

Alati koje imamo na raspolaganju: Arhitektonska pedagogija nasuprot kataklizmi The Tools at our Disposal: Architectural Pedagogy in the Face of Calamity

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dipl. ing. arch.

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Sažetak Kroz pregled niza formativnih trenutaka u profesionalnom razvoju Mirne Pedalo, ovaj članak razmatra kakav metodološki okvir, te koje alate i modele možemo koristiti u prostornoj praksi i arhitektonskoj pedagogiji koji bi nam pomogli da kreiramo sredinu utemeljenu na principima socijalne, prostorne i ekološke pravde. Opasnost koja nam prijete od klimatskog sloma, a koju dodatno pogoršava ubrzano širenje nasilja i konflikata u svijetu, stvorila je urgentnu potrebu da razmislimo o tome kako podučavamo i prakticiramo arhitekturu i njene srodne discipline. S fokusom na njenu ulogu predavačice Arhitektonskog i dizajn studija u Školi arhitekture na Royal College of Art u Londonu u Velikoj Britaniji, te na njen angažman u kolektivu Arhitekti za Gazu (Architects for Gaza), nastojala je predstaviti arhitektonsku pedagogiju kao oblik prakse. Takva praksa, kada se sprovodi u skladu s gorepomenutim principima, može ponuditi oblike znanja sadašnjim i budućim generacijama arhitekata koji im mogu pomoći da se odupru i preoblikuju odnose moći koje su dovele do obespravljenja i ugnjetavanja određenih populacija i neljudskih aktera.

Ključne riječi arhitektonska pedagogija; klimatski slom; okolišna pravednost; prostorna pravednost; prostorna praksa.

Zahvale Željela bih izraziti najtopliju zahvalnost svojim ko-mentoricama Margaridi Waco i Abibi Coulibaly, kao i kolegama Yari Sharif, Nasseru Golzariju i Nishat Awan, na njihovim uvidima i podršci u pisanju ovog članka.

Abstract By highlighting a series of formative junctures in Mirna Pedalo's trajectory as an architectural practitioner, researcher, and scholar, this paper explores what methodological framework, tools, and models used in spatial practice and architectural pedagogy can assist us in generating a milieu founded on the principles of social, spatial, and environmental justice. The threat of climate breakdown, further aggravated by the proliferation of violence and conflicts across the globe, has created an urgency to (re)think how architecture and related disciplines are taught and practiced. With a particular focus on her role as an Architecture and Design Studio Tutor at the School of Architecture, Royal College of Art in London, UK, and as one of the core members of the Architects for Gaza collective, she aims to posit architectural pedagogy as a form of practice in itself. Such a practice, when enacted in accordance with the above-mentioned principles, can equip the current and future generations of architects with forms of knowledge that can help resist and reshape the power relations which have disenfranchised and oppressed certain populations and other-than-human forms of life.

Keywords architectural pedagogy; climate breakdown; environmental justice; spatial justice; spatial practice.

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1 Uvod

Kontinuum nasilja koji je započeo 1990-ih godina, nakon završetka hladnog rata, nastavio se i u novom mileniju uplićući u svoju mrežu razne dijelove svijeta. Ovakvo stanje, dodatno pogoršano desetljećem društvene i ekonomske nestabilnosti uzrokovane globalnom ekonomskom krizom 2008. godine, polako ali sigurno je popločalo put do zvjerstava kojima svakodnevno svjedočimo. Ovo se posebno odnosi na period od početka ruske invazije na Ukrajinu u februaru 2022. godine, genocida u Gazi i građanskog rata u Sudanu, koji su uslijedili nakon pandemije Covid-19. Štaviše, ovakvo stanje je dodatno

1 Introduction

The continuum of violence, starting in the post-Cold War era of the 1990s has spread into the new millennium by weaving its deadly web across different geographies. Exacerbated by a decade of economic and social volatility caused by the global financial crisis in 2008, it has steadily paved the way for the unconscionable proliferation of brutality which now permeates our daily lives. This has particularly been the case since the Russian invasion of Ukraine in February 2022, the subsequent genocide in Gaza, and the civil war in Sudan, all happening in the aftermath of the Covid-19 pandemic. Furthermore, it has been

potpomognuto akcelenarizmom i reakcionarskim političkim pokretima osnaženim nedavnim radikalnim restrukturiranjem globalnih odnosa moći i degradacijom međunarodnog pravnog poretka. U pozadini ovih izuzetno alarmantnih i uznemirujućih dešavanja je sve intenzivnija klimatska kriza, koja je dodatno pomračila već apokaliptičnu sliku naše kolektivne budućnosti.

Ta mračna vizija budućnosti usmjerila je i moj lični angažman na polju arhitekture, koji je u velikoj mjeri oblikovan sopstvenim ratnim iskustvom, iskustvom opsade Sarajeva, na razumijevanje uloge i 'suočeništva' arhitekture u takvim destruktivnim dešavanjima i procesima. Ujedno, to me je potaklo da propitam načine na koje arhitektura može biti instrument za nastavak primjene nasilja u drugom obliku. U potrazi za pravim alatima koji bi mi omogućili da se suočim s ovim problemima, nastojala sam osmisliti metodološki okvir koji bi potpomogao i moju arhitektonsku praksu i moj pedagoški pristup — sam po sebi oblik prakse — te dozvolio kreiranje i razvijanje sredine utemeljene na principima prostorne, socijalne i ekološke pravde. To me je dalje potaklo da nastavim istraživati koje sve alate imamo na raspolaganju, bilo da se radi o prostornim, socijalnim ili pedagoškim, koji bi nam omogućili da djelujemo etički i u solidarnosti, unutar sve kompleksnije i neprijateljski ustrojene mreže neoliberalno-ekstraktivnih institucija visokog obrazovanja.

Ovaj proces ću prikazati prateći sopstveni profesionalni razvojni put koji je započeo na Arhitektonskom fakultetu Univerziteta u Sarajevu po završetku opsade grada i gdje sam završila dodiplomski studij. Nakon rada u Holandiji i Irskoj nastavila sam postdiplomsko školovanje u Velikoj Britaniji, gdje i danas živim. Vođena željom za istraživanjem koja je oduvijek usmjeravala moj rad, prostorna i ekološka pravda, posebno u kontekstu razvoja i rekonstrukcije postratnih područja, bile su centralne teme kojima sam se bavila i kroz istraživački rad i kroz pedagoški pristup. Razvoj moje istraživačke misli nastojat ću da ilustriram kroz moju ulogu predavačice u Arhitektonskom i dizajn studiju ADS8 na postdiplomskom studiju MA Architecture na Royal College of Art u Londonu, te kroz moj angažman u kolektivu Arhitekti za Gazu (Architects for Gaza), globalnoj mreži arhitekata, dizajnera i ekologa koji se protive ljudskoj i ekološkoj devastaciji Gaze.

underpinned by accelerationism and reactionary political movements, reinforced by the recent radical restructuring of global power relations, and abetted by the erosion of the international legal framework. The backdrop to all these deeply alarming developments and distressing events is the ever-intensifying climate crisis, which further aggravates an already apocalyptic vision of our collective future.

In the face of such calamitous prospects, my own engagement with architecture and the built environment, shaped by first-hand experience of war, specifically the siege of Sarajevo, became focused on understanding architecture's role and complicity in such destructive events and processes. Equally, it has prompted me to interrogate the ways in which architecture can become an intrinsic part of the continuation of violence by other means. In my search for the right instruments on how to tackle these issues, I have attempted to create a methodological framework to support both, my architectural practice as well as my pedagogical approach — in itself a form of practice — to help create and foster a milieu of spatial, social, and environmental justice. This search has prompted me to further investigate what tools we have at our disposal, be they spatial, social or pedagogical, that can allow us to operate in solidarity and ethically within the increasingly complex and hostile nexus of the neoliberal and extractive economy of educational institutions.

