. Specifically, fifteen traits have emerged from the Nordic–Baltic expedition. They are:

⁶¹ Giroux, 1980, 2005, 2011; Nussbaum, 1994, 2010a; Council of Europe, MGCD, 2002; O’Shea, 2003; UNESCO, Bonn Declaration, 2004; Osler & Starkey, 2005; United Nations, The 17 Goals, 2015; UNESCO, GCE, 2015; European Commission, Eurydice Brief, 2017.

1. Concern
2. Commitment
3. Critical thinking
4. Courage
5. Confidence
6. Competence
7. Cognition
8. Comprehension
9. Creativity
10. Collaboration
11. Cooperation
12. Consilience
13. Connectedness
14. Communication
15. Care

These traits describe the skills, attitudes, and behaviours architectural education should provide to its students. From the interviews conducted with the students of the NBAA (see article [3]), the societal agency of architects is expressed as that of:

1. Dissident intellectuals
2. Engaged storytellers
3. Ethical professionals

Whilst from the interviews conducted with the educators (see article [4]), two more agencies emerge—that of architects as:

4. Co-creative partners,
5. Carers of the world.

These political agencies are explained as follows:

1. Dissident intellectuals: architects who ask critical questions of societal relevance, using the design process to reveal social and environmental injustices and expose them to a larger audience; by doing so, they constantly redesign the profession's boundaries.

2. Engaged storytellers: architects who use the design process as a narrative to reveal voices of Others, build common understandings, form shared values, imagine how we will live harmoniously together, and communicate the whole with a larger audience.
3. Ethical professionals: architects capable of thinking in systems, understanding architecture as the result of complex and multiple social, cultural, ecological, and economic relations that affect people and places in the present and future and in local and global contexts.
4. Co-creative partners: architects who understand creativity as a collaborative journey, using the design process as an occasion to redefine the meaning and scope of architecture and to forge new ways to collaborate with experts and multiple stakeholders.
5. Carers of the world: architects who use the practice of architecture to imagine and act to improve the local and global community.⁶²

Ultimately the analysis and interpretation of students' and educators' responses are at the base of the formulation of the grounded theory of CCAE. Its aim is to advance the societal relevance of architectural education by forming both a language and a pedagogy more responsive to educating future architects who will engage with the grand challenges.

6.3 Summary of findings from Step 3

This step consisted of disseminating and activating the theory of CCAE. Specifically, article [5] introduces the language of CCAE, which can be activated through an educational project based on critical thinking, social awareness, and action—that is, by developing knowledge, compassion, and courage so that students and their educators can think and act collaboratively using the design studio as a vehicle for the pursuit of social and ecological justice. Article [6] illustrates CCAE as a language that can be used to expand the current European policy on architectural education by introducing one more Professional Qualification Directive to the eleven that form the EU Directive on Architectural Education, Council Directive 85/384/EEC. As a pedagogy, CCAE is presented through a set of critical questions that each design studio can address:

⁶² Santanicchia, 2019b, 2020a, 2020b, 2020c, 2021, 2022.

1. Is the design studio open to the diversity of the world?
2. Are critical questions asked in the design studio?
3. Does the design studio engage with its community?
4. Does the design studio encourage collaboration among students, teachers, and the Other?
5. Does the design studio lead to action?

The purpose of these questions is to advocate for a pluralism of outcomes, inviting students and educators to redefine the boundaries of their own education and therefore their societal roles. Finally, the short article [7] presents the theory of CCAE in the context of the Covid-19 pandemic, as a tool to contribute to the design of a healthier, safer, and fairer world. It further explains that a pedagogy for CCAE starts with two questions:

What are the politics of your design?

What is the design of your politics?

Answering these questions leads students to speculate on the meaning and scope of architecture and therefore architects' societal responsibility.

Figure 6. List of articles in this PhD with respective findings

PhD journey		PhD findings					
Step 3 being with the world action-oriented						<p>Activating the theory of CCAE</p> <p>[5] Design Education for World Citizenship.</p> <p>[6] Architectural Education for Cosmopolitan Citizenship: Five Stories, Two Questions, and One Directive.</p> <p>[7] Architectural Education for a New Beginning.</p>	<p>the Language and Pedagogy for CCAE</p> <p>1 new PQD to be added to the EU Council Directive 85/384/EEC</p> <p>5 critical questions:</p> <ul style="list-style-type: none"> - is the design studio open to the diversity of the world? - are critical questions asked in the design studio? - is the design studio engaging with its community? - does the design encourage collaboration? - does the design studio lead to action?
Step 2 looking outside myself a great curiosity & imagination						<p>The Nordic-Baltic exploration: 40 interviews with students and educators of the NBAA</p> <p>[3] Becoming Cosmopolitan Citizens Architects, A Reflection on Architectural Education across the Nordic Baltic Academy of Architecture NBAA: A Student's Perspective.</p> <p>[4] Becoming Cosmopolitan Citizen-architects: An educator's reflections on architectural education across the Nordic Baltic Academy of Architecture.</p>	<p>The theory of CCAE</p> <p>15 traits concern, commitment, critical thinking, courage, confidence, competence, cognition, comprehension, creativity, collaboration, cooperation, consistency, connectedness, communication and most importantly care</p> <p>5 political agencies: dissident intellectuals, ethical professionals, engaged storytellers, co-creative partners, and carers of the world</p>
Step 1 looking inside myself a self-reflection & self-reflection						<p>Critical-reflection of my own teaching practice. through two design studios at the IUA</p> <p>[1] Becoming Citizen Architects: A Case Study of a Design Studio in Reykjavik.</p> <p>[2] Systems Thinking and Systems Feeling in Architectural Education.</p>	<p>A pedagogy for citizenship</p> <ul style="list-style-type: none"> - critical thinking - problem posing - self-reflection - systems thinking - place-based - collaboration among people and disciplines - action-oriented, real-life experience, engaged scholarship
	2017	2018	2019	2020	2021	2022	

6.4 Summary of findings

The Nordic–Baltic voices presented in this research recognise that the grand challenges—the climate crisis and social inequality—are the most important issues for the continuation of life on our planet. They recognise that the role of education is to contribute to their solution. They therefore advocate for architectural education that offers educators and students the conditions for knowledge acquisition and social engagement to become active citizens in their own community and at the same time connected to and aware of the global issues. To do so, architectural education is asked to be more diverse, inclusive, collaborative, and receptive of otherness. Architectural education should therefore help students cultivate knowledge, attitudes, skills, values, and behaviours for developing the following traits: concern, commitment, critical thinking, courage, confidence, competence, cognition, comprehension, creativity, collaboration, cooperation, consilience, connectedness, communication, and most importantly care. These traits are necessary for developing new political roles, those of dissident intellectuals, engaged storytellers, co-creative partners, ethical professionals, and carers of the world. Architectural education is therefore presented as a field of research that can be used in multiple ways: as a critical process of enquiry, a vehicle to raise social awareness, a tool for collective imagination, and a collaborative project aimed at caring for and repairing the common good. Recognising these purposes embedded at the core of architectural education means recognising the societal relevance of architects beyond their undisputed role as designers of buildings.⁶³

⁶³ Santanicchia, 2019b, 2020a, 2020b, 2020c, 2021, 2022.

7 Discussion

This chapter positions the overarching themes generated from the findings across the three steps comprising the PhD journey into the larger theoretical framework described in Part I. It therefore provides a more comprehensive answer to the central question of this research: how can the societal relevance of architectural education be advanced?

It is important to underline that none of the students, educators, or designers interviewed as part of this research use the expression “cosmopolitan citizenship,” nor do they refer explicitly to the two fundamental purposes of architectural education, that is, to educate

1. competent, creative, critically minded and ethical professional designers/builders; and
2. good world citizens who are intellectually mature, ecologically sensitive and socially responsible (UIA, 2011, p. 7).

None of the respondents specifically verbalise the concepts of global citizenship education or cosmopolitanism. Yet the interpretation of these voices points in that direction by describing an architectural education—as a language and a pedagogy—based on critical thinking, self-reflection, social awareness, imagination, and action. This is an architectural language and pedagogy whose purpose is to prepare students with the knowledge, skills, attitudes, values, behaviours, and traits to respond to the grand challenges; one that educates responsible, collaborative, caring, and active citizens who can use their architectural education in multiple agencies to bring about positive societal change. In the words of my late colleague and friend Kia Bengtsson Ekström, head of the architecture programme at Chalmers: “If the goal—to make a better world—is not there, then it is not architecture.” I therefore discuss the findings from this PhD journey, remembering the inspiring words Sandra Harding directed to me:

Make it become a policy issue, a policy position. Advance the level of your research. Create therefore the epistemological foundations for a form of architectural education that addresses the richness of diverse of architectural perceptions and needs and

addresses the challenges of today's world. Use the collective social movement (besides your own data), this is the standpoint position the one that represents a movement behind. Stay faithful to your position but remain also distanced from it. (Sandra Harding, Los Angeles, 9 March 2020)

I present the CCAE theory as a perspective generated in the Nordic–Baltic context and yet part of larger collective social movements made of those educators, students, and designers in architecture who strongly believe in and work to explain the undeniable political agency of the practice of architecture.

7.1 The language of CCAE

In *Between Borders: Pedagogy and the Politics of Cultural Studies*, Henry Giroux and Peter McLaren underline that those working with pedagogy must combine

theory and practice to affirm and demonstrate pedagogical practices engaged in creating a new language, rupturing disciplinary boundaries decentring authority, and rewriting the institutional and discursive borderlands in which politics becomes a condition for reasserting the relationship between agency, power, and struggle. (hooks, 1994, p. 129)

Pedagogy and language are inextricably linked and indissolubly connected. Yet it helps to speak from these two perspectives: that of a formulation of a language capable of addressing the challenges of today's world, and that of a pedagogy capable of guiding design studios into learning platforms more receptive of diversity and more inclusive of different epistemologies and ontologies. The importance of forming both a language and a pedagogy in architectural education to make it more responsible and able to respond to local and global challenges is a theme found in all three steps.

7.1.1 In Step 1

The importance of developing a more holistic and responsive language in architectural education is presented by illustrating the experience of two design studios. Students show willingness to start the design studio from issues of societal concern (problem-posing) and to bridge disciplinary divisions—that is, thinking in systems through collaboration. They also show a commitment to transgressing the physical boundaries of the design studio to operate as agents of change in their society—that is, activism and real-life experience. An expanded language in architectural education gives students the capacity to

critically reflect on current architectural practice and the courage to imagine other ways of practicing architecture. It helps students become aware “of the increasing needs identified and possibilities offered in areas which have not, up to now, been of major concern to the profession” (UNESCO-UIA, 2017, p. 3). It is then possible for students to imagine new forms of societal agency. Students have shown confidence in embracing multiple identities, which is a fundamental trait for cosmopolitan citizens (Osler & Starkey, 2005, p. 24).

7.1.2 In Step 2

Five narratives which describe architects’ possible societal agencies are suggested.

7.1.2.1 Architects as dissident intellectuals⁶⁴

This agency is based on understanding architects’ role as critical thinkers, as people who use their voice for ecological and social justice. This resonates tremendously with the way bell hooks defines dissident intellectuals, that is, as people who “are critical of the *status quo* and they dare to make their voices heard on behalf of justice” (hooks, 2003, p. 183).

Architects who use the design process to translate complex knowledge into forms accessible to a larger audience, who challenge common understandings and traditions, who reveal potentialities and faults of societal relevance, and who 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). Architectural education is understood as a project for developing critical thinking, for raising questions of societal relevance, and for imagining solutions aiming for the greater good. As such, architectural education and citizenship education share the same intent: to operate as fields of study that are imaginative and visionary, culturally situated, context based, and in continuous transformation (Giroux, 1980).

7.1.2.2 Architects as engaged storytellers⁶⁵

This agency is based on the societal importance of storytelling. Architects are people who ultimately do not build, but who coordinate the social processes at the base of their multiple and diverse practice. Communication is at the base of this collaborative process, and architects need to learn how to engage and

⁶⁴ Santanicchia, 2020a, 2020b, 2020c, 2021, 2022.

⁶⁵ Santanicchia, 2020a, 2020b, 2020c, 2021, 2022.

converse with other professionals, stakeholders, and citizens. Storytellers are people 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 yet exist; just like an architectural project, a story can represent an idea of how the world could be. Each design project is therefore also 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. Architectural education has shown the capacity for providing its graduates with skills that are applicable in vast fields of expertise (Architecture's Afterlife⁶⁶; Petrescu & Trogal, 2017). A new generation of students and educators are already using architectural education to tell new stories, to engage with issues of social and ecological justice, to curb inequalities, to produce new sensibilities and forms of care.⁶⁷ Storytelling, after all, is the capacity to bring people together by creating a community of thoughts, which is a condition for solving the ongoing social and ecological crises.

7.1.2.3 Architects as ethical professionals⁶⁸

This agency is based on the understanding of the societal and ecological impact of architects' design choices, and therefore understanding their political agency. 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. The recognition of our shared responsibilities, vulnerabilities, interdependencies, and diversities is at the core of any project for cosmopolitan citizenship (Brown & Held, 2010, p. 13). "Responsibilities imply not receiving but giving; not individualism but a sense of the communal and the collective" (Osler & Starkey, 2005, pp. 163–167). 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 conscious citizens, people who understand architecture as the way we live together, and as such operate for the advancement of social and ecological justice. Educating ethical professionals means helping students develop the capacity to understand

⁶⁶ Architecture's Afterlife: <http://architectures-afterlife.com/en/philosophy/>

⁶⁷ Till, 2013; Awan, Schneider, & Till, 2011; Hyde, 2012; Deamer, 2015; Graham et al., 2017; Reuter, 2018; Fitz & Krasny, 2019; Harriss, Hyde, & Marcaccio, 2021.

⁶⁸ Santanicchia, 2020a, 2020b, 2020c, 2021, 2022.

interconnectedness and to care, contributing to solving cogent issues of societal relevance.

7.1.2.4 Architects as co-creative partners⁶⁹

This agency is based on the understanding that creativity is a social virtue; as such, “the process of becoming an architect is one of learning socially appropriate avenues for creativity” (Cuff, 1991, p. 154). As creativity has a collaborative nature, it is therefore important to recognise the need to include diverse forms of knowledge and different perspectives—especially those from the most marginalised and silenced groups—if we want creativity to serve and deliver fairer and more just outcomes (Fitz & Krasny, 2019, p. 34). Educating co-creative partners means helping students relate to their social and physical context, treating the whole as partner in the process of creation (Eisenstein, 2011, p. 159). It means helping students understand that communities are always in “relationship to others,” that local places are never “dissociated” nor “dematerialised” from their global context but intimately related (Plumwood, 2008, p. 139). This is of vital importance as we stand at a moment of great peril for the continuation of life on Earth. Architects as co-creative partners collaborate with Others to form more objective, nuanced accounts of reality; to disclose and understand relations and interdependencies; and to forge new relations that can benefit natural and built environments. Co-creative partners use multiple sources of knowledge from distinct and often conflictual points of view to practice architecture in diverse agencies. They reconcile rational, emotional, ecological, economic, and cultural dimensions of choice to operate for the common good.

7.1.2.5 Architects as carers of the world⁷⁰

This agency is explained as the ultimate scope of architectural education. As one educator stated in an interview, “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.” Each design project is 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. Educating students to be carers begins by ensuring architectural education remains as diverse as the

⁶⁹ Santanicchia, 2020a, 2020b, 2020c, 2021, 2022.

⁷⁰ Santanicchia, 2020a, 2020b, 2020c, 2021, 2022.

society it intends to serve, so that different experiences and sensibilities are present in the design studio (Froud & Harriss, 2015; The Porto Paper, 2018; Sutton, 2020). A caring learning environment promotes healthy working practices and constructive dialogues, and it uses the design process as a tool for positive societal change.

These five agencies validate the two fundamental goals of architectural education: to educate architects to be ethical professionals and citizens of the world (UIA, 2011, p. 7). These agencies are not oppositional nor separated but deeply interconnected. Together they point towards the understanding that humans have a shared responsibility towards their own community and the greater context; this condition of universal belonging is known as cosmopolitan consciousness.⁷¹ These stories invite designers, students and their educators to further question, imagine, and enact new agencies beyond the five hereby suggested to co-design a healthier, safer, and fairer world—at a time when there is desperate need for it (WHO, 2021) —thereby redesigning the boundaries of what architecture is and architects' roles in the world.

7.1.3 In Step 3

The language of CCAE is presented as an instrument to advance the current European policy for architectural education. It therefore contributes to the aims of the Working Group for Accreditation and Quality Assurance, as reported by Professor Jüri Soolep from the Estonian Academy of Arts: “We need to complement the 11 points of Professional Qualification Directives (PQD)⁷² with subject areas that are important in [the] Nordic–Baltic area like sustainability, global warming, professional ethics and transformation of civic societies” (Soolep, 2013, p. 13). The language of CCAE suggests one more directive, one that reads as:

12. An understanding that architecture is about how we live together; therefore, an architect has the responsibility as cosmopolitan citizen to care for the Other, for the global community of human beings and Earthlings.

This last directive complements and expands the previous eleven by introducing a sense of common purpose and interdependence among human and more-than-humans that is essential in facing the grand challenges. Cosmopolitan citizenship is therefore the condition *sine qua non* to build that common future.

⁷¹ Kaldor, 2003; Delanty, 2006; Brown & Held, 2010.

⁷² Part of the EU Directive 85/384/EEC (EUR-Lex, 2020).

7.2 The value of CCAE language

A CCAE language helps students acquire a larger vocabulary of concepts and ideas that can be used to expand the architectural discourse “beyond form,” redefining what architecture is and disclosing the wondrous possibility of what architecture can do. This language speaks of architectures as situated, heterogeneous, and intertwined processes rather than perpetuating the narrative of architecture with a capital A as the solitary heroic gesture of “the” star architect who designs iconic artefacts. Architectures are common and shared; they are always in relation to places, communities, and people, yet influenced by global forces. Architectures are interconnected and interdependent with their ecological and social system. A CCAE language is both a *lingua franca* and a local dialect. As such, it is world-related and place-based; it is inclusive and diverse, contingent and holistic, collaborative and civic-minded, speculative and action oriented.⁷³ The language of CCAE explains architectures as the social and ecological relations involved in their practice—a practice that transcends the design of buildings to include processes of thinking, theorising, and writing that relate humans and their environment (Tharp & Tharp, 2019; Harriss, Hyde, & Marcaccio, 2021). This is a practice that is holistic and receptive of arts and humanities, science and technology, and new social, technological, and ecological challenges (Rendell et al., 2007; UIA, 2011; UNESCO-UIA, 2017). It is one that can be used in multiple ways: as a critical process of enquiry (Ockman, 2012); as a vehicle for raising social awareness (Cruz, 2014, p. 51; Yaneva, 2017); as a tool for imagining and advancing agendas of social justice (Harvey, 2009b; Hyde, 2012; Cruz, 2014, p. 51); and as a collaborative project aimed at living together harmoniously (Fitz & Krasny, 2019; Sarkis, 2021).

The language of CCAE aims to educate cosmopolitan citizens—people who feel connected to the world—aware of the fact that the grand challenges can only be solved with integrated and collective action.

Cosmopolitan citizens act locally, nationally, and globally. They make connections between issues, events, and challenges at all levels. They critique and evaluate within contexts of cultural diversity. They have a sense of solidarity with those denied their full human rights, whether in local communities or in distant places. They accept shared responsibility for humanity’s common future. (Osler & Starkey, 2005, p. 24)

Without this understanding and desire to care for the Other, the agency of architecture fails to accomplish its public mission. The language of CCAE

⁷³ Santanicchia, 2020a, 2020b, 2020c, 2021, 2022.

validates students' different voices, different methods of learning, and different ways of practicing architecture. It explains creativity as a collaborative project based on thinking together, among peers and people outside university. It invites students and their teachers to consider school not as a rehearsal for future practice, but a time to challenge the status quo and forge the conditions for civic engagement between academia and the Other. It encourages the creation of a caring learning environment that empowers students in developing their architectural practice as well as their societal agency to contribute to much-needed social and ecological justice and to make a positive difference in the world. The purpose of the CCAE language is to empower students to imagine and enact their own way of becoming political agents who bring positive societal change; by doing so, its purpose is to advance the societal relevance of architectural education. The language 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, 2018, p. 8).⁷⁴

7.3 The pedagogy for CCAE

Educator Henry Giroux states:

Pedagogy is a moral and political practice that is always implicated in power relations and must be understood as a cultural politics that offers both a particular version and vision of civic life, the future and how we might construct representations of ourselves, others, and our physical and social environment. (Giroux, 2011, p. 71)

Cultural geographer Peirce K. Lewis writes:

Our human landscape is our unwitting autobiography, reflecting our tastes, our values, our aspirations, and even our fears, in tangible, visible form. We rarely think of landscape that way, and so the cultural record we have written in the landscape is liable to be more truthful than most autobiographies, because we are less self-conscious about how we describe ourselves. (Caicco, 2007, p. 43)

⁷⁴ Awan, Schneider, & Till, 2011; Hyde, 2012; Till, 2013; Froud & Harriss, 2015; Bates, Mitsogianni, & Ramírez-Lovering, 2015; Cary, 2017; Graham et al., 2017; Yaneva, 2017; Petrescu & Togonal, 2017; Frichot, Sandin, & Schwalm, 2018; Gromark, Mack, & van Toorn, 2018; Lorentsen & Torp, 2018; Goodman & Yusaf, 2019; Reuter, 2019; Harriss, Hyde, & Marcaccio, 2021.

Pedagogy and human landscape are connected, as they are both political practices that deal with how humans design their relationship with each other and their environment. The need to address a pedagogy in architecture for civic engagement and positive social contribution was a theme found across all three steps and further corroborated by the literature review.

7.3.1 In Step 1

A pedagogy for citizenship is presented as one capable of supporting students'

Critical thinking

Self-reflection

Connection to place (place-based)

Problem posing

Systems thinking

Collaboration

Action oriented real-life experience

This pedagogy aligns with that of cosmopolitan citizenship education, based on critical thinking, self-reflection, social awareness, imagination, and activism. It is a pedagogy that aims to form inquisitive-knowledgeable-self-reflective-critical thinkers, relational-empathic socially aware beings, agents who are imaginative and instigative of hope, who can actively collaborate with courage, care, and a sense of responsibility for the pursuit of a better world (Giroux, 1980; Osler & Starkey, 2005; Nussbaum, 2010).

7.3.2 In Step 2

The Nordic–Baltic voices provide evidence to further support the many commentators presented in Part I of this exegesis. They recognise that the design studio is the physical, social, and conceptual core of architectural education. Yet they also recognise that this space is culpable of not validating students' experiential knowledge and personal interests, of not allowing students to have real-life experiences, and of presenting the practice of architecture as one dedicated to spatial exploration alone rather than a political agency

committed to solving the ongoing grand challenges.⁷⁵ Equally, design studios are praised for their exceptional ability to raise questions of societal relevance, for their civic responsibility when dealing with complex issues, and for their optimism in believing that architecture is a field of study indispensable to the continuation of human life (Fitz & Krasny, 2019, p. 41). It is in this indomitable eagerness to be with the world and make it better that architectural education finds its fundamental societal purpose. These findings are in line with previous research on cosmopolitan citizenship education as a field of study that helps people learn more about themselves, and to connect more profoundly with each other and the world as diverse and equal individuals (Kaldor, 2003, p. 19).

7.3.3 In Step 3

The findings from the NBAA schools show how critical, empathic, and relational skills are inextricably bound together in student learning. These findings align with the concept of cosmopolitan citizenship education elaborated by Nussbaum, Giroux, Wink, Osler and Starkey, and with learning activities related to educating for active civic engagement. A pedagogy for CCAE starts by posing two questions at the base of each design process:

- What are the politics of your design?
- What is the design of your politics?

Politics must be understood as the way we want to live together—who we want to be and how we want to relate to the Other—in our local places that are never dissociated nor dematerialised from their global context (Plumwood, 2008). Politics and design are inextricably linked, as they both necessitate collaborative processes inclusive of different voices, interests, and multiple standpoints if they aim to support and advance social justice. The complex relationships between politics and design can be explored through five questions which aim to activate dialogues and collaborative processes in the design studio, therefore activating students' critical thinking, social awareness, self-reflection, imagination, and activism—traits necessary for cosmopolitan citizens (Giroux, 1980; Osler & Starkey, 2005; Nussbaum, 2010). These questions are:

⁷⁵ Sutton, 1992; Till, 2013; Dickinson, 2010; Awan, Schneider, & Till, 2011; Buchanan, 2012; Easterling, 2014; Budds, 2016; Petrescu & Trogal, 2017; Booth, 2019; Fitz & Krasny, 2019; Harriss, Hyde, & Maccaccio, 2021.

1. Is the design studio open to the diversity of the world?
2. Are critical questions asked in the design studio?
3. Does the design studio engage with its community?
4. Does the design studio encourage collaboration among students, teachers, and the Other?
5. Does the design studio lead to action?

7.3.3.1 Is the design studio open to the diversity of the world? Diversity and inclusion⁷⁶

Who is present and who is missing in the design studio among our students, teachers, textbooks, references, guest teachers, voices, perspectives, epistemologies, and methodologies of learning? What are students allowed to do and not do? Are students empowered in the pursuit of their own architectural agency? Does the design studio recognise the variety of the practice of architecture beyond building design alone? Does it consider other-than-human points of view, or other standpoints besides the dominant one?

Schools are communities of thinkers. Good and healthy communities are vibrant and diverse. In the design studio it is important to understand that “our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another’s voices, in recognizing one another’s presence” (hooks, 1994, p. 8). The voices of the students present in the design studio must be listened to and empowered, and educators and administrators must make sure these voices are as diverse as the society they intend to serve (Braidotti, 2013; Froud & Harriss, 2015; Sutton, 2020). The presence in the design studio of different voices—especially those most marginalised—is essential for making palpable different realities. They contribute to imagining more inclusive, objective, and significant perspectives than those that would come exclusively from dominant conceptual standpoints (Harding, 2015, p. 30), where dominant refers to those frameworks that mainly serve “the values and interests of the most powerful groups” (Harding, 2015, p. 34). A plurality of sources of experience, knowledge, ideas, and research methodologies enriches the design process. It expands and celebrates the multiple practices of architecture beyond building

⁷⁶ Santanicchia, 2018, 2019a, 2019b, 2020a, 2020b, 2020c, 2021, 2022.

design alone; it incites future architects to work more empathically and collaboratively for social and environmental justice and for the care of Others (Bhambra, Gebrial, & Nişancıoğlu, 2018; Tharp & Tharp, 2019). Diverse and inclusive design studios empower students to find their specific inner compass, their interests and aspirations, and frame those considering both their civic responsibilities and possible societal agency.

7.3.3.2 Are critical questions asked in the design studio? Critical thinking and problem-posing⁷⁷

Does the design studio provide the learning environment for students to make use of their experiential knowledge? Does the design studio leave students sufficient time for self-reflection? Does the design studio allow students to formulate their own design brief? Does the design studio allow students to challenge the status quo? Is the design studio equally interested in the process and the product?

Each design is an enquiry: a research process to raise awareness, unveiling hidden realities and mature judgements on the state of the world, and to collectively imagine how will we live together without occluding other possibilities. This process starts with critical thinking and self-reflection, that is, by allowing students to pose problems of societal relevance, exposing situations of injustice or pain they have experienced or are interested in as the foundation of the design process. “In problem-posing education, people develop their power to perceive critically *the way they exist* in the world *with which* and *in which* they find themselves; they come to see the world not as a static reality, but as a reality in process, in transformation” (Freire, [1970] 2017), p. 56). Problem-posing means initiating the design process from what students perceive to be unjust: the climate crisis, social inequality, human rights violations, a noisy street, the lack of connections between two areas of a city, unfair public transport. Problem-posing is the practice that allows students to initiate the design process by critically thinking about what matters to them and why this is relevant to the local and global community. Critical thinking and problem-posing are grounded in empathy and self-reflection. As such, they make us think of our agency in the world, our responsibility as people who always occupy two realities—the local and the global—and of the actions we can take to promote social and ecological justice. This makes us look at the world, and at our individual and collective role in the world, in our community and in the design studio.

⁷⁷ Santanicchia, 2018, 2019a, 2019b, 2020a, 2020b, 2020c, 2021, 2022.

7.3.3.3 Is the design studio engaged with its community? Place-based and world-related⁷⁸

Does the design studio allow students to have experiences of the place? Does the design studio allow students to reflect on how we are all deeply interconnected? Does the design studio allow students to think in systems? Does the design studio support comprehensive solutions? Does the design studio allow community-based design, urban advocacy, and other participatory design services?

Each design studio should be an occasion to bring students and teachers together with their own community and circumstances of their own place, which most likely is the one they know best and feel most attached to as the primary source of learning (Jónsdóttir, 2017). Place-based education means learning to relate to people, facts, local processes, and practices, therefore understanding how architecture is always “intertwined with the experience of a place” (Holl, 1989, p. 9). Using the design process to form collaborative experiences with people and places creates the conditions for students to act and connect to the world. A place-based design studio understands that no place is dematerialised nor dissociated from the world (Plumwood, 2008) and that “a place is not just a thing in the world, but a way of understanding the world” (Jónsdóttir, 2017, p. 224). A place-based education always considers its larger, global context, and as such it is always world-related. Thinking in systems means learning to see all people not only as responsible for their problems but also as “participants in shaping their reality” (Senge, 2006, p. 69) and their future. This brings us closer together, seeing the world and its components and feeling that we are part of it. A place-based and world-related education is a process that brings teachers, students, and their community together in dialogue aimed at understanding their relationships, responsibilities, and accountabilities towards not just their own community but the world. Understanding how everything is interconnected is at the base of a place-based and world-related education which helps students and educators operate as cosmopolitan citizens (rooted in a place and yet connected to the world), promoting the relational competences that are at the base of collaboration and creativity. A place-based and world-related education helps us better relate to our own local environment and to the

⁷⁸ Santanicchia, 2018, 2019a, 2019b, 2020a, 2020b, 2020c, 2021, 2022.

world, promoting civic responsibility and participation necessary for collective action.⁷⁹

7.3.3.4 Does the design studio encourage dialogue and collaboration among students, teachers, and the Other? Dialogues and collaboration⁸⁰

Does the design studio encourage participatory learning? Does the design studio support team play and collaboration across different disciplines and with other citizens? Does the design studio create the conditions necessary to establish meaningful conversations among students and their educators?

Dialogue is the pedagogical foundation of a design studio that aims to pursue CCAE. Dialogue must be understood as “the capacity of members of a team to suspend assumptions and enter a genuine ‘thinking together’” (Senge, 2006, p. 10). It can lead to profound and insightful conversations: it is a process for becoming more socially aware, for creating and recreating multiple understandings and discovering new truths (Wink, 2000, p. 48). Dialogues exist only in the presence of love for the world and its people, where “love is at the same time the foundation of the dialogue and dialogue itself” (Freire, [1970] 2017, p. 62). Through dialogue teachers and students “become jointly responsible for a process in which all grow” (Freire, [1970] 2017, p. 53). Dialogues make communication possible; without them there cannot be “true education” (Freire, [1970] 2017, p. 66). Dialogue and collaboration are at the base of any creative process interested in activating the social and political role of architects, that is, the ability to work in a group, consider multiple standpoints, and consequently assume moral responsibility for the impact of architectural performance on society, on natural-ecological systems, and on the Other.

7.3.3.5 Does the design studio lead to action? Imagination and activism⁸¹

*Does the design studio promote creativity and civic engagement?
Does the design studio leave time for students to participate in*

⁷⁹ Council of Europe, MGCD, 2002; O’Shea, 2003; UNESCO, Bonn Declaration, 2004; UNESCO, GCE, 2015; European Commission, Eurydice Brief, 2017; Giroux, 1980, 2005, 2011; Osler & Starkey, 2005; Nussbaum, 2000.

⁸⁰ Santanicchia, 2018, 2019a, 2019b, 2020a, 2020b, 2020c, 2021, 2022.

⁸¹ Santanicchia, 2018, 2019a, 2019b, 2020a, 2020b, 2020c, 2021, 2022.

extracurricular activities? Does the design studio create the conditions for students to transgress the boundaries of the design studio and act?

A pedagogy for CCAE supports imagination and activism. Imagination is not a solitary activity, but a process based on multiple dialogues with everything and everybody (Cuff, 1991). The imaginative process of “creating” happens in a dialogical way between participants of the design studio and beyond. This dialogue involves many counterparts: physical, societal, economic, ecological, and past and present considerations and the intention to design a future. Creativity comes from personal curiosity, humility towards learning, a sense of social and environmental responsibility, and the willingness to suppress individual needs for the greater good of not just our community but the world (Sergison, 2018). This definition of creativity does not fail to recognise personal talent nor try to prevent radical innovative design work to happen. What it does is to position creativity not just as the obsessive search for original exploration of form but as a research process finalised for the greater good, to care for Others. Without this intention creativity is a personal vanity.

Activism in architecture means using “the power of design for the greater good for humankind and nature” (Fuad-Luke, 2009, p. xxi). This means starting the design process from a “situation of discomfort of pain, perceiving that something is unjust or dangerous” (Fuad-Luke, 2009, p. 20)—that is, problem-posing—and consequently using the design process to elicit social, cultural, and political transformations. “Design activism is ‘design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change” (Fuad-Luke, 2009, p. 27). Activism means empowering students to pursue their ideas beyond the physical and conceptual boundaries of the design studio (Resnick, 2016, p. 137). It means forming socially active students who will develop into socially responsible architects (Røstvik in Lorentsen & Torp, 2018). Imagination and activism work to transform the design studio into a forum for communication—to disseminate design outcomes to a larger audience, helping citizens think in what-if terms and make informed decisions.

7.4 The value of CCAE pedagogy

The pedagogy for CCAE aims to redesign power relations in the design studio—the very core of Nordic–Baltic architectural education. It does so by making it more receptive and inclusive of different ways of being, thinking, and

making architecture; more collaborative among students, their educators, and their community; and more concerned with exploring the design process to advance social and ecological justice. A pedagogy for CCAE is committed to educating critical thinkers capable of addressing issues of societal relevance and making them at the base of the design process. It aims to form self-reflective, collaborative, and socially aware beings equipped with the social skills to engage in dialogue with diverse people (experts and non-experts), to cooperate and collaborate (with everyone), and capable of bringing diverse knowledge and experience together. A pedagogy for CCAE is committed to honouring the two fundamental purposes of architectural education, to educate ethical professionals and world citizens (UIA, 2011, p. 7). It aims to equip future architects with the skills, attitudes, traits, and behaviours necessary to move away from current destructive practices and towards the environmental, social, and economic justice necessary to protect life on our planet. This pedagogy helps us “to be in the world,” which implies both “being *with* the world” and “*with* others” (Freire, [1997] 2007, p. 33). Pedagogy is therefore a complex and multidimensional practice of redefining who we are in the world and how we can relate with the world, as diverse and equal beings who live with Others. This practice has social and spatial implications as it shapes the way we want to live together.

7.5 The scholarship of cosmopolitan citizenship

Cosmopolitan citizenship education aims to advance the very idea of scholarship. More than thirty years ago, Ernest Boyer, in his influential report *Scholarship Reconsidered: Priorities of the Professoriate*, invited universities “to clarify campus missions and relate the work of the academy more directly to the realities of contemporary life” (1990, p. 13). Many universities today are expanding the meaning and scope of scholarship, strengthening their societal relevance and public engagement. Ronald Barnett advocates for the “ecological university” as one “that takes seriously the world’s interconnectedness and the university’s interconnectedness with the world” (2011, p. 451). Robin Hambleton speaks of an engaged scholarship as “the co-creation of new knowledge by scholars and practitioners working together in a shared process of discovery” (2015, p. 293). With my PhD journey I have wanted to contribute to further expanding the scope of scholarship by suggesting the scholarship of cosmopolitan citizenship.

The scholarship of cosmopolitan citizenship recognises that “fairer” knowledge is constructed when diverse perspectives and standpoints are included in the research process, and when knowledge production reflects critically on the

nature of academic research by asking what purposes it serves. The scholarship of cosmopolitan citizenship allows social and ecological events to further shape, bias, and influence the nature and scope of academic research. It celebrates its unique local bonds, and it acknowledges that every place is never dissociated nor dematerialised from the global context (Plumwood, 2008). It recognises academic researchers' responsibility to disseminate their outcomes via open and clear platforms freely accessible to a larger audience. It recognises the importance for academics to be part of the most pressing moral, political, and cultural questions and hence collaborate across disciplines with other academics and practitioners to advance just and fair solutions. It recognises the importance of imagination in achieving a better world, and the importance of allowing other ways of being beside the imagined one.

The scholarship of cosmopolitan citizenship promotes forms of scholarly activism by creating a learning environment conducive for students and teachers to transgress university boundaries for civic engagement and the pursuit of social and ecological justice. The scholarship of cosmopolitan citizenship stands with Parker J. Palmer in recognising that "education is about healing and wholeness. It is about empowerment, liberation, transcendence, about renewing the vitality of life. It is about finding and claiming ourselves and our place in the world" (Palmer in hooks, 2003, p. 43). And "since our place in the world is constantly changing, we must be constantly learning to be fully present in the now" (hooks, 2003, p. 43), and therefore learn "to be in the world," to be "with the world" and "with others" (Freire, [1997] 2007, p. 33).

The scholarship of cosmopolitan citizenship aims to create a new era: the *Cosmopolitane*, a collaborative, inclusive, and caring age where the interconnectedness among us all is valued and protected, and where development translates in social and ecological justice. The *Cosmopolitane* project begins with the idea of *Homo cosmopolitanus*: reframing and rethinking the human subject as a relational being. Becoming cosmopolitan citizens means becoming inquisitive-knowledgeable-self-reflective-critical thinkers, relational-empathic-collaborative-caring-aware beings, who are instigative of hope, have the generous imagination and the courage to act in the now for the pursuit of a better world. Becoming cosmopolitan citizen architects means learning to include the Other, future generations, and unrepresented voices in the design process for social and ecological justice, learning to make ethical design decisions grounded in their social and environmental context and equally influenced by the understanding of their local and global implications.

8 Critical Appraisal

This PhD research is driven by the urgent need to clarify the societal mission of architectural education in the time of the grand challenges and in a time when the very validity of architectural education has been questioned by its own practitioners. The purpose of this PhD is therefore to investigate: How can architectural education be of special importance to our society? This is done by conducting an explorative journey which has included

- *looking inside myself.* Self-examining my scholarly practice, that of an educator in architecture at the IUA.
- *looking outside myself.* Engaging in dialogues with students and educators from the NBAA.
- *being with the world.* Engaging in current architectural discourse at my home institution, in the NBAA, and beyond by disseminating the findings of my research.

