

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 architectonical 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:

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 in-stigative 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.

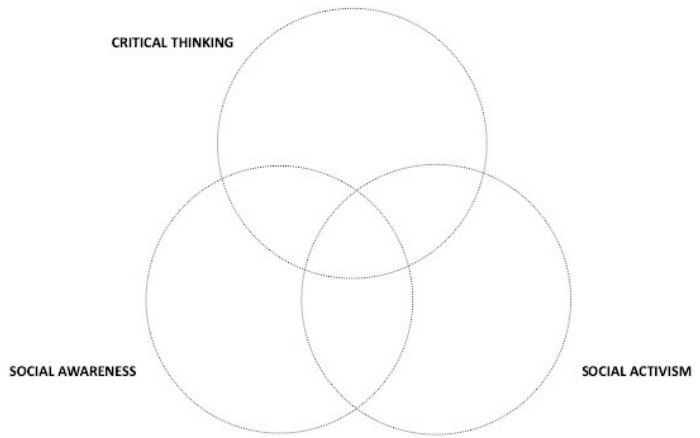


Fig. 1: Cosmopolitan Citizenship Education

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/>

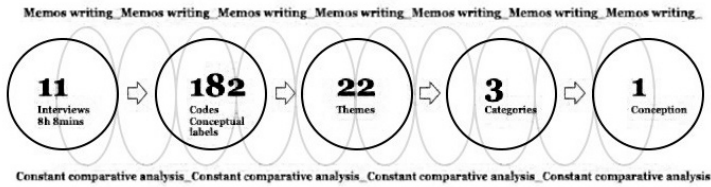


Fig. 2: Continuous memos writing and constant comparative analysis

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, ehm 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

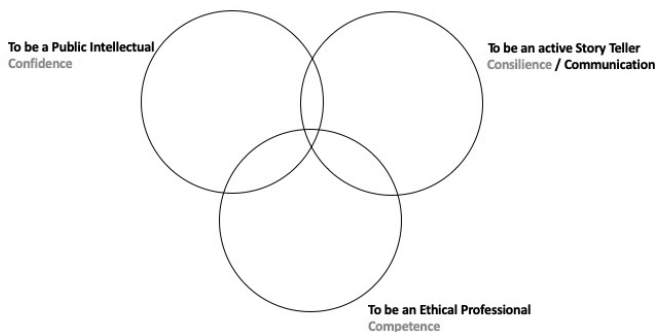


Fig. 3: The three narratives

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.

ACKNOWLEDGEMENT

I express my gratitude to my supervisor Ólafur Páll Jónsson and Harriet Harriss for their support and good conversations and my friends Hanna Björg Sigurjónsdóttir and Zac Taylor for their comments and help.

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 |
| VGTU | 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.

BIBLIOGRAPHY

- Charmaz, K. (2014). *Constructing Grounded Theory*. Thousand Oaks: Sage Publications.
- Barclay, E. and Resnick, B. (2019, September 22). How big was the global climate strike? 4 million people, activists estimate. Retrieved from <https://www.vox.com/energy-and-environment/2019/9/20/20876143/climate-strike-2019-september-20-crowd-estimate>
- bell hooks (2003). *Teaching Community, A Pedagogy of Hope*. London: Routledge.
- Boyer, E. L. (1990). *Scholarship Reconsidered: Priorities of the Professoriate*. San Francisco: The Carnegie Foundation.
- Deamer, P. ed. (2015). *The Architect as Worker, Immaterial Labour, the Creative Class, and the Politics of Design*. London: Bloomsbury Academic.
- Collier, J. (2006). "The Art of Moral Imagination: Ethics in the Practice of Architecture", *Journal of Business Ethics*, Vol. 66, No. 2/3, the 11th Annual International Conference Promoting Business Ethics (Jun-Jul 2006): 307-31
- Graham, J. (editor) (2017). *And Now: Architecture Against a Developer Presidency. Essays on the Occasion of Trump's Inauguration*. New York: The Avery Review
- Froud, D. and Harriet Harriss eds. (2015). *Radical Pedagogies Architectural Education and the British Tradition*. London: Riba Publishing
- Freire, P. (1993). *Pedagogy of the Oppressed*. London: Penguin Books.
- Galison, P. (1990). "Aufbau/Bauhaus: Logical Positivism and Architectural Modernism". *Critical Inquiry*, Vol. 16, No. 4 (Summer, 1990), pp. 709-752. The University of Chicago Press. <https://www.jstor.org/stable/1343765>
- Giroux, H. (2011). *On Critical Pedagogy*. London: Bloomsbury.
- Giroux, H. (1980). "Critical Theory and Rationality in Citizenship Education", *Curriculum Inquiry*, Vol. 10, No. 4 (Winter, 1980), pp. 329-366 Published by: Blackwell Publishing on behalf of the Ontario, Institute for Studies in Education/ University of Toronto
- Guðjohnsen, R. P. (2016). *Young People's Ideas of What It means to be a Good Citizen. The Role of Empathy, Volunteering and Parental Styles* (published doctoral dissertation). University of Iceland, Reykjavik, Iceland.
- Harding, S. (2015). *Objectivity & Diversity, Another Logic of Scientific Research*. Chicago: The University Chicago Press.
- Heller, S. and Veronique Vienne eds (2003). *Citizen Designer: Perspectives on Design Responsibility*, New York: Allworth Press
- Hooks, B. (1994). *Teaching to Transgress. Education as the Practice of Freedom*. New York: Routledge