I will sketch out this process by tracing my own development as an architect and scholar, which started at the Faculty of Architecture, University of Sarajevo in the aftermath of the siege, where I completed my undergraduate degree. Following professional development in the Netherlands and Republic of Ireland, I continued my education in London, UK where I currently reside. Driven by a strong research element that has always underpinned my practice, questions of spatial and environmental justice — particularly regarding the (re)development of the built and lived environment in post-conflict societies — have been at the heart of my work, both in my research and in my pedagogical approach. I aim to illustrate this by unpacking the evolution of my research thought, which has influenced both my work as one of the co-leads of the MArch ADS8 (Architecture and Design Studio 8) at the Royal College of Art in London, and as one of the core members of the Architects for Gaza collective — a global network of architects, designers, and environmentalists that stands against the human and environmental destruction of Gaza.

2 Od 43°51'N 18°24'E do 51°30'N 0°7'W

Moj arhitektonski put počinje u mom rodnom gradu, Sarajevu, 1998. godine kada sam se upisala na prvu godinu Arhitektonskog fakulteta Univerziteta u Sarajevu. Dvije i pol godine nakon završetka opsade bili smo treća generacija koja je započela studij u poslijeratnom Sarajevu. U Bosni i Hercegovini kasne devedesete godine su bile vrijeme tranzicije. To je još uvijek, u velikoj mjeri, bio period oporavka i tegobne prilagodbe novonastaloj dejtonskoj stvarnosti. U širem smislu, posebno u profesionalnoj sferi, ovo je bio period brzih tehnoloških promjena. Pristup internetu postaje rašireniji, a u arhitekturi i građevinarstvu omogućeno je korištenje softvera za računalno potpomognuti dizajn (CAD), posebno u okviru visokog obrazovanja. U kontekstu Arhitektonskog fakulteta ovo je

2 From 43°51'N 18°24'E to 51°30'N 0°7'W

My architectural journey started in my hometown of Sarajevo in 1998, when I enrolled in the first year of the undergraduate course at the Faculty of Architecture, University of Sarajevo. Only two and a half years after the end of the siege, we were the third generation of students to commence their studies in post-war Sarajevo. The late 1990s in Bosnia and Herzegovina were a time of transition; still very much a period of healing and of difficult adaptation to the Dayton-defined post-war reality. Yet, more widely, particularly in the professional realm, this was also a period of swift technological changes, when access to the Internet would become more ubiquitous and widespread, as would the use of computer aided design software in the architectural and engineering disciplines,



bilo jednako složeno, ali ujedno i uzbuđljivo vrijeme, gdje su se profesori stare garde poput Dušana Đape, Muhameda Hamidovića, Mehmeda Hrasnice, Nikole Masleja, Vlaste Jelene Žuljić, kao i Ognjenke Finci, Vesne Hercegovac-Pašić, Rajka i Rajke Mandić, te Hajrudina Zagore susreli s dolazećom generacijom arhitekata poput Seada Gološa, Adnana Pašića, Erdina Salihovića, Nine Ugljen i ostalih. Ove dvije struje najčešće su djelovale zajedničkim snagama, ali ponekad se činilo da posmatraju tadašnje stanje s različitih tačaka gledišta, što je kreiralo sredinu u kojoj se očitovala kompleksnost poslijeratnog perioda. Transformacija prijeratnog socijalističkog ekonomskog modela i njegovog sistema vrijednosti u poslijeratne pokušaje prelaska na neoliberalni ekonomski model radikalno je promijenila dotadašnji sistem vrijednosti, te je stvorila okruženje koje potiče sasvim drugačiji način rada i djelovanja, što je imalo značajne posljedice i na arhitektonsku profesiju. Problematika ovog perioda, čije se posljedice duboko osjećaju i danas, je nešto čemu ću se vratiti nekih deset godina kasnije, tokom rada na svojoj doktorskoj disertaciji. Ipak, sve gorespomenuto je zacijelo utjecalo na način na koji smo mi, mladi i entuzijastični budući arhitekti, navigirali kroz svoj obrazovni put, te na način na koji smo u to vrijeme razumijevali svoje mjesto u profesiji.

Iako se, u pedagoškom smislu, nastava odvijala na najvišem nivou, tragovi ratnog nasilja i dalje su imali utjecaja na svakodnevni život, posebno kad je bila u pitanju osnovna infrastruktura. Na zgradi fakulteta su još uvijek bile vidljive posljedice ratnih deštava, a neki od sadržaja koje većina studenata širom svijeta uzima zdravo za gotovo, kao što su prostorija s kompjuterskom opremom, biblioteka i maketarnica, nisu bili ni u potpunosti opremljeni niti sasvim operativni. Mada je sam fakultet već imao dosta razvijenu mrežu relacija s drugim školama arhitekture u inostranstvu, te su neki oblici kooperacije već bili uspostavljeni, nešto sveobuhvatniji programi razmjene studenata, kao što je na primjer Erasmus, u to vrijeme još uvijek nisu bili formalizirani, pa nam stoga nisu bili ni dostupni.¹ Ujedno, stručno usavršavanje ili stažiranje, koji su često sastavni dio arhitektonskog obrazovanja u zemljama poput Velike Britanije, jednostavno nisu bili dio kurikuluma. Usprkos svemu, prijenos znanja se odvijao neometano zahvaljujući nepokolebljivoj posvećenosti nastavnog osoblja. Ono što je fakultetu nedostajalo u smislu određenih sadržaja, nadomješteno je kroz visok akademski standard, insistiranje na visokokvalitetnom tehničkom obrazovanju i predanost da se arhitektura prakticira u skladu s najvišim standardima.

Diplomirala sam u aprilu 2005. godine odbranom projekta koji sam radila pod mentorstvom prof. Nikole Masleja i njegovog tadašnjeg asistenta, a sada i profesora, Adnana Pašića. U želji da steknem radno iskustvo u inostranstvu, te iste godine sam mjesec dana stažirala u firmi VFO Architects u Eindhovenu u Holandiji, a već u augustu 2006. godine sam se preselila u Irsku, gdje sam počela raditi za mali arhitektonski ured Clarke & Co u okrugu Kildare. To je bilo vrijeme takozvanog "Keltskog tigra", perioda brzog ekonomskog rasta i razvoja u Irskoj od kasnih devedesetih

particularly in higher education. Within the context of the Faculty of Architecture, this was an equally layered yet exciting time, where the professors of the old guard, such as professors Dušan Đapa, Muhamed Hamidović, Mehmed Hrasnica, Nikola Maslej, Vlasta Jelena Žuljić, as well as Hajrudin Zagora, Ognjenka Finci, Vesna Hercegovac-Pašić, Rajko and Rajka Mandić, intersected with a promising younger generation of architects such as Sead Gološ, Adnan Pašić, Erdin Salihović, Nina Ugljen, and others. These two currents, mostly working in unison but sometimes operating from different vantage points, created an environment that reflected the complexities of the post-war period. The metamorphosis from pre-war socialist economics and its distinct values to post-war attempts at a neoliberal market economy radically upended the values of the former and created a milieu conducive to a markedly different way of operating, which inevitably had a significant impact on the architectural profession. The knottiness of this period, the consequences of which are widely felt today, are something I would return to a decade later in my own doctoral research. Still, all the above certainly shaped the way in which we, as young and enthusiastic future architects, navigated our educational journey, as well as our understanding of the profession and our place in it at the time.