8.1 Contributions of this PhD research

The study offers contributions to both theory and practice (language and pedagogy) in architectural education by participating in ongoing examination of and reflection on architectural education's engagement in the world (Radical Pedagogies, 2012).⁸² Specifically, my contributions are as follows:

1. The study brought together equally for the first time the voices of Nordic–Baltic students and educators reflecting on the societal value and scope of architectural education. The study thus honoured the commitment made at the 2016 NBAA Reykjavik meeting when attendants recognised that greater efforts should be made for a profitable continuation of collaboration among NBAA members.
2. It contributed to the fulfilment of the NBAA mission “to support and advise each other in order to articulate and promote common views, concerns and interests in the broad field of architectural education and

⁸² Radical Pedagogies: <https://radical-pedagogies.com/>

research" (NBAA, 2021).⁸³ It further supports the NBAA's belief that it will become a "stronger and more lasting organization if it is created together, and that visions, ambitions, ideas, and solutions to current problems should be shared in order 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).

3. It provided meaningful evidence that supports what many commentators see as the failure and the potential of architectural education in educating civic-minded agents of change.
4. It recognised a specific gap in knowledge in the current document regulating architectural education, "UIA and Architectural Education Reflections and Recommendations,"⁸⁴ which states the two fundamental purposes of architectural education are: to produce competent, creative, critically minded, and ethical professional designers/builders; and to produce good world citizens who are intellectually mature, ecologically sensitive, and socially responsible (UIA, 2011, p. 7). Namely, these regulations do not specifically define how to educate for world citizenship.
5. It brought together in a clear and structured way two fields of study, world citizenship education and architectural education. It used the former to clarify and support the pedagogical intentions of the latter. By doing so it opened new theoretical perspectives to the field of architectural education.
6. It showed two case-study examples from design studios that have tried to activate students' societal agency and civic activism.
7. It identified fifteen traits considered to be much needed in educating the cosmopolitan citizen architect.
8. It contributed to describing five important societal agencies that an architect can enact, therefore empowering students to find their inner compass and imagine their multiple societal roles.

⁸³ NBAA: <https://www.nbaainfo.org/purpose/>

⁸⁴ International Union of Architects (UIA): http://www.mom.arq.ufmg.br/mom/02_babel/textos/uia-education-2011.pdf

9. It suggested a policy reform of the current EU Directive on architectural education by adding one more professional qualification to those indicated by Council Directive 85/384/EEC: one that is committed to the education of the cosmopolitan citizen.
10. It provided an applied-knowledge framework by suggesting five critical questions educators and students can draw from to address, explore, and challenge the societal agency of their learning environment, specifically that of the design studio—the core of architectural education.
11. It built a position to recognise architectural education as a fundamental field to be taught already in primary education.
12. It supported arguments within educational discourse for the need to examine and redress the purpose of education and scholarship.
13. Finally, this research provided a new theoretical perspective as well as an applied-knowledge framework to draw from, as well as passionately advocating for activating cosmopolitan citizenship in architectural education.

This research therefore contributed to the ongoing quest by Nordic educators “for understanding how education and society are linked, how education can drive the needs of society, or—vice versa—be driven by it. It tries to understand the needs of society, not least to understand how these different demands and needs should be met, thought, and taught” (Lorentesen & Torp, 2018, p. 7). It reflects on “architecture’s social and political responsibilities and obligations” and underlines “the strong social consciousness” of architectural research (Frichot, Sandin, & Schwalm, 2018, p. 10). By doing so I have suggested ways of decolonising our education, by making it more responsive to its people and places (Goodman & Yusaf, 2019).

8.2 Limitations and opportunities for future research

Whilst the limitations of the research methodology are considered in Part II: The Development of the Research, I consider the following limitations here:

1. At the beginning of the Nordic–Baltic expedition, it was my intention to establish permanent contacts among the educators of each school of the NBAA and to follow the activity of multiple design studios throughout the years of this PhD. This was not feasible due to geographical distance

(between eight countries) and my inability to find educators interested in taking part in such a long-lasting project.

2. This inquiry did not consult architectural educators outside the NBAA, therefore making it impossible to establish any comparison between the Nordic–Baltic region and other geographical areas.
3. There are no voices of “ordinary citizens” or from other fields of study, such as engineering or, most importantly, design.
4. Despite my attempt to use this research as a tool to decolonise education, its literature review nevertheless relies copiously on European, North American, and Australian sources.
5. I have not provided clear tools for assessing a design studio based on CCAE.

At the same time, these limitations constitute opportunities for future research. These are:

1. Entering different design studios and examining them carefully over a long period of time. This research is based on students’ and educators’ voices, not on observation of activities in the design studio, which is the core of architectural education. Entering the studio, observing students and educators working together, examining design briefs, and conducting close observations for an extended time and in parallel in the design studios of each of the nineteen NBAA schools would constitute an immensely interesting operation.⁸⁵
2. Geographical expansion. This study is in the Nordic–Baltic context, and even though great effort has been made in de-localising its findings, its nature is still that of the NBAA. Yet I have never suggested —nor intended to suggest—that the CCAE belongs exclusively to the Nordic–Baltic schools of architecture. Understanding whether a Nordic–Baltic distinctiveness exists necessitates a far more comprehensive geographical study than the one conducted in this research. It would

⁸⁵ During the 2018–2019 academic year, the Oslo School of Architecture and Design offered sixteen different design studios per term—that means thirty-two in one year—and this is only one school among the nineteen that form the NBAA:

<https://aho.no/en/studiemodell/valgbarekurs2018-ark?fbclid=IwAR2-TLQ8TIPGphQVGFx869KmKw0AaW1xNzV3sqaT3owYm1IAoswEvhcXFZo>

require expanding the geographical boundaries of this research and initiating a larger inquiry at a bigger scale.

3. An expansion to other fields of study. This inquiry has been conducted among schools of architecture alone, therefore I cannot—nor do I want to—claim that cosmopolitan citizenship belongs exclusively to the field of architectural education. Again, this would require another study that would bring together different disciplines to learn from each other. It would be important to see for instance how architecture, design, and planning education differ or not in this intention.
4. Developing tools for assessing CCAE. Methods for assessment are of great importance for promoting effective learning (European Commission, Eurydice Brief, 2017, p. 18). The 2017 European study known as the Eurydice Brief states:

Assessing students in citizenship education is a complex task, due to the wide range of curricular objectives assigned to this area. The objectives and learning outcomes assigned to the citizenship curriculum by European countries include the acquisition by students of a wide body of theoretical knowledge, the development of skills such as analytical skills and critical thinking, the adoption of certain values and attitudes such as a sense of tolerance and, last but not least, the active participation and engagement of students in school and community life. (European Commission, 2017, p. 18)

Research on possible assessment methods remains a terrain open for exploration.

5. Including architectural education as part of compulsory education, as an essential field for forming better cosmopolitan citizens, and therefore building more harmonious ways of living together.

These opportunities for future research are at the core of redefining the meaning and scope of architectural education. Yet the same responsibility towards cosmopolitan citizenship, and therefore its education, applies not only to architecture, but to all other professions, disciplines, and trades. In fact, it should be the basis of all education; it should be part of the paradigm shift to redefine the relationship among humans and their environment.

9 Thinking from the North

*Even not seeing Mount Fuji
Hid in misty autumn rain
Something to behold!*

Matsuo Basho

One question has strongly resonated during this PhD journey: Is there such a thing as a Nordic–Baltic pedagogy? Elise Lorentsen and Kristine Annabell Torp, editors of *Formation: Architectural Education in a Nordic Perspective* (the only book I am aware of that collects examples of Nordic–Baltic architectural education), state the following:

There is something about being from the North that can make close relationships possible and can give rise to common identification with certain traditions, places, or people. A harsh climate may be one of the reasons; a shared or intermingled history another. In the case of NBAA, the Northern perspective was addressed and used to emphasize both differences and similarities among the different schools. It was addressed as a common yet open-ended discussion, rather than a fixed identity for all countries to fit into; and this turned the theme of Northern perspectives into a matter of sharing valuable experiences and strategies linked to topics of relevance for all schools. This approach also provided a path to follow for this book. This book concerns itself with describing aspects related to architectural education, while at the same time being aware that all these aspects are managed according to Northern foundations and principles of learning and creating education. A notion of shared Northern perspectives is thus indirectly being created in the interchanges among different texts and forms a sort of common ground that all contributions to the book can inhabit. (Lorentsen & Torp, 2018, p. 11)

I have therefore asked the question, “Is there a distinct Nordic–Baltic pedagogy?” directly to Kristine Annabell Torp, who kindly answered in these terms:

Copenhagen, 26/08/2020, 09:30

Dear Massimo

Hope you are doing fine! [...].

Regarding your question, I must say that even if we've seen a palette of didactic approaches through the work on Formation, I don't really feel qualified to answer your question.

The Formation-field is too narrow after all, with no schools from Sweden, and many contributions from the same schools in Norway and Denmark. But I'll share some thoughts, based on my general assumption. I think that there is a sort of humanistic pedagogy running through all teaching in the Nordic countries. Creativity, critical thinking, sense of community, responsibility, and the ability [for] self-learning—all of those are virtues in the Nordic schools in general, also at the schools of architecture. But I guess you will find that many architectural schools around the world share these values, and maybe specially these schools of the beaux arts tradition? [...]

So, I'm not sure if you can talk about distinctiveness in Nordic architectural pedagogy, the schools seem a bit too different for that. And yet, I think this atmosphere of the welfare-state sneaks in a little bit and makes a certain imprint. [...].

Best, Kristine

I have posed the same question to Ole Gustavsen, Rector at the Oslo School of Architecture and Design (AHO) and President of the NBAA, who replied:

Oslo, 24/11/2020, 06:50

Dear Massimo,

I see no indication that there is a separate defined pedagogical model for the architectural education in the Nordic countries that differs distinctly from other pedagogical models within the architectural educations.

It is nevertheless something that characterizes how learning takes place in architectural education in the Nordic countries, which is distinctive because it is influenced and characterized by the Nordic model of society, with smaller differences, more equality, democratic rights, stable political and economic conditions, and very high trust in the population.

Therefore, there is less Master to student teaching, but that it happens on a more equal basis and between teacher and student and between students. One other point is that the learning environment is built around the student's projects so that learning comes to them through their project – more so, than getting everything in an auditorium from the Master.

My very quick reflection on this topic

Stay safe Massimo.

All the best

Ole

These two responses cannot be claimed to be answers on behalf of the NBAA community, especially because they come only from educators and focus more on the Nordic and less on the Baltic. Yet they talk about “a humanistic pedagogy” and “democratic rights” as components of Nordic society. There are profound historical, cultural, and economic differences especially between the Nordic countries (Denmark, Finland, Iceland, Norway, and Sweden) and the Baltic countries (Estonia, Latvia, and Lithuania) (Appendix H). There are differences that have emerged from the quantitative data examined from the NBAA schools of architecture (Appendix A). These include:

Eight different languages (Danish, Finnish, Estonian, Icelandic, Lithuanian, Norwegian, and Swedish).

255 years separate the oldest school of architecture (KADK, established in 1754) and the youngest (established in Umea in 2009).

Different pedagogical backgrounds that come from the beaux arts, polytechnic, Bauhaus, and applied arts traditions.

Differences in the number of the students, from the largest being KADK with 950 enrolled in the 2018–2019 academic year to the smallest being the IUA with only 40 students.

Differences in the course structure, with some schools offering almost no elective courses to others which offer a vast array of options.

But there are also some quantitative data suggesting a common Nordic–Baltic ground:

English is the language of study at both the master’s and PhD level in all schools except RTU and VDA.

All schools are public (except BAS and IUA), and education is free of charge for all.⁸⁶

All schools have reinterpreted their original pedagogical backgrounds into hybrid versions.

The student body is primarily female, and the faculty is mostly male.

The design studio is the backbone of architectural education.⁸⁷

Students are allowed to take time off during their education.

All schools follow the Bologna Process, with 180 ECTS at the bachelor’s level and 120 ECTS at the master’s level.⁸⁸

And there are the qualitative findings that have emerged from this PhD journey:

The conviction among students and their educators that architectural education should respond to current global challenges.

The understanding that architectural practice goes beyond the design of buildings.

The understanding that architectural education is about developing critical thinking, self-reflection, social awareness, imagination, and activism.

⁸⁶ Except in Iceland, where nevertheless students can access state loans to be repaid at a convenient interest rate after three years of employment.

⁸⁷ Except at VDA.

⁸⁸ Except RTU, which has 210 ECTS at the BA level, and AHO, which has 150 ECTS at the master’s level.

The emergence of the fifteen traits as behaviours to be developed at the core of architectural education (concern, commitment, critical thinking, courage, confidence, competence, cognition, comprehension, creativity, collaboration, cooperation, consilience, connect-edness, communication, and most importantly care).

The five narratives that describe the political roles of architects as dissident intellectuals, engaged storytellers, co-creative partners, ethical professionals, and carers of the world.

And the grounded theory of CCAE that has emerged from these voices. Yet claiming the existence of a Nordic (and, even more, Nordic–Baltic) education is an aspiration more than a reality, as it differs deeply in the different countries (Antikainen, 2006, p. 240). There is nevertheless a shared belief that “higher education and research are regarded as a public good of great economic and cultural significance” (Antikainen, 2006, p. 232). The recent study “Mapping Education for Sustainability in the Nordic Countries” concludes that a common Nordic perspective is an extremely complicated and laborious project which requires more time and resources. Nevertheless, some commonalities can be traced: “environmental emphasis in education, emphasis in democratic education, and focus on equality—but, at the same time, these elements have entered the educational system in very different ways, are interpreted differently, and are often set against very different social background conditions” (Jónsson et al., 2021, p. 9). My PhD journey ends without having sufficient proof to claim the existence of a “distinct” Nordic–Baltic architectural pedagogy, yet the entire experience has been immensely valuable, and it is indeed something to behold.

What I claim, and I take full responsibility for it, is in the formulation of the theory of CCAE. This theory is biased by my own personal experience and by its purpose of advancing the societal relevance of architectural education. To mitigate the power of my ego and the ambition that drives this research, I have followed rigorous grounded theory methods to analyse and interpret the voices from the NBAA. To further strengthen the credibility and value of this research, I sought help, advice, and feedback by deciding to write this dissertation as a series of peer-reviewed articles. By doing so I was able not only to present the various steps of the research process in multiple venues—conferences, lectures, workshops, and journals⁸⁹—but most importantly each of these venues

⁸⁹ Five workshops in four countries (Iceland, Norway, Spain, USA); twenty conferences in fourteen countries (Colombia, Czech Republic, Croatia, Cyprus, Denmark, Estonia, France, Italy, Lithuania, Norway, Portugal, San Marino, UK, USA); thirteen presentations at

constituted an occasion to reconsider and advance the research itself. In this process I remained in direct dialogue with my colleagues and friends at the NBAA and shared with them my findings on three occasions (at Chalmers in Gothenburg, Spring 2019; at EKA in Tallinn, Autumn 2019; and at BAS in Bergen, in Autumn 2021). I have therefore appointed myself the task of building a Nordic–Baltic position completely informed by the findings of this PhD—shaped by its local and global circumstances and by my own experience—a point of view, a theory, and a mandate to overcome the “misty autumn rain,” that is, to advance the societal relevance of architectural education. I cannot claim that this theory is a “faithful” description of Nordic–Baltic realities; like any theory, it is an interpretation of reality, not reality per se (Charmaz, 2014).

The NBAA is nevertheless becoming a leading network in advancing the societal relevance of architectural education. In April 2021, the EAAE launched what it calls the EAAE Deans Summit. Oslo School of Architecture and Design (AHO) responded to the call, hosting the meeting under the theme of “Change the Game – Take Responsibility – Nurture Sustainability – Change the World.”⁹⁰ The summit was centred on the intention to “discuss issues concerning the current state of architectural education and research, as well as contemporary conditions of the profession” (EAAE Deans Summit, 2021). The conference concludes with this pledge:

The Oslo Pledge for Climate Crisis and Sustainable Future⁹¹

We make a pledge for common action to address the global challenges of climate change, environmental decline and to work towards sustainable futures.

We recognise the climate crisis as the most significant issue within our lifetimes, and our institutional responsibility to promote conditions that support quality of life and dignity for future generations and our planet.

We promise to incorporate the current concerns into common values and to choose the right measures in aligning our curricula and research to confront these wicked problems with the urgency,

conferences in twelve countries (Colombia, Croatia, Cyprus, Denmark, Estonia, Iceland, France, Lithuania, Norway, San Marino, UK, USA); twelve lectures in five countries (Iceland, Israel, Italy, Norway, USA); twenty articles (thirteen peer reviewed).

⁹⁰ Deans Summit: <https://www.eaae.be/event/eaae-deans-summit-oslo/>

⁹¹ The Oslo Pledge: <https://www.eaae.be/presidentmsg/the-oslo-pledge/>

leadership and prominence they demand, hereby aiming for the construction of a shared European frame of reference.

We recognise equality and diversity within our communities as significant factors for good, and will continue to engage in ethical and sustainable design and building practices that respect the diverse cultural roots and traditions of our institutions, and commit ourselves to communicate, share and promote the best practice identified.

We commit ourselves to document and disseminate the progress we make, engage in continuous processes of reflection and engage with all stakeholders to ensure immediate and sustained impact for good over the next 12 months.

The Oslo Pledge reaffirms the importance to take common action to face common challenges. This pledge now needs to become an actionable document to help schools educate civic-minded, engaged professionals who can use their education in multiple ways for the betterment of their community. To these figures I have given the name of cosmopolitan citizen architects. Cosmopolitan citizenship architectural pedagogy invites each school in the world to define its local mission and its global relationship, activating and practicing an appropriate language and pedagogy receptive of local influences and yet aiming towards universalism. The standpoint of CCAE helps each student and educator reflect on their societal roles and responsibilities in a time of great challenges. Ultimately, it gives me a chance to respond to Aravena's statement expressing scepticism towards schools of architecture— "We [architects] are never taught the right thing at university" (Winston, 2016)—by replying: yes, we can be!

10 Personal reflections

As I come to the end of this PhD journey, it is important to reflect on what I have learned and how I have changed, and to answer myself the research questions that were posed to so many students and educators.

10.1 What I have learned

*Caring educators open the mind, allowing students to embrace a world of knowing that is always subject to change and challenge.*⁹²

bell hooks

Through this PhD journey I have learned to give more time to truly get to know my students, recognising that each student is a universe who comes to school with an enormous amount of experiential knowledge. I have learned to trust students' experience and sensibility, allowing them to pose problems as the drivers of their design research process. Therefore, within the same design studio, we initiate different processes of inquiry from multiple points of view with the intention of becoming more engaged in our local realities and more connected to the grand challenges of the world. Together we develop a plurality of thoughts and unison as collaborative partners; we imagine ways of living together without occluding other possibilities; and we imagine not only artefacts or devices, but we also envision possible societal roles that architects can enact for advancing social and ecological justice through the practice of architecture.

I have learned that the distinction among design disciplines is an act of pure administration that often limits students' understanding of the grand challenges. I have learned that students have an innate ability to connect with each other independently from their fields of education, thereby creating platforms for dialogue and collaboration; and I have learned that when students feel passionate about their project and engaged with real issues present in their community, disciplinary boundaries simply dissolve. But to feel passionate, students must feel relevant. They must feel that their work is not only an academic exercise, but that it has an impact that can change people's lives and therefore a responsibility primarily towards the society within it operates, the

⁹² hooks, 2003, p. 92.

society students know best and feel most attached to emotionally. When this happens, students become agents of change.

I have learned that becoming a cosmopolitan citizen architect is possible, and it happens when students and educators in the design studio reflect the diversity of the society they intend to serve; when critical thinking, self-reflection, social awareness, imagination, and action are supported as integral components of the design process. I have learned to believe without any doubt Milton Glaser's claim that "good design is good citizenship" (Resnick, 2016. P. 12)—but also that an architect needs to be educated as a citizen of the world, not as the guardian of a small part of it, as Hassan Fathy reminds us (Dutton, 1991, p. 163). I have learned to understand that the purpose of architectural education is indeed to produce good world citizens who are intellectually mature, ecologically sensitive, and socially responsible (UIA, 2011, p. 7), and to understand that "cosmopolitanism is a world view that celebrates human diversity and equality and recognition of the interconnectedness that exists among all humans, beyond humans, and our environment" (Osler & Starkey, 2005, p. 24). With this understanding it can be proclaimed that good architecture is good cosmopolitan citizenship. As Lina Bo Bardi reminds us, good architecture is the "science and art of collective responsibility (Veikos, 2014, p. 66). Good architecture "never emerges from a social vacuum; it is always located in relation to others (Jeremy Till in, Harriss, Hyde, & Marcaccio, 2021, p. 36). Good architecture aims for social and ecological justice in the interest of the worldwide community of humans and beyond. Architects must be aware of their cosmopolitical agency and of their responsibility, and now just as during the Italian Renaissance the words of Leon Battista Alberti resonate prophetically: "An architect must choose between fortune or virtue."⁹³

Educating cosmopolitan citizen architects means supporting the long tradition that envisions the essential role of an architect as a public servant devoted to the protection of the common good. It recognises that each architect has a political agency, and as such an architect is asked to be socially relevant and to use the practice of architecture in multiple ways besides designing buildings: as a critical process of enquiry, as a vehicle for raising social awareness, as a tool for collective imagination, and as a collaborative project aimed at caring for and repairing the common good. Becoming cosmopolitan citizen architects means challenging the myth of the star architect as a solitary genius, towards a role more prone to dialogue and collaboration; one that understands the multitudinous value of social and ecological relations and the responsibilities

⁹³ In Dean, 2002, p. 5.

embedded in the architectural process; one that understands that each local place is never dissociated nor dematerialised from the rest of the world.

Becoming cosmopolitan citizen architects 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. I have learned that acquiring a cosmopolitan consciousness is an unmissable prerequisite for becoming an ethical professional. I have learned from my late friend Kia Bengtsson Ekström, head of the architecture programme at Chalmers, that “if the goal (to make a better world) is not there then it is not architecture.” Becoming cosmopolitan citizen architects is connected to lived experiences. It is a process and an ongoing activity that aims to complete us as humans in our ever-changing realities and connecting us with the world.

10.2 How I have changed

In March 2017 I attended the course “Writing as Practice” at the University of New South Wales in Sydney. The course was directed by Astrid Lorange, who opened her classes stating, “Writing makes us better persons.” I have been writing a lot in the past years—more than I ever did in my entire life—so have I become a better person? Writing is intensely connected to personal experience and to the different social realities that articulate daily life. Also and equally, writing is intensely connected to our relationships to each other and to a shared world that, despite its being-in-common, is experienced by different people in radically unequal and conflicting ways. Writing is not a solitary practice, as I thought it was; writing is the process of connecting the self to the Other. During this process of writing, I feel I have changed; I feel that the boundaries between myself and the Other have shifted; I feel, more than I had anticipated, to be part of this world; I feel I am a more active participant in my own community; and I feel to be a shaper of the current and future world, at least the world of architectural education. This PhD journey has therefore not isolated me but brought me in closer contact with myself, my students, and colleagues, to the citizens in my community and beyond.

10.3 My answers to the questions posed to students and educators

- **What is the first thing that we should teach to a student in architecture?**

That architecture, or rather architectures, are multiple and diverse, and that each student has the extraordinary ability to define his/her/their practice of architecture.

- **What skills should students have after studying architecture?**

The capacity to think in relational terms, the ability to collaborate with everybody, the courage to advance social and ecological justice through the practice of architectures.

- **How should these skills be taught?**

By using education as a time to both engage with the world, learn from it, and dream how else it could be.

- **How can architectural education be of special importance to our society?**

By engaging vividly with its own community, by raising questions of global societal relevance, by offering a vision of how to live together that is always inclusive of the Other.

- **Where do you see yourself professionally in ten years' time?**

I would like to look back and think that I have done everything possible to support the language and pedagogy for cosmopolitan citizenship in architectural education.

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Design studios

Together-Repair. http://cargocollective.com/together_lhi

Urban Lab Design Agency. <https://urbanlabdesignagency.cargo.site/>

PART IV. APPENDICES

Appendix A

Profile of the Nordic Baltic Academy of Architecture

The Nordic Baltic Academy of Architecture (NBAA) [¹]	
Denmark	AArch: Aarhus School of Architecture. https://aarch.dk/ KADK: The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation. https://kgglakademi.dk/
Estonia	EKA: Estonian Academy of Arts. Faculty of Architecture. https://www.artun.ee/ TalTech: Tallinn University of Technology. https://taltech.ee/
Finland	A: Aalto University, School of Arts, Design and Architecture. Department of Architecture. https://www.aalto.fi/ O: University of Oulu. The Oulu School of Architecture. https://www.oulu.fi/ TAU: Tampere University. Tampere University of Applied Sciences. Faculty of Built Environment. https://www.tuni.fi/
Iceland	IUA: Iceland University of the Arts. Department of Architecture. https://www.lhi.is/
Latvia	RTU: Riga Technical University. Faculty of Architecture. https://www.rtu.lv/
Lithuania	KTU: Kaunas University of Technology. Architecture. https://ktu.edu/ VDA: Vilnius Academy of the Arts. Department of Architecture. https://www.vda.lt/ VG TU: Vilnius Gediminas Technical University. Faculty of Architecture. https://vilniustech.lt/
Norway	AHO: The Oslo School of Architecture and Design. https://aho.no/ BAS: Bergen School of Architecture. https://bas.org/ NTNU: Norwegian University of Science and Technology. Faculty of Architecture and Design. https://www.ntnu.edu/ad
Sweden	C: Chalmers University of technology. Department of Architecture and Civil Engineering. https://www.chalmers.se/ KTH: Royal Institute of Technology. School of Architecture. https://www.kth.se/ LTH: Lund, Architecture and Built Environment. Faculty of Engineering. School of Architecture. https://www.lunduniversity.lu.se/ UMU: Umeå School of Architecture. https://www.arch.umu.se/

The information gathered below refers to the academic year 2018–19. In those years both Tal Tech and Kaunas University of Technology were not part of the NBAA, whilst Lund University did not have any active participants.

¹ On the 25th of October 2019, Kaunas University of Technology (KTU) and Tallinn University of Technology (TalTech) joined the NBAA.

- 1: Year of establishment
 2: BA Language
 3: M. Arch Language
 4: Private or Public institution
 5: Tuition cost in Euros
 6: Historical Background
 7: Do the students get the title of architect once completing the education?
 8: Is internship required to graduate?

	1	2	3	4	5	6	7	8
Aarch	1965	Danish	+ English	Public	Free	Beaux Arts	Yes	Yes
KADK	1754	Danish	+ English	Public	Free	Beaux Arts	Yes	Yes
EKA	1950	Estonian	+ English	Public	Free	Beaux Arts, Polytechnic	No	Yes
A?	1873	Finnish	+ English	Public	Free	Polytechnic	Yes	Yes
O	1959	Finnish	+ English	Public	Free	Polytechnic	Yes	No
TAU	1969	Finnish	+ English	Public	Free	Polytechnic	Yes	No
IUA	2002	Icelandic	+ English	Public	3000	Beaux Arts	No	No
RTU	1869	Latvian	Latvian	Public	Free	Polytechnic	No	Yes
VDA	1793	Lithuanian	Lithuanian	Public	Free	Beaux Arts + Polytechnic	No	Yes
VG TU	1971	Lithuanian	+ English	Public	Free	Polytechnic + Bauhaus	No	Yes
AHO	1945	Norwegian	+ English	Public	Free	Beaux Arts + Bauhaus	Yes	No
BAS	1986	Norwegian	+ English	Private	3000	Applied Arts + Open Form	Yes	No
NTNU	1905	Norwegian	+ English	Public	Free	Polytechnic	Yes	Yes
C	1856	Swedish	+ English	Public	Free	Polytechnic	Yes	No
KTH	1827	Swedish	+ English	Public	Free	Beaux Arts + Poly + Bauhaus	Yes	No
U	2009	Swedish	+ English	Public	Free	Beaux Arts + Bauhaus	Yes	No

Nine languages are spoken across the sixteen schools of architecture of the NBAA. English is the language of education at the master's level, allowing foreign students to join the courses. The oldest school of architecture in the network, KADK, is separated by 255 years from the youngest in Umea. All schools except IUA and BAS are public, and tuition is free for all; in the cases of BAS and IUA, students can nevertheless access a publicly funded loan to study. This enviable situation virtually liberates students from the burden of debts. Half of the schools have a predominantly Beaux Arts foundation and the other half a polytechnic one. BAS was and still is based on the idea of open form originated by Oskar Hansen. The Bauhaus influence is strong in all the schools with the presence of materials workshops. The schools have very mixed influences overall, and many were at the centre of avant-garde political activism in the 70s. Today most of the students who graduate from the NBAA can be called architects, whilst internship is compulsory for graduation in half of the cases. Overall, none of the schools is just one thing or another; none are just polytechnics or beaux-arts. Educator Carl Fredrik Lutken Shetelig, referring to his own school of NTNU, states:

We are Bastards! And just as any bastard we are resilient, adaptable, we walk on the streets like a stray dog, but we have a comfortable house. We are situated in a polytechnical tradition but have Bauhaus in our blood as well as echoes from the avant-garde and political activism in the 70s. We have always hosted artists in our premises, as well as engineers and architects. We believe in the multidisciplinary and transdisciplinary. Sustainability is at our core, tested in a long series of experimental buildings all the way since our birth in 1910 and still going. We aim for the multifaceted gender-equal, we go for: "Poly- Art-technology-humaniora-xx-universal"
 (Trondheim, 3 June 2021, personal conversation)

- 09: Number of students
 10: Female students in %
 11: Bachelor students in %
 12: Students admitted in relation to the applicants' total in %
 13: PhD candidates
 14: Number of teachers (the total number of instructors to be estimated x 3,5)
 15: Tenured educators in %
 16: Educators with a PhD in %
 17: Female educators in %
 18: Studio based
 19: Total amount of ECTS necessary to graduate in the BA+M.Arch

	9	10	11	12	13	14	15	16	17	18	19
Aarch	750	60%	64%	27%	12	68	63%	29%	49%	Yes	300
KADK	950	60%	56%	21%	38	103	30%	16%	34%	Yes	300
EKA	100	55%	60%	34%	11	100	2%	26%	30%	Yes	300
A?	350	55%	53%	10%	80	45	20%	17%	34%	Yes at BA	300
O	300	70%	54%	32%	10	35	-	22%	45%	Yes at BA	300
TAU	432	60%	59%	7%	30	15	20%	60%	40%	Yes at BA	300
IUA	40	67%	100%	20%	-	5	-	-	60%	Yes	300
RTU	312	55%	59%	50%	10	30	-	26%	30%	Yes	330 (210+120)
VDA	123	50%	82%	6,6%	-	23	-	26%	30%	No	300
VGTU	340	70%	78%	13,7%	10	70	30%	14%	30%	No	300
AHO	450	55%	40%	3,5%	50	60	50%	60%	50%	Yes	330 (180+150)
BAS	156	51%	56%	13,8%	-	45	-	4,4%	40%	Yes	300
NTNU	450	62%	55%	20%	47	43	79%	30%	41%	Yes	300
C	500	65%	51%	14,2%	27	80	75%	45%	50%	Yes	300
KTH	455	58%	86%	5%	29	85	-	21%	52%	Yes	300
U	250	59%	60%	15%	-	23	50%	13%	35%	Yes	300

During the academic year 2018–19 the NBAA enrolled 5,958 students and 359 PhD candidates. A majority of the students, or roughly 60%, are female. The number of educators is 808 (mainly male). Most of the educators are not tenured and without a PhD, whilst the number of educators hired ad hoc for teaching mainly technical courses is approximately 2,500, showing therefore the strong connection each school maintains outside academia. Studying in the NBAA schools is highly competitive; AHO leads the chart as the most competitive school with an admission rate of only 3.5%. For all schools except the Finnish ones, the design studio is the core of architectural education at the master's level.

- 20: Academic year schedule
 21: Daily schedule
 22: How much time can students take time off during their studies?

	20	21	22
Aarch	2 terms of 20 weeks	9:00-16:00	3 years
KADK	2 terms of 20 weeks	8:00-12:00_13:00-17:00	2 years
EKA	2 terms of 21 weeks	9:00-17:30	1 year
A?	2 terms of 14 and 21 weeks	8:00-12:00_13:00-17:00	negotiable
O	2 terms of 14 and 18 weeks	8:00-12:00_13:00-17:00	negotiable
TAU	2 terms of 16 weeks	8:00-16:00	negotiable
IUA	2 terms of 20 weeks	8:10-12:10_13:10-16:50	negotiable
RTU	2 terms of 20 weeks	8:15-11:50_12:30-16:00	negotiable
VDA	2 terms of 20 weeks	9:00-18:15	negotiable
VGTU	2 terms of 20 weeks	8:30-13:45_14:30-17:55	negotiable
AHO	2 terms of 18 and 20 weeks	9:00-12:00_13:00-17:00	1 year
BAS	2 terms of 18 and 21 weeks	9:00-17:00	negotiable
NTNU	2 terms of 15 and 17 weeks	9:00-12:00_13:00-17:00	negotiable
C	2 terms of 20 weeks	8:00-12:00_13:00-17:00	negotiable
KTH	2 terms of 20 weeks	9:00-12:00_13:00-17:00	negotiable
U	2 terms of 20 weeks	9:00-12:00_13:00-17:00	negotiable

All the schools follow a two-term schedule of approximately 20 weeks. EKA has the longest academic year of 42 working weeks whilst TAU and NTNU have the shortest with 32 weeks. The daily working hours differ from the shortest in AArch (7 hours) to the longest in VDA (9.5 hours). Time off during the course of study is allowed in all schools. In Aarhus students can take up to three years off.

23: BA Number of courses that students ought to attend to graduate

24: BA Number of elective courses

25: BA How many choices students make in terms of courses

26: BA Time allocated to the design studio in %

27: BA Grades

28: M.Arch Number of courses that students ought to attend to graduate

29: M.Arch Number of elective courses

30: M.Arch How many choices students make in terms of courses

31: M.Arch Time allocated to the design studio in %

32: M.Arch Grades

	23	24	25	26	27	28	29	30	31	32
Aarch	1 Integrated	-	-	100% 180 ECTS	Yes	63%	4	-	100% 120 ECTS	Yes
KADK	1 Integrated	-	1	94% 170 ECTS	Yes	30%	1	12	91,6% 110 ECTS	Yes
EKA	73	14	7	50% 91 ECTS	Yes	2%	28	33	67,5% 81 ECTS	Yes
A?	76	>100	20	50% 90 ECTS	Pass/ Fail	20%	76	>100	?	Yes
O	38	12	2	65% 116 ECTS	Yes	-	4	5	94% 113 ECTS	Yes
TAU	~30	8	~4	~57% 102 ECTS	Yes	20%	~14	3	~70% 84 ECTS	Yes
IUA	34	5	1	57% 102 ECTS	Pass/ Fail	-	1	-	100% 120 ECTS	Pass/ Fail
RTU	28	4	4	60% 126 ECTS	Yes	-	45	4	70% 84 ECTS	Yes
VDA	40	7	4	26,6% 48 ECTS	Yes	-	17	6	59% 71 ECTS	Yes
VG TU	31	10	4	50% 90 ECTS	Yes	30%	13	21	70% 84 ECTS	Yes
AHO	17	-	-	61% 110 ECTS	Yes	50%	9	55	84% 126 ECTS	Yes
BAS	39 experiences	-	-	50% 90 ECTS	Pass/ Fail	-	1	3	100% 120 ECTS	Pass/ Fail
NTNU	22	-	1	79% 142,5 ECTS	Yes	79%	28	10	75% 90 ECTS	Yes
C	17	-	-	90% 163,5 ECTS	Pass/ Fail	75%	12	40	81% 97,5 ECTS	Yes
KTH	27	-	-	25% 45 ECTS	Pass/ Fail	-	15	-	47% 56 ECTS	Pass/ Fail
U	24	-	-	58% 105 ECTS	Pass/ Fail	50%	10	-	75% 90 ECTS	Pass/ Fail

Even though the design studio is the pedagogical core of architectural education for most of the NBAA schools, there are great variations in terms of courses' structure. Some schools offer virtually no choices to their students, with no electives available (AArch, KADK, AHO, BAS; NTNU; C, KTH, U), whilst some on the other end (Aalto and EKA) feature an exceptional elective offering. Some schools operate as one integrated learning experience (AArch, KADK, and BAS) whilst others such as Aalto and EKA offer dozens of courses. The design studio is the absolute core of architectural education for all the schools except Aalto, VDA, and KTH.

Appendix B

A list in chronological order of the PhD venues

Workshops

2021 | **Cosmopolitan Citizenship Architecture Education: 15 Traits and 5 Societal Roles.** Nordic Baltic Academy of Architecture NBAA. BAS Bergen School of Architecture. Bergen, Norway. 29-29.10

2021 | **Ethics and Abstraction.** The Societal Relevance of Architectural Education. After Form, National Conference on the Beginning Design Student (NCBDS). 01-03.04 <https://ncbds36.arch.tamu.edu/schedule/april-1/index.html>

2021 | **Cosmopolitan Citizenship in Architecture Education.** Citizenship Education in European Democracies: Appraisals and Debates. Participant of Third Workshop of COST Action and RECAST. University of Madrid Online event, 4–5. 03.

2020 | **Design Education in Design.** IUA, Reykjavik. 27.01

2019 | **Design Education: A Conversation with the Iceland University of the Arts Teachers.** IUA, Reykjavik, 28.05

Conferences

2021 | **Nordic Baltic Academy of Architecture NBAA.** BAS Bergen School of Architecture. Bergen, Norway. 29-29.10
Organizer of the workshop: 'Cosmopolitan Citizenship Architecture Education: 15 Traits and 5 Societal Roles.'