- Keskeys, P. (2016). Patrik vs. Pritzker: Schumacher Reignites the Debate Over Political Correctness in Architecture. Retrieved from <https://architizer.com/blog/inspiration/industry/patrik-vs-pritzker/>
- Lorentsen, E. & Torp, K.A. eds (2018). *Formation, Architectural Education in a Nordic Perspective*, Copenhagen: Nordic Baltic Academy of Architectural, Publisher B
- Nussbaum, M. (1994). "Patriotism and Cosmopolitanism". The Boston Review
- Ockman, Joan. (ed.). *Architecture School, Three Centuries of Educating Architects in North America*. London, The MIT Press, 2012
- Raworth, K. (2017). *Doughnut Economics: Seven Ways to Think Like a 21st-Century Economist*. Vermont: Chelsea Green Publishing.
- Resnick, E. (2016). *Developing Citizen Designers*. New York: Bloomsbury Academic.
- Santanicchia, M. (2018). "Systems Thinking and Systems Feeling in Architectural Education". Chapter in the book *Formation Architectural Education in a Nordic Perspective*. Edited by Elise Lorentsen and Annabel Torp. Copenhagen: Nordic Baltic Academy of Architecture ISBN: 978-87-92700-23-0.
- Santanicchia, M. (2019a). "Becoming Citizen Architects: A Case Study of 'Streets of Reykjavik 2010', a Design Studio at the Iceland University of the Arts". *Building Material 22: Public*. ISBN: 978-0-902345-06-5
- Santanicchia, M. (2019b). "Citizenship in Design Education as a Transformative Learning Process". Bogota: Cumulus.
- Schumacher, P. (2017, March 31). The Miraculous Zaha Hadid: A Tribute by Patrik Schumacher. Retrieved from <http://www.archdaily.com/868022/the-miraculous-zaha-hadid-a-tribute-by-patrik-schumacher>
- Snodgrass, A and Richard Coyne (2006). *Interpretation in Architecture. Design as a way of thinking*. London: Routledge
- Strauss, A., and Corbin, J., (1990). *Basics of qualitative research: Grounded Theory procedures and techniques*. Newbury Park, CA: Sage
- Strauss, A., and Corbin, J. M., (1997). *Grounded Theory in Practice*. Sage Publications, Incorporated
- Tuhiwai Smith, L. (2012). *Decolonizing Methodologies Research and Indigenous Peoples*. London: Zed Books
- Weisman, L. (1994). *Discrimination by Design: A Feminist Critique of the Man-made Environment*. Urbana: University of Illinois Press
- Westfall, C. W. (2006). Why We need a Third Architectural Treatise, *American Arts Quarterly*, Summer 2006, Volume 23, Number 3. Retrieved from <http://www.nccsc.net/essays/why-we-need-third-architectural-treatise>.

Winston, A. (2016, 13 January). Architects “are never taught the right thing” says 2016 Pritzker laureate Alejandro Aravena, Retrieved from <https://www.dezeen.com/2016/01/13/alejandro-aravena-interview-pritzker-prize-laureate-2016-social-incremental-housing-chilean-architect/>