Although pedagogically operating to the highest standards, in the immediate post-war period, remnants of the violence were still affecting our everyday life on campus, especially with regards to basic infrastructure. The faculty building was still marked by the scars of war, and some of the facilities that most university students around the world nowadays take for granted, such as a computer lab, library or model-making workshop, were neither fully equipped nor fully functioning at the time. And while the institution itself had an extensive network of relations with other schools of architecture abroad, and certain forms of cooperation had been established, more wide-spread student exchange schemes such as Erasmus were at that time not yet formalised and, therefore, inaccessible to us.¹ Equally, access to professional training and internships, often an integral part of architectural education in countries such as the UK, was simply not part of the curriculum. Despite all this, the transfer of knowledge flowed uninterrupted due to the unwavering commitment and dedication of the academic staff. And what the school lacked in access and certain types of facilities, it compensated in academic rigour, high technical skills, and commitment to the best practice.

Having completed my final project under the supervision of Professor Nikola Maslej and, at the time, his assistant, now himself a professor, Adnan Pašić, I graduated in April 2005. Eager to gain experience abroad, the same year I did a month-long internship at VFO Architects in Eindhoven, Netherlands, and by August 2006 I moved to the Republic of Ireland, where I worked for the small architectural practice Clarke & Co, based in County Kildare. This was the time of the so-called Celtic Tiger, a period of rapid economic growth in the late 1990s and early 2000s in Ireland, which

¹ Neke opcije su postojale i u to vrijeme, kao na primjer godina studija na Escola Tècnica Superior d'Arquitectura de Barcelona u Španiji ili na Brandenburgische Technische Universität u Cottbus-u u Njemačkoj, ali su bile dostupne vrlo malom broju studenata.

¹ Some options were available, such as a year out at Escola Tècnica Superior d'Arquitectura de Barcelona in Spain and at Brandenburgische Technische Universität in Cottbus, Germany, but were limited to a very small number of students.



do početka dvijehiljaditih godina, koji je podsticao ubrzani građevinski bum. U tom periodu, kada sam intenzivno učila iz prakse i sticala radno iskustvo, po prvi put sam počela da shvatam kakve su socijalne i ekološke posljedice nekontroliranog urbanog razvoja. Kada je došlo do pucanja nekretninskog balona uslijed posljedica globalne recesije 2008. godine, te do skoro potpunog kraha građevinskog sektora u državi, i sama sam izgubila posao zajedno sa 60% zaposlenih u sektoru (Conefrey et al., 2014, pp.20). Vidjela sam to kao mogućnost da se vratim obrazovanju, te sam se 2009. godine preselila u London, u Veliku Britaniju, gdje sam zatim završila magistarske studije iz arhitekture i vizualne kulture na univerzitetu Westminster. Značaj istraživačkog rada, te pitanja socijalne i prostorne pravde kao sastavnog dijela arhitektonске prakse su se iskristalizirali tokom rada za arhitektonski ured NG Architects, kojeg vode arhitekti Nasser Goltari i Yara Sharif, a zatim i rada u Makespace Architects sa Shahed Saleemom. Sa svima njima sam tokom godina izgradila bliske poslovne i prijateljske odnose i uz njih sam stekla razumijevanje važnosti projekata koje inicira i vodi lokalna zajednica. To znanje, skupa s mojim ličnim i intelektualnim vezama s Bosnom i Hercegovinom, me je potaklo da upišem doktorski studij u Centru za istraživačku arhitekturu (Centre for Research Architecture) na Goldsmiths, University of London, u nastojanju da raspletljam i razlučim kompleksnost poslijeratnog perioda koja se počela očitovati i u izgrađenom okolišu. Centar za istraživačku arhitekturu, mjesto nastanka istraživačke agencije Forenzička arhitektura (Forensic Architecture), podržava projekte koji se bave istraživanjem urgentnih tema u kompleksnim društveno-političkim kontekstima, te ujedno omogućava onima koji se bave raznim prostornim disciplinama da koriste svoje sposobnosti i znanje izvan standardnih okvira projekata vođenih isključivo dizajnom. Moj doktorski rad, koji se razvijao u takvom pedagoškom okviru, kritički je analizirao ulogu Dejtonskog mirovnog sporazuma kao državotvornog aparata, te se poslužio izgrađenim okolišima kao istraživačkim instrumentom da bi razotkrio načine na koji su procesi urbanizacije usko vezani uz takozvane procese 'rješavanja sukoba'. Projekat je opisao i različite procese upletene u kreiranje novih geografija kapitala, te je iznio na svjetlo ulogu korupcije i beskrupuloznih oblika djelovanja koji su rezultirali novim arhitektonskim formama i oblicima, a time i širenjem ekološkog nasilja.

Projekat je osvojio Predsjedničku nagradu za istraživački rad (President's Award for Research) u kategoriji "Gradovi i zajednica" (Cities & Community) Kraljevskog instituta britanskih arhitekata (Royal Institute of British Architects), a stečeno znanje i metodologije razvijene tokom rada na ovom projektu sam nastavila primjenjivati i u mom predavačkom angažmanu, uključujući i kao su-predavačica u Arhitektonskom i dizajn studiju ADS8 na postdiplomskom studiju iz arhitekture na Royal College of Art u Londonu.

3 ADS8: Putnici kopnom i morem

Obrazovni put do sticanja titule registriranog arhitekta u Velikoj Britaniji sastoji se od takozvanih, Part 1 (Razina 1), Part 2 (Razina 2) i Part 3 (Razina 3), koji korespondiraju s dodiplomskim studijem (BArch), postdiplomskim / master studijem (MArch) i diplomom iz profesionalne prakse, odnosno stručnim ispitom (RIBA Part 3). Ovakav

kick-started an accelerated construction boom. It was during this intense period of 'learning the ropes' that I first started understanding the social and environmental impact of unbridled urban development. When the real-estate bubble burst as a result of the global recession in 2008 and the construction sector in the country almost collapsed, I lost my job, as did 60% of those employed in the sector at the time (Conefrey et al., 2014, pp.20). I saw this as an opportunity to return to higher education and in 2009 I moved to London, UK, where I subsequently completed my master's degrees, first in architecture and then in visual culture at the University of Westminster. The relevance of research, as well as notions of social and spatial justice as an integral part of architectural practice became clear through my work with NG Architects, led by Nasser Goltari and Yara Sharif, and then with Shahed Saleem at Makespace Architects. All three would come to be my long-standing professional associates, colleagues, and friends from and with whom I have gained an understanding of the importance of grassroots, community led projects. This understanding, coupled with my personal and intellectual ties to Bosnia and Herzegovina, led me to undertake a PhD at the Centre for Research Architecture, at Goldsmiths, University of London, to try to disentangle the complexities of the post-war period that had started to manifest in the country's built environment. The birthplace of the Forensic Architecture research agency, the Centre for Research Architecture fosters projects that investigate urgent political conditions but also enables practitioners from various spatial disciplines to use their skills beyond conventional design-based project-making. My practice-led PhD project, developed within such a pedagogical framework, scrutinised the Dayton Peace Agreement's role as a state-building mechanism and employed the built environment as an investigative tool to expose the thus far obscured entanglement of the processes of urbanisation and financialisation with the ongoing process of conflict resolution. The project delineated the diverse processes involved in the production of new geographies of capital, probing into corruption and underhanded practices that have resulted in the emergence of novel architectural and urban templates, which have, in turn, induced various forms of environmental violence.

The project would go on to win the Royal Institute of British Architects President's Award for Research 2019 in the 'Cities & Community' category, and the methodologies developed and the knowledge acquired while working on this project I would go on to apply in my teaching, including as a co-lead of the MArch Architecture and Design Studio 8 (ADS8) at the School of Architecture, Royal College of Art in London.

3 ADS8: Terraqueous Sojourners

The current pathway to becoming a registered architect in the UK comprises the so-called Part 1, Part 2, and Part 3, which correspond to the Bachelor of Architecture (BArch), Master of Architecture (MArch), and the Advanced Diploma in Professional Practice (RIBA Part 3) respectively. This format is regulated by the Architects Registration Board

format regulira Odbor za registraciju arhitekata (Architects Registration Board), a akreditira Kraljevski institut britanskih arhitekata (Royal Institute of British Architects).