2021 | **Shaping Resilient Communities. Global perspectives towards implementation of the New Urban Agenda.**
Presenter of the lecture: 'Resilient Education for Resilient Communities'. La Biennale di Venezia, 17.09
www.cityspacearchitecture.com

2021 | **European Association for Architectural Education EAAE.** Annual Conference. Prague, Czech Republic. 25–28.08. <https://eaae2021.fa.cvut.cz/>

2021 | **EAAE Deans Summit.** The Oslo School of Architecture and Design, Oslo, Norway. 22-23.04
Invited panellist of the track: 'The Meaning of Teaching and Learning in the Contemporary Society.'
<https://aho.no/en/eaae-deans-summit-2021>

2021 | **After Form, National Conference on the Beginning Design Student (NCBDS).** 01-03.04
Presentation: 'A Cosmopolitan Citizenship Architectural Education.' Moderator of the track: 'Ethics and Abstraction'
<https://ncbds36.arch.tamu.edu/schedule/april-1/index.html>

2021 | **The Role of Universities in Addressing Societal Challenges and Fostering Democracy: Inclusion, Migration, and Education for Citizenship.** Presentation: 'A Cosmopolitan Citizenship Architectural Education.'
University of Akureyri, 25-26.03, <https://www.unak.is/english/trua-sc-fd>

2021 | **Nordic co-design New European Bauhaus. #NewEuropeanBauhaus** 24.03
Leader of the track: Education and Knowledge. Lecture: 'Cosmopolitan Citizenship in Architecture Education.'
<https://www.nordicbauhaus.eu/#page=1>

2020 | **School of Thought: Rethinking Architectural Pedagogy.** University of Oklahoma, Norman, Oklahoma, USA. 5–7.03. Presenter of the double-blind peer-reviewed paper: 'Becoming Cosmopolitan Citizens Architects: A Report From the Deans of the Schools of Architecture of the Nordic Baltic Academy of Architecture.'
https://architecture.ou.edu/wp-content/uploads/2020/02/SchoolsOfThoughtProgram_FinishedSingle_Spreads.pdf

2020 | **Towards Sharing Common Futures: Celebrating Diversity for a More Resilient and Convivial Society**
École Nationale Supérieure des Arts Décoratifs ENSAD, Paris, France. 5–7.02
Keynote speaker. Lecture: 'Cosmopolitan Citizenship Design Education.'
<https://4cs-conflict-conviviality.eu/people#massimo-santanicchia>

2020 | **Updating Values – Future DesignED 2020.** San Marino. 16–17.01
Keynote speaker. Lecture: 'Design Education and Cosmopolitan Citizenship.'
<https://futuredesigned.unirsm.sm/team-member/speaker-04/>

2019 | **The Design After, Cumulus Bogota 2019.** Bogota, Colombia. 20.10–01.11.
Participant and presenter of the double-blind peer-reviewed paper: 'Citizenship in Design Education as a Transformative Learning Process.'
<https://www.cumulusbogota2019.org/>

2019 | **Nordic Baltic Academy of Architecture NBAA.** Estonian Academy of the Arts – Art Design Architecture Science EKA. Tallinn, Estonia. 26-27.10. Participant of the two-day conference on architectural education and lecturer: 'Cosmopolitan Citizenship Architecture Education.'

2019 | **European Association for Architectural Education EAAE**. Annual Conference. Zagreb, Croatia. 28–31.08. Participant and presenter of the double-blind peer-review paper: 'Becoming Citizens Architects, A Reflection on Architectural Education Across the Nordic Baltic Academy of Architecture NBBA: A Student's Perspective.' <https://eaae2019.arhitekt.hr/>

2018 | **Educational Architecture, Challenges of Change**. Vilnius, Lithuania. 22–23.11. Participant and presenter of the double-blind peer-reviewed paper: Santanicchia, M. (2018). 'Citizenship Pedagogy: Building Collaboration and Activism into Architectural Curricula.' In Nekrošius, L. et al. (Eds.), *Conference Proceedings: Educational Architecture, Challenges of Change, Book of Abstracts* (pp. 50–51). Vilnius: VGTU Gedimas. Retrieved from http://uploads.vgtu.lt/uploads/arch.vgtu.lt/ARF_abstraktai.pdf ISBN 978-609-476-145-4

2018 | **Nordic Baltic Academy of Architecture NBAA**. The Royal Danish Academy of Fine Arts, School of Architecture, KADK. Copenhagen, Denmark. 02–03.11. Participant of the two-day conference on architectural education and lecturer: 'Becoming Citizen Architects: Challenges and opportunities.'

2018 | **European Association for Architectural Education EAAE**. Annual Conference. Porto, Portugal. 29.08–01.09. Participant. <http://eaae2018porto.arg.up.pt/>

2018 | **Public Space and Urban Culture PSUC**, The Urbanization of (IN)Justice: Public spaces in uncertain geographies. Nicosia, Cyprus. 16–18.05. Participant and presenter of the double-blind peer-reviewed paper: 'Reykjavik the (un)Just City.' <http://cyprusconferences.org/psuc2018/>

2018 | **Res Publica, AIARG 7 Conference**. Queens University Belfast, UK. 25–26.01. Participant and presenter of the double-blind peer-reviewed paper: 'Reykjavik Spatial Conflicts.' <https://aiarg2018.wordpress.com/>

2017 | **Nordic Baltic Academy of Architecture NBAA**. Aarhus, Denmark. 16–17.11. Participant of the two-day conference on architectural education.

2017 | **European Association for Architectural Education EAAE**. Annual Conference. Bordeaux, France. 30.08–02.09. Participant. <http://eaae2017bordeaux.org/>

Papers presented at conferences

2021 | **A Cosmopolitan Citizenship Architectural Education**. After Form, National Conference on the Beginning Design Student (NCBDS). 01-03.04. <https://ncbds36.arch.tamu.edu/schedule/april-1/index.html>

2021 | **A Cosmopolitan Citizenship Architectural Education**. The Role of Universities in Addressing Societal Challenges and Fostering Democracy: Inclusion, Migration, and Education for Citizenship. University of Akureyri, 25-26.03, <https://www.unak.is/english/trua-sc-fd>

2021 | **A Cosmopolitan Citizenship Architectural Education**. Nordic co-design New European Bauhaus. #NewEuropeanBauhaus 24.03. <https://www.nordicbauhaus.eu/#/page=1>

2020 | **Becoming Cosmopolitan Citizens Architects: A Report from the Deans of the Schools of Architecture of the Nordic Baltic Academy of Architecture**. School of Thought: Rethinking Architectural Pedagogy University of Oklahoma, Norman, Oklahoma, USA. 5–7.03 https://architecture.ou.edu/wp-content/uploads/2020/02/SchoolsOfThoughtProgram_FinishedSingle_Spreads.pdf

2020 | **Cosmopolitan Citizenship Design Education**. Towards Sharing Common Futures: Celebrating Diversity for a More Resilient and Convivial Society. École Nationale Supérieure des Arts Décoratifs ENSAD, Paris, France. 5–7.02. <https://4cs-conflict-conviviality.eu/people#massimo-santanicchia>

2020 | **Design Education and Cosmopolitan Citizenship**. Updating Values – Future DesignED 2020. San Marino. 16–17.01. <https://futuresdesigned.unirmsm.sm/team-member/speaker-04/>

2019 | **Citizenship in Design Education as a Transformative Learning Process**. The Design After, Cumulus Bogota 2019. Bogota, Colombia. 20.10–01.11. <https://www.cumulusbogota2019.org/>

2019 | **Cosmopolitan Citizenship Architecture Education**. Nordic Baltic Academy of Architecture NBAA. Estonian Academy of the Arts – Art Design Architecture Science EKA. Tallinn, Estonia. 26-27.10

2019 | **Becoming Citizens Architects, A Reflection on Architectural Education Across the Nordic Baltic Academy of Architecture NBBA: A Student's Perspective**. European Association for Architectural Education EAAE. Annual Conference. Zagreb, Croatia. 28–31.08. <https://eaae2019.arhitekt.hr/>

2018 | **Citizenship Pedagogy: Building Collaboration and Activism into Architectural Curricula**. Educational Architecture, Challenges of Change. Vilnius, Lithuania. 22–23.11

2018 | **Becoming Citizen Architects: Challenges and opportunities.** Nordic Baltic Academy of Architecture NBAA. The Royal Danish Academy of Fine Arts, School of Architecture, KADK. Copenhagen, Denmark. 02–03.11.

2018 | **Reykjavik the (un)Just City.** Public Space and Urban Culture PSUC, The Urbanization of (IN)Justice: Public spaces in uncertain geographies. Nicosia, Cyprus. 16–18.05. <http://cyprusconferences.org/psuc2018/>

2018 | **Reykjavik Spatial Conflicts.** Res Publica, AIARG 7. Queens University Belfast, UK. 25–26.01. <https://aiarg2018.wordpress.com/>

Lectures

2021 | **Resilient Education for Resilient Communities.** Shaping Resilient Communities. Global perspectives towards implementation of the New Urban Agenda, www.cityspacearchitecture.com, La Biennale di Venezia, 17.09

2021 | **Design Research.** Iceland University of the Arts, 13.09

2021 | **Cosmopolitan Citizens Designers Ethics in Design Environment.** Bezalel, Academy of Arts and Design, 22.04

2021 | **Cosmopolitan Citizenship in Architecture Education.** Nordic co-design, New European Bauhaus 24.03

2020 | **A Reflection on Architectural Education from a Baltic Nordic Perspective.** UI, Reykjavik. 29.09

2020 | **Three Narratives from the Students of Architecture.** Iceland University of the Arts, Reykjavik. 14.02 <https://www.lhi.is/hugarflug-2020-udtraettir-allra-erinda>

2019 | **Design Education and Citizenship.** Parsons DEED Research Lab, New York. 13.11

2019 | **Citizenship in (Design) Education.** University of Iceland, Reykjavik. 04.04

2019 | **Citizenship Pedagogy.** Hugarflug 2019, Reykjavik, Iceland. 16.02. <https://www.lhi.is/vidburdur/hugarflug-2019>

2018 | **Citizenship Pedagogy.** BAS Bergen School of Architecture, Bergen, Norway. 19.11

2018 | **Educating Future Thinkers.** Bezalel School of Design, Jerusalem, Israel. 23.07

2018 | **Architecture Pedagogy.** Scienza Senza Confini, Comites Oslo, Nordic House Reykjavik, Iceland. 19.06

Writings

Peer-reviewed Writings

Santanicchia, M. (2022). “**Becoming Cosmopolitan Citizen-architects: An Educator’s Reflections on Architectural Education Across the Nordic Baltic Academy of Architecture**”. *Nordic Journal of Architectural Research*. 2022-1. ISSN: 1893–5281

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Santanicchia, M. (2021). “**Architectural Education for a New Beginning**”. Gihan Karunaratne (Ed.). *The Architect (special issue): Reboot*. (pp. 467–470). *Sri Lanka Institute of Architect*. ISBN: 978-955-9109-06-8

Santanicchia, M. (2021). “**Beyond Form. Architectural Education for Cosmopolitan Citizenship**”. *After Form*, 36th National Conference on the Beginning Design Student (NCBDS) Proceedings, Department of Architecture at Texas A&M University in College Station. <https://ncbds36.arch.tamu.edu/downloadable-documents/index.html>

Santanicchia, M. (2021). “**Updating Values in Cosmopolitan Citizenship Design Education**”. In Bosco, A. & Gasparotto, S. (Eds.), *Proceeding of the International Symposium Updating Values. Perspectives on Design Education* (pp. 48-57). Macerata: Quodlibet: ISBN: 978-88-229-0545-1, San Marino, January 16-17, 2020

Santanicchia, M. (2020). “**Architectural Education for Cosmopolitan Citizenship: Five Stories, Two questions, and One Directive**”. *MD Journal, Material Design*. 10, 2020. *Design for Citizenship* (pp. 64-73). ISSN: 2239-6063 http://mdj.materialdesign.it/pdf/MDJ_10_affiancate.pdf

Santanicchia, M. (2020). “**Design Education for World Citizenship**”. *DIID #71 Focus*. (pp. 171–179). ENG: ISBN 978-883-208-050-6 and ITA: ISBN 978-883-208-044-5

Santanicchia, M. (2020). “**Architecture Education for World Citizens**”. Conference Proceedings: Schools of Thought: Rethinking Architectural Pedagogy, Norman, Oklahoma, 5-7 March. DOI: 10.15763/11244/325553 URI: <https://hdl.handle.net/11244/325553>

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Santanicchia, M. (2019). “**Citizenship in Design Education as a Transformative Learning Process**”. In Arteaga, I., Burbano, A., Nadal, D. H., & Peña, C. (Eds.), *Conference Proceedings: Cumulus, The Design After* (pp. 194–206). Bogotá: Cumulus. ISBN 978-958-774-912-0 <http://cumulusbogota2019.org/cumulus-conference-proceedings-bogota-2019.pdf>.

Santanicchia, M. (2019). “**Becoming Citizen Architects: A Case Study of a Design Studio in Reykjavik**”. *Building Material 22: Public* (pp: 116–136). ISBN 978-0-902345-06-5. <https://www.jstor.org/stable/26816294?seq=1>

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Other Published Work

Santanicchia, M. (2020). “**From Generation to Regeneration**”. In Auðunsdóttir, L., & Björgvinsdóttir, B. (Eds.), *Mæna 11*, Journal of the Department of Design and Architecture (pp. 116–127). Reykjavik: Iceland University of the Arts. ISSN 1670 8512

Santanicchia, M. (2019). “**Sentire, Pensare e Agire**”. In Sinni, G. (Ed.), *Designing Civic Consciousness / ABC per la ricostruzione della coscienza civica* (pp. 84–91). Macerata: Quodlibet. ISBN 9788822904195

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Santanicchia, M. (2018). “**Introduction: Architecture Is Social Engagement**”. In Garbarczyk, M., & Kaza, K. (Eds.), *Making Place Community Engagement in Slave Island* (pp. 7–13). Auckland: Unitec Institute of Technology, Department of Architecture. ISBN 9780473430658

Santanicchia, M. (2018). “**Architectural Repetition**”. In Auðunsdóttir, L., Björgvinsdóttir, B., & Rees, S. (Eds.), *Mæna 9*, Journal of the Department of Design and Architecture (pp. 1–12). Reykjavik: Iceland University of the Arts. <http://archive.maena.is/2018/>. ISSN 1670 8512

Appendix C

PhD Diary: August 2017- July 2022

First Year

August-December 2017	
Courses attended at the University of Iceland	Epistemologies of Power 10 ECTS at University of Iceland (Jón Ólafsson)
Conferences	<p>European Association for Architectural Education EAAE Annual Conference. Bordeaux, France. 30.08-02.09. 2017. http://eaae2017bordeaux.org/</p> <p>Design Beyond Borders Sense & Sensibility 2017. Funchal, Madeira, Portugal. 24-27 10. 2017. http://senses2017.unidcom-iaed.pt/</p> <p>FutureDesignED, Innovation in Design Education, Innovation in Education by Design. Bologna, Italy. 30.09. Contributor to the conference.</p> <p>Nordic Baltic Academy of Architecture NBAA. Aarhus, Denmark. 16.17-11. 2017.</p>
Other Publications	Santicicchia, M. (2017). 'Becoming Citizens: Systems Thinking in the Design Education.' In Duarte, E., Gonzaga, S., & Nolasco, A. (Eds.), <i>Conference Proceedings: Design Beyond Borders and Rhizomes</i> (pp. 130–137). Retrieved from http://senses2017.unidcom-iaed.pt/ . ISBN: 978-989-8473-23-3
Meetings with Supervisors	<p>10 December Harriet Harriss</p> <p>1 December Ólafur Páll Jónsson</p> <p>9 November Ólafur Páll Jónsson</p> <p>30 October Ólafur Páll Jónsson</p> <p>10 October Ólafur Páll Jónsson</p> <p>19 September Ólafur Páll Jónsson</p> <p>13 September Skype with Harriet Harriss</p> <p>30 August to 2 of September with Harriet Harriss</p>
January-July 2018	
Courses attended at the University of Iceland	Research Seminar 10 ECTS at University of Iceland
Other Publications	<p>Santicicchia, M. (2018, August 1). 'Sviluppo locale – Architettura, progetto e ambiente comune.' Retrieved from: http://www.sviluppointegrato.it/?pagina=dettapp&IdLingua=1&idNews=10</p> <p>Santicicchia, M. (2018, May 6). 'Towards a Feminist Architecture'. Retrieved from https://rymid.is/2018/05/06/i-att-ad-feminiskum-arkitektur/</p> <p>Santicicchia, M. (2018). 'Introduction: Zu Fus Durch Reykjavik.' In Weber, A. M. (Ed.), <i>Architekturführer Reykjavik</i>, (pp. 22-23). Berlin: DOM Publisher. ISBN 978-3-86922-475-6</p> <p>Santicicchia, M. (2018). 'Introduction: Architecture as Collaborative Process.' In Bogadóttir, A. M. (Ed.), <i>Hveragerði Artist Residency</i>, (pp. 2-2). Reykjavik: Iceland University of the Arts.</p> <p>Santicicchia, M. (2018). 'Introduction: Architecture is Social Engagement.' In Garbarczyk, M. & Kaza, K. (Eds.), <i>Making Place Community Engagement in Slave Island</i> (pp. 7-13). Auckland: Unitec Institute of Technology, Department of Architecture. ISBN 978-0-473-43065-8.</p> <p>Santicicchia, M. (2018). 'Architectural Repetition'. In Auðunsdóttir, L., Björgvinsdóttir, B. & Rees, S. (Eds.), <i>Mæna 9</i> Journal of the Department of Design and Architecture (pp. 1-12). Reykjavik: Iceland University of the Arts. http://archive.maena.is/2018/ ISSN 1670 8512</p>
Conferences	<p>Association of European Schools of Planning AESOP, Making Space for Hope. Presenter of the double-blind peer reviewed paper: Santicicchia, M. (2018). 'Educating Future Thinkers. Systems Thinking in Architectural Education. How we teach Architecture at the Iceland University of the Arts IUA: the case study of design course Together-Repair.' Gothenburg, Sweden, 10-14.07. 2018</p> <p>Designing Civic Consciousness. Presenter of the paper: 'Sentire e Pensare.' At the conference: University of San Marino, San Marino, 28.05-01.06. 2018. http://dcc.unirms.sm/?page_id=592&lang=en</p> <p>Public Space and Urban Culture PSUC, The Urbanization of (IN)Justice: Public Spaces in Uncertain Geographies. Presenter of the double-blind peer reviewed paper: 'Reykjavik the (un)Just City.'</p>

	<p>Nicosia, Cyprus. 16.05- 18.05. 2018. http://cyprusconferences.org/psuc2018/</p> <p>Cumulus Paris 2018, Together, How to Foster Innovation? To Get There, Designing Together. Presenter of the double-blind peer reviewed paper: Santanicchia, M. (2018). 'System Thinking in Design Education, How to Foster Innovation?' Cumulus Paris 2018. Paris, France. 11.04- 13.04. 2018 http://www.cumulusparis2018.org/</p> <p>Beyond Change, Questioning the Role of Design in Times of Global Transformations. Swiss Design Network Research Summit. FHNW Academy of Art and Design Basel, Switzerland. 08.03- 10.03. 2018. http://beyondchange.ch/front</p> <p>Res Publica, AIARG 7. Queens University, Belfast, Northern Ireland. Presenter of the double-blind peer reviewed paper: 'Reykjavik Spatial Conflicts.' 25.01- 26.01. 2018. https://aiarg2018.wordpress.com/</p>
Workshops	<p>Small is Beautiful, Design as if People Mattered. Bezalel Jerusalem, Israel. 23–30.07 Lecturer: Design as if People Mattered. Directed by Elad Persov, Ruti Kantor, Barak Pelman, Roshni Udyavar Yehuda. https://smallisbeautifulco.wixsite.com/small-is-beautiful</p> <p>The City as Civic Space and Harmony. University of San Marino. 30.05 Leader with Elizabeth Resnick of the workshop at the conference Designing Civic Consciousness. http://dcc.unirsm.sm/?page_id=592&lang=en</p>
Lectures	<p>Architecture Pedagogy. Scienza Senza Confini, Comites Oslo, Nordic House Reykjavik, Iceland. 19.06</p> <p>Educating Future Thinkers. Bezalel School of Design, Jerusalem, Israel. 23.07</p>
Meetings with Supervisors	<p>4 August Ólafur Páll Jónsson 6 June Ólafur Páll Jónsson 7 March Ólafur Páll Jónsson 7-9 February Harriet Harriss 16 January Harriet Harriss 11 January Ólafur Páll Jónsson</p>

Second Year

August-December 2018	
PhD Publications	Santanichchia, M. (2018). Systems Thinking and Systems Feeling in Architectural Education . In Lorentsen, E. & Torp, A. (Eds.), <i>Formation: Architectural Education in a Nordic Perspective</i> (pp. 258-275). Copenhagen: Nordic Baltic Academy of Architecture. ISBN: 978-87-92700-23-0
Conferences	<p>Educational Architecture, Challenges of Change. Presenter of the lecture: 'Becoming Citizen Architects Challenges and Opportunities.' VGTU Gedimas. Vilnius, Lithuania. 22-23.11. http://uploads.vgtu.lt/uploads/arch.vgtu.lt/ARF_abstraktai.pdf ISBN 978-609-476-145-4</p> <p>European Association for Architectural Education EAAE Annual Conference. Porto, Portugal. 29.08-01.09. http://eaae2018porto.arq.up.pt/</p> <p>Nordic Baltic Academy of Architecture NBAA Meeting. The Royal Danish Academy of Fine Arts, School of Architecture, KADK. Presenter of the lecture: 'Becoming Citizen Architects Challenges and opportunities.' Copenhagen, Denmark. 02-03-11.</p>
Workshops	<p>FormLab Architectural Education. NTNU School of Architecture, Trondheim, Norway. 18.12</p> <p>Educating the Educators. EAAE Education Academy, UPV Universitat Politècnica de València. Valencia. 20.10. 2018.</p> <p>Educating the Educators. EAAE Annual Conference, Porto School of Architecture, Porto. 01.09. 2018</p> <p>A Sense of Sustainability Democracy, Sustainability, and Education Contextualizing Challenges to Sustainability Education. University of Iceland, Laugar í Sælingsdal, Iceland. 16-17.08 Presented of the lecturer: "Architecture, Disaffection and Education Citizenship in Design Education. How we teach at the Iceland University of the Arts IUA: the case study of design course Together-Repair".</p>
Lectures	Citizenship Pedagogy . BAS Bergen School of Architecture, Bergen, Norway. 19.11
Meetings with Supervisors	16-17 August Ólafur Páll Jónsson
The Nordic Baltic Expedition	23 August Sabbatical Starts for 85 days 31 August Harriet Harriss 14 October Ólafur Páll Jónsson 15-26 October Harriet Harriss KADK 30 October – 6 November Chalmers 7 November – 9 November AHO 10 November – 16 November BAS 17 November – 21 November VGTU-VDA 22 November – 27 November RTU 28 November – 2 December EKA 3 December – 6 December Aalto 7 December – 12 December NTNU 13 December – 18 December
January-July 2019	
PhD Publications	Santanichchia, M. (2019). Becoming Citizen Architects: A Case Study of a Design Studio in Reykjavik . <i>Building Material</i> 22: Public 116-136. ISBN 978-0-902345-06-5
Other Publications	<p>Santanichchia, M. (2019). 'Sentire, Pensare e Agire.' In Sinni, G. (Ed.), <i>Designing Civic Consciousness / ABC per la ricostruzione della coscienza civica</i> (pp. 84-91). Macerata: Quodlibet. ISBN 978-88-229-0419-5</p> <p>Santanichchia, M. (2019). 'Amphibious.' <i>Vesper. Rivista di architettura, arti e teoria / Journal of Architecture, Arts & Theory</i> Supervenice, no. 1, November, 2019, 204-205. https://www.quodlibet.it/riviste/testata/101 ISBN 978-88-229-0416-4. ISSN 2704-7598</p> <p>Santanichchia, M. (2019, June 14). 'A Feminist Architectural Education.' Retrieved from https://hadesignmag.is/2019/06/14/a-feminist-architectural-education-by-massimo-santanichchia-programme-director-for-architecture-at-iceland-university-of-the-arts/?lang=en</p> <p>Santanichchia, M. (2019). 'Learning to Transgress.' In Auðunsdóttir, L., Geirfinnsdóttir, B., Jónsson, M. S., & Rees, S. (Eds.), <i>Mæna 10; Journal of the Department of Design and Architecture</i> (pp. 108-120). Reykjavik: Iceland University of the Arts. http://maena.is/ad-laera-yfir-strikid/ ISSN 1670 8512</p>
Conferences	"Is this the Age of Activism? Activism – Hope and Critique" . Reykjavik University, Reykjavik, Iceland. 15.05.
Workshops	Streets of Reykjavik . StreetSpace workshop. Queens University Belfast QUB, Belfast 17-18.06.2019 http://www.architectureatqueens.co.uk/2019/06/07/belfast-streetspace-workshop-2019/

	Design Education: A conversation with the Iceland University of the Arts Teachers. 28 May 2019
Lectures	<p>Architecture (Education) in the Chthulocene (Sneiðmynd, IUA, 9th April 2019)</p> <p>Citizenship in (Design) Education How we teach at the Iceland University of the Arts IUA: the case study of design course Together-Repair. (University of Iceland, Reykjavik, 4th April 2019)</p> <p>Citizenship Pedagogy. Hugarflug 2019, Reykjavik, Iceland 16.02. https://www.lhi.is/vidburdur/hugarflug-2019</p>
Taught Courses	design studio Together 2019 at the Iceland University of the Arts http://cargocollective.com/together_lhi
Meetings with Supervisors	<p>27 May Ólafur Páll Jónsson</p> <p>2 April Ólafur Páll Jónsson</p> <p>29 January Ólafur Páll Jónsson</p> <p>22 January Harriet Harriss</p>

Third Year

August-December 2019	
PhD Publications	Santanichchia, M. (2019). Citizenship in Design Education as a Transformative Learning Process . In Arteaga, I., Burbano, A., Nadal, D.H., Peña, C. (Eds.), Conference Proceedings: Cumulus, The Design After (pp. 194-206). Bogota: Cumulus. http://cumulusbogota2019.org/cumulus-conference-proceedings-bogota-2019.pdf ISBN 978-958-774-912-0
Conferences	Presenter of the double-blind peer reviewed paper: Citizenship in Design Education as a Transformative Learning Process at the conference The Design After, Cumulus Bogota 2019. Bogota, Colombia. 20.10- 01.11.2019. https://www.cumulusbogota2019.org/ NBAA Meeting . Lecturer of the paper: ‘Cosmopolitan Citizenship Architecture Education at the conference Nordic Baltic Academy of Architecture.’ EKA, Tallinn, Estonia. 25.27-10. 2019 European Association for Architectural Education EAAE Annual Conference . Zagreb, Croatia. 28-31.08. Participant and presenter of the double-blind peer-review paper: Becoming Citizens Architects, A Reflection on Architectural Education Across the Nordic Baltic Academy of Architecture NBBA: a Students Perspective . https://eaae2019.arhitekt.hr/
Lectures	Becoming Cosmopolitan Citizens Architects . 5 Conversations with 5 Practitioners and Students in Architecture from the Iceland University of the Arts IUA, 13.12 Tales of the Cities: Bogota and Medellin . Iceland University of the Arts 12.12 https://www.lhi.is/en/event/massimo-santanichchia-sneidmynd-0 Design Education and Citizenship . Parsons DEED Research Lab, New York, 13.11 Becoming Cosmopolitan Citizens Architects: A Students’ Perspective. A reflection on Architectural Education Across the Nordic Baltic Academy of Architecture . NBAA. EKA, Tallinn, 25.10 Becoming Citizens Architects. A Reflection on Architectural Education Across the Nordic Baltic Academy of Architecture NBAA . (EAAE Annual Conference, Zagreb, 29.08 Three Narratives from the Students of Architecture . Iceland University of the Arts, Reykjavik 14.02 https://www.lhi.is/hugarflug-2020-utdraettir-allra-erinda
Meetings with Supervisors	13 December Ólafur Páll Jónsson 20 November Ólafur Páll Jónsson 14 August Ólafur Páll Jónsson
January-July 2020	
PhD Publications	Santanichchia, M. (2020). ‘Becoming Cosmopolitan Citizens Architects, A Reflection on Architectural Education Across the Nordic Baltic Academy of Architecture NBBA: A Student’s Perspective’ . In Roth-Čerina, M., & Cavallo, R. (Eds.), <i>The Hidden School Papers. EAAE Annual Conference 2019 Proceedings, Zagreb</i> (pp. 312-335). Delft: European Association for Architectural Education, Belgium. ISBN 978-90-8312-710-1 https://publishings.eaae.be/index.php/annual_conference/article/view/71/65
Other Publications	Santanichchia, M. (2020). ‘Architecture Education for World Citizens’ . Conference Proceedings: Schools of Thought: Rethinking Architectural Pedagogy, Norman, Oklahoma, 5-7 March. DOI: 10.15763/11244/325553 URI: https://hdl.handle.net/11244/325553 Santanichchia, M. (2020). ‘From Generation to Regeneration.’ In Auðunsdóttir, L., Björgvinsdóttir, B. (Eds.), <i>Mæna 11</i> , Journal of the Department of Design and Architecture (pp. 1-12). Reykjavik: Iceland University of the Arts. ISSN 1670 8512
Conferences	Towards Sharing Common Futures - Celebrating diversity for a more resilient and convivial society . École Nationale Supérieure des Arts Décoratifs ENSAD. Keynote Speaker: Cosmopolitan Citizenship Design Education . Paris, 5-7.02. 2020. https://4cs-conflict-conviviality.eu/people#massimo-santanichchia School of Thought, Rethinking Architectural Pedagogy . University of Oklahoma, Norman 5-7.03. 20. Presenter of the double-blind peer reviewed paper: ‘Becoming Cosmopolitan Citizens Architects: A Report from the Deans of the Schools of Architecture of the Nordic Baltic Academy of Architecture’ .
Workshops	Design Education Design. A conversation with the Iceland University of the Arts Students . 27 January 2020 Philosophical Critique of Contemporary Educational Practice, Policy, and Research . Participant. University of Iceland, School of Education, 17-20.08.
Lectures	Three Narratives from the Students of Architecture . Iceland University of the Arts, Reykjavik. 14.02

	https://www.lhi.is/hugarflug-2020-utdraettir-allra-erinda Design Education and Cosmopolitan Citizenship. Updating Values – Future DesignED 2020. San Marino. 16–17.01. https://futuredesigned.unirsm.sm/team-member/speaker-04/
Taught Courses	Design studio Urban Lab Design Agency at the IUA https://urbanlabdesignagency.cargo.site/
Meetings with Supervisors	24 August Ólafur Páll Jónsson 20 August Harriet Harriss 17 August – 20 August Ólafur Páll Jónsson 9 July Harriet Harriss Ólafur Páll Jónsson Jón Ólafsson 26 June Harriet Harriss Ólafur Páll Jónsson Jón Ólafsson 18 May Ólafur Páll Jónsson 10 June Harriet Harriss 25 February Ólafur Páll Jónsson

Fourth Year

August-December 2020	
PhD Publications	<p>Santanicchia, M. (2020). 'Design Education for World Citizenship'. <i>DIID #71 Focus</i>. (pp. 171–179). ENG: ISBN 978-883-208-050-6 and ITA: ISBN 978-883-208-044-5</p> <p>Santanicchia, M. (2020). 'Architectural Education for Cosmopolitan Citizenship: Five Stories, Two questions, and One Directive.' <i>MD Journal, Material Design</i>. 10, 2020. Design for Citizenship (pp. 64-73). ISSN: 2239-6063 http://mdj.materialdesign.it/pdf/MDJ_10_affiancate.pdf</p>
Conferences	Nordic Baltic Academy of Architecture NBAA meeting (October 2020) online in Chalmers
Workshops	Philosophical Critique of Contemporary Educational Practice, Policy, and Research. Participant. University of Iceland, School of Education, 17-20.08.
Lectures	A reflection on architectural education from a Baltic Nordic perspective. University of Iceland, Reykjavik. 29.09. https://www.lhi.is/frettir/menntakvika-2020
Taught Courses	Design studio Urban Lab Design Agency at the IUA https://urbanlabdesignagency.cargo.site/
Meetings with Supervisors	17 December Ólafur Páll Jónsson 25 November Ólafur Páll Jónsson 18 November Ólafur Páll Jónsson 4 November Ólafur Páll Jónsson
January-July 2021	
Other Publications	<p>Santanicchia, M. (2021). 'Beyond Form. Architectural Education for Cosmopolitan Citizenship'. <i>After Form</i>, 36th National Conference on the Beginning Design Student (NCBDS) Proceedings, Department of Architecture at Texas A&M University in College Station. https://ncbds36.arch.tamu.edu/downloadable-documents/index.html</p>
Conferences	<p>Design Cultures, Cumulus Rome 2021. Rome, Italy. 08-11.06. https://cumulusroma2020.org/</p> <p>Nordic Baltic Academy of Architecture NBAA. Online event 28.05</p> <p>EAAE Deans Summit. The Oslo School of Architecture and Design, Oslo, Norway. 22-23.04 https://aho.no/en/eaee-deans-summit-2021</p> <p>After Form, National Conference on the Beginning Design Student (NCBDS). 01-03.04 Moderator of the track: Ethics and Abstraction. Organizer of the workshop on the societal relevance of architectural education. https://ncbds36.arch.tamu.edu/schedule/april-1/index.html</p> <p>The Role of Universities in Addressing Societal Challenges and Fostering Democracy: Inclusion, Migration, and Education for Citizenship. University of Akureyri, 25-26.03, https://www.unak.is/english/trua-sc-fd</p> <p>Nordic co-design New European Bauhaus. #NewEuropeanBauhaus 24.03 Leader of the track: Education and Knowledge. Lecture: 'Cosmopolitan Citizenship in Architecture Education.' https://www.nordicbauhaus.eu/#page=1</p>
Lectures	<p>Cosmopolitan Citizens Designers Ethics in Design Environment. Bezalel, Academy of Arts and Design, 22.04</p> <p>Cosmopolitan Citizenship in Architecture Education. Nordic co-design, New European Bauhaus 24.03. https://www.nordicbauhaus.eu/#page=1</p>
Workshops	<p>Teaching Through Thresholds, Teaching and Learning as Transformative Process. EAAE Education Academy, Working group: Pnina Avidar (Fontys, Tilburg), Cecilie Andersson (BAS, Bergen), Michela Barosio (Politecnico di Torino), Patrick Flynn (TU, Dublin), Johan De Walsche (Faculty of Design Sciences, University of Antwerp), 30.04.</p> <p>The Societal Relevance of Architectural Education. After Form, National Conference on the Beginning Design Student (NCBDS). 01-03.04 https://ncbds36.arch.tamu.edu/schedule/april-1/index.html</p> <p>Cosmopolitan Citizenship in Architecture Education. Citizenship Education in European Democracies: Appraisals and Debates. COST Action and RECAST. Chair of the Working Group 4: Debates Autonomous University of Madrid Online event (all times CET), 4–5. 03.</p>
Meetings with Supervisors	9 June Ólafur Páll Jónsson Harriet Harriss Jón Ólafsson 26 April Ólafur Páll Jónsson 21 April Ólafur Páll Jónsson 6 April Ólafur Páll Jónsson 18 March Ólafur Páll Jónsson 8 March Ólafur Páll Jónsson 12 January Ólafur Páll Jónsson Jón Ólafsson

Fifth Year

August-December 2021	
PhD Publications	Santanichchia, M. (2021). “ Architectural Education for a New Beginning ”. Gihan Karunaratne (Ed.). <i>The Architect (special issue): Reboot</i> . (pp. 467–470). Sri Lanka Institute of Architect. ISBN: 978-955-9109-06-8
Conferences	<p>Nordic Baltic Academy of Architecture NBAA. BAS Bergen School of Architecture. Bergen, Norway. 29-29.10. Organizer of the workshop: ‘Cosmopolitan Citizenship Architecture Education: 15 Traits and 5 Societal Roles.’</p> <p>Shaping Resilient Communities. Global perspectives towards implementation of the New Urban Agenda, Presenter of the lecture: ‘Resilient Education for Resilient Communities’. La Biennale di Venezia, 17.09. www.cityspacearchitecture.com</p> <p>European Association for Architectural Education EAEE. Annual Conference. Prague, Czech Republic. 25–28.08. https://eaee2021.fa.cvut.cz/</p>
Lectures	<p>Resilient Education for Resilient Communities. Shaping Resilient Communities. Global perspectives towards implementation of the New Urban Agenda, www.cityspacearchitecture.com, La Biennale di Venezia, 17.09</p> <p>Design Research. Iceland University of the Arts, 13.09</p>
Taught Courses	Design studio Urban Lab Design Agency at the IUA https://urbanlabdesignagency.cargo.site/
Workshops	<p>Teaching Through Design. EAEE Education Academy. Working group: Pnina Avidar (Fontys, Tilburg), Cecilie Andersson (BAS, Bergen), Michela Barosio (Politecnico di Torino), Patrick Flynn (TU, Dublin), Johan De Walsche (Faculty of Design Sciences, University of Antwerp), 5.11.</p> <p>Cosmopolitan Citizenship Architecture Education: 15 Traits and 5 societal roles. Nordic Baltic Academy of Architecture NBAA. BAS Bergen School of Architecture. Bergen, Norway. 29-29.10</p> <p>Meet Basil Bernstein. University of Iceland, School of Education, 9–12. 08.</p>
Meetings with Supervisors	<p>17 December Ólafur Páll Jónsson and Harriet Harriss</p> <p>4 November Ólafur Páll Jónsson</p> <p>8 October Ólafur Páll Jónsson</p> <p>9-12 August Ólafur Páll Jónsson</p> <p>29 December: PhD (First Draft submitted to ÓPJ, HH, and JÓ)</p>
Submissions	First PhD Draft: 29.12.2021
January-July 2022	
PhD Publications	Santanichchia, M. (2022). “ Becoming Cosmopolitan Citizen Architects: An Educator’s Reflections on Architectural Education Across the Nordic Baltic Academy of Architecture ”. <i>Nordic Journal of Architectural Research</i> . 2022-1.
Other Publications	Santanichchia, M. (2021). “ Cosmopolitan Citizenship Design Education ”. In Bernagozzi, A. (Ed.). <i>Towards Sharing Common Futures: Celebrating Diversity for a More Resilient and Convivial Society Through Design</i> . (pp. 64-79). Mantova: Corraini Edizioni. ISBN: 978-887-570-978-5
Conferences	NBAA Nordic Baltic Academy of Architecture meeting
Taught Courses	Design studio Urban Lab Design Agency at the IUA https://urbanlabdesignagency.cargo.site/
Meetings with Supervisors	ÓPJ 5.04.2022

Appendix D

Some of the answers to the research questions

What is the first thing that we should teach to a student in architecture?	
Teachers	Deans
<p><i>we want to make our students genuinely interested in architecture.</i> AArch, 05.02.19</p> <p><i>a school of architecture is a place where you learn how to set something new into the world</i> KADK, 05.11.18</p> <p><i>We should learn (teach) the students to see the world</i> KADK, 05.11.18</p> <p><i>to grasp the whole</i> KADK, 05.11.18</p> <p><i>I think the first thing that we should teach students is for them to understand that they are part of a global society, they have responsibilities as architects</i> Aalto, 12.12.18</p> <p><i>To be educated not like one single person superstar but as active responsible members of a global society</i> Aalto, 12.12.18</p> <p><i>to educate the young architects to understand and having professional tools and skills to react to climate change, to act.</i> Aalto, 12.12.18</p> <p><i>I think that the first thing is we should start and probably finishing architecture with critical thinking</i> VGTU, 27.11.18</p> <p><i>The goal is to contribute to society, to change the world and make it better. This can only be done through that process of understanding reality, interpret it, formulate ideas and share them.</i> IUA, 24.03.20</p> <p><i>I believe the first thing that we should teach is to understand that there are no wrong answers and that it is possible to receive two correct answers to the same question.</i> UMU, 25.03.20</p> <p><i>What it means to be an architect in a profession but also as architect as a citizen in a society.</i> BAS, 23.03.20</p> <p><i>Architects can be initiators, collaborators, enter processes at different stages, and participates in other roles as co-financing, there are many ways to operate and practice architecture.</i> BAS, 23.03.20</p> <p><i>We should probably teach skills and abilities to see,</i> AHO, 16.11.18</p> <p><i>For me I think that the first thing is what I call critical thinking.</i> BAS, 19.11.18</p> <p><i>how we want to live together.</i> BAS, 19.11.18</p> <p><i>the relation between the built environment and the natural environment,</i> NTNU, 13.12.18</p> <p><i>To be curious.</i> NTNU, 17.12.18</p>	<p><i>we are all responsible for the environment of their studies in terms of inclusion and working in an open environment where everybody is accepted and also discussing the fact that the majority of the room would have never been here not so many years ago.</i> KTH, 21.01.2019</p> <p><i>the profession of an architect requires you to know so much about everything that is going to be impossible to know everything.</i> TAU, 17.01.2019</p> <p><i>There is none really telling us from the society what should be the sphere of influence of architects. We can regulate millions of things about how to build a building, but you cannot regulate about the quality of what a good architecture is.</i> IUA, 01.03.2019</p> <p><i>My personal view of what is the first thing that we should teach to students of architecture is related to the future, to educate people to be intellectual, who can talk about architecture in wide terms, as a broad subject.</i> VDA, 22.11.2018</p> <p><i>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.</i> EKA, 05.12.2018</p> <p><i>I think it is really important to learn students to look at architecture and understand what they see. Architecture is everywhere, and it is a social tool, so you really have to see it.</i> AHO, 12.11.2018</p> <p><i>we as architects have a unique capacity for visualizing things that are not here already in the world and they have to know that anything that is physical, any building, any road, any harbour, anything has been visualised by somebody at some point and this is a very different skill from many other in society.</i> KADK, 06.11.2018</p> <p><i>Students therefore need to be empowered, they need to understand their responsibilities and opportunities. The students need to be part the society from the very beginning. We are political figures.</i> KADK, 06.11.2018</p> <p><i>We go out with all the students, and they stay overnight actually two nights and what we do is that 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, and therefore I think to be together and spend time together is quite important</i> Aalto, 07.12.2018</p> <p><i>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. That's how we start</i> Aalto, 07.12.2018</p> <p><i>I think that the first thing that we really need to tell students is that architecture is a very diverse discipline</i> RTU, 30.11.2018</p> <p><i>Usually, it is not possible to achieve a single answer that is correct and not correct, everything is something in between and this</i></p>

It is that we have to acknowledge that students come to school with a history, they come with different histories, different skills and different capabilities, and we have to recognize this more than we do, because we immediately lumped them together
NTNU, 15.12.18

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.
NTNU, 15.12.18

understanding of this complexity it is the real thing that we need to teach to the students and from the very first conversation.
RTU, 30.11.2018

What skills should students have after studying architecture?