Model se bazira na postojanju 'arhitektonskih i dizajn studija' ili 'jedinica' (terminologija zavisi od škole / institucije), koji čine srž dodiplomskog i postdiplomskog obrazovanja u arhitekturi. Ostali predmeti ili direktno doprinose razvoju studentskih projekata u okviru studija, kao što su na primjer tehničke studije, ili nude dodatne sadržaje poput historije i teorije arhitekture, digitalnih vještina itd. Studio, pak, ostaje u centru studentskog obrazovanja, te kao takav igra glavnu ulogu u tome kako studenti shvataju svoju ulogu kao (budući) arhitekti i profesionalci koji se bave prostornom praksom. Studio vode predavači koji mogu dolaziti ili iz akademskog sektora ili iz prakse, te mogu biti obrazovani u polju arhitekture i srodnih disciplina, ali i iz humanističkih i društvenih nauka. Balans između različitih struka pruža optimalan omjer različitih oblika znanja i metodologija koja se mogu iskoristiti da bi se osmislio kurikulum baziran na praktičnom znanju, ali i na teoretskom okviru koji u prvi plan stavlja dizajn vođen istraživačkim radom. Master studio (MArch) je koncipiran kao takozvani 'vertikalni studio', što znači da ga studenti prve i druge godine postdiplomskog studija pohađaju zajedno. Svaki studio definira svoj etički stav i viziju te time usmjerava i svoj pedagoški pristup, a svake godine nudi drugu temu kojoj se kroz svoje projekte trebaju posvetiti studenti s obje godine.²

MArch ADS8 (Arhitektonski i dizajn studio 8) u Školi arhitekture na Royal College of Art u Londonu je jedan takav studio, gdje je pedagoški pristup usmjeren na dizajn koji proizlazi iz istraživačkog rada. Od 2022. godine na čelu studija se nalazi Margarida Waco, kabindsko-danska arhitektica, istraživačica i spisateljica. Tokom prve dvije godine uz Waco su radile i njene kolegice i supredavačice, Imani Jacqueline Brown i Meriem Chabani. Zajedno su postavile temelje studija zasnovane na principima socijalne, prostorne i ekološke pravde. Počevši s temom *Anatomies of ecological bodies – Assemblages of coloniser and colonised* (Waco et al., 2022), prve godine rad u studiju je bio usmjeren na istraživanje zaostavštine i anatomije imperijalizma i kolonijalnih kontinuum. ADS8 je bio zamišljen kao "migracijski studio, koji u historijski i kulturno isprepletenim teritorijama nalazi svoje sidro i svoju polaznu tačku" (Waco et al., 2022). Sljedeće godine studio je nastavio svoj istraživački rad fokusirajući se na pojam toksičnosti i na kontinuum ekstraktivizma kroz prizmu teme *Život nakon života: kontinuum toksičnih klima* (Afterlives: the continuum of toxic climates) (Waco et al., 2023). U svom radu Waco, Brown i Chabani su se oslanjale na Crnu feminističku misao, te mislioce poput

and validated by the Royal Institute of British Architects (RIBA). The current model of delivery is centred around so-called 'architecture and design studios' or 'units.' The studios or units, depending on the school's preferred terminology, form the core of the BArch (Part 1) and MArch (Part 2) education, with other modules either directly contributing to the development of the studio work, such as Technical Studies, or complementing it by offering additional content, such as history and theory courses, digital skills courses, etc. The studio, however, remains at the centre of students' educational development and as such plays a pivotal role in how they understand their role as (future) architects and spatial practitioners. The studios are run by tutors who can come from both, architectural practice and academia, with backgrounds that can span across different forms of spatial practice, as well as the humanities and social sciences. A balance between these different strands tends to provide an optimal ratio of complementary forms of knowledge and methodologies that can be used to create a strong curriculum rooted in practice and underpinned by a robust theoretical framework foregrounding research-based design. MArch studios are conceptualised as so-called 'vertical studios.' This means that they accommodate students from, both, Year 1 and Year 2 of the MArch two-year programme. Each studio defines a specific ethos and vision which underlines its pedagogical approach and offers a particular theme for each academic year that students from both years are expected to address and reflect in their projects.

MArch ADS8 (Architecture and Design Studio 8) at the School of Architecture, Royal College of Art in London is one such studio, where research-based design is at the forefront of our pedagogy. Since 2022, the studio has been spearheaded by Margarida Waco, a Cabindan-Danish architect, researcher, and writer. During the first two years of this pedagogical journey, Waco was accompanied by co-tutors, Imani Jacqueline Brown and Meriem Chabani. Together they established the foundational framework for the studio, stemming from the principles of social, spatial, and environmental justice. Starting with *Anatomies of Ecological Bodies – Assemblages of Coloniser and Colonised* (Waco et al., 2022), a brief that examined the remnants and anatomies of Empire and colonial continuums, ADS8 was envisaged as "a migratory studio, which takes historically and culturally entangled territories as its anchor and points of departure" (Waco et al., 2022). The following year, the studio advanced its investigations by delving into the notion of toxicity and the "continuum of extractivism through the lens of *Afterlives: the continuum of toxic climates*" (Waco et al., 2023). They drew on the scholarship of Black feminist thought and, more widely, thinkers such as Achille Mbembe, Christina Sharpe, Macarena Gomes-Barris, Jason W. Moore, and others.

² Razlika u pedagoškom pristupu studentima prve i druge godine očituje se u prije svega u nivou supervizije, te u tome do koje mjere se očekuje od studenata da samostalno rade na svojim projektima. Dok studenti prve godine obično prate struktuiran kurikulum, od studenata druge godine se, pogotovo u drugom i trećem trimestru, očekuje da projekte vode samostalnije. Ujedno, od studenata druge godine se očekuje i viši nivo obrade i prezentacije finalnog projekta i portfolija, jer kraj druge godine znači i završetak Razine 2 (RIBA Part 2) na putu do registracije.

² The difference in the pedagogical approach between the first and second year is primarily observed in the level of guidance that students are provided with, and the degree of independence they are granted throughout the year. While Year 1 students tend to follow a more structured curriculum, Year 2 students, particularly in the second and third terms, are expected to conduct their work in a more independent manner. Likewise, it is expected that the level of sophistication and detail of the final design and of the overall portfolio are higher at the end of the second year, which also marks the completion of the RIBA Part 2 stage en route to becoming a fully qualified architect.

Achille Mbembe, Christine Sharpe, Macarena Gomes-Barris, Jasona W. Moorea i drugih.

U ljeto 2024. godine, u trećoj iteraciji ADS8 studija s njom na čelu, Margaridi Waco se pridružujemo Abiba Coulibaly, filmska kustosica i kritička geografkinja i ja. Vođen principima koji su čvrsto utemeljeni tokom dvije prethodne godine, ADS8 2024-2025 se s temom *Putnici kopnom i morem (Terraqueous Sojourners)* okreće ka Mediteranskom bazenu. Posmatrajući ga kao "kompozitno ekološko i političko tijelo", te ga uzimajući za "prostorni i vremenski kontinuum a ne jaz", studio se bavi Mediteranskim bazenom kao kritičnim područjem za testiranje i ispitivanje, te inspirirani Ruth Wilson Gilmore i mjestom na kojem se vrše *probe* za različite verzije budućnosti koje se međusobno sučeljavaju (Waco et al, 2024). U strahu od epistemološke reifikacije i centralizacije Mediterana, polje djelovanja smo proširile i na takozvane *mnogobrojne druge* teritorije koje obuhvataju i Atlantski arhipelag, Saharu, Južnu i Istočnu Evropu i Bliski istok koje s mediteranskim bazenom povezuje zamršena mreža historijskih i sadašnjih veza. Da bismo postavile okvir koji bi obuhvatio uzajamno dejstvo između ekoloških, geopolitičkih i socijalnih fraktura Mediterana, kao i konstelacije ovih različitih, ali međusobno povezanih teritorija, odlučile smo da rad u studiju organiziramo oko tri strateška čvora:

1. Spektar tokova istražuje pomorske koridore tokova kapitala da bi se razumjelo kako je ova kompleksna mreža automatizacije, uslova rada, lanca snabdijevanja i globalnog kapitalizma organizirana i kako se održava (Waco et al, 2024). Projekti okupljeni oko ovog čvora pozvani su da predvide mogućnost da se ova mreža poremeti i destabilizira kroz osmišljavanje subverzivnih oblika infrastrukture i kontra-infrastrukture, bilo da su one vidljive ili skrivene.