Students	Teachers	Deans	Architectural Designers
<p><i>I think one of the most important ones is understanding of spaces and having an empathy towards the environment.</i> KADK, 22.12.2018</p>	<p><i>they should have the skills to collaborate with other people outside the profession.</i> AArch, 05.02.2019</p>	<p><i>collaboration, self-studies, and critical thinking are the absolutely starting points.</i> VGTU, 26.12.2018</p>	<p><i>Big question. Many different types of skills, but I think the first thing that comes to mind is, like, ability to adjust, diverse knowledge.</i> A2F, 11.09.2019</p>
<p><i>I think it is more about awareness...</i> KADK, 22.12.2018</p>	<p><i>To engage with society through architecture.</i> AArch, 05.02.2019</p>	<p><i>Skills of collaboration.</i> EKA, 05.12.18</p>	<p><i>You should be able to ask questions, admit you don't know</i> Studio Granda, 13.09.2019</p>
<p><i>We should like have... not tools, but the ability to see and understand the human</i> EKA, 03.12.2018</p>	<p><i>To be critical</i> AArch, 05.02.2019</p>	<p><i>Ability to work in a multidisciplinary way, and ability to ask critical questions.</i> AHO, 12.11.2018</p>	<p><i>To have a humble approach to your environment</i> Kurt og Pi, 9.10.2019</p>
<p><i>I think it is important for an architect to be able to take many different parts in considerations, different opinions,</i> Aalto, 11.12.2018</p>	<p><i>Close relationship with society</i> KADK, 5.11.2018</p>	<p><i>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.</i> NTNU, 17.12.2018</p>	<p><i>I think the main thing here is to develop a critical mind, having a vision.</i> Tark, 19.09.2019</p>
<p><i>I think the responsibility of the school is to give the students a way of interacting with life with their field of work.</i> RTU, 29.12.2018</p>	<p><i>One way to answer is that they would have to be able to relate themselves to all these 11 PQD points even though they do not know them</i> EKA, 04.12.2018</p>	<p><i>an understanding that 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.</i> KADK, 06.11.2018</p>	<p><i>Good communication skills and ability to adjust, that's like one aspect. This could be further coded. To me what's really important here is that communication is key.</i> A2F, 11.09.2019</p>
<p><i>I think first is critical thinking,</i> VDA, 22.11.2018</p>	<p><i>Architecture education gave me a believe that I could do everything.</i> VGTU, 27.11.2018</p>	<p><i>I think that the most important is that they understand impacts of things, that they understand their responsibilities, so that they understand that they become committed to both the situation, to the bigger implications of their doings</i> BAS, 19.11.2018</p>	<p><i>Think about the city. What does the city need? What does the place need? What does this place want? what does this building want to be? You know? Listen to the building.</i> Kurt og Pi, 9.10.2019</p>
<p><i>how to make architecture more social</i> VGTU, 27.11.2018</p>	<p><i>architecture is a continuous work in process to become a better practitioner and architect.</i> IUA, 24.03.2020</p>	<p><i>to understand and to lift it from the very local to the bigger issues, so to understand that it is political, whatever they do is political, and it has political implications.</i> BAS, 19.11.2018</p>	<p><i>critical thinking</i> TAU, 17.01.2019</p>
<p><i>Architecture should not be just beautiful, or just fit somewhere, but also has to create an extra value for people who live there, who work there, and it has to combine communities.</i> VGTU, 27.11.2018</p>	<p><i>Love and devotion to architecture.</i> BAS, 23.03.2020</p>	<p><i>architects would need to think of all the other responsibilities as well, responsibility for the community, and responsibility for nature</i> TAU, 17.01.2019</p>	<p><i>I think it is very important that we place architecture in a place which asks questions - both teachers and students- to respond to critical issues of our times</i> IUA, 01.03.2019</p>
<p><i>the school should help supporting to find you who you are, what kind of architect you want to be</i> AHO, 16.11.2018</p>	<p><i>I think students should have the skill to be able to articulate ideas in a variety of different media</i> UMU, 25.03.2020</p>	<p><i>architects would need to think of all the other responsibilities as well, responsibility for the community, and responsibility for nature</i> TAU, 17.01.2019</p>	<p><i>I think it is very important that we place architecture in a place which asks questions - both teachers and students- to respond to critical issues of our times</i> IUA, 01.03.2019</p>
<p><i>It does not have to end with an architecture project</i> AHO, 16.11.2018</p>	<p><i>The ability to think critically</i> AHO, 16.11.18</p>	<p><i>I think it is very important that we place architecture in a place which asks questions - both teachers and students- to respond to critical issues of our times</i> IUA, 01.03.2019</p>	<p><i>critical thinking</i> TAU, 17.01.2019</p>
<p><i>we should always try to see through all those borders that universities have created, we should work more cross disciplinary.</i> AHO, 16.11.2018</p>	<p><i>Understanding how we as architects can contribute in living in harmony with nature.</i> NTNU, 13.12.2018</p>	<p><i>to instil in students the conviction that architecture is a service that architects deliver to society, i.e., to provide shelter in which society can conduct</i></p>	<p><i>critical thinking</i> TAU, 17.01.2019</p>
<p><i>I think that the most important skill is cooperation and collaboration.</i> BAS, 19.11.2018</p>	<p><i>The skill of writing sufficiently clear. but if they are going to act in our society, they have to have a clear writing, they have to have a clear voice and they have to be able to communicate!!</i> NTNU, 15.12.2018</p>	<p><i>to instil in students the conviction that architecture is a service that architects deliver to society, i.e., to provide shelter in which society can conduct</i></p>	<p><i>critical thinking</i> TAU, 17.01.2019</p>
<p><i>I think an architectural school should be foremost a place where you get to know about yourself</i> BAS, 19.11.2018</p>	<p><i>to instil in students the conviction that architecture is a service that architects deliver to society, i.e., to provide shelter in which society can conduct</i></p>		<p><i>critical thinking</i> TAU, 17.01.2019</p>

<p><i>We are not the same persons, and the school should not produce the same architecture students.</i> NTNU, 20.12.2018</p> <p><i>Everything depends on what the student is motivated for, on the personal interests.</i> Chalmers, 14.11.2018</p> <p><i>I think we need to have a strong will and you need to be able to take criticism</i> KTH, 21.12.2018</p>	<p>its activities in safety and comfort. AHO, 26.03.2020</p> <p>I believe students should graduate with some notion of what it is to practice architecture and what the limitations of architecture practice are. AHO, 26.03.2020</p>	<p><i>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,</i> RTU, 30.11.2018</p> <p><i>No other form of art is always present as architecture is, you can turn off music, but architecture you cannot. You have to be with it even if you have not chosen it. The built environment is there since the first minute you are born.</i> Aalto, 07.12.2018</p>	
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How should these skills be taught?

Students	Teachers	Deans	Architectural Designers
<p><i>We have to be able to ask questions</i> KADK, 22.12.2018</p> <p><i>I think everything should be connected,</i> KADK, 22.12.2018</p> <p><i>We only get to see as architect our view point but there is also another layer, some citizens that come to speak about their community and how is life for them</i> EKA, 03.12.2018</p> <p><i>we should take in consideration the real problems of the world such as climate change.</i> AALTO, 11.12.2018</p> <p><i>I think the most beneficial for me has been those conversations one to one with teachers</i> AALTO, 10.12.2018</p> <p><i>The first would be to have access to information, and the information can either be in a library or in the form of a teacher or in the form to access to publication. The second would be the option of learning from each other The third is practical work with material, going outside doing some research on sites</i> RTU, 29.11.2018</p> <p><i>I think we work too much alone...</i> VDA, 22.11.2018</p> <p><i>I think architecture in these days is more interdisciplinary,</i></p>	<p><i>we are very much based in giving our teachers the freedom to develop the framework of their studio</i> AArch, 05.02.2019</p> <p><i>We want the connection between academia and practice.</i> KADK, 5.11.2018</p> <p><i>It is a combination of many different ways of teaching</i> KADK, 5.11.2018</p> <p><i>developing a sense of responsibility and moral and ethics responsibility, that comes from respect for the community and then give them a total free hands</i> AALTO, 12.12.2018</p> <p><i>I think that it is very much about dialogue that should be exercised between students and the teachers</i> VGTU, 27.11.2018</p> <p><i>Here we have to go to the very basic thing, there has to be love for the students, and the genuine interest in them.</i> VGTU, 27.11.2018</p> <p><i>To expose students to diversity of questions. To make students understand that there is no singular answer.</i> IUA, 24.03.2020</p> <p><i>The design studio is not universally good for everyone.</i> UMU, 25.03.2020</p> <p>I think we should teach with a mix of learning environments and learning techniques.</p>	<p><i>working together, which means that immediately you start having a conversation with people who have different skills and knowledge about the topic.</i> EKA, 05.12.2018</p> <p><i>I think it is really important to bring real issues inside the school, so that the students start to understand the world.</i> EKA, 05.12.2018</p> <p><i>students should have the time to work together and see other students work</i> Aalto, 07.12.2018</p> <p><i>In this part of the world we are very much based on the studio based tradition. The studio is still very important. We try to follow the formula of 2/3 of the time spent in the design studio and one third spent elsewhere (courses, more theoretical inputs).</i> KADK, 06.11.2018</p> <p><i>To get experience of different kind of pedagogies</i> Oulu, 21.12.2018</p> <p><i>In our school we try to find the cases of study projects from somewhere else from local government in real situations from NGOs or local government.</i> RTU, 30.11.2018</p> <p>I think we should be more open to different kind of students. KTH, 21.01.2019</p> <p>In architecture studies the studio is the core, the main core. So it is good to have different ways, different type</p>	<p><i>by giving critique which is not always comfortable. So, you need to have serious critique, constructive critique.</i> Studio Granda, 13.09.2019</p> <p><i>sit down and talk with the students.</i> Kurt og Pi, 9.10.2019</p> <p><i>collaborations</i> A2F, 11.09.2019</p> <p><i>By exposing you to as many different difficult and challenging ways of seeing things as possible</i> Studio Granda, 13.09.2019</p> <p><i>it's very good if you can visit building sites</i> Studio Granda, 13.09.2019</p> <p><i>It's a very difficult balance between practicality – if the plumbing doesn't work, people don't like the building or if the roof leaks, people don't like the building. And passion: if the building doesn't have some passion, some soul, some ideas, people don't like it either. So, you've got somehow to stretch yourself between these two worlds and make both of them work. And that's what the school should be helping you do to.</i> Studio Granda, 13.09.-019</p>

<p><i>so we have to broaden up our field.</i> VGTU, 27.11.2018</p> <p><i>Learning outcomes what we are supposed to learn should be done in dialogue with the students.</i> BAS, 19.11.2018</p> <p><i>There is a competence embedded in the class that should benefit everyone.</i> BAS, 19.11.2018</p> <p><i>Studying architecture is like a roller coaster you have these moments of feeling of accomplishment and then you also have moments of complete insecurity, moments that you feel like shit.</i> BAS, 19.11.2018</p> <p><i>There are these hands on workshops, and I am in love with this right now</i> NTNU, 20.12.2018</p> <p><i>To be critical and to be able to work with others, and what I mean with this is the capacity to put your feet in somebody's else shoes, so this is also in terms of empathy</i> Chalmers, 14.11.2018</p>	<p>UMU, 25.03.2020</p> <p><i>Exposing a student to different practices of architecture.</i> BAS, 23.03.2020</p> <p><i>Students and teachers have to find their way together.</i> BAS, 23.03.2020</p> <p><i>being engaged with a real-world situation it is very important.</i> AHO, 16.11.2018</p> <p><i>The design studio has to create these situations for dialogue and engagement with both the place and the people that inhabit that place.</i> AHO, 16.11.2018</p> <p><i>It is quite evident that enhancing and strengthening the self confidence has been depending on the responsibilities that they the students have been given, and the investigation that they are responsible for.</i> NTNU, 15.12.2018</p>	<p>of courses even though the core is the design studio. TAU, 17.01.2019</p> <p><i>It is the contact with nature but also analyzing and showing the students that they cannot just jump into conclusions and start designing but they need the time to analyze it, and that they have to commit to the process of engaging in situation.</i> BAS, 19.11.2018</p> <p><i>Design requires time, and situations must be understood from many different points of view. And so the best way to teaching it is by asking them to investigate in the situation with the sincere curiosity in understanding the situation and in trying to convey that situation and not by predefined ways to do it but by finding investigational approaches to understanding the situation, by making them sincerely curious about the situation.</i> BAS, 19.11.2018</p>	
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How can the education of an architect be of special importance to our society?

Students	Teachers	Deans	Architectural Designers
<p><i>I think it could be helpful for architects to be a little bit more vocal not only internally among the architects but also about educating the others</i> KADK, 22.12.2018</p> <p><i>It is not just about the building it is also about the outside world, the streets and the squares, things that are part of your life</i> EKA, 03.12.2018</p> <p><i>To create opportunities for people.</i> EKA, 03.12.2018</p> <p><i>Quite widely the architect always wants to make the world as a better place</i> Aalto, 11.12.2018</p> <p><i>I think that one of the general roles is that architect should be a facilitator of change,</i> RTU, 29.11.2018</p> <p><i>we need to learn to collaborate more with people</i> VDA, 22.11.2018</p>	<p><i>when you work together you also develop not just social skills but also collaborative skills, and that is what we do.</i> Aarch, 05.02.2019</p> <p><i>Fundamentally I believe that we as architects have the responsibility for the physical and spatial organization of the society.</i> KADK, 05.11.2018</p> <p><i>I would like to say that the architect is the only person or the last person around the table that would actually argue and work for a public good.</i> EKA, 04.12.2018</p> <p><i>do something better in the world.</i> EKA, 04.12.2018</p> <p><i>what happens inside the university should become of general discussion for the society and actively be involved of ongoing discussion on moral issues, of political issues.</i> Aalto, 12.12.2018</p>	<p><i>It is important to make our students who are future architects communicate with people.</i> VGTU, 26.12.2018</p> <p><i>Students usually are very open minded, and it is important to create the conditions for dialogues they are very important.</i> VGTU, 26.12.2018</p> <p><i>we are thinking holistically, we have a holistic approach.</i> AHO, 12.11.2018</p> <p><i>I think that again that the architect has to be educated to listen to others and must do so.</i> AHO, 12.11.2018</p> <p><i>we are jugglers! we can consider economic issues, social issues, art, history, building physics, building materials, psychology, future, sustainability, everything at the same time!</i> Chalmers, 7/8.11.2018</p>	<p><i>Architecture has always been in a certain, in a way, a mirror to any society at any given time</i> Kurt og Pi, 9.10.2019</p> <p><i>Ok, well, I think it can be a really big importance to the society because we can influence so many things.</i> A2F, 11.09.2019</p> <p><i>To make environments that are for everybody, that should make our lives better and actually use resources, use space, in a way that we can all enjoy it.</i> Studio Granda, 13.09.2019</p> <p><i>the real importance is that what is created through the education of architecture, is new knowledge</i> Kurt og Pi, 9.10.2019</p> <p><i>The tool we have is our imagination and we are trying to sort of put it into something concrete. And then we can give back to the world and try to make a better world.</i> Tark, 19.09.2019</p>

<p><i>Sometimes I am questioning whether we are too focused on the making, on the student coming up with plans, facades, sections, and models. Or if we should be courageous to cross this taboo... and not do architecture...</i> AHO, 16.11.2018</p> <p><i>Our field of architecture is so undefined, or at least less defined than of other fields, that it is difficult to say what our competences can really be.</i> BAS, 19.11.2018</p> <p><i>We the architects are good with dealing with complexity with systems and we should use this skill for the society.</i> BAS, 19.11.2018</p> <p><i>Architecture education should not just be about designing beautiful houses it should make us critical</i> Chalmers, 14.11.2018</p> <p><i>What is the story behind a beautiful building?</i> Chalmers, 14.11.2018</p>	<p><i>A good architecture education deals with society. By understanding it and finding ways to react to society and make it better. The best example is when we can establish a direct dialogue school-society.</i> IUA, 24.03.2020</p> <p><i>To care for the society</i> IUA, 24.03.2020</p> <p><i>I think the social value of the architect is greater than we appreciate because we have always educated more architects than society needs.</i> UMU, 25.03.2020</p> <p><i>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.</i> BAS, 23.03.20</p> <p><i>An awareness about of the role that the man-made environment plays in the quality of our life.</i> AHO, 16.11.2018</p>	<p><i>we 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.</i> Chalmers, 7/8.11.2018</p> <p><i>architecture is not just about constructing buildings it is also about shaping society, to offer this vision to society and come up with possible solutions, solutions that are presented in order to be discussed</i> KADK, 06.11.2018</p> <p><i>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, to companies, producers, manufacturers.</i> KADK, 06.11.2018</p> <p><i>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.</i> Aalto, 07.12.2018</p> <p><i>We teachers at BAS see that our students can make a difference in our community of architects, and in the community as a overall.</i> BAS, 19.11.2018</p>	<p><i>You shouldn't even notice the architecture that a good architect makes. It just makes you feel good, for some reason you feel comfortable, you feel well. That's what good architectural education can bring to the world, it can bring people to have that understanding but aren't so arrogant that force their ideas down the throats of others and say this is the way you should live, you just take society and help it along as if an angel flow over it and just fixed things. That's what architecture education should do and that's what it can do for society if it's working.</i> Studio Granda, 13.09.2019</p>
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Where do you see yourself professionally in 10 years' time?

Students

I actually want to be the type of architect that takes responsibility and is aware and ask questions when you are taking a project
KADK, 22.12.2018

I want to have the social environmental awareness but also create something beautiful. Even if it is not a building it could be a sculpture, it could be a city, it could be planning...
KADK, 22.12.2018

This is a good question, I am not sure I want to be an architect all my life, I mean a person that just design buildings
EKA, 03.12.2018

Probably my own office or some other ways maybe with friends or in a small group.
Aalto, 11.12.2018

If I do some design stuff I want to do them with my values. At the moment I think maybe if you are a big office or big designer they do not take for example like climate change that much in consideration so, I want to be able to work somewhere where I can take those things into considerations that are important for me and for the society!
Aalto, 11.12.2018

This is not the time to be in one cage to decide whether you are a professor or a practitioner, this is the time to be all over the place!!
RTU, 29.11.2018

*Architecture... is a kind of ticket out to this question (what to do in your life) ...
I did not know what I wanted to do and then architecture kind of said is OK you can do all those things, and I said OK that sounds good.*

RTU, 29.11.2018

I would like to work with friends and have my own office, but I do not know.
VDA, 22.11.2018

I hope to see myself as an architect, with a strong practical side and high moral values. Owning my own business and also, I see myself as a creator who is creating here in Lithuania and has some knowledge also acquired from overseas.
VGTU, 27.11.2018

I will be a practicing architect, I will be on building site, somewhere in my hometown, and I am also interested in carpentry, I also want to be on site.
NTNU, 20.12.2018

Buildings that are sustainable and buildings in which the clients, the carpenters, the construction, the people that are going to inhabit them will be happy with.
Chalmers, 14.11.2018

I feel that I want to do more of maybe poetic things, more like ... I don't know, I just want to make beautiful things
KTH, 21.12.2018

I would die as a happy person if I could do just one building with a space that people come in and they are inspired.
KTH, 21.12.2018

Appendix E

Example of Coding

Verbatim Transcribed Text	Initial Coding	Focused Coding
<p>What is the first thing that we should teach to a student in architecture?</p> <p>What we are doing and what I think is working very well and the first meeting (not the very first one) weekend we go out for a camp. We go out with all the students and they stay overnight actually two nights and what we do is that 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, and therefore I think to be together and spend time together it is quite important that you don't only have lectures and direct teaching but also have the time to eat together or do stuff like that, so 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 because that is actually quite new for them because they have been working in other settings, and to be successful architect (we also have landscape architecture and interior architecture students) 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. That's how we start.</p> <p><i>Beautiful! How many students are you?</i></p> <p>This year we also have the interior architects, in principle if they all the students come, they are around 75 students. Next year (2019) the numbers will be 45 architecture, 25 landscape architecture and 14 interior architecture.</p> <p><i>Is this a tradition at Aalto to go to nature at the beginning of the year?</i></p> <p>Yes, it is, actually when I started, we went for the first time and we have done it ever since. The building where we are staying it is owned by the association of architects and it is by a lake, sandy beach, and nice forest and all the works that we are doing are connected to nature. I think, perhaps it is a coincidence, but I think that it is a good way to start. Here it is quite scattered, young people not knowing what they want to do, usually, they are getting together in this concentrated way it is very nice, and to be out in nature and to be far from all other connections to the rest of the world it is a good way for anybody in any stage of life. Being concentrated. And I think it is the most difficult thing in our times, the crucial thing that we are actually missing more and more which is one of the biggest threats in our time right now, that we are so scattered, divided and even our brains start to suffer from it that we cannot concentrate on the same thing for a long time, always with the phone beeping. So, I think it is even more important than when I was studying this camp is important. But of course, they have the internet there as well.</p> <p><i>We should ban mobiles! ☺</i></p> <p>Laugh. A wonderful thing is that our students are very motivated. It is very difficult to enter the school here, and some of them have tried to enter the school for several times.</p> <p><i>In these two days the philosophy of the school is captivated: nature, trust among people in order to work together, and communicate.</i></p>	<p>Travelling together</p> <p>Creating trust among people Spending time together</p> <p>Learning to socialize Learning to collaborate Learning to communicate</p> <p>Learning to connect Learning to be part of a larger context Learning to be part of the world Learning to talk about your work Understanding that you are part of something much larger.</p> <p>Starting architectural education with the love for nature. Connecting to nature</p> <p>Learning to connect with each other and the place</p> <p>Learning to concentrate to reflect.</p> <p>Learning to be together</p> <p>Learning to be in the present</p>	<p>Collaboration</p> <p>Cooperation</p> <p>Connectedness Collaboration Communication</p> <p>Connectedness</p> <p>Cognition</p> <p>Comprehension</p> <p>Confidence</p> <p>Competence</p> <p>Connectedness</p> <p>Care</p> <p>Connectedness</p> <p>Communication</p>

<p>Yes, and I think also that not just the times are scattered but also our the studies are compared to what it was when I was studying it is also more scattered so I think those moments of concentration are very important.</p> <p><i>Did you study here in Aalto?</i></p> <p>Yes.</p> <p>What skills should students have after studying architecture? I think they must have a strong identity of being an architect whatever that is. This can be very different from different students. I think it is important since we are talking a lot about interdisciplinarity I think the other side of it is that you do not have an identity of being anything. So, I think it is very important that you have a feeling even though the world is still filled with unanswered questions you have a feeling that you are capable of managing that finding the answers and being a problem solver in that sense ready for collaboration and challenges that kind attitude I think it is the most important and of course have good communication skills and humanistic way of looking at life. But what we often talk about is the communication skills, we talk about collaboration and perhaps also about humanism, but I think we seldom talk about this strong identity of being able to be ok with the fact that there are a lot of un-answered questions and that you just have to find out because to have the feeling that you know everything is very dangerous but if you have the feeling that you have a strong base but with every new task you will find out more and you are fine with that, that you have a strong base but every new problem is there and you are a problem solver in that sense.</p> <p><i>In a way you are telling me about the continuous learning that the students need to understand, maybe everyday they will have to add something new.</i></p> <p>And the fact is that it is much easier to tackle a problem if you are OK with the fact that you will have to learn and you will have to ask specialists but you understand that the role of an architect is to make an whole and learn and organize to make a whole, because I think usually architects should be quite good at organizing to be able to understand the bits and pieces and see the overall.</p> <p>And also to keep the overall because if you do not have the dream of seeing something better than you cannot manage the whole I think quite often engineers, specialists they know their part but they do not have that dream of realizing a better world, some of them have it of course, but the architects should have that dream.</p> <p><i>This reminds me of the words of Mike Press that says: engineers put technology first. Accountants put the bottom line first. Managers put organizational needs first. Marketers put selling first. Politicians put the party first. We are amongst those few agents of change who put people first. Much of what we do is working with others to design the experience of living and working, and as such ours is a political and moral practice. We design work. We design play. We design getting things done.</i></p> <p>Yes. What I tend to tell students sometimes when they are playing with the borders of humanity perhaps with their design, then I say that ... I think architecture is the only form of art where you always have to be very caring with people, in literature, music, you can create fear and that it is completely OK but in architecture you cannot create fear, of course there are exceptions, like in the Jewish museum of Libeskind in Berlin there is a created fear, but that is an extreme, usually nearly always in architecture you should create</p>	<p>Developing their own unique interests. Cultivating diversity.</p> <p>Learning to be a problem solver. Stating the diverse ways of being an architect. Learning to collaborate. Stating that you have to have the confidence of being an architect. Learning to communicate. Learning to be confident and humble at the same time. Stating that holistic thinking is essential. Stating that communication is important.</p> <p>Stating that architecture is a continuous learning. Learning to organize your work. Learning to synthesise. Understanding that asking questions and collaborative work are part of your profession. Understanding the synthesis is an important part of your profession. Having the dream to envision something better.</p> <p>Stating that as architect you have to be humble.</p> <p>Learning to be caring Caring for people and places.</p> <p>Stating that architecture should create trust.</p>	<p>Confidence</p> <p>Consilience</p> <p>Courage</p> <p>Collaboration</p> <p>Communication</p> <p>Critical thinking</p> <p>Consilience</p> <p>Collaboration</p> <p>Care</p> <p>Creativity</p> <p>Commitment</p> <p>Concern</p> <p>Care</p>
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<p>trust, it can be dignity, it can be even power but there should always be the humanistic side, and I think no other fields of art speaks is in that way.</p> <p><i>Beautifully said. Architecture is something that we keep on experiencing daily. The built environment connects with us differently than a painting or literature.</i></p> <p>No other form of art is always present as architecture is, you can turn off music, but architecture you cannot. You have to be with it even if you have not chosen it. The built environment is there since the first minute you are born.</p> <p><i>OK, we have talked about diversity, being a problem solver, to be a good collaborator, to have good communication skills, continuous learning, we have talked even about an optimism that we have to have for humanity so if these are the intentions, how should these intentions be taught?</i></p> <p>How should these skills be taught? What pedagogies are appropriate or likely to be effective?</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. Because if you are alone, (and you can see this very clearly when a student has been ill or not participated in class activities), nearly always the level of the work is much lower. The peer and the fact that you work with others and that you have a timetable, all of these things really help in many ways.</p> <p>Then I think it is still very strong and important to have the time to talk to students face to face. There are a lot of things that you can do digitally, you can make the course much more efficient, by digital means and the structure for the course I think should be extremely clear. The clearer the structure is the easier it is to somehow look for your way but if the structure is unclear then you have to concentrate and use time for it.</p> <p>So I think the goals should be very clearly put to the students so that they know what we are doing, which is quite difficult to create but if you have an environment where it is ok to fail then you have succeed it quite well. Students are extremely talented when they enter, but the problem is often due to the fact that they are used to be the best in their groups, so you have to be able to take that feeling away, that they do not have the feeling that they need to be the best, they have to have the feeling that they have to learn and it is ok then to fail. Because if you fear to fail then you lock yourself as a creative person, if they want to be sure always that they are doing a good job then they will not do the best job. Because always taking big risks is part of the creative process, and if you can manage to create an atmosphere where it is OK to take risks, which is always of course difficult because when you are grading a work, it is also very difficult to grade the ability to take risks. Because sometimes when you take risks you fail! And there is a difference if you fail because you are lazy or because you took a risk. This is actually very difficult to assess as some students can be very much more introverted than others. Some students of course can fool the teachers. Some introverted people can take a big risk and they cannot explain it how... and therefore it is difficult as a teacher to assess that part.</p> <p><i>Two questions: first, when you say a clear structure of the course how do you intend it? Do you think the majority of the courses at Aalto give a clear brief in terms of execution of work or a lot of courses are more about the students to define their own briefs? You talk about problem solver, but at the same time I think that an architect should be a problem revealer as well.</i></p>	<p>Stating that architecture accompany our life constantly.</p> <p>Stating the importance to work from other students.</p> <p>Learning from each other.</p> <p>Learning the collaborative nature of architecture.</p> <p>Learning face to face.</p> <p>Stating the importance of dialoguing</p> <p>Learning to organize your work.</p> <p>Accepting failure as part of the process.</p> <p>Accepting failure as part of the creative process.</p> <p>Stating the importance to make mistakes.</p> <p>Stating that mistakes are part of the design process.</p> <p>Stating the difficult to assess students' work in a school of architecture</p>	<p>Collaboration</p> <p>Communication</p> <p>Confidence</p> <p>Courage</p>
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<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. It is also good to present unclarity, to make students aware that there is a lot of unclarity in the world. What I mean with structure I mean that when you start a new course you explain to the students how the whole course will be structured and what goals are put up for the course even though they can be very abstracted it is good to go through it. And also time wise I have been aware of the fact that if you structure the course well it saves you a lot of time. But this can also be a problem, as some students really get used to the fact that the teacher does the structure so well that they fail to recognize the work that is put in this. But I think quite often if you are open to talk about those things and also give possibilities to the students to react to it then you create an atmosphere of trust.</p>	<p>Learning to be critical.</p> <p>Learning to deal with uncertainty.</p> <p>Presenting the goals of the course.</p> <p>Creating trust.</p> <p>Criticizing the brief.</p>	<p>Critical thinking</p> <p>Concern</p> <p>Commitment</p>
<p><i>Second question is about the risk, and to create an atmosphere of trust that allows the student to be courageous, can you tell me what a risk is for you? Is this a technical risk or social one?</i></p>		
<p>I can give you an example of one of the first tasks that we have, and everybody succeed and it is a one quick task at the beginning of one week in the first year, where all the students are asked to make a brick out of any material, and all of them have the same size which means that at the end it is a very strong exhibition! So the structure of the task is very strong and so it works every time. The students may choose some materials that are very difficult to keep together and if it works, if those rose petals chosen are so well glued together that the brick seems to fly, and it works then it is poetic, strong and great. The same can go wrong, if they did not start to try out this early enough, then it is a failure caused by themselves. The important thing is that they try hard and make experiments. This is a good way to teach a risk and it also helps the fact that it is only one week long, so that even if you fail there is always a new task coming. At the beginning it is good to do these fast tasks because if you have seven weeks for the first task and then you kind of fail somehow it is then a strong burden but if you fail just in one week task then it is OK. What it is also difficult for the new students is to show their work to others, many students have been taught to work alone in high school, and to bring a product to school that is good. Some students are not used to bring to school works that are not finished. It can be very difficult to fail publicly.</p>	<p>Working together.</p> <p>Reconcile function and poetic.</p> <p>Learning to make experiments.</p> <p>Creating an atmosphere for trust that allows the student to be courageous.</p>	<p>Creativity</p>
<p>How can the education of an architect be of special importance to our society?</p>		
<p>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.</p> <p>And I think there should be more architects in politics, because we are problem solvers and there is still this myth about architects making big public buildings and winning competitions, the heroes, the star-architects, and I think we still need those (the star-architects) but we need much more architects that are questioning the laws because at least in Finland many of the laws are written connecting to buildings as energy regulation, and things like that, very often they are done by politicians and engineers, or lawyers or materials providers.</p>	<p>Claiming our societal roles.</p> <p>Claiming our political responsibility.</p> <p>Entering in fields that have been distant from "architecture".</p> <p>Praising the value of architectural education.</p> <p>Claiming the political value of architecture.</p> <p>Portraying the value of architecture beyond form exploration.</p>	<p>Courage</p> <p>Care</p> <p>Commitment</p>
<p>Sometimes these regulations become too strict to the point that buildings are over insulated and there are other problems then coming in. I think no one is objecting to an energy efficient building, but 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</p>	<p>Becoming a critical thinker.</p>	<p>Critical thinking</p>

<p>quite often think in short terms. So I think architecture should be more included and involved in the big questions.</p> <p><i>So we as educators should also create the conditions for the students to be these type of people whilst their studies.</i></p> <p>Yes, and to educate them to understand that they are already part of the field and they should be the ones that make the change. Very often the students think that the teacher knows, but students need to be always a critical thinkers. We should make the students understand that making a better world is their task. There is a lot failure now, there has been a lot of failure in the past but every new architect should try to build a better world, and that is their main task. It is what they need to care about. And if they do not do that they should question it. All human beings should believe this without sounding too naïve. We should try to make an environment for a better life. That should be our main goal even if we know that there are a lot of obstacles on the way, but it is our task!</p> <p><i>Yes absolutely!</i></p>	<p>Learning to bring innovation.</p> <p>Learning to be critical thinkers.</p> <p>Learning to build a better world.</p> <p>Learning to care.</p> <p>Learning to raise questions.</p> <p>Stating that our primary task is making a better world.</p>	<p>Courage</p> <p>Creativity</p> <p>Critical thinking</p> <p>Care</p>
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Appendix F

Secondary Data

Date	Type	Participants	Description
2019 6 and 7 of May	Individual interviews	34 perspective students in architecture at the IUA	These occurred at the IUA premises as part of the admissions interview process. Each student was interviewed for 15 minutes by myself and two other interviewers. These interviews were not audio recorded or transcribed verbatim, but notes were taken on them during the interview process.
2019 28 May	Focus group	26 educators in design and architecture at the IUA	This occurred at the IUA premises as part of the event “Design Education: A conversation with the Iceland University of the Arts Teachers.” Participants’ answers were not audio recorded or transcribed verbatim but were written on a personal computer whose screen was made visible to the audience.
2019 From September to December	Focus group	14 second year students in architecture at the IUA	These interviews occurred on three occasions within the design studio that I was supervising, “Urban Lab.” Participants’ answers were not audio recorded or transcribed verbatim but were written on a personal computer whose screen was made visible to the students.
2019 From September to October	Individual interviews	10 Icelandic designers from 5 different architectural firms	These interviews occurred on five occasions at the architectural firms’ premises. The interviews were audio recorded, transcribed verbatim, sent to the participants for comments and consequently coded sentence by sentence.
2020 27 of January	Focus group	40 educators in design and architecture at the IUA	This occurred at the IUA premises as part of the event “Design Education Design: A conversation with the Iceland University of the Arts Students.” Participants’ answers were not audio recorded or transcribed verbatim but were written on a personal computer whose screen was made visible to the audience.
2020 27 and 28 of May	Individual interviews	40 perspective students in architecture at the IUA	These occurred at the IUA premises as part of the admissions interview process. Each student was interviewed for 15 minutes by myself and two other interviewers. These interviews were not audio recorded or transcribed verbatim, but notes were taken on them during the interview process.
2020 From September to December	Focus group	14 second year students in architecture at the IUA	These interviews occurred on three occasions within the design studio that I was supervising, “Urban Lab.” The participants’ answers were not audio recorded or transcribed verbatim but were written on a personal computer whose screen was made visible to the students.
2021 1 of March	Focus group	5 educators in architecture	These interviews took place via Zoom video call as part of the event “The Societal Relevance of Architectural Education,” organised by myself as part of the National Conference on the Beginning Design Student (NCBDS) After Form. The participants’ answers were not audio recorded or transcribed verbatim but were written on a personal computer whose screen was made visible to the educators.
2021 From September to December	Focus group	20 second year students in architecture at the IUA	These interviews occurred on three occasions within the design studio that I was supervising, “Urban Lab.” The participants’ answers were not audio recorded or transcribed verbatim but were written on a personal computer whose screen was made visible to the students.
2021 28 October	Workshop	25 educators	This workshop was conducted remotely via Zoom during the NBAA meeting, which took place in Bergen. The workshop consisted of a presentation of the findings of the PhD research to the assembled educators, who were then asked to vote through fast-poll.com to decide which traits and agency are most relevant in architectural education.

Appendix G

The seven PhD articles

My PhD is based on seven peer-reviewed articles published between 2018 and 2022. The publications occurred in different venues—journals, book chapters, and conference proceedings—located in different nations: Denmark, Croatia, Ireland, Italy, Sri Lanka, and Sweden. The venues were not decided *a priori* but rather emerged during the PhD journey as valuable platforms of dissemination. These seven articles are organised and presented in three steps reflecting my PhD journey: Self-examination (auto-ethnography), the Nordic–Baltic expedition (dialogues with students and educators from the NBAA), and learning to be with the world (activating the CCAE theory). The chronological order does not follow the logic of the papers, as some venues required a much longer time for the review process, or simply because certain articles were kept longer in my hands before I could find the appropriate venue for publication.

Looking inside myself. Self-examination (auto-ethnography)

[1] Journal (double blind peer reviewed). Words: 4,697.

Country: Ireland. Publisher: Architectural Association of Ireland.