2. Hidro-klimatski procjepi usmjeravaju pažnju na predviđene posljedice klimatske krize u Mediteranskom bazenu i na njihov odraz na 'mnogobrojne druge' teritorije. Očekuje se da će se Mediteranski bazen pretvoriti u jednu od klimatskih 'vrućih tačaka', te da će već u ovom stoljeću prosječna temperatura porasti od 3.5 do 5.5. stepeni Celzijusa, što će region učiniti pozornicom za neke od najekstremnijih scenarija naše budućnosti. Studenti čiji se projekti bave ovim temama se oslanjaju na razne oblike socijalne i ekološke obnove, te na međusobnu suradnju različitih vrsta (Waco et al., 2024).

3. Crni Mediteran gleda na ovo kopneno-morsko tijelo kao na epicentar mnogobrojnih formi nasilja, gdje je Mbembeov koncept nekropolitike utjelovljen kroz klimatsko izbjeglištvo, postpostkolonijalne migracijske puteve, medijske prostore i nadzor, te je okarakterisano proizvoljnom primjenom međunarodnog prava (Waco et al, 2024). Da bi se suprotstavili ovim oblicima nasilja, studentski projekti su usmjereni na pitanje 'prava na mobilnost' i slobodu kretanja koja se ne primjenjuje isključivo na pitanje migracija već i na teme koje se tiču urbanizacije i klimatskih promjena.

Prvi trimestar započeo je serijom intervencija koje su vodili gostujući predavači Tiago Patatas i Raya Leary, Ifor Duncan, Emilio Distretti, te Shahram Khosravi, kao i posjetom arhivi londonske galerije Mosaic Rooms. Tih nekoliko sedmica je pružilo našoj grupi od trinaest studenata³ teoretsku podlogu, adekvatan leksikon i

U ljeto 2024, Abiba Coulibaly, a film curator with a background in critical geography, and myself joined Margarida Waco for the third iteration of ADS8 under her stewardship. Firmly embedded in the ethos established over the past two years, ADS8 2024-2025, titled *Terraqueous Sojourners* (Waco et al., 2024), turned its lens onto the Mediterranean Basin. Positing it as a "composite ecological and political body," and considering it a "spatial and temporal continuum rather than a gap," the studio embraced the Basin as a critical testing site, a crucial locus for, to lean on Ruth Wilson-Gilmore, *rehearsals* of multiple competing and colliding futurities (Waco et al., 2024). Wary of the epistemological reification and centralisation of the Mediterranean, we expanded the scope of investigations to its *multiple elsewhere*s; geographies spanning from the Atlantic Archipelago, Sahara Desert, Southern and Eastern Europe, and the Middle East, which, together with the Mediterranean Basin, form a rich and intricate web of historical and present-day relations. What we envisaged as a productive framework for grasping the interplay between the different environmental, geopolitical and social fractures of the Basin and a constellation of its disparate but entangled geographies, was to organise the work around three *strategic nodes*:

1. Spectres of Flow examined the maritime corridors of capital flows to understand how a complex nexus of automation, labour conditions, supply chains, and global capitalism was being organised and sustained (Waco et al., 2024). The projects clustered around this node were invited to envisage the possibilities of disrupting and destabilising this nexus by devising subversive forms of infrastructures and counter-infrastructures, be they visible or covert.

2. Hydro-Climatic Rifts drew focus on the projected effects of the climate crisis on the Mediterranean Basin and its reverberations across multiple elsewhere. Expected to transform into one of the global climatic 'hot spots,' with a mean temperature increase ranging between 3.5 – 5.5 degrees Celsius in this century alone, the Basin will likely become a stage for some of the most extreme scenarios of the future. The students whose projects responded to these themes resorted to learning from diverse practices of social and ecological repair, and multi-species collaboration (Waco et al., 2024).

3. The Black Mediterranean scrutinised this terraqueous body as an epicentre of multiple forms of violence, where Mbembe's concept of necropolitics is embodied in the issues of climate refugeehood, post-post-colonial migrant trajectories, extensive media and surveillance landscapes, and characterised by the arbitrariness of the international legal framework (Waco et al., 2024). As a way of countering these violent practices, the students' projects embraced the question of 'mobility justice,' not solely applied to the issues of migration, but also to themes related to urbanisation and the climate.

The first term kicked off with a series of interventions led by guest lecturers Tiago Patatas and Raya Leary, Ifor Duncan, Emilio Distretti, and Shahram Khosravi, as well as a visit to the London gallery Mosaic Rooms' archives. These first weeks provided our cohort of thirteen students³ with a theoretically grounded lexicon and a set of spatial and research tools, all of which would form the basis for subsequent investigations and the design process. Since the second term is the key period for design development,

set prostornih i istraživačkih alata kao osnovu za daljnje istraživanje i dizajn. S obzirom da je drugi trimestar glavni period za razvoj dizajna, prvi trimestar je zamišljen kao period detaljne analize lokacije kroz opsežno iščitavanje konteksta, razotkrivanje i indeksiranje sistema i historijskih dešavanja i, za kraj, izrade, takozvanog, prostornog leksikona. Prostorni leksikon je zamišljen kao kulminacija ovog metodičnog istraživačkog procesa i analiza, te bi trebao poslužiti ne samo kao "rječnik prostornosti" koji bi demonstrirao razumijevanje datog konteksta, već i kao "kritičko narativno sredstvo" (Waco et al, 2024, pp.3). Takav pristup je omogućio lakšu tranziciju u drugi trimestar koji zahtijeva veću posvećenost procesu razvoja dizajna i vodi ka finalizaciji projekta u trećem trimestru.

Svojim projektima studenti reflektiraju ovogodišnju temu studija usmjerenu na mediteranske itinerare i 'mnogobrojne druge' teritorije, te povezuju različite lokalitete: Čad, Holandiju, Keniju, Kipar, Ganu, Maroko, Nigeriju, Pakistan, Poljsku, Tursku i Veliku Britaniju. Okupljeni oko tri čvora, projekti se bave raznim vrstama problema. Na primjer, kako uzurpirati postojeći globalni lanac snabdijevanja koji je u velikoj mjeri ustrojen u korist potrošača na globalnom sjeveru, te uspostaviti ekonomiju uzgoja i snabdijevanja Velike Britanije cvijećem iz Kenije zasnovane na pravednoj i ravnopravnoj ekonomiji rasta? Ili, kako obezbijediti sigurno i seizmički otporno stanovanje na području zemljotresom devastirane provincije Hatay u Turskoj, bazirano na principima cirkularne ekonomije i ponovnog korištenja i recikliranja ostataka ruševina? Šta se dešava kad Amsterdam postane mjesto za testiranje decentraliziranog sistema malih, lokalno-vođenih data centara koji imaju potencijal da postanu oblikom otpora protiv sveprisutne monopolizacije vlasništva nad data centrima koja se nameće odozgo? Kako integrirati u lokalnu ekonomiju ljude koji prelaze prostranstva i dolaze u ruralnu Poljsku ili uz obale jezera Čad, pri čemu su izloženi nasilju država i graničnih režima, te im ponuditi više od utočišta osmišljenog u skladu sa striktno humanitarnim principima? Kakve spekulativne vizije budućnosti ponuditi onima koji su direktno pogođeni inkrementalnim, ali nezaustavljivim širenjem Istočnoafričkog tektonskog jarka, koje je dodatno pogoršano nekontrolisanim razvojem, infrastrukturnim investicijama, konfliktima i klimatskim slomom? Kako veličanje neljudskih aktera može pomoći podijeljenom kiparskom obalnom gradu Varoši da zacijeli ratne ožiljke i ponovo oživi? Koja strategija može biti primijenjena da bi se osposobili objekti za hitni smještaj u kontekstu brzopropadajućeg stambenog fonda u Marseju? A šta se može učiniti za balučistanske ribare koji se nose s agresivnom ekspanzijom inicijative Pojas i put, koja prijeti njihovom opstanku u jugozapadnom Pakistanu? Kakav program može biti osmišljen za i sa Bodo zajednicom u Nigeriji da im se pomogne da povrate i rehabilitiraju svoje priobalno zemljište teško zagađeno izlivanjem nafte, te obnove uništene šume mangrova? Slučajna ukrštanja između nekih projekata dodatno naglašavaju da su ove naizgled nepovezane teritorije i lokaliteti zapravo

the first term was conceptualised as a time for thorough engagement with the site through extensive reading of the context, unravelling and indexing systems and histories, and finally producing a so-called spatial lexicon (Waco et al., 2024, pp.2-3). The latter was envisaged as a culmination of this meticulous process of inquiry and analysis that would not only serve as a "vocabulary of spatialities" demonstrating an understanding of the given context, but also as a "critical narrative device" (Waco et al., 2024, pp.3). As such, it allowed for a smoother transition to the more focused and intense process of design development in the second term, and finalisation of work in the third term.

The students' projects wove together multiple geographies and locales, echoing the studio's theme of Mediterranean itineraries and multiple elsewhere; Chad, Cyprus, Kenya, France, Ghana, Morocco, the Netherlands, Nigeria, Pakistan, Poland, Türkiye, and the UK. Clustered around three nodes, the projects tackled a range of issues. For example, how to usurp a current global supply chain heavily skewed in favour of consumers in the Global North and instigate a just and equitable economy for the growth and supply of flowers from Kenya to the UK? Or how to provide safe and seismically-proof housing in the earthquake-stricken areas of the Hatay province in Türkiye based on the principles of a circular economy and rubble reuse? What happens when Amsterdam becomes a testing-ground for implementing a decentralised system of small-scale, grassroots-operated data centres as a way of pushing against pervasive top-down data monopolisation? And how can those on the move across different geographies, while subject to state sponsored violence and border regimes, be integrated into the local economy and be offered more than just a shelter conceived through a strictly humanitarian framework, as in places like rural Poland or by Lake Chad? What speculative futures can be envisaged for those affected by the incremental yet unstoppable expansion of the East African Rift, exacerbated by rampant development and infrastructural investments, conflict, and climate breakdown? How can a celebration of other-than-human species be employed to revive and help heal the scars in the divided Cypriot coastal town of Varosha? What strategy can be adopted to help provide emergency housing in light of rapidly dilapidating dwelling stock in Marseille? And what can be done to assist the Balochi fishermen faced with the aggressive expansion of the Belt and Road Initiative threatening their very existence in south-western Pakistan? What programme can be designed for and with the Bodo community in Nigeria to help them reclaim their coastal land heavily polluted by oil spills and reintroduce the decimated mangroves? Serendipitous moments of intersection between certain projects further highlight the degree to which these seemingly disparate territories are in fact deeply entwined, such as understanding how the social and economic status of 'porteadoras,' an underprivileged social stratum of women in northern Morocco is directly related to the pressing issue of the vast import of second-hand clothing to Ghana from the Global North.

3 ADS8 2024-2025: Constantina Antoniadou (2. godina), Zeki Emin (2. godina), Francesca Foster-Moseley (2. godina), Manon Ijaz (2. godina), Hamda Jama, (1. godina), Katarzyna Klara (2. godina), Zak Kurtulus (1. godina), Nana Kwarteng (2. godina), Ellie Loder (1. godina), Oyinkan Omotola (2. godina), Jemima Orton-Shanks (1. godina), Filip Piasecki (1. godina), Robin Swartz (1. godina).

3 ADS8 2024-2025: Constantina Antoniadou (Y2), Zeki Emin (Y2), Francesca Foster-Moseley (Y2), Manon Ijaz (Y2), Hamda Jama, (Y1), Katarzyna Klara (Y2), Zak Kurtulus (Y1), Nana Kwarteng (Y2), Ellie Loder (Y1), Oyinkan Omotola (Y2), Jemima Orton-Shanks (Y1), Filip Piasecki (Y1), Robin Swartz (Y1).



međusobno duboko isprepleteni. Na primjer, na koji način su 'porteadoras', žene marginaliziranog društvenog statusa u Maroku, direktno vezane za gorući problem prekomjernog uvoza polovne odjeće s globalnog sjevera u Ganu.

Unapređenju studentskog znanja, te njihovih prostornih i kritičkih vještina doprinijela je i serija radionica i konsultacija koje je vodila etiopska multidisciplinarna dizajnerka Miriam Hillawi Abraham.

Stručna ekskurzija nas je odvela na proputovanje kroz dva mediteranska grada, Đenovu u Italiji i Marsej u Francuskoj. Njihova kolonijalna prošlost, čiji su ostaci

The students' skills were further enhanced and their spatial and critical toolbox enriched through a series of workshops and tutorials held by and with the Ethiopian multi-disciplinary designer Miriam Hillawi Abraham.

The studio field trip took us on a sojourn to two Mediterranean cities, Genoa in Italy and Marseille in France. Their colonial pasts, the remnants of which are still embedded in the cities' social, economic, and urban fabric, their historical and present roles in maritime logistics and trade routes, combined with their fragility in the face of the climate breakdown, gave us the perfect opportunity



Ilustracija 1 kolaž ADS8: *Terraqueous Sojourners* (Putnici kopnom i morem), Izložba *Rad u toku (WiP Show)*, Royal College of Art, januar 2025. Izvor: Pedalo, 2025.

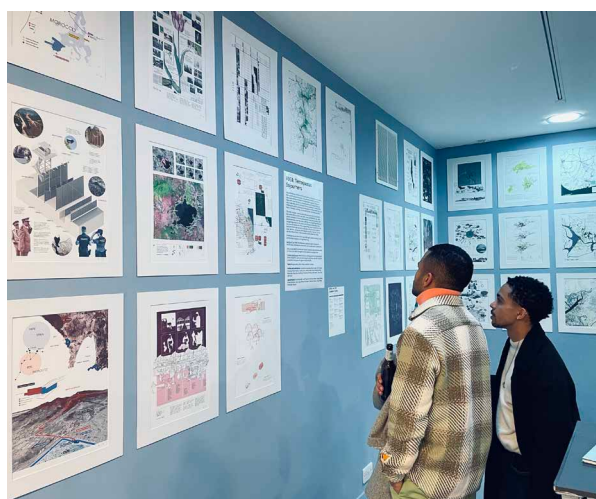


Figure 1 collage ADS8: *Terraqueous Sojourners*, *Work in Progress [WiP] Show*, Royal College of Art, January 2025. Source: Pedalo, 2025.

i danas vidljivi u socijalnom, ekonomskom i urbanom tkivu oba grada, te njihova historijska i današnja uloga u pomorskoj logistici i na trgovačkim rutama, u kombinaciji s njihovom ugroženošću od posljedica klimatskog sloma, pružili su nam idealnu priliku da teme kojima se bavimo u studiju iskusimo iz prve ruke. Naši velikodušni domaćini koji su nas ugoštili, Andrea Bagnato u Đenovi i John Bingham-Hall u Marseju, pomogli su nam da razjasnimo kompleksnosti koje karakterišu ova dva grada, posebno kada je u pitanju njihova kolonijalna prošlost. U Đenovi je akcenat ujedno bio i na odnosu grada naspram sindikata, pomorske logistike, rasizma i imigracionih pitanja, a u Marseju smo se bavili pitanjem urbanih infrastruktura nekada i sada, te odnosa između ljudskih i ne-ljudskih aktera u urbanim sredinama.