Santanichchia, M. (2019). “**Becoming Citizen Architects: A Case Study of a Design Studio in Reykjavik**”. *Building Material 22: Public* (pp: 116–136).

[2] Book Chapter (double blind peer reviewed). Words: 6,712.

Country: Denmark. Publisher: Nordic Baltic Academy of Architecture NBAA.

Santanichchia, M. (2018). “**Systems Thinking and Systems Feeling in Architectural Education**.” In Lorentsen, E. & Torp, A. (Eds.). *Formation: Architectural Education in a Nordic Perspective* (pp. 258–275).

Looking outside myself. The Nordic-Baltic Expedition (Dialogues with students and educators from the NBAA)

[3] Conference Proceedings (double blind peer reviewed). Words: 7,062 words.

Country: Croatia. Publisher: European Association for Architectural Education EAAE.

Santanichchia, M. (2020). “**Becoming Cosmopolitan Citizens Architects, A Reflection on Architectural Education Across the Nordic Baltic Academy of Architecture NBAA: A Student’s Perspective**”. In Roth-Čerina, M. & Cavallo, R. (Eds.). *The Hidden School Papers. EAAE Annual Conference 2019 Proceedings, Zagreb* (pp. 312-335). Delft: European Association for Architectural Education, Belgium.

[4] Journal (double blind peer reviewed). Words: 13,796.

Country: Sweden. Publisher: Nordic Journal of Architectural Research.

Santanichchia, M. (2022). “**Becoming Cosmopolitan Citizen Architects: An Educator’s Reflections on Architectural Education Across the Nordic Baltic Academy of Architecture**.” *Nordic Journal of Architectural Research*. 2022-1.

Being with the world. Activating the language and pedagogy of CCAE

[5] Journal (double blind peer reviewed). Words: 3,537.

Country: Italy. Publisher: Bonomia University Press.

Santanichchia, M. (2020). “**Design Education for World Citizenship**”. *DIID #71 Focus*. (pp. 171–179).

[6] Journal (double blind peer reviewed). Words: 3,266 words.

Country: Italy. Publisher: Media MD, Department of Architecture, University of Ferrara.

Santanichchia, M. (2020). “**Architectural Education for Cosmopolitan Citizenship: Five Stories, Two questions, and One Directive**”. *MD Journal, Material Design*. 10, 2020. Design for Citizenship (pp. 64-73).

[7] Book Chapter (peer reviewed). Words: 2,237.

Country: Sri Lanka. Publisher: Sri Lanka Institutes of Architects.

Santanichchia, M. (2021). “**Architectural Education for a New Beginning**”. Gihan Karunaratne (Ed.). *The Architect Magazine (special issue): Reboot*. (pp. 467–470). Sri Lanka Institute of Architect.

Looking inside myself. Self-examination (auto-ethnography)

[1] Santanicchia, M. (2019). “Becoming Citizen Architects: A Case Study of a Design Studio in Reykjavik”. *Building Material 22: Public*. (pp: 116–136).

The venue

This article begins as a response to a call for papers to be presented at the conference “Res Publica,”² organised by All Ireland Architecture Research Group (AIARG 7) and held on 25–26 January 2018 at Queens University Belfast in the UK. The conference was centred on the investigation of the relationship between architecture and the public. As it stated:

the process of design, even for a private commission, is also potentially a public act in that it establishes a collective forum, a sort of *res publica* as a thing held in common by many people. So, where does the public aspect of architecture reside and how is it calibrated? (AIARG, 2018).

Consequently, a special issue of the Irish architectural research journal *Building Material* with the title of “Public” launched a call for papers centred on the theme of architecture and civic responsibility. I therefore decided to respond to the call by submitting my first article of this PhD. *Building Material* is the only peer-reviewed journal on architecture in Ireland and therefore constitutes a solid platform for academic papers.

Methodology and methods

Case study: I explore the design studio course “Streets of Reykjavik 2010” by looking at its underlying causes, structures, and outcomes. I then position the whole into a theoretical framework to further reflect on and evaluate the design studio, and to extract important learning principles and pedagogical tools.

The article (short description)

This article explores the case study of the design studio “Streets of Reykjavik 2010” conducted at the IUA; it reflects on architects’ civic agency in the critical moment of the financial crash that hit Reykjavik hard in 2008 and in the following years. It uses data from the course and auto-ethnographical elements to express considerations on architects’ social responsibility, as well as to make normative claims on the importance of educating not only skilled professionals but citizens (architects) who operate by protecting the common good, the public space, the *res publica*. To do so, the article proposes an architectural pedagogy capable of bringing students and teachers in closer contact with the social, economic, and spatial context of their studies, a pedagogy that positions students at the centre of the learning process by allowing them to raise critical issues and pose problems of societal relevance at the foundation of the design process. Within this understanding, the design studio becomes a place where students and teachers question the status quo and work collaboratively to imagine architects’ possible societal roles.

Tested idea

A pedagogy that helps students explore architects’ multiple societal roles based on:

- 1- bringing societal issues to the core of the design studio (problem-posing and social awareness).
- 2- exploring the city of Reykjavik (place-based).
- 3- empowering students to reflect on their multiple possible societal roles and civic responsibilities by promoting the understanding that architecture is both a spatial and social science (self-reflection).
- 4- forming a collaborative platform that brings students and teachers together (collaboration).

² All Ireland Architecture Research Group: <https://aiarg2018.wordpress.com/>

- 5- inciting action! Helping students pursue their ideas beyond the limits of the design studio (activism).

Appraisal

This article is the first step in my PhD journey, and as such it gave me the opportunity to self-reflect on my own pedagogical practice but also to position myself within a larger community of educators (in this case, the Irish one). The process of writing took more than a year, during which time I received fundamental feedback from two peer reviewers.

[2] Santanicchia, M. (2018). "Systems Thinking and Systems Feeling in Architectural Education". In Lorentsen, E. & Torp, A. (Eds.), *Formation: Architectural Education in a Nordic Perspective* (pp. 258–275).

The venue

Formation: Architectural Education in a Nordic Perspective is a book published by the NBAA comprising eighteen case studies of design studios, illustrating the pedagogies of and outcomes from six Nordic schools of architecture. This is the first book that the NBAA has ever published and still today represents the only publication that presents a Nordic standpoint on architectural education.

Methodology and methods

Case study: I explore the design studio course "Together-Repair" by looking at its underlying motivations, structures, and outcomes. I then position the whole into a theoretical framework to further reflect on and evaluate the course and extract important learning principles.

The article

This article presents important normative claims which advocate for an architectural and design education devoted to repairing a world in need of great care. It does so by illustrating both the pedagogical principles and students' projects of the un-disciplinary design studio "Together Repair,"³ which took place at the IUA from 2014 to 2016.

Tested idea

A pedagogy that empowers both students' creativity and their social and ecological responsibility as agents of change based on:

- 1- allowing students to pose problems of societal relevance as a foundation for their design process (critical thinking, problem-posing, and social awareness).
- 2- helping students to forge strong links with the physical and social context of their studies and therefore gain real-life experience of the place (place-based, real-life experience).
- 3- helping students to think about how local actions and global issues are related and mutually interdependent (systems thinking, world-related).
- 4- experimenting with different forms of collaboration and dialogical exchange among students from diverse disciplines, as well as among students and their educators (collaboration).
- 5- inciting students to both imagine and enact their societal roles by transgressing the boundaries of the design studio in order to work in the real-world context (self-reflection and action-oriented).

Appraisal

This second article continues my process of both self-examination and theorisation, thinking about the meaning and scope of architecture and therefore architects' societal responsibility. The writing process brought me in close dialogical contact with the book's editors, Elise Lorentesen and Annabell Torp, establishing an everlasting relationship which has been very valuable in further advancing this PhD research.

³ Together-Repair: http://cargocollective.com/together_lhi

Looking outside myself. The Nordic-Baltic Expedition (Dialogues with students and educators from the NBAA)

[3] Santanicchia, M. (2020). "Becoming Cosmopolitan Citizens Architects, A Reflection on Architectural Education Across the Nordic Baltic Academy of Architecture NBBA: A Student's Perspective". In Roth-Čerina, M., & Cavallo, R. (Eds.). *The Hidden School Papers. EAAE Annual Conference 2019 Proceedings, Zagreb* (pp. 312-335). Delft: European Association for Architectural Education, Belgium.

The venue

This article is part of a collection of twenty writings that form the proceedings of the most important conference on architectural education in Europe, the European Association for Architectural Education (EAAE) Annual Conference, which took place in Zagreb in August 2019. The conference represents an extraordinary event for all European architectural educators to meet and converse.

Methodology and methods

Experimental: this paper uses a grounded theory (GT) method to analyse and interpret fourteen semi-structured and open-ended interviews conducted among students in architecture from eleven schools in the NBAA network. It positions the findings into a theoretical framework centred on the concept of citizenship education, builds rich stories that describe architects' possible societal roles, and finally advances the grounded theory of CCAE.

The article

Four research questions addressed to Nordic–Baltic students in architecture are at the base of this article:

- Q1: What skills should students have after studying architecture?
- Q2: How should these skills be taught?
- Q3: How can the education of an architect be of special importance to our society?
- Q4: Where do you see yourself professionally in ten years' time?

The answers reveal students' desire to acquire an architectural education that helps them make ethical design choices, allowing them to respond and contribute to the solution of the ongoing ecological and social crisis perceived to be of paramount importance for the continuation of life. Students also raise doubts about the current pedagogical practice, questioning whether it is doing enough to prepare them to respond to the crisis. Three rich stories emerge and describe the multiple roles of an architect in our society: the dissident intellectual, the ethical professional, and the storyteller. The article consequently advances the grounded theory of Cosmopolitan Citizenship Architectural Education and its pedagogical settings based on:

- 1- challenging the status quo and exposing issues of societal concern at the core of the design studio (critical thinking and problem-posing).
- 2- empowering students in imagining their multiple societal roles (self-reflection).
- 3- recognising students' individual experiences and knowledge as part of the design process (self-reflection).
- 4- helping students understanding the connectedness of design choices and their impacts (systems thinking).
- 5- supporting a diversity of thoughts, learning methods, and ways of exercising the practice of architecture (diversity and inclusion).
- 6- creating conditions for collaboration among students and different disciplines, as well as students and their community (activism).
- 7- instigating hope and care as the purpose of the design studio (social justice).

The article concludes by stating that becoming cosmopolitan citizen architects means learning to understand the social and environmental impact of design decisions, and how those decisions should respond to the pressing issues of our society.

Appraisal

This is the first article published from the Nordic–Baltic excursion. It is the result of the laborious process of coding which is at the base of the GT method. This article (together with the one that reports educators’ voices) is the most important of my PhD. It offers an original contribution to a field within Nordic–Baltic education that is somehow underexplored, despite the presence of the NBAA network. Even if fourteen interviews were sufficient for this analysis, I would have wished to have conducted a larger number with students across the NBAA.

[4] Santanicchia, M. (2022). “Becoming Cosmopolitan Citizen-Architects: An Educator’s Reflections on Architectural Education Across the Nordic Baltic Academy of Architecture”. *Nordic Journal of Architectural Research*. 2022-1.

The venue

The *Nordic Journal of Architectural Research (NJAR)* is the scientific journal of the Nordic Association of Architectural Research (NAAR). *NJAR* is the only scientific journal in architectural research in the Nordic countries ranked at the prestigious Level 2. The journal represents a pluralist approach to research and publishes original academic contributions within architecture, urban planning, and landscape architecture. It is therefore the best possible journal in which to publish on architectural research in the Nordic–Baltic context.

Methodology and methods

Experimental: this paper uses a grounded theory (GT) method to analyse and interpret twenty-nine semi-structured and open-ended interviews conducted among educators in architecture from sixteen schools in the NBAA network. It positions the findings into a theoretical framework centred on the concept of citizenship education to then advance the grounded theory of CCAE.

The article

Four research questions addressed to Nordic–Baltic educators in architecture are at the base of this article:

- 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?

What emerges from the answers is a shared perspective, a common language that describes architectural education in multiple ways: as a critical process of enquiry, a vehicle for raising 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. Fifteen traits are also considered fundamental for the formation of an architect: concern, commitment, critical thinking, courage, confidence, competence, cognition, comprehension, creativity, collaboration, cooperation, consilience, connectedness, communication, and most importantly care. Furthermore, the article presents five rich stories that depict architects’ societal agencies, those of dissident intellectuals, ethical professionals, engaged storytellers, co-creative partners, and carers of the world. The article concludes by advancing the grounded theory of Cosmopolitan Citizenship Architectural Education and its pedagogical settings based on:

- 1- empowering students by recognising their diversity and different perspectives (self-reflection, diversity).

- 2- supporting students in questioning issues of societal relevance and exploring them in the design process (critical thinking and social awareness).
- 3- exposing students to a diversity of learning modes and standpoints (diversity and inclusion).
- 4- building a collaborative environment among students, their educators, and local stakeholders (collaboration and activism).
- 5- supporting imagination and action so that students can contribute to the betterment of their society whilst being students. Action means creating the conditions for real engagement during the formative years, transgressing the boundaries of the design studio (imagination and social action).

Appraisal

This is the most comprehensive and important article of my PhD research. It is also the most extensive one in terms of number of words (over 10,000) and the one which took me the longest to publish, that is, three years. During these three years I went through the process of coding, diagramming, and writing multiple times, and presented the entire process to my colleagues at the NBAA and in my home institution on several occasions before finally having the article published.

Being with the world. Activating the CCAE theory

[5] Santanicchia, M. (2020). “Design Education for World Citizenship”. *Diid #71 Focus*. (pp. 171–179).

The venue

This paper is presented in *Diid Journal (theoria, poiesis, praxis)*, a high-ranked, open access, peer-reviewed scientific journal which focuses on design and architectural education. This venue was chosen as *Diid Journal* has been active in promoting and disseminating research on architecture and design education, and it is particularly keen on enhancing pedagogies with multidisciplinary social impact in the time of the Anthropocene. This is a theme at the core of my PhD research.

Methodology and methods

This article is based on the findings of the two previous articles, [3] and [4], and further consolidates and explains the theory of CCAE by positioning it into a vaster literature review.

The article

This article posits that the “crisis” in architecture and its education is connected to a lack of language capable of imagining and expressing architects’ multiple and diverse societal roles (beyond the role traditionally associated with the design of buildings). The article therefore introduces the language of CCAE, which can be activated through an educational project based on critical thinking, social awareness, and action—that is, by developing knowledge, compassion, and courage so that students and their educators can think and act collaboratively, using the design studio as a vehicle for the pursuit of social and ecological justice. New stories are therefore narrated in order to incite architects and designers to assume renewed societal agencies. These stories are of designers/architects as ethical professionals, dissident intellectuals, active storytellers, and guardians of the common good.

Appraisal

This is a short article written in two languages, Italian and English, that helps me to further advance and consolidate the concept of cosmopolitan citizenship, to reflect on its role in both design and architectural education, and to present the entire concept to an Italian-speaking audience. Italy has a strong design culture embedded at the core of architectural education. Reaching an Italian audience has therefore helped me to de-localize the PhD, transgressing the Nordic–Baltic boundaries to seek new dialogues and perspectives.

[6] Santanicchia, M. (2021). “**Architectural Education for Cosmopolitan Citizenship: Five Stories, Two questions, and One Directive**”. *MD Journal, Material Design*, “Design for Citizenship” 10, 2020. Design for Citizenship (pp. 64-73). ISSN: 2239-6063

The venue

This paper is presented in *MD Journal*, a high-ranked, open access, peer-reviewed Italian journal which focuses on the culture of design and architecture. This venue was chosen as *MD Journal* was dedicating an entire issue to the topic of “Design for Citizenship.” My article is part of a collection of twenty-two others from the practice of design and architecture.

Methodology and methods

This article uses the findings of articles [3] and [4] to further consolidate and explain the theory of CCAE.

The article

This article explains how the language and pedagogy of cosmopolitan citizenship can form a richer, more diverse, and more inclusive architectural education. The article suggests the need to integrate the current European Directives on architectural education—known as the 11 Professional Qualification

Directive—by adding one extra directive centred on the concept of cosmopolitan citizenship. This reads as:

12. An understanding that architecture is about how we live together; therefore, an architect has the responsibility as cosmopolitan citizen to care for the Other, for the global community of human beings and Earthlings

The article also advocates proposing critical questions in the design studio in order to activate greater societal agency:

- Is the design studio open to the diversity of the world?
- Are critical questions asked in the design studio?
- Does the design studio engage with its community?
- Does the design studio encourage collaboration among students, teachers, and the Other?
- Does the design studio lead to action?

Appraisal

This short article is important because it formulates essential questions to be addressed by students and educators in any design studio to explicate a pedagogy for CCAE. This fundamental article collects and translates the findings of this PhD into cogent, thought-provoking questions which can further animate and trigger important conversations in the design studio.

[7] Santanicchia, M. (2021). “Architectural Education for a New Beginning”. Gihan Karunaratne (Ed.). *The Architect (special issue): Reboot*. (pp. 467–470). Sri Lanka Institute of Architects. ISBN: 978-955-9109-06-8

The Venue

The Architect is a publication supported by the Sri Lanka Institute of Architects. In 2021 the special issue “Reboot,” edited by Gihan Karunaratne, focused on the impact of the Covid-19 pandemic on the practice of architecture. The fifty authors who have contributed to this publication explore new relationships between humans and their environment, new ways of coexisting harmoniously together, and new ways of teaching architecture.

Methodology and methods

This is a discursive article that illustrates the relevance of cosmopolitan citizenship as the core of architectural education. It explores how this notion can be applied in the design studio through the case study of Urban Lab – Design Agency.⁴

The article

This short article explains that a pedagogy for CCAE starts with two fundamental questions: What are the politics of your design, and what is the design of your politics? These questions are at the base of the second-year architectural students’ design studio Urban Lab – Design Agency. Answering these questions leads students to speculate on the meaning and scope of architecture and therefore architects’ societal responsibility. This process of inquiry transforms the design studio into a critical and collaborative platform dedicated to the exploration of what good architecture is. The proposed pedagogy is based on:

- 1- reflecting on the status quo and architecture’s responsibility and implications (critical thinking).
- 2- helping students to forge strong links with the physical and social context of their studies and therefore have real-life experience of the place (place-based, activism).

⁴ Urban Lab – Design Agency: <https://urbanlabdesignagency.cargo.site/Info>

- 3- allowing students to think about how small actions can lead to societal and political changes (systems thinking).
- 4- establishing strong collaboration and dialogical exchange among students and their educators, and especially among academics and citizens (collaboration).
- 5- empowering students to transgress the boundaries of the design studio by operating as agents for social amelioration (activism).

Appraisal

This short article is incisive in expressing why a pedagogy based on cosmopolitan citizenship in architectural education is important and how it can be translated into a design studio.

Appendix H

Basic social and demographic indicators across the Nordic Baltic nations

Human Development Index HDI (2020):

https://en.wikipedia.org/wiki/List_of_countries_by_inequality-adjusted_Human_Development_Index

Gender Equality Index GEI (2019):

<http://data.un.org/DocumentData.aspx?id=415>

International Education Database IED (2020)

<https://worldtop20.org/education-database>

Government Education Expenditure GEE (1989-2019)

[https://en.wikipedia.org/wiki/List_of_countries_by_spending_on_education_\(%25_of_GDP\)](https://en.wikipedia.org/wiki/List_of_countries_by_spending_on_education_(%25_of_GDP))

Completed Tertiary Education CTE

https://en.wikipedia.org/wiki/List_of_countries_by_tertiary_education_attainment

Global Peace Index GPI

https://en.wikipedia.org/wiki/Global_Peace_Index

CO2 emissions per capita (4.79 tons per person in the world)

<https://www.worldometers.info/co2-emissions/co2-emissions-per-capita/>

Population (2021)

<https://www.worldometers.info/world-population/population-by-country/>

	Fees	HDI	GEI	IED	GEE	CTE	GPI	CO2	Population
Denmark	No	6	2	1	7.6% (11)	36%	3	6.65	5,792,202
Estonia	No	19	21	25	5.2% (56)	38%	30	17.02	1,326,535
Finland	No	4	7	6	6.9% (19)	42%	13	9.31	5,540,720
Iceland	Yes	2	9	12	7.5% (13)	37%	1	11.81	341,243
Latvia	No	34	40	31	4.7% (80)	30%	35	4.13	1,886,198
Lithuania	No	31	33	24	4% (107)	37%	37	4.74	2,722,289
Norway	No	1	5	15	8% (8)	42%	14	8.28	5,421,241
Sweden	No	7	2	5	7.7% (10)	39%	15	4.54	10,099,265

PART V: THE PhD ARTICLES

Article [1]



Becoming citizen architects Author(s): Massimo Santanicchia

Source: *Building Material*, No. 22, Public (2019), pp. 117-136

Published by: Architectural Association of Ireland

Stable URL: <https://www.jstor.org/stable/10.2307/26816294>

REFERENCES

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https://www.jstor.org/stable/10.2307/26816294?seq=1&cid=pdf-reference#references_tab_contents

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JSTOR

Becoming citizen architects: a case study of a design studio in Reykjavik

‘Mistakes were certainly made. The private banks failed, the supervisory system failed, the politics failed, the administration failed, the media failed, and the ideology of an unregulated free market utterly failed. This has called for a fundamental review of many elements of our society. In that respect, democracy, the rule of law, and close international cooperation have been and will continue to be our strongest weapons.’¹

– Jóhanna Sigurðardóttir, Icelandic Prime Minister (2009-2013) reflecting on the Icelandic economic collapse, 12 April 2009.

The Icelandic neoliberal experiment, undertaken in the 1990s and continuing until the financial collapse of 2008, envisioned the country as a global financial centre and Reykjavik as a world city. This policy generated not just unprecedented inequality in the country’s income distribution² but also inequality in its urban environment.³ Architects and city planners became legitimising agents for these radical transformations by designing numerous, grandiose public and private projects including shopping malls, office towers, large speculative residential developments, and an extensive highway system.⁴

The decade leading up to the financial collapse was marked by an unprecedented amount of building activity in Reykjavik. Between 2000 and 2008, the number of dwellings rose by 28.8 percent; the number of residents rose by thirteen percent. The city, overall, grew by twenty-five percent in occupied land, whilst its population density plummeted to a record low. Roads expanded by more than 200km in the capital area alone, although there was only a 3km increase in dedicated bicycle lanes.⁵ The resulting sprawl made public transport expensive, inefficient, and used predominantly by lower-income residents. In 2008, most streets in Reykjavik were valued primarily in terms of their capacity for cars, tragically forgetting the social role of the street as a public good. Reykjavik's streets emptied as most residents migrated to new residential areas located on the city fringe. This increasingly suburban lifestyle further reduced pedestrian access to services and shops and reduced the use of public spaces.⁶ As a result, Reykjavik has become a city of sprawl; of single, detached suburban houses inserted in a landscape intended to divide rather than bring people together. In downtown Reykjavik, mono-functional luxury towers have replaced multi-functional smaller buildings, limiting the city's diversity and heightening its vulnerability to the fluctuations of large capital investments.

At the close of 2008, the Icelandic stock market lost ninety-eight percent of its value in less than a week. As a result, the economy shrank by 8.5 percent in 2009 – the fastest contraction rate among OECD countries at that time.⁷ The Icelandic economic meltdown of 2008 caused widespread indignation, sparked protests, and led to a complete loss of trust in public institutions.⁸ Emerging from this havoc, a Reykjavik-based movement called 'The Voice of the People', led by poet and activist Hörður Torfa, demanded

a fairer and more equitable system. For twenty-two Saturdays, from 11 October to 14 March 2009, the movement occupied Austurvöllur (the main city square and site of the Icelandic parliament). The occupation was both a platform for dialogue among citizens and an initiative to demand that the government assume responsibilities for its own mistakes. It defined the beginning of a cultural revolution.⁹

In the following months, these actions incited the resignation of the government and the triggering of new national elections, eventually won by a coalition involving the Social Democrats and the Left-Green Party. Coalition leader Jóhanna Sigurðardóttir was the first openly gay prime minister in the world.¹⁰ Her speech on 12 April 2009, addressing the Icelandic economic collapse, made me reflect profoundly upon our collective and individual responsibilities regarding the economic recession. I evaluated my professionalism both as a practising architect and as an educator in the nation's only school of architecture, the Iceland University of the Arts (IUA). Indeed, as the prime minister said, 'mistakes were certainly made' – particularly during Reykjavik's 'world city' years. Urban planning during this period included cuts to public housing; failing to protect the weakest people in our society. Alongside this, it physically distanced users from essential services whilst failing to protect the social value of public space and easy access to nature. It fostered speculative real estate expansion accessible only to the wealthy few and propagated anti-urban developments. Ultimately, Reykjavik's urban planning had gone astray because it supported an unsustainable model of growth based on the price of real estate.¹¹

The architectural profession in Iceland had failed by placing itself at the disposal of political and economic

interests with extraordinarily little regard for social considerations or the public good. Architectural education had failed because the pedagogy of its design studios was too focused on promoting continuous growth and urban expansion, without truly challenging the notion that architecture is not only a spatial science but a social one with responsibilities towards its community and beyond.

Streets of Reykjavik 2010

The design studio 'Streets of Reykjavik 2010' (SoR2010) was developed at the IUA for first-year students in architecture and ran from 10 January 2010 to 5 March 2010 (Monday to Friday, 13:00-16:40).

SoR2010 took place at a unique time; the aftermath of the most severe financial crash to occur in Iceland. The crash deeply affected the residents of Reykjavik, not just economically but also emotionally and culturally.¹² The years of the crisis (2008-2014) were a period in which all construction halted, and the great majority of architectural firms therefore shut down. Architects became the biggest casualty of the financial crisis; they were the first to lose their jobs, along with workers in the construction industry.¹³

It was fundamental that the only school of architecture in the country respond to this situation, seeking and developing new curricula and forms of spatial research. The evolving practice of architecture requires that architectural education follow suit. Specifically, the design studio, which has traditionally been at the core of architectural education, was challenged in its usual role of prescribing, through fixed briefs, the creation of new artefacts. As such, the main goal of the SoR2010 brief was an exploration of the city of Reykjavik, reporting on the effects of the crash and the responses to it in our social and physical environment.

Each student was given time to walk the city to sense the impact of boom and bust on the built environment, and to report it both factually and through the lens of sensory experience. This task was undertaken in order to emphasise that architectural education is not just about drawing and model-making but also about understanding the way we inhabit spaces. In SoR2010, students were encouraged to understand that the built environment is produced both collectively and daily, and that their role must be as active protagonists in this continuous cycle of change.¹⁴

Educator Bell Hooks, in her seminal book, *Teaching to Transgress, Education as the Practice of Freedom*, describes critical thinking as the pillar of our education system and an essential component of citizenship.¹⁵ Critical thinking requires a critical pedagogy – a process which gathers students and teachers in questioning fundamental, societal issues such as knowledge, justice, and equity. Critical pedagogy is about self-questioning. It reconsiders the role of our educational institutions and our relationships with each other, both within universities and the wider community. Critical thinking means understanding the political value that is embedded in our professions, be that in architecture, teaching, or elsewhere.

Essential to this pedagogical model is the creation of an environment in the design studio for sharing ideas and thoughts, a place where students can bring their own experiential knowledge, together with facts and opinions.¹⁶ Facing reality collectively effects better ways of knowing; it encourages relating to each other, and to real-life problems, more empathically.¹⁷ The design studio thus represents a learning laboratory: ‘the most radical space of possibility in the academy’.¹⁸ As such, it should act not as a sealed room where experiments are conducted in

isolation, but as a platform for dialogue where established boundaries, known realities, and conventional ‘-isms’ are collectively discussed and challenged. Design is embedded in critical thinking, and design thinking must be used as a tool to reflect, to understand, and to act in society.

Accordingly, SoR2010 became a platform for dialogue among students and teachers, and for questioning fundamental issues within our city. As a crucible for the concepts of social justice and spatial inequality, it reconsidered the role of universities and the way in which we engage with our community as architecture students. This was the foundation of the SoR2010 design studio. With that, the brief did not impose any pressure upon students to design a new building. Instead, students were asked to reflect on the agency of architecture and on its political value; architecture had to be explored as a mode of inquiry and research. There was no reading list. We started the course as an open discussion of the state of the city through personal tales, facts, and a discussion on the role and responsibilities of the architect. Architecture was defined as a spatial and social science, created through a system of relationships encompassing cultural, social, economic, political, environmental, technological, and human aspects. Within these fields, an architect can cover many roles, such as co-author, editor, activist, facilitator, lobbyist, artist, curator, urban planner, legislator, conservator, researcher, and educator. Fundamentally, an architect is always political. When this role is denied, this simply implies that the architect supports the status quo.

This expanded vision of architecture helped students to locate themselves in a larger context than that of designing a new building. Students began to understand that, through architectural research, they can affect their fellow

citizens and their environment. The role of the architect, then, is not just one of drawing buildings but also one of shaping our *umwelt*, our cultural environment. The architect achieves this by showing what architecture is and what it can do, and by designing a cultural niche conducive to the production of good architecture.

Students spent a considerable amount of the time during the course walking the city and reporting their observations to the class. As a result of this experience, it became clear to them that Reykjavik was not so much a dying city but rather one in turmoil – in search of answers, ideas, and justice. An unprecedented number of activities, gatherings, public meetings, and spontaneous events were happening all over the city at this time. Discussions about abandoned infrastructure and empty buildings were broadcast during prime time national television. Students understood that the agency of architecture was pulsing, and as such, it was essential to record and participate in this present. Collecting this knowledge as a communal archive documenting the state of Reykjavik in 2010 became the ultimate goal of the SoR2010 design course. A collaborative document on the state of the city, thanks to the generous support of the Reykjavik City Planning Office, it eventually became a book entitled *Reykjavíkurgötur 2010* (translated as *Streets of Reykjavik 2010*).¹⁹ The book is divided into five chapters: statistics, historical overview, public and private spaces, perception, and drawings. It also includes a preface by the director of the Reykjavik City Planning Office. The central theme is the contribution of architectural research to the ongoing process of rebuilding trust and citizenship within Reykjavik.

SoR2010 became a platform for dialogue among historians, city planners, architects, designers, visual communicators, teachers, students, and other citizens. Our main intention as teachers²⁰ was to reflect upon the city of Reykjavik in the aftermath of the financial crisis, and to explore the meaning and role of architecture therewith. As teachers, we took responsibility for the course's lack of 'architecture' (if that meant drawings of plans, sections, and elevations). All sixteen students²¹ enrolled in the course received the same mark – the highest one. The course was intended to be a collaborative and cooperative journey, not a competitive one.

Each course conducted at our school is subject to online student evaluation. Ninety-one percent rated SoR2010 higher than average in terms of satisfaction, and most students commented that it was not only important and inspiring, but above all, real and engaging. The curriculum of SoR2010 was repeated yearly, with slight variations, until 2013. Since 2014, Reykjavik and Iceland have been experiencing an economic boom fuelled by the tourism industry, spurring rapid development in construction. The Streets of Reykjavik design studio ceded the stage to another course called Urban Lab, a more comprehensive studio including numerous supportive theory classes and technical courses. Nevertheless, the overarching objective remained the same – the importance of *res publica* as the basis for city-making.

It is always difficult to assess unconventional courses, especially ones in which teachers and students become co-creators of knowledge. It has been argued that when students are empowered in their learning process and encouraged to take action, they feel that involvement in their community is an integral part of their learning, transcending

merely academic exercise.²² Education is a long-term investment, as such, we need time to evaluate and reflect on our pedagogy and consider how it may affect students' practice. This has not been done in a systematic way for SoR2010, but if 'to educate is not only to ignite an idea but to also foster the courage to pursue that idea beyond the classroom',²³ as educator Cinthia Wen writes in *Developing Citizen Designers*, then the course can be considered successful. Six out of sixteen students have shown great leadership and dedication to personal engagement in Reykjavik's public space; they have translated the course's findings into action, thanks to the generous support of the city of Reykjavik through its Meanwhile Projects funding scheme. In the following years, other students received a grant from the city, but the collaborative effort of the 2010 students remains unsurpassed.

Becoming citizens

Soon after finishing design studio SoR2010, six students²⁴ took the initiative to respond to a call for ideas from the city of Reykjavik known as the Meanwhile Projects – a fund granted to any citizen with suggestions for improving the public space of Reykjavik. The Meanwhile Projects grant was tailored to support artistic installation in the public spaces of Reykjavik (without actually defining their location). In May 2010, the Meanwhile Projects fund awarded €8000 to the students and one tutor.²⁵ A collaborative design office, called 'Betristofa Borgarinnar' (The Living Room of the City), was established by the six students involved in order to implement their designs. This was an unregistered, nomadic office located in the public spaces of Reykjavik, tasked with translating the learning outcomes of SoR2010 into the cityscape. Betristofa Borgarinnar's mission was to create a more just and

equitable environment by providing better infrastructure to support social life in public spaces. The resulting installations, built during the luminous summer nights of Reykjavik, were meant to be conversation pieces inviting people to use and inhabit public spaces as a vital step towards rebuilding trust between the city and its citizens. At a minimum, they were meant to facilitate social contact and support outdoor life in the city's public realm. Of the numerous installations built during the summer of 2010, I will discuss three: Austurstræti, Káratorg, and Óðinstorg.

Austurstræti installation²⁶

The intersection of Austurstræti and Pósthússtræti is the historical crossroads of the city of Reykjavik. In the aftermath of the financial crash, car traffic had considerably decreased while pressure from local residents towards a more pedestrian-friendly environment had increased. (Many suburban residents had moved back to the city centre in order to reduce transportation expenses.) This installation consisted of painting a yellow dot in the middle of the crossroads, positioning a table and a few chairs around it. It was an illegal appropriation of public space that was nevertheless tolerated by city authorities and protected by nearby shopkeepers. What we had expected to be a provocative gesture lasting only a few hours instead became a symbol of the street. Soon after, other shop owners asked for more such colourful installations to be realised at the edges of the street. When car speed is dramatically reduced, cars and pedestrians are able to share the same space, creating a vibrant environment based on negotiations and interactions. Today Austurstræti is a pedestrian street.

Óðinstorg installation²⁷

Óðinstorg is potentially one of Reykjavik's most charming squares but, sadly, is still used most of the year as a car park. This installation transformed the square into a landscaped space. A turfed surface was laid overnight, and seating devices were scattered across the square. This new outlook completely changed the perception and use of the space from 'car-realm' to 'people-realm'. City permission for this transformation was granted to students for one day. The square was crowded with people the following day. Students asked the city authorities whether the turf could be kept longer; the city replied, 'Yes, until someone makes a formal complaint, the turf can stay.'²⁸ What was supposed to be a one-day installation lasted many weeks instead. Although Óðinstorg is still a parking lot, the annual redesign and different summer activities held there since 2010, have turned it into a place for people. In 2016, a design competition was launched to have the square repurposed for pedestrians only, unfortunately, the winning design proposal was never implemented.

Káratorg installation²⁹

Káratorg is the name of a square that does not exist. The correct name is Kárástígur: the name of a street whose gentle curvature creates a sunny, quiet, and sheltered opening ideal for sunbathing during the short, Arctic summer. This installation envisions a section of the street as a square, as a gathering place, and as a place to rest. Naming has the power to make something real, to bring it into existence. Street furniture, manifesting that new reality and scattered throughout the newly created square, brings Káratorg to life. What seems to be a random positioning of benches and tables can be read from one corner as 'TORG', which means 'square' in Icelandic.

Today, Káratorg is still unknown to Google maps despite being a known destination for the inhabitants of Reykjavik.

Review

These small installations, strategically positioned, were one of the catalysts for a growing desire to reclaim public space from the tyranny of cars and from its own under-use. They represented vehicles for social expression, celebrating public life and reinvigorating civic engagement.

For the city of Reykjavik, the Meanwhile Projects also represented an attempt to deliver a more holistic and integrated urbanism. These installations were implemented at a time when trust in public institutions had collapsed, making the city particularly accommodating toward citizen requests.³⁰ The city authorities understood that trust had to be rebuilt, and that architecture can be one of the means to facilitate this lengthy, laborious process.

The Meanwhile Projects experiment was harshly criticised, especially by the established architectural community, which accused it of ridiculing the profession without creating any business opportunities for chartered practices. Others criticised them as very small, irrelevant, and spatially confined concessions, given away by a rigid planning system, mainly to young artists or students.

Nevertheless, the summer of 2010 created something that had not existed in Reykjavik; a precedent, a message and a sanction for the people to participate in the design of public space, even if only through the filter of a competition controlled by the city authorities. What started as an emergency reaction has today become the norm in Reykjavik. The Meanwhile Projects have been

institutionalised as an urban design tool to activate certain parts of the city, and to strengthen social life in public spaces. Every summer, funds are made available, on a competitive basis, for the design and construction of platforms for engagement: events, installations, and small artefacts that redefine our relationship with the city administration and with each other. Architecture can arise from small-scale interventions as well as through large, speculative ones. It is therefore important to make students aware of this potential, and to empower them to be citizen designers: people who, through their design work, can influence their cultural and social environment.

Changing practice

Architecture is rarely a private matter; it is a collective experience. Students need to know that succeeding as an architect requires not only talent and commitment but also an alignment of social, economic, cultural, and political factors. The better we understand this set of attributes as a whole, the more strategic we can be in designing an appropriate architectural pedagogy.³¹

During the design course SoR2010, we encouraged dialogue and collaboration among students, as well as the sharing of experiential knowledge as a pedagogical tool. They worked with real issues in our community, responding and positioning themselves not only as students of architecture but as active citizens. Furthermore, they were encouraged to pursue their ideas beyond the classroom, helping to steer their own education and become agents of change within the community. A form of pedagogy which clearly succeeded, based on the outcome of six students successfully submitting design proposals to the City of Reykjavik.

Education is about awareness. It is about cultivating not only scientific knowledge but also the social and design skills needed to face and overcome challenges. It is about critical thinking, critical evaluation, and critical action. It is about engagement, citizenship, and responsibility, both political and social. Today, the practice of architecture is changing slowly. It is as much about networking, being an entrepreneur or activist, and pushing against conventions as it is about setting up shop.³² Students need to be aware of this change and be empowered.



Nondescript office towers in the city centre and on the outskirts

Some of the streets built in suburban residential areas. Note the absence of any infrastructure supporting pedestrian activity



Shopping centres on
the fringe of the city

Unfinished suburban
residential development



Austurstræti installation

Óðinstorg installation



Káratorg Installation

Notes

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- Hlynur Axelsson, Hrafnhildur Magnúsdóttir, Laufey Jakobsdóttir, Jón Valur Jónsson, María Kristín Kristjánsdóttir, María Þóroldsdóttir, Sigríður Lára Gunnarsdóttir, Sigurlín Rós Steinbergsdóttir, Örvar Dóri Rögnvaldsson.
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- 31 J. B. Brown, H. Harriss, R. Morrow, and J. Soane (eds.), *A Gendered Profession: The Question of Representation in Space Making*, London, RIBA Publications, 2017, p. 16.
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Article [2]

SYSTEMS THINKING AND SYSTEMS FEELING IN ARCHITECTURAL EDUCATION

How we teach Architecture at the Iceland University of the Arts IUA: the Case Study of Design Course
Together-Repair

Massimo Santanicchia Program Director in Architecture and Associate Professor in Architecture,
at the Iceland University of the Arts

Abstract

This paper is an intellectual reflection on the benefits of introducing systems thinking into the core of architectural education, with the specific case study of the 'un-disciplinary' course titled Together-Repair held at the Iceland University of the Arts (IUA) in Reykjavik.

The first part of the paper focuses on the overarching ideas, debates, and educational paradigms that undergird the course. Systems thinking is illustrated as a critical tool to address complex challenges. Thinking in systems helps us manage, adapt, and see the connections between our choices and their impact. Thinking and feeling in systems brings us closer together, making it possible not only to see the world and its components, but to feel that we are part of it.

The second part of the paper illustrates the experience developed during the eight-week course Together-Repair that has been running at IUA, in Reykjavik since 2014. In Together-Repair, diverse students, including second year BA students in architecture, fashion design, product design, and visual communication, and first year students in the MA design program – along with teachers, and local agents (people whom students have selected to work with), collaborate beyond their own disciplines (thus “un-disciplinary”) on important problems posed by the MA students. Together, possibilities become forms of engagement and actions.

The academy is not paradise. But learning is a place where paradise can be created. The classroom, with all its limitations, remains a location of possibility. In that field of possibility we have the opportunity to labour for freedom, to demand of ourselves and our comrades an openness of mind and heart that allows us to face reality, even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom.¹

Together-Repair is our contribution as educators and students to seek, see, and understand the connectedness of everything, the systems that link us all, and the great responsibilities that are linked to our decisions not only as designers but as human beings. We believe that no one owns a problem and each problem is universal, and therefore the solution must be found in our collective work, in surpassing disciplines, in changing behaviour, in understanding our realities, and in a reevaluation of our modes of praxis. Working together therefore means recognizing diversity in skills, attitudes, and thoughts.

Together-Repair has shown us the difficulties that are at the root of collaboration, but also its importance. When diverse students engage together and with local agents on real case studies, they can become social agents. Education is therefore not only about cultivating factual scientific knowledge, but is just as much about empathy, emotional intelligence, and prompt action for change. Together-Repair represents a case study in which design tools are used to explore and engage with our society and for the betterment of the environment and peoples' existence.

1. Architecture and education matter

We live in an urban age. For the first time in human history more people live in cities than in rural areas, and by 2050 it is projected that 75 per cent of the world's population of nearly 9 billion people will be living in cities. The health of our planet is inextricably linked to our success or failure in dealing collaboratively and intelligently with urbanity and social change. The way cities are designed matters for the well-being of humans and the planet.

The way we educate architects shapes their profession. Iceland is the only country in Europe not providing a full and qualifying educational programme in architecture.

1. Bell hooks, *Teaching to Transgress. Education as the Practice of Freedom* (New York: Routledge, 1994), 207.

The current three-year BA in Architecture was launched at IUA in 2002 and since then 164 students have graduated. Each year, 14 new students in architecture start their studies at our school in Reykjavik. Studying architecture at the smallest school in Europe means being immersed in a collaborative environment in which students in architecture, design, visual communication, product and fashion design share resources and spaces, and have opportunities to attend classes and workshops together. This paper explains the intention behind architecture education at the IUA, and tells the story of the course title Together-Repair, and its overarching pedagogical paradigms, and its findings.

2. ARCHITECTURE EDUCATION AT IUA

2.1 Architecture as a social science

At IUA, we intend the work of an architect to be fundamentally about *making* choices; knowing that each choice has consequences whose impact may be felt far away from its original location. Practitioners and educators in architecture need to be aware of such consequences, and need to be aware that the era of extracting unlimited resources and linear thinking has come to an end. Architecture has a social responsibility; to design spaces for our communities in harmony with nature, and to pursue the spirit of social justice. This purpose is by definition ethical.² Architecture therefore involves moral choices that are subject to moral examination.³

Our choices in architecture must be guided by factual knowledge, experiences, social, and ethical considerations, and by the awareness that we live in a system of complex connections and interrelationships.⁴ As the architect Josef Frank and the sociologist Otto Neurath said, at the beginning of last century: "Only people with a fundamental understanding of societal phenomena and science would become architects."⁵ I think this statement is still valid. Architecture is a social science. Architectural thinking is social thinking, and as such its decisions do not only concern buildings but so to speak leak out of them; they permeate all aspects and systems of our society and environment to become part of our daily lives.

2.2 Education as a social skill

The etymological origin of the word education is from

the Latin *ex-ducere* which means 'to bring up, to train, to lead out.' Education is fundamental to democracy, and education is fundamental to survival. No society can endure without making sure that knowledge and wisdom are passed on to the next generation.⁶ This transfer requires social skills and the right conditions for teaching and learning, namely, the right pedagogies capable of producing not just 'technicians' but responsible citizens, people who are willing to be active contributors to our society and to repair its many designed faults.

Design does not only include artefacts or objects, but also systems of flows of capital, resources, people, and information. Climate change, fast urbanization, and the refugee crisis are matters of design.⁷ We live in a world that has never been as informed as it is today, where news travels at the speed of the internet, and yet this immediate access to many realities has numbed our reactions. We have become paralysed, spectators of our own lives.⁸ To trigger real empathy and genuine compassion, we need more than being informed – we need action. These actions should reconnect us to the world, to its people and places.⁹ Education therefore needs to assess this situation and contribute to its solution: "To educate is not only to ignite an idea but to also foster the courage to pursue that idea beyond the classroom."¹⁰ New pedagogies capable of promoting social change must be elaborated.¹¹ We need a pedagogy for the greater good – the *res publica* – a pedagogy that makes us feeling connected to each other.¹² Architectural pedagogy needs to contribute to developing awareness of the state of the world, to prompt action, and to defeat the state of impasse that we have fallen into. This desire is at the root of Together-Repair.

2.3 Architecture for action

Architecture starts long before construction begins and lasts long after the building is terminated. Architecture is the result of many decisions. These decisions are culturally and geographically embedded. The role of the architect is not just that of drawing buildings but also that of shaping our *Umwelt*, our cultural environment, and our individual and public consciousness, by showing what architecture is and can do. Architects need to create the culture needed for good design that is the foundation for any creation of a healthy city.



2. Jane Collier, "The Art of Moral Imagination: Ethics in the Practice of Architecture," *Journal of Business Ethics*, Vol. 66, No. 2/3, 11th Annual International Conference Promoting Business Ethics (June-July 2006): 307-317.
3. Leslie Weisman, *Discrimination by Design: A Feminist Critique of the Man-Made Environment* (Urbana: University of Illinois Press, 1994).
4. John Thackara, *How to Thrive in the Next Economy. Designing Tomorrow's World Today* (London: Thames & Hudson, 2017), 163.
5. Peter Galison, "Aufbau/Bauhaus: Logical Positivism and Architectural Modernism," *Critical Inquiry*, Vol. 16, No. 4 (Summer, 1990): 745.
6. Henry Giroux, *On Critical Pedagogy* (London: Bloomsbury, 2011).
7. Beatriz Colomina and Mark Wigley, *Are We Human? Notes on an Archaeology of Design* (Zurich: Lars Muller Publishers, 2016), 12.
8. *Ibid.*, 85.
9. Susan Sontag, *Regarding the Pain of Others* (London: Penguin Books, 2004).



Students must learn that each architectural decision has a consequence that goes “beyond architecture”, it has social and environmental repercussions, it affects present and future generations. It modifies our environment, which is our ever-changing palimpsest reflecting our tastes, our values, our aspirations, and our fears, in tangible, visible form.¹³ This autobiography is not only physically written, but is also embedded in our private and public institutions, in the way we come together to live, to shop, to socialise, to work, to produce goods and services, and in the way we teach and learn. As the discipline that links man and his environment, architecture therefore has a major role and a responsibility to encourage and design the transformational thinking required to face the grand challenges and prompt action to protect and enhance life on our planet.

So, how can architecture be taught in a manner that enhances both students’ creativity and their social and environmental responsibilities?

3. The context

Iceland is the social and geographical location for the course Together-Repair. The financial crisis that hit the

country so heavily in 2008 is still vivid in our memory. The crisis caused havoc and brought the entire construction industry to a standstill, leading to the closure of most of Iceland’s architectural firms. For a moment, people believed that the architectural profession was no longer possible on the island. But architecture continued to exist through different forms of engagement and production of spaces. These facts, together with awareness of the grand challenges of humanity, have deeply influenced the mindset of the younger Icelandic generation. Today, an increasing number of students and graduates seeks meaningful real-world work experiences, travels, and forms collaborations across disciplines. Students do not want to be merely students, and architects do not want to build only houses for ‘greedy’ developers: most want to be activists and engage in matters that are dear to them, they want to be part of a bigger whole.¹⁴ These facts must be taken into account and transformed into valid architectural pedagogies. This is what the course Together-Repair has tried to do.

4. Educational Paradigms

The following paradigms have structured and guided the making of the course Together-Repair. They have



developed throughout the duration of the course, and have emerged in a process of becoming, rather than having been defined totally *a priori*.

4.1 Systems thinking within Critical Pedagogies

Architecture is not just a spatial science but a social one, which is created in a system of relations that includes cultural, social, economic, political, environmental, technological, and human aspects. This expanded vision of the meaning of architecture helps students to position themselves into a system of relations: not just as architects, but as citizens and politicians as well. As students who, through architectural research, affect people and their environment. It is therefore architects' responsibility not only to draw spaces but to understand people, to dialogue with them, to challenge stereotypes, to include different voices in their work, and to translate this experience into a meaningful design work.

In order to do so, architectural pedagogy needs to be open and receptive to different voices to otherness. Pedagogy is fundamentally about people.¹⁵ Critical pedagogy brings students and teachers together in a process of sharing and questioning fundamental issues in our society, such as knowledge, justice, and equity.¹⁶ Critical pedagogy is about reconsidering our relationships with each other inside universities and with the wider community. As such it is always related to the specificity of a place: it is place-based.¹⁷ Critical pedagogy makes us look at the world, at our role in the world and at the systems that link us all.¹⁸ Systems thinking is embedded in critical pedagogy.

4.2. Systems Thinking as a tool for *conscientization and problem-posing*

Educators do not know today what students will need to know tomorrow. It is fundamental to realise that university has to be a place where we learn how to learn, so that we can keep on learning for the rest of our lives.¹⁹ The process of learning is a social one. It starts by bringing our experiential knowledge into the classroom, along with facts and opinions. This creates better ways of knowing and more empathic relations with each other and to real life problems.²⁰ As American activist bell hooks states: "As a classroom community, our capacity to generate excitement is deeply affected by our interest in one another, in

10. Elizabeth Resnick, *Developing Citizen Designers* (New York: Bloomsbury Academic, 2016), 137.

11. Daisy Froud and Harriet Harriss, eds., *Radical Pedagogies, Architectural Education and the British Tradition* (London: RIBA Publishing, 2015), xiii.

12. Giroux, *On Critical Pedagogy*, 9.

13. Gregory Caicco, *Architecture, Ethics, and the Personhood of Place* (Hanover: University Press of New England, 2007), 43.

14. James B. Brown, Harriet Harriss, Ruth Morrow and John Soane, *A Gendered Profession: The Question of Representation in Space Making* (London: RIBA Publications, 2017).

15. Paulo Freire, *Pedagogy of the Oppressed* (London: Penguin Books, 1993).

16. Joan Wink, *Critical Pedagogy, Notes from the Real World* (New York: Addison Wesley Longman, 2000), 71.

17. Giroux, *On Critical Pedagogy*.

18. Wink, *Critical Pedagogy*.

19. Russell Lincoln Ackoff, *Ackoff's Best: His Classic Writings on Management* (New York: John Wiley, 2010), 163.

20. bell hooks, *Teaching to Transgress*.

hearing one another's voices, in recognizing one another's presence."²¹ A classroom must be a safe haven where students and teachers teach, learn, and share.

Students have the role of participating in and constructing their own learning process. Brazilian educator Paulo Freire speaks of *conscientization* as the process that empowers people in having faith in their own knowledge, ability, and experiences. *Conscientization* is a process that requires time, trust, and dialogue. This process starts with problem-posing, that is, by exposing situations of discomfort: factual or personal.²²

Problem-posing means initiating the research process far away from 'design'. The starting point is the kind of pain, that every single citizen understands when it becomes visible: homelessness, food waste, human rights violations, encounters and situations of our everyday life. By revealing the problem – or as we say in *Together-Repair*, by feeling and exposing the pain – students understand that the challenge is real and it is part of a system of relations with the world.²³

In a problem-posing education, people develop their power to perceive critically the way they exist in the world with which and in which they find themselves; they come to see the world not as a static reality, but as a reality in process, in transformation.²⁴

Systems thinking, therefore, is a way to see ourselves connected to the world, to see not only facts and situations, but interrelationships.²⁵ Problem-posing represents the first educational paradigm that students have to face in the course *Together-Repair*.

4.3 Systems thinking as a tool for collaboration

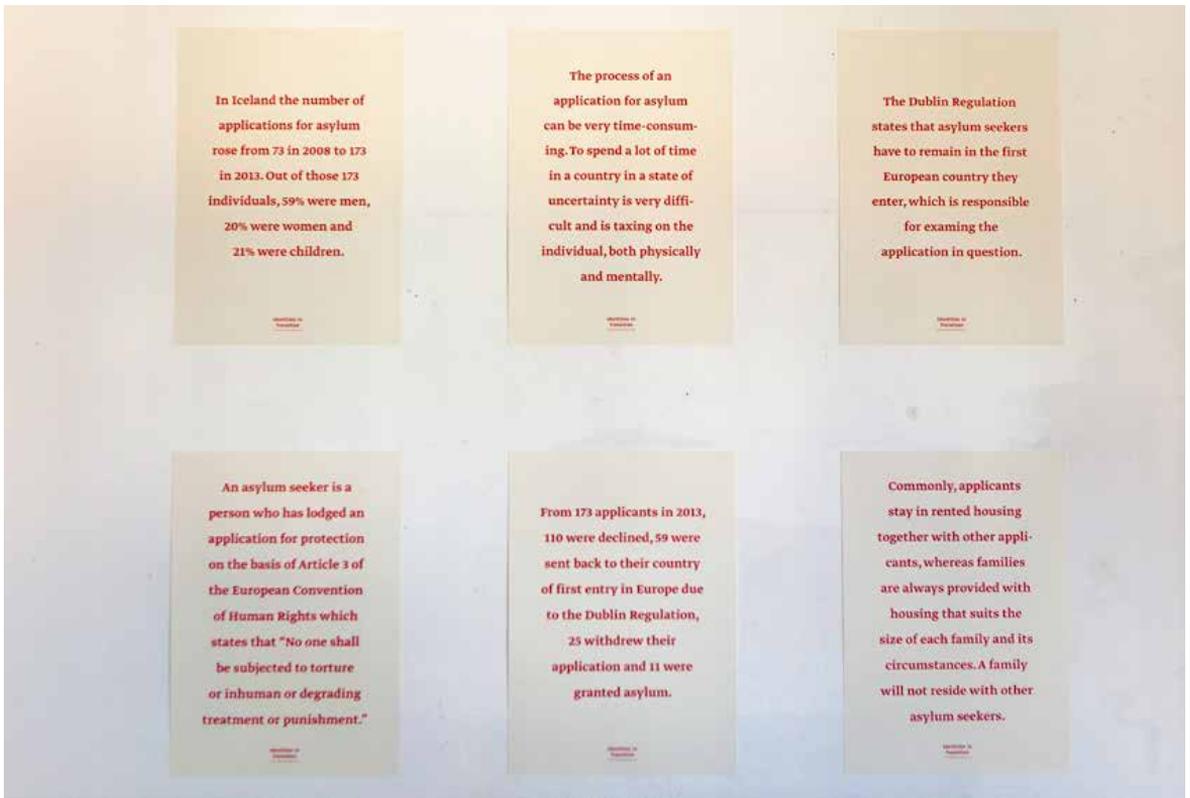
We believe that students of architecture need to be educated to face the grand challenges and respond to them. Students need to know that these matters are of concern for architecture. To do so, it is important to transcend disciplinary divisions, and understand that "problems in the real world do not divide themselves the way universities do."²⁶ "There are no physical, chemical, biological, psychological, sociological, or other interdisciplinary problems. The disciplines and subjects are not different parts of the world; they are different ways

of looking at the world."²⁷ In his *Neither Brain nor Ghost, a Non-dualistic Alternative to the Mind-Brain Identity Theory*, philosopher Teed Rockwell explains that a single unified system embraces our nervous system, body, and environment. Within this perspective the boundaries between people and nature dissolve and we all become part of the same system. The Human Microbiome Project has also revealed that our body is predominantly made up of bacteria, fungi, and viruses, such that non-human cells are three times more numerous than the human ones. There is basically no separation between us and the rest.²⁸ This understanding ignites collaboration among us all, including non-humans.

A new relation among sciences, their philosophies, and their social orders must be developed and new forms of collaboration must be investigated and practiced. Accordingly, systems thinking is adopted as a critical tool for use in addressing complex challenges. Systems thinking helps us manage, adapt, and see the connections between our choices and their impact.²⁹ Systems thinking becomes transformational only when combined with 'systems feeling', which is something that we all crave, that we truly feel, and which is why the emotional component and the element of subjectivity are fundamental in order to foster connection with each other.

The connectedness of the world allows us to see all human beings not only as responsible for problems but also as "participants in shaping their reality,"³⁰ and indeed their future. "As people see more of the system within which they operate, and as they understand more clearly the pressures influencing one another, they naturally develop more compassion and empathy."³¹ Thinking and feeling in systems thus brings us closer together, not only to see the world and its components, but also to feel that we are part of it; we are part of the same system, we are together. Collaboration hence becomes a natural consequence of systems thinking, for without collaborative thinking, there is no systems thinking.

In the course *Together-Repair*, collaboration is encouraged among academics, social workers, entrepreneurs, activists, and other local agents. Between people inside and outside the university. Together we collaborate with the aim of using design as an instrument



21. Ibid., 8.

22. Freire, *Pedagogy of the Oppressed*.

23. Giroux, *On Critical Pedagogy*.

24. Freire, *Pedagogy of the Oppressed*, 54.

25. Peter M. Senge, *The Fifth Discipline. The Art & Practice of the Learning Organization* (New York: Crown Business, 2006), 68.

26. Jamshid Gharajedaghi, *Systems Thinking, Managing Chaos and Complexity. A Platform for Designing Business Architecture* (London: Elsevier, 2011), 104.

27. Ackoff, *Ackoff's Best*, 163.

28. John Thackara, *How to Thrive in the Next Economy. Designing Tomorrow's World Today* (London: Thames & Hudson, 2017).

29. Ackoff, *Ackoff's Best*; Donella Meadows, *Thinking in Systems* (White River Junction: Chelsea Green Publishing, 2008); Senge, *The Fifth Discipline*.

30. Senge, *The Fifth Discipline*, 69.

31. Senge, *The Fifth Discipline*, 161.

for social change, design as a tool to strive for new significances. Collaboration is the second educational paradigm of Together-Repair.

4.4. Systems Thinking as a tool for engaged scholarship and place-based education

“Engaged pedagogy is an expression of political activism,”³² and no education is politically neutral.³³ In the influential report *Scholarship Reconsidered*, Carnegie Foundation president Ernest Boyer states the importance of engaged scholarship to create a dialogue between academics and civic culture.³⁴ This means working with real conditions and people. Engaged scholarship also means to disseminate the research findings to different audiences, and to bring different audiences inside the research process not as spectators but as participants, and as co-creators of knowledge and experience.³⁵ Engaged scholarship is place-based; it is part of its community, and works in a respectful way to serve it.³⁶

In a place-based education, teachers and students get a first-hand experience of local life, which gives them the potential for understanding the political processes occurring and to engage with them meaningfully. Place-based and engaged scholarship require time and trust in order to make the collaboration real and mutually beneficial. To name just a few areas of concern, since its beginnings in 2014, Together-Repair has engaged with local issues such as homelessness, food production, human rights, personal apathy, environmental risks, and mass tourism; these matters have at the same time been positioned into a larger system of global awareness. The course has shed light on important issues present in our community, and has delivered design outcomes to the public, to the media, and to the streets of Reykjavik. Students have engaged with pedestrians and workers, tourists, medical doctors, teachers, and to other students elsewhere. Engaged scholarship and place-based education are together the third paradigm at the base of the course Together-Repair.

5. System thinking and architectural education in Together-Repair

The following part of the paper translates the educational paradigms presented into the course structure of Together-Repair, by illustrating its structure and main findings.

The fundamental requirement of the course is that its outcomes have to be real events, situations, projects, and not just illustrations. Change does not happen when one simply states that it must happen; change happens when we work to effect that change, whether small or large. This is the essence of Together-Repair: action, connection, and real-life experience.

5.1 Together-Repair course structure

Together-Repair is a full-time design studio course that runs for eight weeks, five days a week (Monday to Friday from 13.00 to 17:00). It is difficult to identify the point when Together-Repair begins, as it is part of the flow of learning that the MA Design students experience during their two-year MA Design program at the IUA. By the time Together-Repair starts (usually the first Monday of April), the MA Design students (who have the role of course facilitators) have already spent seven months developing their personal interests through individual research and collaborative processes that integrate design workshops, theoretical classes, and diverse field studies bringing students and otherness in close contact. The goal of the MA Design programme is to promote knowledge creation, and dialogue on design through design practice and artistic research.³⁷

5.2. Step 1: Problem-posing

The first three weeks of Together-Repair are led by the MA students, and culminate in writing a brief that represents the core issue of their research. During these three weeks, extensive dialogues among first-year MA design students, the supervisor (from IUA), mentors (people selected by the supervisor), and local agents (people in the community that have been selected by the master's students) take place to support the formation of the problem-posing. We intend dialogue as: the capacity of members of a team to suspend assumptions and enter a genuine “thinking together.”³⁸ With dialogues, “teachers and students become jointly responsible for a process in which all grow.”³⁹ For the Greeks, *dia-logos* meant “a free-flowing of meaning through a group, allowing the group to discover insights not attainable individually.”⁴⁰ Dialogues are profound, wise, insightful conversations: they are processes of awareness and discovery that create and recreate multiple understandings.⁴¹

TOGETHER REPAIR Course Structure

week 01	week 02	week 03	week 04	week 05	week 06	week 07	week 08
			Briefs presentation				Projects presentation
S + MA + LA			Team 01 = S + M + MA + BA + LA				
			Team 02 = S + M + MA + BA + LA				
			Team 03 = S + M + MA + BA + LA				
			Team 04 = S + M + MA + BA + LA				
			Team 05 = S + M + MA + BA + LA				
			Task A	Task B	Task C		Task D
Briefs development			Projects development				

S Sources; M Mentors; MA 1st year students (Facilitator); BA 2nd year students (architects, visual communicators, product, fashion); LA Local Agents

For Paulo Freire, a real dialogue exists only in the presence of love for the world and for people⁴²: “Without dialogue there is no communication, and without communication there can be no true education.”⁴³ During the first three weeks we talk incessantly about the world around us, verbalizing what we appreciate and what makes us uncomfortable: pain. In this process, students engage with the pain – the problem that is dear to them – transforming it into a concise brief. This is the act of problem-posing that will be presented to the second-year BA students at the end of the third week, in the form of a title, an evocative image, and a 500-word text. This brief is presented anonymously via an online platform.⁴⁴ All second-year BA students are subsequently asked to choose one brief with which they wish to engage.

5.3. Step 2: Collaboration, engaged scholarship and place-based education

Once the second-year BA students have chosen their brief, teams are formed accordingly. For the remaining five weeks of the course, an intense process of collaboration among all the students, both MA and BA, takes place in each team. Each team is composed of a mixture of BA students in architecture, visual communication, product design, fashion; local agents; and a single MA student in design who assumes the role of facilitator. The teams usually comprise from 5 to 9 people. Mentors and the supervisor collaborate equally in all teams. Teams do not have a fixed space within the school to work. Each team has to design its physical and conceptual platform of research, either nomadic or static or a mixture of the two. The supervisor and mentors sit in a dedicated lounge space in school, and are available to the students daily between 13:00 and 17:00. Teams decide for themselves when to seek dialogue with mentors and the supervisor. During these five weeks, four compulsory tasks are demanded:

Task A: the design of one A1 poster to act as a visual representation of the project within 24 hours.

Task B: the making of a 66 second video teaser of the project in 3 days.

Task C: the making of an object/event/system that is strongly connected to the project in 10 days.

Task D: a 180 second video narration of the entire project development and communication of the core message of the project in 15 days.

32. bell hooks, *Teaching to Transgress*, 203.

33. bell hooks, *Teaching to Transgress*; Freire, *Pedagogy of the Oppressed*; Giroux, *On Critical Pedagogy*.

34. Ernest L. Boyer, Drew Moser, Todd C. Ream and John M. Braxton, *Scholarship Reconsidered: Priorities of the Professoriate* (San Francisco: Jossey-Bass, 2016), 65.

35. Robin Hambleton, *Leading the Inclusive City: Place-based Innovation for a Bounded Planet* (Bristol: Policy Press, 2015), 297.

36. Ibid.

37. Halldóra Ísleifsdóttir, “MA in Design 2016–2017,” in *Master Programmes IAU*, Ingibjörg Þórisdóttir, ed. (Reykjavík: Iceland University of the Arts, 2016).

38. Senge, *The Fifth Discipline*.

39. Freire, *Pedagogy of the Oppressed*, 53.

40. Ibid., 10.

41. Wink, *Critical Pedagogy*, 48.

42. Freire, *Pedagogy of the Oppressed*, 62.

43. Ibid., 66.

44. See: http://cargocollective.com/together_lhi.

These four tasks represent conversational design tools to guarantee that all students participate in the course dialogue and to assure that the different projects are presented by using comparative design tools. The tasks are also touch points. Each task ends with a public presentation so that all students, mentors, local agents and supervisors can view the work of all the other students.

Following the principle of systems thinking and its educational paradigms of problem posing, collaboration, engaged scholarship and place-based education at the end of the eight weeks the final presentation is staged in the main auditorium of IUA. During the presentation of the projects, a selected panel of social entrepreneurs, civil servants, private developers, designers, philanthropists, politicians, academics, and business people are invited to view and discuss the work of the students. The entire course is documented online to allow for immediate sharing, and to maintain links with the numerous international mentors who support the projects' development.

5.4. The projects

From 2013 to 2016, nineteen projects were developed by 175 students from 22 countries (Austria, China, Ecuador, Finland, France, Germany, Guatemala, England, Iceland, Ireland, Italy, Korea, Lithuania, Mexico, Russia, Scotland, Sweden, Switzerland, Uruguay, Slovenia, the Netherlands, and the USA), with the help of 45 mentors from 7 different countries (France, Iceland, Ireland, Italy, the Netherlands, the UK, and the USA). Together, we worked intensely for eight weeks trying to formulate different research topics. Each project addressed specific needs and each project used the power of design for the greater good of humankind. All of the projects can be viewed online.⁴⁵ I would like to illustrate five projects here.

Greening the mind (2014)

The problem-posing of this project is the disconnection that exists between citizens of Reykjavik and their mostly unknown wild-food resources present within the urban environment. The research starts by conversing with numerous biologists, gardeners, social workers, and food experts. The results were shared through the design of a catalogue of edible plants that can be found within Reykjavik. Maps were produced showing areas of the

city where citizens can discover edible plants to forage. Out of the available plants students developed recipes which were then shared through a website, a recipe book, and a nomadic kitchen that travelled through the streets of Reykjavik. The travelling kitchen offered free meals together with information about the edible plants. This project was further developed on students' initiative, and in 2015 it received the important recognition of quality from the President of the Republic of Iceland.

Problem-posing (the pain): food education

Collaboration: students, biologists, gardeners, civil servants, food experts

Engaged scholarship: catalogue, awareness campaign, nomadic kitchen

Place-based: strongly connected to the city of Reykjavik⁴⁶

Breaking Mindframes (2014)

The problem-posing of this project is the condition of some children in the primary schools of Reykjavik. The research reveals that many children live in danger of becoming socially isolated, primarily due to lack of economic means. Students took the United Convention on the Rights of Children to develop an awareness campaign on child poverty. Students started collaborating with one local Reykjavik school by designing creative workshops that were specifically tailored to help educators facilitate interactions with their pupils and improve social relations among the children. A kite-building workshop became the educational tool used to empower the children and create stronger social bonds in the class. Each child involved in the workshop will then be able to pass the acquired skills onto others, further contributing to strengthening their self-esteem. This project was further developed by students beyond the course schedule, and it became a real course that is currently running in some schools of Reykjavik.

Outcomes:

Problem-posing (the pain): child isolation

Collaboration: students, teachers, civil servants, psychologists

Engaged scholarship: the kite workshop and awareness campaign

Place based: strongly connected to place - in particular to one school in Reykjavik.⁴⁷

Identities in Transition (2015)

The problem-posing of this project is the current situation of asylum seekers in Iceland. In recent years, the number of people applying for asylum has greatly increased, but the rate of rejection has been extremely high. In 2013, out of 172 applications only 12 were accepted. Students designed an extraordinary awareness campaign about human rights and asylum seekers. The first steps were devoted to gathering knowledge on the condition of asylum seekers in Iceland through collaboration with the Red Cross. Fruitful dialogues and encounters with asylum seekers were established, and together the asylum seekers' identity was celebrated through the universal language of food. Students used an abandoned cafeteria in central Reykjavik to create an event linking food, personal stories, and human rights documentation. The event gave visibility to the asylum seekers, who all contributed to the making of the event.

Outcomes:

Problem-posing (the pain): human rights (asylum seekers)

Collaboration: students, psychologists, anthropologists, Red Cross

Engaged scholarship: awareness campaign, exhibition, publications, and food event

Place based: strongly connected to asylum conditions in Iceland⁴⁸

To Settle (2015)

The problem-posing of this project is the multiculturalism of the Icelandic society. During 2014, the total number of immigrant women living in Iceland was increased by 720 (from 13,587 to 14,307). While Iceland has the smallest gender gap between men and women, pay disparity proves that women are not yet equal, with foreign women being the most undervalued. Students investigated this condition by starting a fruitful collaboration with the local office of W.O.M.E.N. (Women of Multicultural Ethnicity Network). Consequently, students organized a survey which involved 562 participants. The results clearly showed the disadvantaged position of foreign women. To make these results visible, students developed a travelling documentary event featuring eight foreign women who have settled in Iceland. Chairs displaying data and information become conversational tools that shed light on the condition of foreign women in Iceland. The

45. Ibid.

46. See: http://cargocollective.com/together_lhi/Greening-the-Mind-2014.

47. See: http://cargocollective.com/together_lhi/Breaking-Mindframes-2014.

48. See: http://cargocollective.com/together_lhi/Identities-in-Transition-2015.

documentary was hosted in different homes, and became an event capable of breaking down barriers of prejudice and acceptance.

Outcomes:

Problem-posing (the pain): human rights (women's rights)

Collaboration: students, selected foreign women, civil servants at the W.O.M.E.N. organization

Engaged scholarship: awareness campaign, surveys, questionnaires, events and an exhibition

Place-based: strongly connected to the place of particular women in Reykjavik⁴⁹

91 (2016)

The problem-posing of this project are the circumstances of homelessness among women in the city of Reykjavik.

This project delicately and sensitively reveals different realities by showing how vulnerable and marginalized homeless are in our society. The local agent of this project is the Women's Shelter Konukot, which in 2004 was created as a collaboration between the Icelandic Red Cross and Department of Welfare in Reykjavik. Konukot reported that 91 women spent the night in the shelter during the year of 2015. The students' goal was to go beyond the number 91 by showing the people behind statistics. Students decided to tackle the issue from different angles: the Konukot renovation, the flea market revamp, an exhibition of photographs taken by homeless women using disposable cameras became the core of the project, which culminated with the reopening of the flea market on May 7, 2016. This event was a wonderful opportunity to bring people together, both from the neighbourhood and the people of Reykjavik, to raise awareness of the condition of homeless women by crossing a borders of ignorance, awkwardness, and avoidance.

Outcomes:

Problem-posing (the pain): human rights (homeless women)

Collaboration: students, civil servants at Konukot organization, homeless women

Engaged scholarship: awareness campaign, event, re-making of the flea market

Place-based: strongly connected to the place of specific women in Iceland⁵⁰

6. Findings

It is difficult to evaluate how applicable systems thinking is to an architectural education, which is still - even though it is changing rapidly - expected to deliver technical skills to serve the construction industry. Our main intentions as educators were to use the course as a platform for addressing the immense social and environmental crisis that is sweeping our planet, to sensitise the students, and the wider community to problems of local and global concern, to understand that their solutions require collaborative work, and to prompt action. We believe that "teaching and learning are a part of real life, and real life includes politics and people."⁵¹ Accordingly, we wanted to work with people, both within and outside the school. This is how we intend collaboration, engaged scholarship, and place-based education to be.

In Together-Repair we face common problems according to un-disciplinarity, and we take the risk of not having any preconceived views of students' outcomes. We take responsibility for ending the course without having done 'architecture', if that means only plans, sections, or facades. In Together-Repair, students initiate their briefs, and subsequently work collaboratively on their development, using tools and methods that do not specifically belong to any single discipline. The course aims to create not just architects but citizens – people who work and engage with people within their community. The course is compulsory for the architecture students.

When I teach, I encourage students to be part of the course through their continual feedback. I personally do not believe that evaluations at the end of the course make much sense, especially in a student driven learning context. If we ask students to be mutually responsible, then they need to be so during the process of learning and teaching, and not just at the end.⁵² Having said this, every course conducted at IUA is subjected to student scrutiny through online evaluation/feedback. 66% of the students rated the course higher than average in terms of satisfaction. Students were almost equally divided on the issue of 'un-disciplinary challenge'. Praised by half of the respondents as an "eye opener" and "essential," and by the other half as highly discomfiting and frustrating, or too short an experience.



49. See: http://cargocollective.com/together_lhi/To-Settle-Setjast-Ad-2015.

50. See: http://cargocollective.com/together_lhi/91-2016.

51. Wink, *Critical Pedagogy*, 77.

52. bell hooks, *Teaching to Transgress*.

There have been students who came to me at the beginning of the course and complained along the following lines: "I thought this was supposed to be a design course in architecture. Why do we engage with this issue instead?" My answer was always to refer to the bigger picture of what architecture is and can do. At the same time, I always took those questions seriously, empathizing with the students' discomfort or even disappointment. Design is an act of joy; there is beauty in drawings and in making models, in imagining how spaces and buildings can be, but architecture is not only drawings and models.

As years have passed more and more students come back to me and comment that this course was the most extraordinary experience they had during their BA education at IUA. One BA student wrote an email to me saying: "Together-Repair has been one of those courses that really leaves a print in every student, as we all would be too shy or proud to admit it in public, but rest assured something definitely changed in every one of us after these amazing (and challenging) weeks." An MA student who continued to work on her project by developing it personally writes: "I am a happier person, a better family member, and friend, and I feel successful in my job."

6.1. The limits of the course

Education is a long-term investment; we need time to reflect and evaluate our pedagogies and on how these may affect students' hindsight. We are aware that pushing students to become agents of individual and social change is a delicate matter. The process of problem-posing is very demanding and intense. Some students feel they are not doing 'architecture', so this becomes frustrating. The quality of the outcomes varies constantly among the different groups and they depend massively on the initial phase of problem-posing, as not all of these issues become truly relevant or life-changing. On the other hand, some problems are so painful and real that they could potentially become draining for the students and mentors; but this has not stopped the development of the projects.

7. Conclusions and way forward

Let us now answer the original question: how can architecture be taught in a manner that enhances both

students' creativity and their social and environmental responsibilities?

Architecture is never a private matter, it is based on collaboration and systems thinking. Students need to know that succeeding as an architect requires the right alignment of social, economic, cultural, and political factors, as well as talent and commitment; and the better we understand this the more strategic we can be in designing an appropriate architectural pedagogy.⁵³ We must start by making things better for those who are more in need. To be an architect, one needs to feel connected to the world and bound to its people; this is the essence of systems thinking. Teaching means being with people, and this sense of community must be formed in the class.⁵⁴ Without a love of people, the agency of architecture fails to accomplish its public mission. A student must therefore be exposed to different realities – especially the painful ones – empathize with them, explore them historically, socially, and spatially, and provide a solution. Architecture is a process. It is thought, drawn, made – and then lived.

In the course Together-Repair, the social and environmental responsibilities of an architect are taught by making students understand that "the problems in the real world do not divide themselves the way universities do."⁵⁵ A new relationship between the sciences, their philosophies, and their social orders must be developed (collaboration).

We encourage systems thinking (to think in long-term actions, to consider the consequences of their design choices), work with real issues (engaged scholarship), and dialogue with their community (place-based education). Through their collaboration and engagement with real case studies, students learn to become guardians of our common interests and protectors of our environment. Architects are social agents, architects are political, and architects' cross boundaries.

The real change in teaching starts by challenging the academic boundary, by working together not only across different disciplines, but also by including our places and people⁵⁶. This can only be done correctly by involving diverse people: "diversity is, after all, the very source of true democracy."⁵⁷





As New Zealand architect and educator Tony van Raat writes in the foreword of the book entitled *202 for Refugees*, edited by the Polish-French architect and educator Magdalena Garbarczyk: "The role of education should be to help the next generation of citizens to achieve awareness of their social and political responsibilities and to enable them to acquire both the skills and the attitudes to think independently and to make a difference."⁵⁸ Education, then, is about awareness. It is about cultivating and developing not only scientifically factual knowledge, but empathy, emotional intelligence, and the social and design skills required to face and solve challenges. Students have shown the innate ability to connect with each other to create platforms for dialogues. When students feel passionate about their projects, disciplinary boundaries simply dissolve. But to break those boundaries, students need to feel relevant – to feel that their effort is not only an academic exercise, but has a real impact in changing people's lives. At IUA, we teach architecture knowing that it is about choices, and that each choice has a consequence. Architecture has a social responsibility, and each architectural decision corresponds to a consequence that goes 'beyond' architecture; it is a social and environmental consequence, it affects our present and future generations. We may not be able to teach a more beautiful architecture, but certainly we can teach a fairer one.

53. Brown et al., *A Gendered Profession*, 16.

54. bell hooks, *Teaching to Transgress*.

55. Jamshid Gharajedaghi, *Systems Thinking, Managing Chaos and Complexity. A Platform for Designing Business Architecture* (London: Elsevier, 2011), 104.

56. Sharon Sutton and Susan P. Kemp, "Integrating Social Science and Design Inquiry Through Interdisciplinary Design Charrettes: An Approach to Participatory Community Problem Solving," *American Journal of Community Psychology* 38 (2006): 125.