U trenutku pisanja ovog članka akademska godina se bliži kraju i studenti završavaju rad na svojim projektima. Takvoj raznovrsnoj i politički angažiranoj skupini projekata zajedničko je nastojanje da izrodi dizajn vođen istraživačkim radom koji je utemeljen na modelima obnove, abolicije i pravde, što su ujedno i temeljni principi na kojima je studio zasnovan. Dok neki od naših studenata uskoro započinju svoju profesionalnu karijeru, a drugi nastavljaju svoj obrazovni put, naša je nada da će ovi principi biti sastavni dio njihovog rada i da će nastaviti da igraju važnu ulogu u njihovom daljem profesionalnom razvoju, bilo da prakticiraju arhitekturu ili se bave istraživačkim i naučnim radom.

Važnost primjene ovih principa postaje još jasnija u kritičnim trenucima i situacijama poput genocida i uništenja svakog oblika života u Gazi kojem svjedočimo. Ovdje potreba za etičkom dosljednošću i direktnom primjenom ovih alata postaje primarna, a ujedno i testirana.

4 Arhitekti za Gazu: Gaza globalni univerzitet

U decembru 2023. godine, u jeku nemilosrdnog izraelskog uništavanje stanovništva i (izgrađenog) okoliša u Gazi, grupa arhitekata, urbanih planera i akademika prostorne prakse iz cijeloga svijeta, uključujući Gazu i ostale dijelove Palestine, oformila je kolektiv *Arhitekti za Gazu* (*Architects for Gaza, AfG*). Okupljeni oko Yare Sharif i Nassera Golzaria, mojih ranije spomenutih kolega i prijatelja, koji su svoju profesionalni i akademsku karijeru u velikoj mjeri posvetili radu u kontekstu Palestine i s Palestincima, članovi kolektiva su se organizirali u dva klastera: Reizgradnja i Obrazovanje. Dok se prvi klaster prvenstveno usmjerio na rad s lokalnom zajednicom, organizacijama i kolegama u Gazi, stavljajući na raspolaganje svoje znanje i vještine koje bi pomogle 'klasterima za samogradnju' na mjestima gdje su ljudi našli utočište, te ka osmišljavanju planova za budućnost Gaze, drugi klaster se fokusirao na omogućavanje nastavka i unapređenja visokog obrazovanja u Gazi (*Architects for Gaza, 2023*).

Kao odgovor na neumoljivi skolasticid (Shlaim, 2025), u istom mjesecu AfG je objavio *Gaza globalni univerzitet — Poziv na akciju* (*Gaza Global University Call for Action*). Svrha ovog poziva bila je da okupi akademike, arhitekte, urbaniste, planere i ostale koji se bave prostornom praksom da podrže institucije visokog obrazovanja u Gazi i njihove studente. Početna ideja bila je zasnovana na želji

for an embodied reading of the themes explored in the studio. We were held and guided in our investigations by our generous hosts, Andrea Bagnato in Genoa and John Bingham-Hall in Marseille. Their interventions elucidated the complexities of the two cities, especially the residues of their colonial pasts. In Genoa the focus was also on the city's relationship with organised labour, maritime logistics, race and immigration, while in Marseille we engaged with questions of the city's past and present urban infrastructures, and relationships between human and other-than-human actors in the urban space.

At the time of writing of this article, the students are coming close to the end of the academic year and their projects are nearing completion. Such an incredibly diverse and politically engaged range of projects all have in common their commitment to producing research-driven proposals and interventions that are founded in the models of repair, abolition, and justice, which are the underpinning principles that the studio was founded on. As some of them commence their professional journey, while others continue their education, our hope is that these principles will stay with them and continue to play an important role in their evolution as spatial practitioners, researchers, and scholars.

The necessity of the direct application of such principles becomes even more urgent in critical situations such as the current genocide and annihilation of every form of life in Gaza. This is where the need for ethical consistency and the direct employment of these tools takes precedence and is tested.

4 Architects for Gaza: Gaza Global University

In December 2023, in the light of Israel's relentless destruction of the people, built and lived environment in Gaza, a group of architects, urban planners, and scholars in spatial practice from around the world, including Gaza and across the rest of Palestine, came together to form *Architects for Gaza* (*AfG*). Assembled around my previously mentioned colleagues and friends, architects Yara Sharif and Nasser Golzari, whose professional and academic careers have been largely invested in working within the context of Palestine and with Palestinians, we organised around two main clusters: Rebuild and Education. While the former has been primarily focused on working with the local community, organisations and colleagues from Gaza, by volunteering skills and knowledge that can help the self-build clusters in places where people take refuge and with future rebuild plans, the latter has been focused on facilitating the continuation and advancement of higher education in Gaza (*Architects for Gaza, 2023*).

In response to the unceasing scholasticide (Shlaim, 2025), that same month AfG launched the *Gaza Global University Call for Action*. The purpose of this call was to rally together academics and practitioners in the field of architecture, urbanism, planning and spatial practice in general, in support of the higher education institutions in Gaza and their students. The initial idea

da se lokalnim studentima pruži mogućnost da nastave školovanje na bilo koji mogući način, bilo da se radi o klasterima na terenu ili preko virtualnih platformi. Ovaj dalekosežni, međunarodni poziv privukao je nevjerovatan broj zainteresiranih. Preko 800 pojedinaca i institucija iz skoro 60 zemalja svijeta stavilo je na raspolaganje svoje znanje i pokazalo spremnost da volontiraju kao predavači, mentori i suradnici. Premda su se prvenstveno javljali volonteri iz polja arhitekture i srodnih disciplina, poziv je privukao i zainteresirane iz drugih polja kao što su umjetnost, humanističke, ali i prirodne nauke.

U aprilu 2024. godine, Al-Najah nacionalni univerzitet u Nablusu na Zapadnoj obali pozvao je AfG Gaza globalni univerzitet pod vodstvom Nishat Awan, Samir Pandya i mene, da se uključimo u njihovu inicijativu uspostavljenu u suradnji s UNIMED-om.⁴ Ova inicijativa je omogućila studentima iz Gaze da nastave svoje obrazovanje preko univerziteta na Zapadnoj obali, pohađajući programe koji su kreirani isključivo za njih.⁵ Važan aspekt ovog projekta koji treba naglasiti je da su ponuđene programe i kurseve akreditovali matični univerziteti u Gazi, te bi po završetku godine/studija studenti dobili diplome svojih matičnih univerziteta. Ovo je bio način da se osigura da univerziteti u Gazi budu podržani, a ne ugroženi ovom inicijativom. Gaza globalni univerzitet je prihvatio ovu ponudu s entuzijazmom i stavio na raspolaganje volontere koji su svojim radom doprinijeli nastavku obrazovanja na polju arhitekture. Locirani na tri različita kontinenta, volonteri su održavali seminare i vježbe sa studentima putem interneta, a nevjerovatno odlučni, predani i hrabri studenti u Gazi su nastavljali da rade pod nezamislivim uvjetima i da često hodaju satima da bi stigli do mjesta gdje imaju pristup internetu i mogućnost da prisustvuju online nastavi. Posljednji ciklus ovog programa završen je u januaru 2025. godine, a sam program je trenutno pod revizijom, u nastojanju da se prilagodi situaciji na terenu koja se rapidno pogoršava. Ipak, Gaza globalni univerzitet je nastavio sa svojim radom, te je u februaru ove godine učestvovao u organizaciji radionice pod nazivom 'Reizgradnja doma, ulice i kvarta' (Rebuilding Home, Street + Neighbourhood) zajedno sa Biroom raseljenih dizajnera⁶ (Office of Displaced Designers) i Globalnom slobodnom jedinicom⁷ (Global Free Unit) u Kairu, u Egiptu (Office of Displaced Designers, 2024). Radionica, koja je trajala četiri sedmice i odvijala se u hibridnom formatu (uživo i online) te je uključivala i izložbu i fizičku dokumentaciju, okupila je izbjegle studente iz Gaze u Kairu kao i akademike i predavače iz Palestine, Egipta, Velike Britanije i drugih