57. Walter Gropius, *Scope of Total Architecture* (New York: Colliers Books, 1943), 13.

58. Magdalena Garbarczyk and Tony Van der Raat, *202 for Refugees* (Auckland: UNITEC Institute of Technology, 2016), 9.

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Article [3]

Becoming Cosmopolitan
Citizens Architects:
A Reflection on Architectural
Education Across the Nordic Baltic
Academy of Architecture (NBAA).
A Students' Perspective

MASSIMO SANTANICCHIA
Iceland University of the Arts

KEYWORDS

architectural education, NBAA network, citizenship, cosmopolitan

This paper presents findings from fourteen qualitative interviews conducted with students of architecture from eleven schools of the Nordic Baltic Academy of Architecture (NBAA). The interviews were analysed using the abbreviated Constructivist Grounded Theory (CGT) method. The findings reveal that students consider a meaningful architectural education one that helps them making ethical design choices. To do so respondents indicate that schools should help students find their inner compass, develop their professional skills, and ethical attitudes to think independently and make a difference in their society and beyond. Three narratives emerge which describe the multiple roles of an architect in our society: the dissident intellectual, the ethical professional, and the storyteller. On the basis of these findings and with the support of the work of Henry Giroux “Critical Theory and Rationality in Citizenship Education” and Martha Nussbaum “Patriotism and Cosmopolitanism”, a framework referred to as “Cosmopolitan Citizenship Architecture Education” is developed.



INTRODUCTION

In his seminal book *Pedagogy of the Oppressed*, Paulo Freire states: “those who authentically commit themselves to the people must re-examine themselves constantly” (Freire, 1970: 34). My commitment to my people, my students, started in 2004 when I began teaching architecture and design at the Iceland University of the Arts (IUA) ever since I have reflected on my *modus operandi*. During 2016 the diatribe between two starchitects, Patrik Schumacher head of Zaha Hadid Architects and Alejandro Aravena 2016 Pritzker Laureate, on the societal role of architecture caught my attention. Schumacher was accusing the architectural establishment of having transformed the Pritzker prize¹ into a humanitarian award rather one for architectural spatial innovation (Keskey, 2016) whilst Aravena was stating: “We’ve never taught the right thing at university” as we are “incapable to prepare students for the real practice” (Winston, 2016). These statements made me pensive: is architecture’s main goal forms’ exploration? am I teaching the right thing? What is the right architectural education?

The answer to those questions could not be found exclusively in architecture’s books. Another perspective was necessary, and this came both from the subject of education and by initiating direct dialogues with students and teachers reflecting together on the meaning of architectural education.

This constitutes the base of my current PhD in Cultural Studies and Education at the University of Iceland (UI). My PhD is both an instrument for self-reflection and an investigation into current architecture education within the network to which my school belongs: the Nordic Baltic Academy of Architecture NBAA². Within it, professors and students meet and reflect on the nature and value of architecture education in the Nordic-Baltic context. The NBAA is composed of sixteen schools of architecture³:

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- 1 The Pritzker award is the most important architecture’s recognition. A description of the exchange between Schumacher and Aravena can be found at: <https://architizer.com/blog/inspiration/industry/patrik-vs-pritzker/>
 - 2 The NBAA is composed by 5,875 BA and MA students and 327 PhD candidates, 63% of whom are female, and 850 teachers 60% of whom are male.
 - 3 The 25 of October 2019 two other schools have joined the network: Kaunas University of Technology KTU and Tallinn University of Technology TalTech

Denmark	AArch Aarhus School of Architecture, KADK Royal Danish Academy of Fine Arts
Estonia:	EKA Estonia Academy of the Arts
Finland:	Aalto University, TUNI Tampere University-Tampere University of Applied Sciences, University of Oulu
Iceland:	Iceland University of the Arts,
Latvia:	RTU Riga Technical University
Lithuania:	VDA Vilnius Academy of the Arts, VGTU Vilnius Gediminas Technical University
Norway:	AHO Oslo School of Architecture and Design
Sweden:	Chalmers School of Architecture and Design, KTH The Royal Institute of Technology, Umea School of Architecture.

My intention with this PhD is to seize the opportunity as an NBAA member to listen to different voices conversing and reflecting about something that is essential to teachers and students: the education of an architect and possibly to find valid answers to Schumacher and Aravena's statements.

Specifically, this paper reports both on influencing theories of citizenship education (Nussbaum and Giroux) and fourteen dialogues with students conducted within the NBAA network. Dialogues are, after all, the essence of education: "without dialogue there is no communication, and without communication there can be no true education" (Freire, 1993: 66).

THEORETICAL CONTEXT

Whilst the world of architecture education was lacerated by the debate between Aravena and Schumacher the world of design education was producing in 2016 an inspiring book edited by Elizabeth Resnick titled *Developing Citizen Designers*. I remember being struck by the combination of those two words: citizenship and designer. I started reflecting on citizenship, on its meaning and whether it could also create a territory for reconciliation in architecture education. Resnick opens the book referring to the words of Milton Glaser: "good design is good citizenship" (Resnick, 2016: 12) and by stating that designers have the moral responsibility to use their skills to address the social ecological crisis. In other words, "a designer must be professionally, culturally, and socially responsible for the

impact his or her design has on citizenry” (Heller and Vienne, 2003: x). *Developing Citizen Designers* not only encourages educators and students to embrace the notion of citizenship in design education but also provides numerous case studies that illustrate a design pedagogy capable of developing social awareness and prompt action. This reinforced my belief that architecture has therefore a strong societal role that goes beyond forms’ experimentation and as such it is the duty of an educator to expose students to this notion.

My interest on citizenship led me to the work of Martha Nussbaum “Patriotism and Cosmopolitanism” and Henry Giroux: “Critical Theory and Rationality in Citizenship Education”.

Nussbaum defines “cosmopolitan, the person whose primary allegiance is to the community of human beings in the entire world” (Nussbaum: 1994). A citizen of the world is a person with a unique identity, strong local bonds and acute awareness of the state of the world: of its problems, injustices, and possibilities. Nussbaum’s cosmopolitan education promotes the understanding that we are all unique, precious, interdependent, and relational beings. As such we need to learn to dialogue and collaborate in order to face the current crisis.

Giroux defines citizenship education as transdisciplinary, relational, holistic, profoundly political, collaborative, and instigative of hope for a better world. The primary focus of citizenship education is in fact to enhance the civic courage by stimulating “students’ passions, imaginations, and intellects so that they will be moved to challenge the social, political, and economic forces that weight so heavily upon their lives” (Giroux, 1980: 357)

Citizenship education is based on critical thinking, social awareness, and action competence.

Critical thinking starts by questioning “whether or not this society should be changed” (Giroux, 1980: 349), to do so it requires teachers “to be better informed citizens and more effective agents for transforming the wider society” (Giroux, 1980: 352).

Social awareness in education is developed when schools act as social platforms receptive of the society’s different voices and sensibilities. This is indeed not an easy task, but teachers have a formidable ally: the students. By allowing students to bring their diverse experiential knowledge into the classroom and therefore allowing them to participate in the learning process, teachers create the condition for citizenship education (Giroux, 1980).

Social activism in education is about igniting students with “a concern for social action” (Giroux, 1980: 352) so that students can have the courage to think critically and express their voices, beyond the classroom.

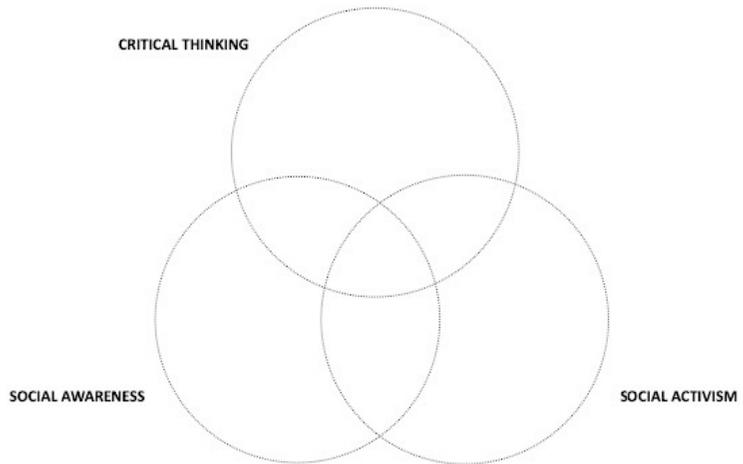


Fig. 1: Cosmopolitan Citizenship Education

When cosmopolitan is placed next to citizenship education it inspires individuals to work together. When Cosmopolitan Citizenship Education is placed in front of architecture it enables architects to reflect on their role and responsibility towards our common social and ecological environment and to use the design process as an instrument for the betterment of the world.

Cosmopolitan citizenship architecture education CCAE is therefore based on critical thinking, social awareness and activism, as such its mission goes beyond spatial innovation, and explorations of forms but it is about how people can live and flourish together in their relational environment. CCAA is about care for our common future. Becoming cosmopolitan citizen architects means learning to make ethical design decisions, decisions that are grounded in their social and environmental context and are equally influenced by the understanding of their local and global implications, ultimately, we are all connected as citizens of the world. As cosmopolitan citizen architects we must interrogate “the position that architecture occupies in the moral structure of the universe” (Westfall, 2006). Understanding that “a building is a form given to a moral proposition. When architecture is not a moral proposition, it is mere fashion” (Westfall, 2006).

But architecture is more than a building, it is about the social and ecological relations that are embedded in the process of making architecture and the evaluation of those relations (Deamer, 2015; Santanicchia 2019b). Architects have a social and ecological responsibility: to design spaces for our community in harmony with the nature, to pursue the spirit of social justice.

This purpose is by definition ethical (Collier, 2006). Architecture therefore involves moral choices that are subject to moral examination (Weisman, 1994; Santanicchia 2018).

With this serving as a theoretical context it is now the time to dialogue directly with the students.

RESEARCH / PARTICIPANTS / METHODS

It is important to listen to the students to understand whether the notion of cosmopolitan citizenship education resonates among them. To do so dialogues with fourteen students from eleven schools of architecture were initiated and constitute the base of this paper. The schools were visited for at least three days during autumn 2018. Students interviewed were either recommended by their deans or head of the programs or met spontaneously during my visit. They were five men and nine women, between 22 and 32 years old, in their 4th and the 5th year of studies. All interviews were conducted in the school settings except one which took place over Skype and one at the Finnish Museum of Architecture.

School	Gender	Age	Year	Length	Date	Place
Aalto	female	23	4	35:46	10/12/18	museum
Aalto	female	22	4	26:20	11/12/18	school's cafe
AHO	male	32	4	36:52	14/11/18	design studio
BAS	female	30	4	43:04	19/11/18	design studio
Chalmers	male	29	4	37:56	14/08/18	design studio
EKA	female	23	4	42:48	03/12/18	design studio
KADK	female	28	4	50:50	22/12/18	Skype
KTH	female	31	4	1:06:50	21/12/18	design studio
NTNU	male	28	4	48:20	20/12/18	design studio
VDA	female	24, 24, 25	5	43:39	22/11/18	dean's office
VG TU	male	24	5	23:24	22/11/18	dean's office

All interviews were semi-structured, initiated by four research questions:

Q1 — What skills should students have after studying architecture?

Q2 — How should these skills be taught?

Q3 — How can the education of an architect be of special importance to our society?

Q4 — Where do you see yourself professionally in 10 years' time?

The questions were designed to be sufficiently “open-ended yet directed, shaped yet emergent, and paced yet unrestricted” (Charmaz, 2014: 85). Question number three is obviously a “sensitizing concept” (Charmaz, 2014: 30) to encourage the interlocutors specifically to reflect on the societal role and responsibility of an architect in our society. This question is a way to start an inquiry on a topic which still causes ample discussions in the architectural world as witnessed by the Schumacher-Aravena’s diatribe (the latter being now substituted by Harriet Harriss dean of Pratt⁴). All interviews were recorded and transcribed for a total of 8 hours and 43 minutes. All participants received the transcripts and were invited to make comments or amendments if necessary.

Students were left unconstrained in their answers expressing their ideas and emotions regarding their educational experience. The interviews were analysed using abbreviated Constructivist Grounded Theory (CGT) method which helped me examine the data carefully before framing a specific hypothesis (Strauss 1987; Strauss and Corbin 1998; Charmaz, 2014). The abbreviated version was chosen because it would have been difficult to keep in touch with students from seven different countries. Through coding the student’s responses line by line, a total of 182 codes or conceptual labels emerged which were then grouped into 22 focused codes and consequently into three conceptual categories: “finding yourself: growing confidence”, “designing ethically: mastering competence” and “engaging with the society: forming consilience”. By continuous memos writing and constant comparative analysis, of the codes presented in each category, it emerged that these conceptual categories were part of a bigger narrative, that is about defining the role of architects in our society. The narrative describes architects as “dissident intellectuals”, as “ethical professionals”, and as “storytellers”. These three narratives were consistently present

4 <https://www.dezeen.com/2019/11/05/patrik-schumacher-harriet-harriss-architecture-long-hours-dezeen-day/>

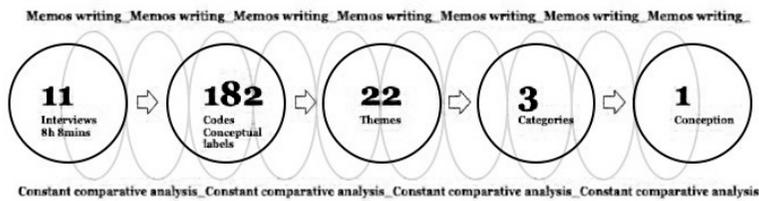


Fig. 2: Continuous memos writing and constant comparative analysis

in all the answers to the four questions. By listening closely to the students' voices, and their narratives strong connection emerge between them and the understanding of Cosmopolitan Citizenship Architectural Education. The intention of this paper is therefore to show the genesis of this conception.

There is no view from nowhere (Harding, 2015) and what we discover depends on our perspective and what we are looking for. What I have uncovered using CGT is itself a social construction of reality (Charmaz, 2014). The CGT allows me to acknowledge subjectivity and my involvement in the construction and interpretation of the data (Charmaz 2014: 14). Nevertheless, the validity of this paper depends fundamentally on the students' interviews conducted and their consequent analysis.

FINDINGS

The findings are organised in two ways:

First by presenting systematically the interpretation of the students' answers to the four research questions (Q1–Q4). Second, a more discursive approach is used to illustrate students' voices.

This two-way presentation of the answers is used to disclose more accurately students' responses who both answer the four questions, but also tell stories of what it means to be a student of architecture in a time of great ecological and social concern. Students tell three narratives that identify their perceived roles as future architects and citizens in our society and therefore by illustrating what a meaningful architectural education should be. These narratives refer to the architect as: a "dissident intellectual", an "ethical professional", and a "storyteller".

These narratives intertwine, overlap and run parallel through the entire conversations with the students. As such they need to be seen relationally, part of the respondents' understanding of their societal role and responsibility and therefore on the role of architecture education. Ultimately the whole findings constitute the foundation to build the conception of Cosmopolitan Citizenship Architecture Education CCAE.

To begin the answers to the four questions are hereby illustrated:

THE RESEARCH QUESTIONS

Q1: What skills should students have after studying architecture?

I think an architectural school should be foremost a place where you get to know about yourself
BAS, Bergen 19-11-2018

I think the responsibility of the school is to give the students a way of interacting with life.
RTU, Riga 29-12-2018

Respondents intend education in architecture to be a journey that moves from personal awareness to social activism for the greater good. This journey involves critical skills, professional skills, and social skills. Confidence is at the base of this journey, is founded upon critical skills, that is the ability to find your own interests your mastery, and the ability for being critical of the status quo and therefore being able to understand your context and act upon it. Competence is based on professional skills which are nevertheless inseparable from ethical and social considerations. Consilience is illustrated as the social skills fundamental for the collaborative nature of the profession, i.e. to bring together different people, materials, capital, knowledge and power for the making of any architecture. The codes to this answer are below placed in the three emerging categories and they can be read as belonging to a path that intends education as a journey to acquire both personal awareness and social activism or competence.

From the interviews it emerges a conception of architecture education where critical, professional, and social skills are the essential abilities that students of architecture need to acquire through their education.

Q2: How should these skills be taught?

I think we work too much alone, and that means that when we finish our university we do not know how to collaborate.
VDA, Vilnius 22-11-2018

I think at this moment we don't in our studies we do not take much in consideration the real problems of the world such as climate change.
AALTO, Helsinki 11-12-2018

Confidence, competence, and consilience can be supported in different ways, primarily by addressing the global and local context in which education itself takes place and by allowing students to work collaboratively. Respondents state that dialogues with teachers are considered to be the most powerful instrument in education. Through dialogues students learn to communicate. Schools should be attentive to the different needs of their different students and support them emotionally, helping them to build confidence to become distinct unique architects. Critical, professional, and social skills can be facilitated when schools operate as social platforms that reflect the diversity present in their society, when real problems enter the classroom, when students are asked to reflect on their nature and contexts, and when students can cooperate among each other and with people even outside the classroom. Respondents state that in order to develop their skills they need access to information (library, open sources, lectures, travels, and personal contacts with a diverse plethora of experts); they need to make tangible experiences: with materials, model-making, installations, emphasising the importance of craftsmanship, and also people who are not necessarily architects. Finally, students state that, internships are an essential component of architecture education as such students should be free to choose where to train according to their interests, even beyond the obvious choice of the architectural firm.

Q3: How can the education of an architect be of special importance to our society?

Sometimes I am questioning whether we are too focused on the making,

AHO, Oslo 16-11-2018

Architecture education should not just be about designing beautiful houses it should make us critical

Chalmers, Gothenburg 14-11-2018

Respondents feel that architecture education has the societal and ecological responsibility to harmoniously integrate people and their environment. This is a difficult, serious, complex, and collaborative effort that brings together different parties in the design process. The role of an architect is still seen as that of a facilitator of the process to either solve a problem or reveal important conditions. Respondents therefore envision the role of an architect as a leader who uses her professional mastery to ameliorate the society. Respondents therefore state that schools of architecture should encourage students to think independently and collaboratively, to act beyond the classroom to make a difference in the world.

Q4: Where do you see yourself professionally in 10 years' time?

Architecture... is a kind of ticket out to this question (what to do in your life)...

RTU, Riga 29-11-2018

Keep on challenging myself and that I am part of a bigger community of architects,

BAS, Bergen 19-11-2018

Respondents feel liberated professionally as they believe that their learned skills are applicable to different disciplines beyond the design and construction of buildings. Students want to operate according to their values and bring a positive contribution to the world, especially within their community. Students show little interest in working for big companies as they are seen as money-driven rather than moral-driven. What they wish instead is to run their own practice, in their community, and with friends, designing something “small” but meaningful. This does not mean closing their interests to the rest of the world but instead it means being active in the contexts that they know best and feel emotionally most attached. Finally, students show satisfaction with their schools and they wish to remain connected to them as future teachers.

THE THREE NARRATIVES

All students interviewed began their answers by recognizing the overwhelming scope of architectural education and questioning it as well if it is doing enough to prepare them to respond to the ecological and social crisis felt to be of paramount importance for the continuation of life on our planet. These fundamental concerns shape students' vision of architectural education to be intended as a social platform for personal growth and critical thinking, for social awareness, and collaboration with other people for a better world.

Three fundamental narratives consequently emerge, and they describe the architect as a “dissident intellectual”, as an “ethical professional”, and as a “storyteller”.

— First narrative: The architect as a dissident intellectual⁵

5 Some of the codes associated to this category include: *Finding yourself, Working with your interests, Having a strong will, Coping with the stress, Feeling relevant, Understanding my responsibilities as architect, Being critical of your own actions, Growing confidence, Being critical of the*

This narrative is based on understanding the role of an architect as a person who is critical of the current reality and uses her knowledge and voice for ecological and social amelioration. This resonates tremendously with what bell hooks defines a dissident intellectual that is people that “are critical of the status quo and they dare to make their voices heard on behalf of justice” (hooks, 2003: 187). Respondents understand that even though architecture has a vivid image is not just a picture to be published in a magazine “*Architecture education should not just be about designing beautiful houses it should make us critical*” (Chalmers, Gothenburg 14–11–2018). This element of criticality of awareness is considered to be a foundation for their education.

Students know that architecture education is a lengthy and complex one process, nevertheless, they show a surprising optimism firmly believing in the importance of architecture.

Architects take so much time to mature because you really have actually study several fields. (RTU, Riga 29–11–2018)

Respondents believe that “*You can use that kind of process (architectural thinking) in many kinds.* (Aalto, Helsinki 11–12–2018) since architecture is about making sense of the world, dealing with its complexity, and finding solutions. But to be effective architectural education needs to act as a social platform capable of exposing students to different source of knowledge, learning conditions, experiences, and diverse points of views. Specifically, one student states:

teachers must be different so that they can support the students to find their own voice their own path and in that way they maybe find their voice and then can contribute to the society in some ways, or have an opinion and so on. (Aalto, Helsinki 11–12–2018)

Exposing students to diversity of thoughts is key for helping students to find their inner compass, their mastery, for developing the empathy and confidence that is needed to then position themselves as outspoken, critical, socially aware architects — that is to acquire the role of dissident intellectual, of a person that uses architectural thinking for the greater good. When

status quo, Growing personally, Developing critical thinking, Developing awareness, Finding your agency in architecture, Feeling responsible for the impact of your own actions, Expanding the role of an architect, Developing yourself..

students feel confident about their skills and optimistic about their future, they also feel liberated and empowered to imagine their many possible roles in the society. And they embrace the diverse possibilities with enthusiasm, as one student states: “*This is not the time to be in one cage to decide whether you are a professor or a practitioner, this is the time to be all over the place!!*” (RTU, Riga 29–11–2018)

There is therefore no singular dominant vision of what and architect should do. Architecture is plural and diverse, and an architect will bring her working method her critical collaborative capacities into every task that she is working on.

— Second narrative: The architect as an ethical professional⁶

Students are aware of the basic competences that are necessary in order to operate as architects: from having a good spatial understanding to the ability to visualise and test their ideas by using the appropriate software. A student says: “*What I think first of all is critical thinking, problem solving, spatial thinking, and basic skills to express your ideas like drawings. One very important thing is to have an opinion and not be afraid of expressing it.*” (VDA, Vilnius 22–11–2018)

Nevertheless, these competences alone are not enough to form a good architect. A student states it in these terms: “*I think that architects should not only have knowledge about using computer skills but also have the understanding of how to make architecture more social and think about other problems which are, I think, something of what we have to consider when we work tomorrow*”. (VGTU, Vilnius 27–11–2018)

Architects design buildings and processes, and the act of design is about making choices, the impacts of which reverberate in society and beyond. The architect should therefore be aware of her role and responsibility in the society and sensitive to the fact that to every design choice corresponds a social and ecological impact that needs to be understood and evaluated, not just in terms of costs and space but also in terms of its social and ecological value. Designing the right thing is therefore more important than designing the thing right. The latter is focused on the accuracy of the product, while the

⁶ Some of the codes associated to this category refer to: *Understanding how buildings work, Understanding what’s a good space, Understanding the design process, Learning holistically, Learning in perpetuity, Learning by doing, Learning to evaluate, Learning to synthesize, Learning to anticipate, Learning to research, Learning to envision, Learning to solve problems, Learning practical skills, Learning technical skills.*

former is based on critical thinking and reflects its context in the bigger picture. What are the potential social, and environmental effects on this act of designing? What power relations are shifted? What other options are there? What could be the long-term consequences? Who makes the decision? Who builds your architecture? In other words:

What is the story behind a beautiful building?
(Chalmers, Gothenburg 14–11–2018)

Students therefore do not want to be part of a system of ecological and social exploitation but want to operate as a positive, restorative force in their society and, most importantly, they need to believe that what they are doing is the right thing. One student puts in these terms: *“I just want to do something that interests me and make some impact, eh, like in a good way, for our environment and society”*. (Aalto, Helsinki 11–12–2018)

Students show empathy, sensibility and courage to operate ethically for the greater good of the society. Architecture is ultimately about how to be moral in the world!

— Third narrative: The architect as a storyteller⁷.

This narrative is based on the importance of storytelling. Architects are people that ultimately do not build but coordinate the social processes that are at the base of their work whatever that may be. Communication is fundamental in this collaborative process and architects need to learn how to engage and converse with the world. One student says therefore that: *“I think the responsibility of the school is to give the students a way of interacting with life with their field of work”*. (RTU, Riga 29–12–2018)

Consilience, i.e. the ability to link together principles and people from different disciplines, is therefore valued as an extremely important quality that an architect should have. As one student explains it: *“I think that the most important skill is cooperation and collaboration”*. (BAS, Bergen 19–11–2018)

This quality is fundamental for solving the on-going social and ecological crises. Consilience requires social and collaborative skills to operate as an activist and protector of the

⁷ Some of the codes associated to this category refer to: *Understanding people, Understanding the world, Understanding the social mission of architecture, Learning to communicate, Learning to collaborate, Conversing with the world, Expressing your opinions, Being a negotiator, Developing community, Conversing with the world*

common good. It is not just about problem solving but also about revealing important and cogent issues of our times and create sufficient consent and support to be able to tackle them collectively. One student illustrates it as: *“to be critical and to be able to work with others, and what I mean with this is the capacity to put your feet in somebody’s else shoes, so this is also in terms of empathy”*. (Chalmers, Gothenburg 14–11–2018)

Storytelling in this sense then refers to the ability of the architect to understand cogent issues, and to reveal them using architectural thinking and tools (models, diagrams, narration, photography, installations, publications) as vehicles for communication. To help students develop these skills, schools have to become platforms for socialization, allowing different knowledge and experiences to work together, as one student says: *“I think everything should be connected”*. (KADK, Copenhagen 22–12–2018)

DISCUSSION OF THE FINDINGS

An important aspect that needs to be underlined is that despite the fact that the interviews started with the specific question of Q1-*What skills should students have after studying architecture?*

Students’ responses began by illustrating the context of their education in a time of global ecological and social crisis. Respondents position themselves primarily as people who care for the Earth. The notion of care acts as a lens through which students not only look at the world but also want to act in order to ameliorate it as both professionals and citizens.

Respondents show awareness in understanding that architecture can both act as a source for good and amelioration but equally can further contribute to exploitation and ecological destruction. Respondents show scepticism towards big corporate firms, defined as entities which do not care enough, and seems much more inclined to work in their local context with people that they can trust and on projects that they feel passionate about. Working locally does not exclude them to be in contact with the world and use their established networks to collaborate on projects that cross geographical boundaries.

Respondents depict architects as ambiguous figure: leaders and good collaborators. Within this range each student needs to understand her own role. Some students want to explore the building side further, some want to explore urban issues, some want to write about architecture, some want to explore the managerial side. For all architecture education is intended as a journey that helps students find their own path and develop as autonomous individuals but equally to form people that can work collaboratively.

To deliver this dual task a plethora of rich and diverse dialogues with different stakeholders is intended as the best way to incite sensitivity to prompt ethical design solutions.

Architects are described (arrogantly?!) as a people who seek allies to battle for the common good, however, it would be really important to understand whether these traits are specific among students in architecture or whether they are universally shared among students from different disciplines.

The three narratives: the dissident intellectual, the ethical professional, and the storyteller, tell complementary stories about the multiple roles of an architect in our society.

The whole findings point to the direction that a meaningful architectural education is one that helps students make ethical design choices. In order to do so education has to support personal growth through critical thinking, social awareness, and action. These findings resonate strongly with the conception of Cosmopolitan Citizenship Architecture Education CCAE.

DISCUSSION IN LIGHT OF THE THEORETICAL BACKGROUND

From the world of education, a person has emerged as leader and catalyst of change. She is a student and her name is Greta Thunberg. Greta simply says that education without a future has no meaning. She has become a leader that brings students and education in the frontline in the quest for a solution to the climate crisis. Friday 20th September 2019 will be remembered as the Global Climate Strike which is said to be the biggest climate protest in world history (Barclay, Resnick 2019). Students therefore feel that they are not just called into a cause, but they are the promoter of the cause itself. This is the context of this research, of its methods, of its dialogues and findings. Within this context the paper's intention was to provide an

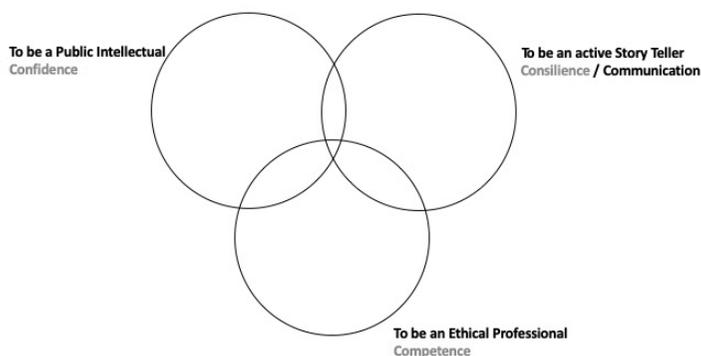


Fig. 3: The three narratives

interpretative and explanatory framework with which to understand the students' voices, their understanding on what it means to be a student in architecture in the current context.

Students from the NBAA capture the essence of their education as a journey to develop critical thinking to acquire social awareness, to instil social activism, to grow. The three narratives of: to be a dissident intellectual, a storyteller and an ethical professional, equally co-share the space of education and together they form the conception of cosmopolitan citizenship in architectural education.

CCAIE can offer an answer to both Schumacher and Aravena's statements "We've never taught the right thing at university" as we are "incapable to prepare students for the real practice" (Winston, 2016). We can teach the right thing when students can bring their experiential knowledge into the classroom, when we educators create the conditions that make us critical and engaged, when we help students nurturing their individual talents without forgetting that we are all connected and interdependent.

CCAIE is intended as a way to develop a more caring and intimate relationship among architects and their community which is based on social awareness and collaboration, driven by the desire to operate with care and social responsibility (Santanicchia, 2019). Becoming cosmopolitan citizen architects means learning to understand the social and environmental impact of design decisions and how those decisions can respond to the cogent issues of our society. This means becoming critical thinkers and outspoken intellectuals, guardians of our planet and its earthlings, and stewards for promoting the necessary collaborative change that we need for protecting life on this planet. Architecture education scope goes there-

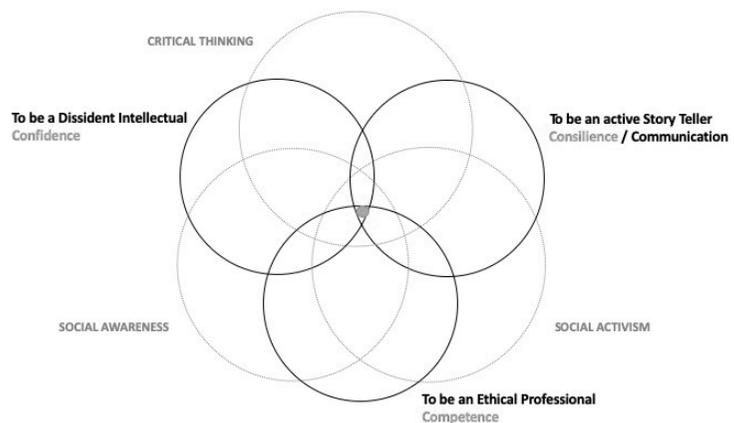


Fig. 4: The three narratives aligning with cosmopolitan citizenship in architectural education

fore beyond building's design, it is about how people can live and flourish together in an environment which is always both natural and man-made.

This requires education to be place-based and socially contextualized. It requires education to cross disciplinary boundaries. It requires education to be generous to welcome people from all walks of life. It requires education to aspire to be as diverse as the society it seeks to serve (Froud and Harriss, 2015). It requires education to be at the forefront of the change. It requires education to be about the common good and how we live together. And it requires students and teachers to work together, to dialogue to use critical thinking to discover together awareness and activism. It requires the confidence, competence and the art of consilience to be a public intellectual, and ethical professional and a storyteller. It requires care and courage.

These requirements are posed by the students interviewed, as such cannot be simply dismissed.

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APPENDIX 01

Profile of the students interviewed

School	Gender	Age	Year	Length	Date	Place
Aalto	female	23	4	35:46	10/12/18	museum
Aalto	female	22	4	26:20	11/12/18	school's cafe
AHO	male	32	4	36:52	14/11/18	design studio
BAS	female	30	4	43:04	19/11/18	design studio
Chalmers	male	29	4	37:56	14/08/18	design studio
EKA	female	23	4	42:48	03/12/18	design studio
KADK	female	28	4	50:50	22/12/18	Skype
KTH	female	31	4	1:06:50	21/12/18	design studio
NTNU	male	28	4	48:20	20/12/18	design studio
VDA	female	24, 24, 25	5	43:39	22/11/18	dean's office
VG TU	male	24	5	23:24	22/11/18	dean's office

Aalto, Helsinki, 1 woman, 23 years old, 4th year. Length: 35 minutes and 46 seconds. Interview conducted at the Museum of Finnish Architecture the 10 December 2018. Student was introduced to me by the BA program director.

Aalto, Helsinki, 1 woman, 22 years old, 4th year. Length: 26 minutes and 20 seconds. Interview conducted at the Brooklyn Student Café at Aalto Campus the 11 December 2018. Student was introduced to me by the BA program director.

AHO, Oslo, 1 man, 32 years old, 4th year Length: 36 minutes and 52 seconds. Interview conducted at the AHO cafeteria the 14 November 2018. Student volunteer for the interview.

BAS, Bergen, 1 woman, 30 years old, 4th year. Length: 43 minutes and 04 seconds. Interview conducted in the design studio the 19 November 2018. Student was introduced to me by the dean.

Chalmers, Gothenburg, 1 man, 29 years old, 4th year. Length: 37 minutes and 56 seconds. Interview conducted over Skype. at the students desk the 14 November 2018. Student volunteer for the interview.

EKA, Tallinn, 1 woman, 23 years old, 4th year. Length: 42 minutes and 48 seconds. Interview conducted at the meeting room of EKA the 3 December 2018. Student was introduced to me by the head of the international office.

KADK, Copenhagen, 1 woman 28 years old, 4th year. Length: 50 minutes and 50 seconds. Interview conducted in Reykjavik the 22 December 2018. Student volunteer for the interview.

KTH, Stockholm, 1 woman, 31 years old, 4th year. Length: 1 hour 6 minutes and 50 seconds. Interview conducted in Reykjavik the 21 December 2018 as the student was visiting Iceland. Student was a former one from IUA.

NTNU, Trondheim, 1 man, 28 years old, 4th year. Length: 48 minutes and 20 seconds. Interview conducted in Reykjavik the 20 December 2018. Student was a former one from IUA.

RTU, Riga, 1 man 25 years old, 5th year. Length: 33 minutes and 33 seconds. Interview conducted at the students desk the 29 November 2018. Student was introduced to me by the dean.

VDA, Vilnius, 3 women, 24, 24, 25 years old, 5th year. Length: 43 minutes and 39 seconds. Interview conducted at the dean's office the 22 November 2018. Student were introduced to me by the dean.

VGTU, Vilnius, 1 man, 24 years old, 5th year. Length: 23 minutes and 24 seconds. Interview conducted at the Dean's office the 22 November 2018. Student was introduced to me by the Dean.

APPENDIX 02

Ethical consent: The questions asked were sent to the ethical committee at the University of Iceland which dispensed an ethical approval on the 19/10/2018 and send the response with an email 22/10/2018. To the students it was made clear about the purpose of this research project and that the privacy of the participant will be protected.

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Article [4]

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.

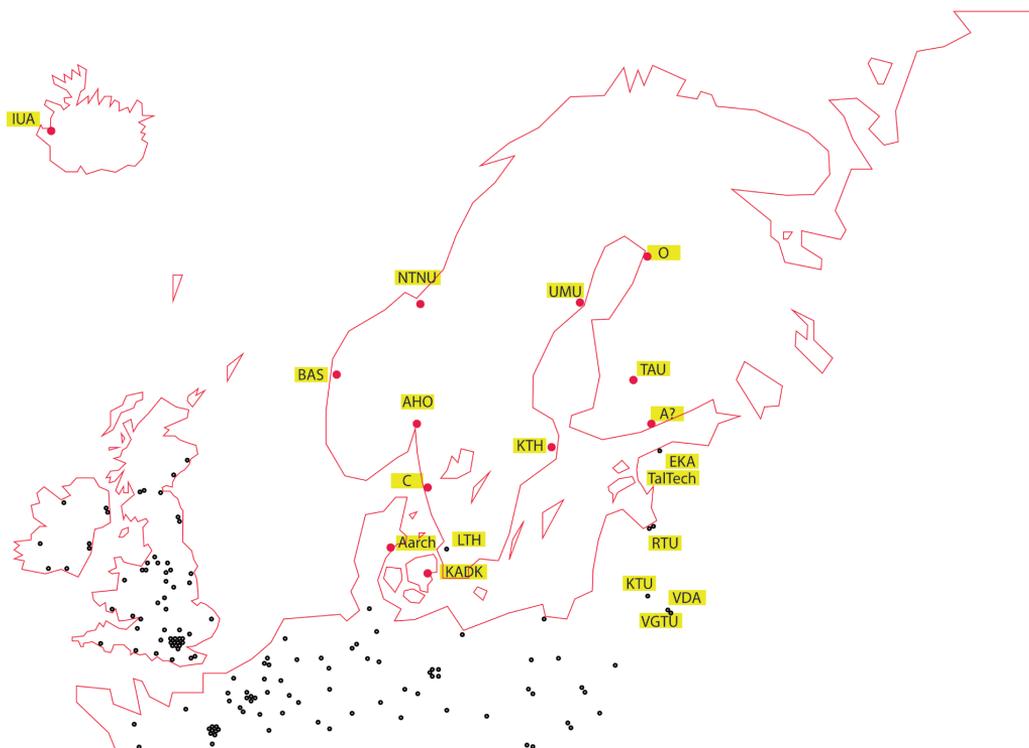


Figure 1
Map of the NBAA network

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:

- 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 Architecture 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.

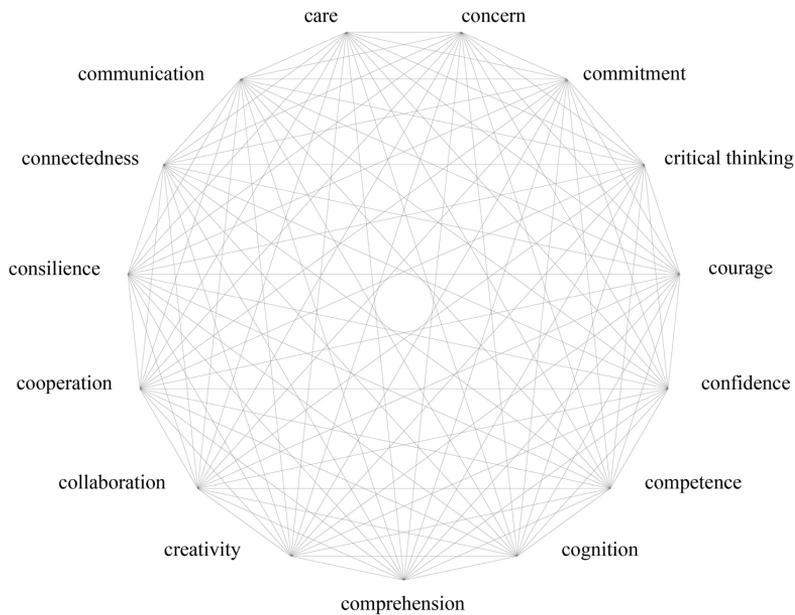
First phase: Fifteen traits emerging from the interviews

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

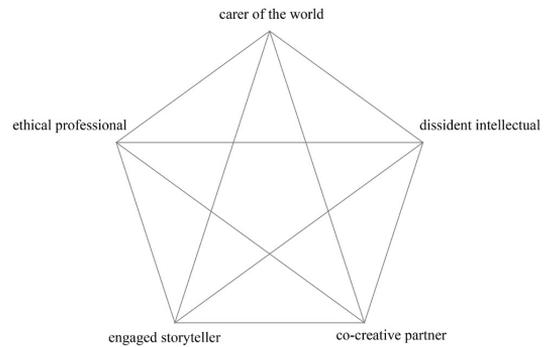
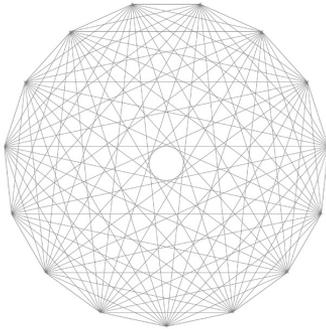
and emotional conditions that allow the vast majority of people and living creatures on this planet to thrive – along with the planet itself” (Chatzidakis, 2020, p. 6). “Care can open new ways of thinking” (Puig de la Bellacasa, 2017, p. 28), as well as new ways of learning, designing, making and living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

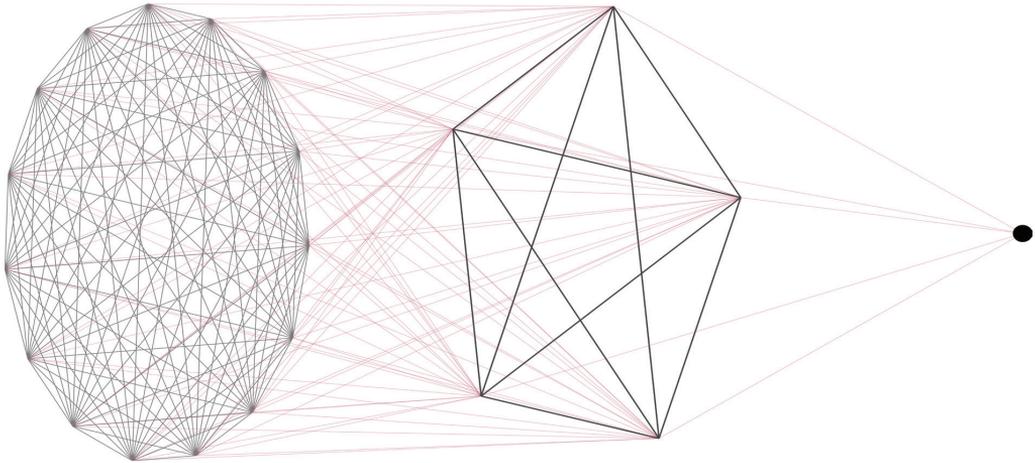
The growing understanding of the inextricable links between all beings has given new impetus to the concept of cosmopolitan citizenship and how it can contribute to more inclusive and caring educational models to shape our common future (Osler & Starkey, 2005). Education in the arts and humanities is 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).

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

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

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

Massimo Santanicchia

Iceland University of the Arts

Address: njálsgata 35, 101 Reykjavík,

Iceland

Phone: 00354 8642289

E-mail: massimo@lhi.is

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.

Article [5]



Design and Education

Focus

Design Education for world citizenship

This article reflects on the concepts of citizenship and cosmopolitanism and how they can contribute in expanding the value and scope of education beyond the mere accumulation of skill and knowledge. A cosmopolitan citizenship education aims to form world citizens who can act in the interest of the entire ecosystem to which they belong. Cosmopolitanism and citizenship are therefore necessary words for articulating a language of care that can help us relate more intimately and empathically with the world and with each other. There is a real need to speak this language at a time of great social inequalities, growing nationalisms, and ecological destructions. These are things that are not happening to us but reflect things that we are doing to the Earth.

Design and architecture are disciplines devoted to the understanding and influencing of the relations between humans and their objects, between people and their places, between present and future conditions. Therefore, they are ripe with opportunity to contribute to repairing these many design faults. Education matters: the way we educate students today will influence their future practice. Design and architecture schools therefore need to teach critical, empathic, relational, and social skills so that the next generation of professionals can operate with care as world citizens. A cosmopolitan citizenship design language can help designers and architects to acquire multiple roles such those of ethical professionals, active storytellers, dissident intellectuals and guardians of the common good. Cosmopolitan citizens who tell stories of how Earthlings live and can live harmoniously together.

[design, architecture, education, cosmopolitanism, citizenship]

Massimo Santanicchia

Associate professor, Iceland university of the arts

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Each design project is a story of how we live and could live together

Designer Milton Glaser has said that “good design is good citizenship” (Heller & Vienne, 2003, p. ix), architect Lina Bo Bardi has defined good architecture as the “science and art of collective responsibility” (Veikos, 2014, p. 66); whilst designer, architect, and educator Walter Gropius has stated that “the social component (of architecture and design) is more valuable than the technical, economic and aesthetic components” (Veikos, 2014, p. 172). Citizenship and collective responsibility can help designers writing new stories, expanding therefore not just their language but their possible societal missions.

A recent research conducted among current students and educators in design and architecture from sixteen universities in the Nordic Baltic Europe reveals participants' intention to be world citizens designers, by expanding their societal roles in multiple ways: as ethical professionals, as storytellers, as dissident intellectuals, and as guardians of the common good (Santanicchia, 2018). Confidence, commitment, creativity, competence, communication, cooperation, collaboration, courage, connection, and care have emerged from the above mentioned research as fundamental behaviours/ words necessary for educating a new generation of designers capable to operate as cosmopolitan citizens, to act as critical thinkers equipped with systems thinking and feeling, as passionate earthlings capable of responding and repairing with collaborative care important global issues affecting us all: social inequalities, growing nationalisms, and ecological destructions (Santanicchia, 2018).

The concept of Cosmopolitan Citizenship Design Education (CCDE) is born in the Nordic-Baltic context but its story is universally applicable (hidden reference). This paper argues: the need for CCDE and how it can form a designers' language of care for each other.

On December 10th, 1957 philosopher Albert Camus in his acceptance speech for the Nobel Prize in Literature said:

Each generation doubtless feels called upon to reform the world. Mine knows that it will not reform it, but its task is perhaps even greater. It consists in preventing the world from destroying itself.

Since then, Baby Boomers and Generations X, Y, and Z have had their chances of keeping the world from destroying itself, and yet it seems that we have never been as close to self-destruction as we are today. Since 1957 humanity has wiped out 60% of animal populations (Carrington, 2017). This extermination of life known as the *Sixth Great Extinction* (Chomsky & Polychroniou, 2017, p. 132) is a frightening assault, not only on the planet as a living environment but also on the foundations of human civilisation (Carrington, 2017). At the same time life expectancy has increased tremendously (Rosling, 2018). We are constantly generating knowledge

through research and experimentation, and by doing so we have come to understand the workings of many natural phenomena. These achievements are accompanied by catastrophic situations such as unprecedented social inequalities and the climate crisis, which is decidedly connected to the emergence of zoonotic diseases (Klein, 2014; Quammen, 2013). These conditions leave us dazed and confused. We feel at the edge of a precipice, we know that humanity is deeply undermining its position within the web of life, and yet life continues.

As I am writing this paper, worldometers.info counts 7,813,544,490 human beings. 67% of us own mobile phones and 57% have internet access (Kemp, 2019). We share information at record speed; in July 2015 YouTube users were uploading 400 hours of video content every minute, or 210 billion hours of videos per year, (Hartley, 2017, p. 77). These astonishing levels of comfort and hyper-connectivity coexist with a state of anxiety, apathy, and passive citizenry (Colomina & Wigley, 2016, p. 85). In 1908 philosopher and educator John Dewey defined this passivity as ‘Kodak fixation’, that is, the “photographic attitude that reduces the citizen’s role to that of a spectator, detached from that which is experienced” (Thackara, 2015, p. 161). Dewey also stated that “democracy has to be born anew in each generation, and education is its midwife” (hooks, 2010, p. 14). Dewey believed that education was fundamental not only to the transmission and creation of knowledge but also to the development of empathic and social behaviours essential to promote action and participation in the democratic life of our society.

The role of Education

The United Nations UN includes “quality education” as one of the 17 Sustainable Development Goals for the year 2030; specifically, it aims to:

ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture’s contribution to sustainable development (UN, 2020).

Education is the foundation for ecological and social justice movements, for recognising the value that derives from diverse human cultures, and for building shared interests for a common future. We are, after all, citizens of the same planet, and we need to be educated to behave as such.

The ongoing environmental crisis and the understanding of its social and political consequences needs to constitute the premise and scope of scholarly investigation. It needs to be part of the educational discourse, form our individual and collective planetary consciousness, and further contribute to bond world citizens in working

together towards their resolution. This crisis reflects in fact not our lack of knowledge and professional skills but our inability to fully relate and empathise with each other, to other Earthlings, and to our planet as a whole. It reflects things that we are doing to the Earth, not just things that are happening to us (Quammen, 2013, p. 515). Knowledge alone is therefore not enough to form sound education. We need to understand how knowledge is formed and used, whose interests it serves, and who will benefit from it. Research, which is always at the base of the creation of knowledge, “is not an innocent or distant exercise but an activity that has something at stake and that occurs in a set of political and social conditions” (Smith, 2012, p. 5). These political and social conditions must therefore be understood so that knowledge can truly contribute to benefitting all Earthlings.

In 1967, philosopher Theodor Adorno wrote “Education After Auschwitz” in which he argued that as long as the school system prioritises the learning of skills over values, another Auschwitz would always be possible. Specifically, Adorno states:

All political instruction finally should be centred upon the idea that Auschwitz should never happen again. This would be possible only when it devotes itself openly, without fear of offending any authorities, to this most important of problems. To do this, education must transform itself into sociology, that is, it must teach about the societal play of forces that operates beneath the surface of political forms (Adorno, 2003, p. 32).

Scholar and educator Henry Giroux, in his paper “Critical Theory and Rationality in Citizenship Education”, states that citizenship education is based on critical thinking, social awareness, and action (Giroux, 1980). Critical thinking requires challenging the status quo and re-examining old practices and established beliefs. Social awareness is about developing empathic behaviours to understand the conditions of Others. Social action means having the courage to pursue ideas beyond the classroom into the world. Citizenship education requires an openness in guaranteeing that all learners have equal access to education, and that the educational community truly represents the diversity of the world that it is intended to serve (Froud & Harriss, 2015). The concept of cosmopolitanism helps to further enlarge and enrich the one of citizenship education.

Philosopher Martha Nussbaum defines a cosmopolitan citizen as “the person whose allegiance is to the worldwide community of human beings” (2010, p. 154). This simple definition is dense with implications worth exploring in its possible applicability to the field of education, and in particular to the field of design and architecture education. Anthropologist David Harvey defines cosmopolitanism as the common quest for universal social justice, the struggle that leads to emancipation and freedom (2009). The pursuit of this task implies the existence of “social solidarities and a will-

ingness to submerge individual wants, needs, and desires for the cause of some more general struggle for, say, social equality or environmental justice” (Harvey, 2005, p. 41). Cosmopolitanism can be achieved only through dialogue and empathy among different parties, only if we are capable of using our knowledge with compassion and care for all Earthlings and future generations, only if we work together in developing social forces to form common policies. Cosmopolitanism means recognising the differences among us all, our diversity, our individual intrinsic value, whilst also recognising similarities, common biology, and common grounds. Cosmopolitanism honours the strong bonds humans have with their own place, city, village, territory, with their local context; at the same time, it acknowledges that we are also part of something bigger, something truly great and truly common: the world.

In a time of growing nationalisms, xenophobic attitudes, and exclusionary forces, which impair the formation of a global vision, the spirit of world citizenship must be advocated and supported in schools and beyond. We need to behave as citizens of the natural world bound to a common destiny, and as such act responsibly to protect the common good by promoting environmental and social justice, caring for our planet and its Earthlings, and caring for the education of future generations. Cosmopolitanism and citizenship education are at the base of forming a language and shape behaviours that can help us relate more intimately and empathically to the world and to each other. These together will help us to overcome national prejudices, racial discriminations, and ecological abuses, by helping us see the strong bonds that exist among us all and our world.

A cosmopolitan citizenship education is therefore indissolubly linked to the quest for social and ecological justice. Schools must therefore serve as platforms for collaboration, cooperation, communication, and care; as nurseries to grow confidence, competence creativity and courage to connect and care for all the Earthlings.

Co-creative partnership with Earth

In his recent opening remarks at the World Health Assembly WHO, Director General Tedros Adhanom stated:

The pandemic crisis caused by Covid-19 has brought out the best – and worst – of humanity: Fortitude and fear; solidarity and suspicion; rapport and recrimination. This contagion exposes the fault lines, inequalities, injustices and contradictions of our modern world. It has highlighted our strengths, and our vulnerabilities. Whatever lessons there are to learn from this pandemic, the greatest failing would be to not learn from them, and to leave the world in the same vulnerable state it was before. Now more than ever, we need a healthier world. Now more than ever, we need a safer world. Now more than ever, we need a fairer world. Healthy, safe and fair. And now more than ever, we need a stronger WHO. There is no other way forward but together (WHO, 2020).

The goal of a cosmopolitan citizenship education is to care for the world and contributing in repairing it together, in making it healthier, safer and fairer for all. Economist and educator Kate Raworth, in her book *Doughnut Economics*, states that the most powerful tool in economics is not money but a pencil, “because with a pencil you can redraw the world” (2017, p. 1). Designers must therefore “be professionally, culturally, and socially responsible for the impact [their] design has on citizenry” (Heller & Vienne, 2003, p. x). Designers have to make sure that their work will make the world healthier, safer and fairer and to do so they must learn to relate, listen, collaborate, and cooperate with each other and other Earthlings. Design is about choices, and these choices are what ultimately make us human: “design is the basis of social life” (Colomina & Wigley, 2016, p. 12).

Capitalism and neoliberalism have formed the story of *homo economicus* and educated us to compete with each other and to exploit the Earth’s resources, to extract the last ounce of gold or the last barrel of oil. These ideologies have formed a language of exploitation and dominance, in which natural resources are treated as commodities instead of precious finite goods; in which the word ‘sustainability’ has become an empty vessel intended to sustain current and future industrial production with no consideration as to how the biological and cultural diversity of the world can be enhanced (Butman, 2016). It is time to challenge this story, to develop alternative stories that tell of *homo oecologicus*: a caring relational being who respects and values each Earthling and each natural wonder.

These stories should be vast and inclusive and should transgress the limits of Western culture and embrace Other wisdoms. New Zealand authorities have rewritten the story of citizenship by extending it to natural resources (Garbarczyk, 2019). Te Urewera forest and Te Awa Tupua river were conferred citizenship in 2014 and 2017, respectively. In the culture of the indigenous people of Aotearoa (New Zealand), the Māori, there is no separation between physical and spiritual lives, and we are all connected in reciprocal relations. In the words of Gerrard Albert, a Māori leader and environmental resource manager: “We can trace our genealogy to the origins of the universe, and therefore rather than us being masters of the natural world, we are part of it” (Roy, 2017). Being a part of something means acknowledging the presence and the value of Others and care for it, as essentials for your own existence.

With this renewed spirit of care, new stories can be told so that Camus’ appeal to *keeping the world from destroying itself* can be constantly guarded and updated. We must learn to speak a language that truly celebrates the multitudinous, rich, and complex system of connections and interrelationships that constitute life on Earth (Hollis, 2013, p. 127). This language must be formulated, learned, practiced by this generation, and passed onto future ones; it is a collective effort that will allow us to write new stories about ourselves and how we can act in the interest of Planet Earth,

and therefore create a new sense of purpose. Education is fundamental to transmit this language.

Design and architecture education can tell stories about distinct interconnected Earthlings who can survive because of each other's support. Each story will be unique, and each story will shape our common future in a distinct way. Each story is a project that can regenerate our interests in each other and in our world. These new stories should join culture and nature, economy and ecology, and natural and social sciences, design with the world; these new stories need to be about interconnections, reciprocations, interdependencies, and consiliences, or as author Charles Eisenstein put it, "being together in co-creative partnership with the Earth" (Raworth, 2015, p.116). These new stories can help designers to be citizens of the world and to relate and care with our own physical and social world more intimately.

Educators and students form the learning communities from which professionals emerge. These communities have to be empathic and inclusive; the academic boundaries must transform into porous territories receptive to the voices of Others. If "design has become the world" (Colomina & Wigley, 2016, p. 9), then we must educate the next generation of designers to speak a language understood by the whole world and tell stories of how we can live harmoniously together as *homo oecologicus*. Stories are important; they shape our vision of the world and influence how we relate to it and to each other. "It was writing that gave modern architects a new vocabulary and the means to change the way we talk about architecture. The modern gaze was constructed not just by built manifesto-houses and exhibitions, but by texts and illustrated magazines" (Rubino & Bo Bardi, 2013, p. 5).

A cosmopolitan citizenship design language describes the value and the necessity of cooperation, as well as the beauty that comes from working together to solve complex problems. It helps us develop a global conscience and shape societal plays that are fairer and more just for all. Educating for cosmopolitan citizenship means educating people to nurture common responsibilities, solidarities, and care for Others. This is at the core of what a cosmopolitan citizenship design and architecture education should be about. Each school must act therefore as a community of learners devoted not only to forming and sharing knowledge but also to the promotion of a culture, language, behaviours for peace and non-violence, in order to form world citizens who actively pursue ecological and social justice. Cosmopolitan Citizenship Design Education narrates stories of how we can live, and will live, harmoniously together.

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Article [6]

Educazione all'architettura per la cittadinanza cosmopolita

Cinque storie, due domande e una direttiva

Massimo Santanicchia Iceland University of the Arts
massimo@lhi.is

Questo articolo spiega come il concetto di cittadinanza cosmopolita può essere utilizzato per rafforzare la formazione degli architetti. Lo fa attraverso cinque storie che ampliano i ruoli sociali degli architetti, ponendo due domande che ogni progetto di architettura e design dovrebbe porsi, e suggerendo una nuova direttiva professionale da aggiungere alle undici esistenti che regolano l'educazione in architettura in Europa.

Architettura, Educazione, Cosmopolita, Cittadinanza, Cura

This article explains how the concept of cosmopolitan citizenship can be used to reinvigorate architectural education. It does so by illustrating five stories regarding possible architects' societal roles, by raising two questions to be addressed in the design studio, and by proposing one new professional qualification directive to be added to the eleven that constitute the EU Directive on architectural education.

Architecture, Education, Cosmopolitan, Citizenship, Care

Architectural education for cosmopolitan citizenship

The question of “how will we live together?” constitutes the theme of the 17th Venice Architecture Biennale. Its curator, Hashim Sarkis, states that “we call on architects to imagine spaces in which we can generously live together” (La Biennale di Venezia, 2020); to do so, architecture has to “make us more aware individuals; help us become citizens, not just consumers” (La Biennale di Venezia, 2020). These reflections prompt the query: how can schools of architecture educate their students to become citizens?

The answer to this question is the object of this paper, based both on my personal experience as an educator in architecture at the Iceland University of the Arts and as a researcher on architectural pedagogies in the Nordic Baltic Academy of Architecture NBAA (Santanicchia, 2018; 2019a; 2019b; NBAA, 2020). Five stories and two questions are therefore presented to invite each school of architecture to envision new architects’ societal roles, to educate future professionals with the skills and behaviours necessary for becoming not only citizens but cosmopolitan citizens. The ultimate scope of this paper is to influence the current EU Directive on architectural education (EUR-Lex, 2020) by posing one more directive specifically dedicated to the social responsibility of architects. An architectural education for cosmopolitan citizenship creates the conditions for students to work collaboratively, developing professional skills, behaviours, and attitudes to imagine spaces in which we can generously live together (Santanicchia, 2020a).

Pedagogies for cosmopolitan citizenship

Design and citizenship are indissolubly linked together. Milton Glaser’s words “good design is good citizenship” (Resnick, 2016, p. 12) constitute both a statement and a sense of purpose for each good designer. In the introduction of the book *Citizens Designers: Perspective on Design Responsibility*, Steven Heller states that “a designer must be professionally, culturally, and socially responsible for the impact his or her design has on citizenry” (Heller, Vienne, 2003, p. x). To do so, design schools have to aim to educate not only skilled professionals but empathic, active citizens. “To educate is to foster the development of judgement, personal initiative, and the adoption of values. Good designers are good citizens, socially responsible people” (Frascara & Noël, 2012, p. 50).

I believe that good architecture shares the same goal: to educate good cosmopolitan citizens, that is, world citizen architects who have both competencies and behaviours

to co-design how we can generously live together (Santanicchia, 2020a).

Reflecting upon and imagining how we live together is the foundation of any theory of education, any method and practice of teaching. Each pedagogy offers in fact a “particular version and vision of a civic life, the future, and how we might construct representations of ourselves, others, and our physical and social environment” (Giroux, 2011, p. 71). Paulo Freire states that education should empower people, helping them “to be in the world”, which implies both “being *with* the world” and “*with* others” ([1997], 2007, p. 33). This means helping them develop self-confidence, empathy, and the understanding that humanity shares a common destiny.

In the schools’ part of Nordic and Baltic Academy of Architecture NBAA (NBAA, 2020), education is centred in the physical and social space of the design studio: its main pedagogical tool. The design studio is viewed as an asset, but it can also become a threat to architects’ education at the moment it disconnects students and teachers from “being in the world”, at the moment it becomes a secluded space more concerned with spatial innovation than care for the Others (Santanicchia, 2018; 2019a; 2019b).

Pedagogies for cosmopolitan citizenship can be implemented when the boundaries of the design studio are transgressed physically and mentally, when real forms of engagement are created amongst the students and teachers working together (Santanicchia, 2018; 2019a; 2019b). When critical thinking, social awareness of the state of the world – its problems, injustices, and possibilities – and activism engage with solutions, they become the purpose of education (Giroux, 1980) and the purpose of the design studio (Santanicchia, 2020a; 2020b). In order to truly care for the Others, we must act as a cosmopolitan citizen, as “the person whose allegiance is to the worldwide community of human beings” (Nussbaum, 2010, p. 154). This will help develop a universal belief in building a collective, civic, communal future in which no one is excluded. A cosmopolitan citizenship education theory starts with an acute awareness of the state of the world and with the intention to care for Others (Santanicchia, 2020a; 2020b). It is therefore schools’ and teachers’ responsibility to create the conditions necessary to transform design studios into social platforms that are receptive to students’ own interests and different backgrounds and that value collaboration as a fundamental design tool, understanding that creativity is never a private matter. A civically engaged design studio is a place for developing a professional ethos, a critical understanding of the world, a place for cooper-



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ation among different stakeholders; a place to reach out and connect to society; a place where students, teachers, and outsiders can solve problems together and imagine a common future in a respectful, caring – yet critical – spirit. The ultimate goal of a cosmopolitan citizenship design studio is to widen and maximise students’ and teachers’ agency while developing the capacity to care and the courage to act together responsibly to improve the world. Five stories have been identified as essential to expanding architects’ social mission (Santanicchia, 2020b). These stories describe architects as: Dissident intellectuals capable of challenging the status quo, norms and stereotypes, and able to use the design process to reveal social and environmental injustices and expose them to a larger audience.

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Outcomes
of the design
studio Together
authored and
supervised
by Massimo
Santanicchia

Ethical professionals capable of operating in increasingly multicultural societies, representing and advocating for different interests in the design process, understanding that each artefact, object or service made has a social and ecological value. Making, after all, is always a political matter and as such concerns us all.

Engaged storytellers capable of communicating with the world by using the language of design. Each project is a story, an occasion to excite; each project is a way of knowing, sharing concerns, building communities, and imagining how we can live together harmoniously.

Co-creative partners capable of understanding that architecture is a social practice and that creativity is never a private matter. Each project constitutes an occasion to redefine the boundaries of the discipline, to forge new ways for cooperating and collaborating and to image how to live together.

Carers of the common good capable of understanding that humanity is bound to a common destiny and able to make choices and act based on a common good. Designers have the societal responsibility to care for the people involved in the design process: for those who build it, those who use it, and those whom it impacts. Architecture after all is never a private matter.

In order to activate these five social roles, two fundamental questions must resonate in the space of the design studio and through the education of an architect:

What are the politics of your design?

What is the design of your politics?

Politics must be understood as the potential capacity of a group – the way we want to live together – and as such, it has to be inclusive of different voices and interests. These complex questions can be explored through five auxiliary ones which aim to activate students' critical thinking, social awareness, activism, and ultimately their mission as cosmopolitan citizenship architects.

1. Are critical questions asked in the design studio?

Education is not an innocent exercise but an activity that has something at stake and that occurs in a set of political and social conditions (Smith, 2012, p. 5). As such, it has implications within and beyond the boundaries of the design studio. The design studio is a place to question and to imagine a new world. Dialogues are the fundamental tool in the design studio: “without dialogue there is no communication, and without communication there can be no true education” (Freire [1970], 1993, p. 66). Each project is an occasion for engaging in dialogue and raising critical questions to advance the design

project and question our roles in the design studio. Each project is an occasion to be a dissident intellectual re-imagining how we live together, challenging norms to work for a better world. To do so, each project must answer the following questions: To what issue does it respond? Why is this issue important? How does it respond to the issue? Whose interests does it serve and whose does it not? Who owns it? And finally, why is the project important? Good questions should empower and encourage, reveal potentialities, challenge assumptions, and utilise research, knowledge, and imagination to fight injustices and to care for the Other.

2. Is the design studio open to the diversity of the world? Each school of architecture is a community of learners. Good and healthy communities are vibrant and diverse, disclosing multiple possibilities for knowing and understanding the world (Harding, 2015). Architectural and design research can serve democratic goals by enabling different voices to join the conversation, especially those most marginalised. In order to educate ethical professionals, students and educators must learn to see the world from different viewpoints to formulate inclusivity in the design process, decolonising its curricula by acknowledging the importance of feminism, queer theory, postcolonialism, posthumanism, and cultural and indigenous studies. A plurality of sources of knowledge, perspectives, and methodologies enriches the design process and its outcomes. This expands the understanding of the spatial and social implications of architecture and enlarges its scope and goals; it creates more profound meanings for what architects can do; and it incites architects to work more empathetically for social and environmental justice for the care of the Other.

3. Does the design studio encourage collaboration among students, teachers, and the Other?

“As a classroom community, our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another’s voices, in recognizing one another’s presence” (hooks, 1994, p. 8). The design studio is a place for socialisation, a place to discuss our position in the world, a place “to see the world not as a static reality, but as a reality in process, in transformation” (Freire [1970], 1993, p. 54). It is therefore important that we realise who is part of this community and who is excluded, and that we ask what can be done to promote a more inclusive architectural education. In the design studio we must surpass individual egos, move together towards a common ecological and social



consciousness, and realise that learning is a collaborative process and creativity requires thinking, imagining, and acting together. Being co-creative partners means listening to different voices, especially those who have no means to be heard, and practicing consilience, linking together principles and people from different sources (Sinni, 2019). This develops epistemological qualities such as openness and curiosity, but also moral qualities such as respect, humility, trust, compassion, and benevolence. Being co-creative partners means activating the social and political role of architects; it fuels collective creativity, the confidence and the courage to engage in dialogue and form community. It also means the ability to work as a group that assumes moral responsibility and cares for the impact of architectural performance on society, on natural systems, and on the Other.

4. Is the design studio engaging with its community?
Architecture would not exist without its social, cultural, political, economic, and ecological context. Architectural research means understanding how the complexity of the context is the basis of knowledge-formation in the design process. A place-based architectural education links academia and practice, schools and communities, by working together on issues of common concern, and by developing occasions for live projects (Harriss, Widder, 2014). A design studio honours the strong bonds humans have with their own places and at the same time acknowledges

that we are also part of something bigger, something truly great and truly common: the world. Each design project constitutes an opportunity for engaging with the community and the world, an occasion for telling a story of how to live together harmoniously. An engaged storyteller understands cogent issues and reveals them using the design process as a vehicle for communication. In a time of growing nationalisms, xenophobic attitudes, and exclusionary forces, which impair the formation of a global vision, storytelling has the power to form a common understanding and must be a leading approach in the design studio and beyond.

5. Does the design studio lead to action?

Engaging with real people and circumstances during the formative years through developing community-based design, forms of urban advocacy, and other participatory design processes, creates conditions for students to act with care and social responsibility (Harriss, Widder, 2014). Action means extending dialogues beyond the design studio into the real world in order to change it. Actions can also be dissident, insurgent, and obstructive, directed to a perceived injustice. Students in architecture need to know that professionals always have a choice, even if only to refuse to build: refusal is more than a simple act of not doing—it's an opening up to the possibility of doing differently (Anderson et al., 2017). Refusal may be the most radical act we can perform as citizens. Design studios have to act as a social platform to equip students technically, methodologically, and intellectually to be carers of the common good, exploring collectively how we can live together harmoniously, understanding that each student's project is the beginning of the process "to be in the world" and care for it.

This reflection on architectural education in the Nordic Baltic context would not be complete without attempting to advance policy for architectural education and suggest one more directive to be added to the eleven professional qualification directives as part of the EU Directive 85/384/EEC (EUR-Lex, 2020).

12. An understanding that architecture is about how we live together; therefore, an architect has the responsibility as cosmopolitan citizen to care for the Other, for the global community of human beings and earthlings.

This directive aims to expand the societal role of the architect beyond knowledge and skill acquisition. It is about fostering the behaviour necessary to assume the responsibility of carer so that spaces in which we can gen-

erously live together can be conceived, imagined, and discussed in our society. Each design project is a story that reveals present conditions and imagines possible futures; each story is narrated by using the universal language of design comprised of drawings, models, diagrams, installations, webpages, events, and writing itself. Each story is a project that can regenerate our interests in each other and the world (Santanicchia, 2020a).

This article has presented five stories and two fundamental questions, leading up to one directive – “to be in the world” – to support pedagogies for cosmopolitan citizenship. Architects are not only spatial explorers but political agents, people capable of using the wondrousness of architecture to actively engage with issues of local and global concern and to contribute to their solution. The critical questions of “what are the politics of my design?” and “what is the design of my politics?” are fundamental for any work of design. Becoming cosmopolitan citizen architects means including the Other, future generations, and unrepresented voices in the design process for social and ecological justice, learning to make ethical design decisions grounded in their social and environmental context and equally influenced by the understanding of their local and global implications.

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Article [7]

ARCHITECTURAL EDUCATION FOR A NEW BEGINNING

PROF. MASSIMO SANTANICCHIA
[ICELAND UNIVERSITY OF THE ARTS]

Tedros Adhanom Ghebreyesus, Director of the World Health Organization (WHO), stated on 18 May 2020:

“The pandemic crisis caused by Covid-19 has brought out the best – and worst – of humanity: Fortitude and fear; solidarity and suspicion; rapport and recrimination. This contagion exposes the fault lines, inequalities, injustices and contradictions of our modern world. [...] Whatever lessons there are to learn from this pandemic, the greatest failing would be to not learn from them, and to leave the world in the same vulnerable state it was before. Now more than ever, we need a healthier world. Now more than ever, we need a safer world. Now more than ever, we need a fairer world. [...] There is no other way forward but together. (WHO, 2020)”

As a cosmopolitan citizen, architect, and educator at the Iceland University of the Arts (IUA), I feel compelled now more than ever to dedicate my life to the development of a healthier, safer, and fairer world.

The ongoing environmental crisis, social inequalities, and spread of zoonotic diseases need to constitute the premise and scope of scholarly investigation. They need to be part of the educational discourse in architecture, form our individual and collective planetary consciousness, and unite us as we move towards their resolution. These issues reflect not our lack of knowledge but our inability to fully care for each other, other Earthlings, and our planet as a whole. They reflect things that we are doing to the Earth, not just things that are happening to us (Quammen, 2013, p. 515). They reflect the way we have been designing the world.

Architecture and its education, as the discipline most devoted to the making of the common world and therefore the relationships between people and their places, has an enormous social and ecological responsibility: the responsibility to design how we can live together harmoniously.

The United Nations includes “quality education” as one of the 17 Sustainable Development Goals for the year 2030; specifically, it aims to

“ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture’s contribution to sustainable development. (UN, 2020) Quality education ought to be the foundation and scope of architectural discourse. It must promote the design of healthy, safe, and fair cities; it must educate critical, socially aware thinkers and active cosmopolitan citizens, that is, people whose allegiance is to the worldwide community of human beings (Nussbaum, 2010, p.154; Giroux, 1980; Santanicchia, 2020).”

Since becoming program director in architecture at the IUA in 2017, I have been working with international colleagues and students on developing a quality education that helps students explore their multiple societal roles, equipping them with the competence and confidence to pursue their ideas beyond the limits of the school. Each design work has value as a critical instrument to assess accounts for social justice (Santanicchia, 2018; 2019a). The practical theory I have been formulating is termed Cosmopolitan Citizenship Architecture Education (CCAЕ) (Santanicchia, 2020).

CCAЕ starts with the assumption that architecture is politically significant, as its ultimate objective is building the common world. As such, architects must be professionally, culturally, and socially responsible for the impact their design has on cosmopolitan citizenry and therefore the entire world. Becoming cosmopolitan citizens through architecture education continues the aim of Icelandic education to “develop systematically the knowledge, skills, and attitudes that strengthen the individuals’ future ability to be critical, active and competent participants in a society based on equality and democracy” (Guðjohnsen, 2016, p.169). To do so, CCAЕ ought to be transdisciplinary, relational, holistic, profoundly political, and collaborative. It has to instigate awareness of the state of the world — its problems, injustices, and possibilities — and prompt the courage to contribute to solutions (Santanicchia, 2020).

With these premises the design studio Urban Lab – Design Agency was developed at the IUA in August 2019. For eight months, sixteen second-year architecture students worked collaboratively in Reykjavik’s Höfði neighbourhood. They walked throughout it, talked to people living and working there, described it, drew it, imagined how it could be different, and disseminated their results to the public. During these eight months we built a community of learners by recognizing the value that each of us has in the design studio. Together we have developed both an appropriate language for CCAЕ and found ways to activate it in our design work, to make it healthier, safer, and fairer for the entire community and beyond. This effort started with a simple question: What is good architecture?

The answer to it surpasses the Vitruvian virtues of architecture *firmitas*, *utilitas*, and *venustas*: function, solidity, and beauty. These are indeed essential qualities that an artefact should have, but they also focus exclusively on the object *per se* more than on the social processes behind its construction, the social ecological benefits arising from it, and its relations with its context. The Vitruvian virtues alone do not consider the city as a social

entity, the value of its streets and squares, or the importance of public spaces that ought to be socially inclusive, healthy, vibrant, safe, and conducive to street life, as UN Habitat reminds us.

Good architecture recognizes the social value of each artefact, it recognizes that “beauty is the most potent agent of change and social integration” (Gharajedaghi, 2011, p. 102). Equally, it needs to acknowledge that beauty is not just visual, but a relational process based on care of the parts involved. Designer Tucker Viemeister’s term “beautility” explains design as a process that both creates beauty and fulfils our destiny as humans to improve things (Heller & Vienne 2003, p. 144). Architects need to understand that the most seductive artefacts can be produced within an unhealthy, unsafe, and unfair system of ecological destruction, social dispossession, and exploitation of the weakest Earthlings. It is therefore our responsibility as architects to care for the entire process that leads to the making of the artefact. Making is always a political matter and as such concerns us all.

Architecture is both a spatial and a social science. Architectural thinking is political thinking; questions of the politics of our design and the design of our politics must accompany every design process (Santanicchia, 2019a, Urban Lab 2020). This expanded meaning of architecture helps architects position themselves within a larger context: we are not just builders, but politicians, and as such must use architecture for the greater good. We need to understand architecture’s profound social-ecological implications and how those can be designed to further contribute to a healthier, safer, and fairer world. This is good architecture.

The intention of CCAE is to teach good architecture, by transforming the design studio into a social platform for thinking together, for collaboration, for engagement, a nursery to grow ideas and to challenge the status quo (Santanicchia, 2019b). To do so, we need to learn to include different voices in the design process to make it more receptive to the different needs of people and places. The design studio needs to be as diverse as the society it seeks to serve (Froud & Harriss, 2015). It must recognise the differences and diversity amongst us all whilst celebrating similarities and common grounds. A CCAE design studio honours the strong bonds humans have with their own place, and at the same time, it acknowledges that we are also part of something bigger, something truly great and truly common: the world. In a time of growing nationalisms, xenophobic attitudes, and exclusionary forces, which impair the formation of a global vision, the spirit of world citizenship must be a leading force in the design studio and beyond. We need to behave as citizens of the world bound to a common destiny, and as such act responsibly to protect the common good by promoting environmental and social justice.

In the design studio we need to acquire both knowledge and critical, empathic behaviours so that knowledge can be used with a sense of care and responsibility. Architecture is a collaborative practice bringing together designers, clients, and constructors within complex cultural and physical contexts. Creativity is a social virtue which happens in an iterative way by including the different parties involved in the design process and by advocating for those who often do not have a direct voice. Creativity comes from personal curiosity, humility in learning, a sense of social and environmental responsibility, and the willingness to suppress individual needs for the greater good. This definition of creativity does not fail to recognise personal talent nor tries to prevent radical innovative design work. What it does is to position creativity not only as an incessant search for originality but as a research process finalised for the greater good; without this intention, creativity is a personal vanity.

Architecture is the most public of all the arts and the most personal of all the sciences. It is the result of many decisions which literally affect the entire world. To be an architect, one must be-come a cosmopolitan citizen: a person connected to the world, bound to its people, and acting for the greater good. Without this openness and generosity, the agency of architecture fails to accomplish its public mission. In the design studio students and teachers must work together, be exposed to different realities, empathise with them, and explore them historically, socially, and spatially. Together, we need to use the design process as a caring process.

Urban Lab – Design Agency is therefore our contribution as cosmopolitan citizens to design a healthier, safer, and fairer world. Fifteen different projects tell stories of how communities can be built around public spaces and communal resources, how old structures can be re-purposed, how innovative sustainable materials can be used for construction, how different forms of consumerism can be imagined, how post-humanist design can be executed, how we can renew our interest in our own neighbourhoods, and how we can regenerate our care for the world. These stories illustrate how we can live harmoniously together by joining local culture with global is-sues, by balancing economy and ecology, and by interconnecting, interrelating, interweaving and reinterpreting local resources to create conditions for a healthier, safer, and fairer world. The design studio is a terrain of possibilities, where knowledge and behaviour create the conditions for telling new stories of how to live together. Stories are important; they shape our vision of the world and influence how we relate to it and to each other.

I invite you all to take a look at these stories told:
<https://urbanlabdesignagency.cargo.site/>

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