was rooted in the desire to enable local students to continue their education in whatever form possible, either in physical clusters or via virtual platforms. This far-reaching, international call yielded an incredible response: over 800 people and institutions from almost 60 countries around the world signed up to offer their expertise and experience as volunteer tutors, mentors, and collaborators. Although predominantly from the field of architecture and related disciplines, the call also attracted individuals from other fields, such as the arts and humanities, but also the sciences.

In April 2024, AfG: Gaza Global University, co-led by Nishat Awan, Samir Pandya, and myself, was invited by the Al-Najah National University in Nablus in the West Bank to contribute to their newly launched initiative set up with UNIMED.⁴ This initiative provided Gazan students with an opportunity to continue their education through universities in the West Bank by attending programmes that were specifically tailored for them.⁵ An important aspect of this project was that the courses on offer would be recognised by their home institutions in Gaza, and that subsequently their degrees would be awarded by their home institutions. This ensured that the universities in Gaza were supported and not undermined by such an initiative. Gaza Global University eagerly responded to this call by providing volunteers who contributed to the students' architectural education. Scattered across three continents, they held seminars and tutorials online, while the incredibly determined, committed, and courageous students in Gaza continued to do their work under the most unimaginable circumstances, and often walked for hours just to reach a place where they had access to the internet to join the class. The last round of this initiative ended in January 2025, and the scheme is currently being reassessed and tailored in response to the rapidly deteriorating circumstances on the ground. Nonetheless, the Gaza Global University continued its activities and in February 2025 a workshop titled 'Rebuilding Home, Street + Neighbourhood' was organised with the Office of Displaced Designers [ODD]⁶ and Global Free Unit⁷, in Cairo, Egypt (Office of Displaced Designers, 2024). This 4-week-long series of events in a hybrid (both in-person and online) format, which included an exhibition and physical documentation, brought displaced architecture students from Gaza based in Cairo together with academics and scholars from Palestine, Egypt, the UK and other countries to envisage and start to articulate a personal approach to recovery and the process of rebuilding Gaza. Rooted in the

4 UNIMED je Unija mediteranskih univerziteta koja okuplja 172 univerziteta iz 25 zemalja.

5 Da bi se ilustrirao obim ovog poduhvata, u maju 2024. godine Univerzitet Al-Najah je očekivao upis 41.000 studenata iz Gaze, od kojih je 90% još uvijek bilo u Gazi, a samo 10% u inostranstvu, uglavnom u Egiptu. Od ukupnog broja, oko 20% pohađalo je inženjerske studije, što uključuje arhitekturu.

6 Biro raseljenih dizajnera (Office of Displaced Designers) je neprofitna organizacija koja je usmjerena na pružanje podrške raseljenim i marginaliziranim zajednicama kroz dizajn, konsalting za dizajn i obrazovanje.

7 Globalna slobodna jedinica (Global Free Unit) je obrazovni centar za arhitekta i studente koji se fokusira na projekte locirane u dijelovima svijeta koji su pogođeni problemima vezanim za raseljene populacije i sa društveno-političkim tenzijama.

4 UNIMED is a Mediterranean Universities Union which itself gathers 172 universities from 25 countries.

5 To illustrate the scale of this endeavour, in May 2024, Al-Najah National University was expecting to enrol 41,000 Gazan students, 90% of whom were still in Gaza and only 10% abroad, mostly in Egypt. Out of the total number, around 20% were on engineering courses, which included architecture.

6 The Office of Displaced Designers is a not-for-profit organisation focused on providing support to displaced and disenfranchised communities through design, design consultancy, and education.

7 Global Free Unit is an educational hub for architectural practitioners and students that focuses on live projects situated in areas of the world affected by displacement, social and political tension.

zemalja da bi počeli vizualizirati i artikulirati lični pristup oporavku i obnovi Gaze. Bazirana na uvidu, sjećanjima i težnjama samih žitelja Gaze, radionica je imala za cilj istaći njihovo pravo na grad i pravo na dom.

Obavezujući se na primjenu metodologije koja omogućava autohtonoj zajednici da ima vodeći glas u procesu obnove kako svoje životne okoline tako i drugih aspekata svoga života, uključujući i obrazovanje, Arhitekti za Gazu djeluju u skladu s principima prostorne i socijalne pravde. Pored toga, gore navedeni primjeri pokazuju da šabloni po kojima se odvija visoko obrazovanje nisu ni neosporni, ni nezamjenjivi. Triangulacija između različitih institucija i organizacija je otvorila prostor za promišljanje kako se arhitektonsko obrazovanje i visoko obrazovanje u globalu može rekonceptualizirati tako da može pružiti otpor preovlađujućem neoliberalnom modelu u kojem smo trenutno zarobljeni.

5 Zaključak

Kako nasilje koje prožima naš svakodnevni život, bilo direktno ili posredno, postaje sve neobuzdanije i perfidnije, alati i modeli razmatrani u ovom članku bi trebali postati urgentan i nezamjenjiv dio naše prakse, bilo da se radi o onoj prostornoj ili pedagoškoj. Kreiranje leksikona koji bi nam omogućio da izoštrimo sluh i osjećanja prema onima koji su nepravедno marginalizirani je osnova za razumijevanje i artikuliranje odnosa moći koji definiraju kontekst u kojem operiramo. Da bismo ostali postojani u našem nastojanju da se odupremo destruktivnim silama koje kidaju naše društveno tkivo i uništavaju naš životni okoliš, od ključne je važnosti da istaknemo značaj komunikacije, kolaboracije i solidarnosti. Ovi oblici djelovanja i načini gradnje odnosa vode naša nastojanja da pružimo otpor različitim oblicima nepravde: prostorne, socijalne i ekološke.

insights, memories, and aspirations of Gazans themselves, the workshop stressed the importance of their right to the city and right to home.

By committing to a methodology that enables the indigenous community to have a leading voice in the process of rebuilding, both their lived environment — in the most literal sense — and all other aspects of their lives, including education, the work speaks directly to the notions of spatial and social justice. In addition, the above examples have shown that the current templates through which higher education is being delivered are neither indisputable nor irreplaceable. The triangulation between different institutions and organisations has created a new space for thinking about how architectural education and higher education in general can be reconceptualised to push against the prevalent neoliberal model that we are entrapped in today.

5 Conclusion

As the violence that permeates our daily lives, be it firsthand or mediated, gets more rampant and devious, the tools and models discussed in this piece should become an urgent and indispensable part of our practices, whether spatial or pedagogical. Creating a lexicon that can help us sharpen our sensibilities towards those who have been unjustly marginalised is the basis for establishing an understanding of and articulating power-relations that underpin the context we operate in. To remain unwavering in the attempts at pushing against the destructive forces that are tearing into our social fabric and our lived environment, it is crucial to acknowledge the importance of communication, collaboration, and solidarity. These forms of engagement and ways of building relations remain at the forefront of the way in which we stand up against different forms of injustice — spatial, social, and environmental.

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