PhD Thesis,
Respons-able
Pedagogies By
Aya Musmar

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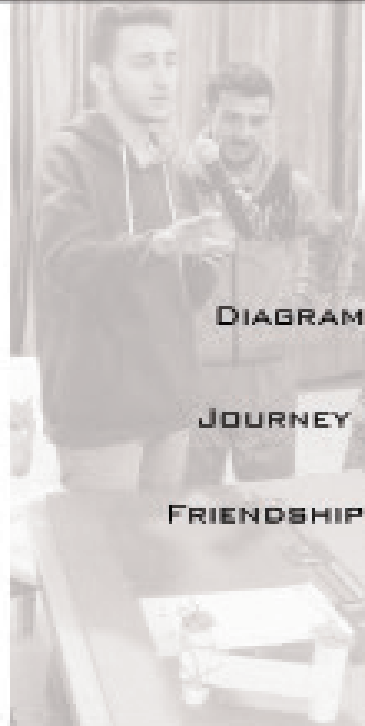EXPLAINING THE STAGES

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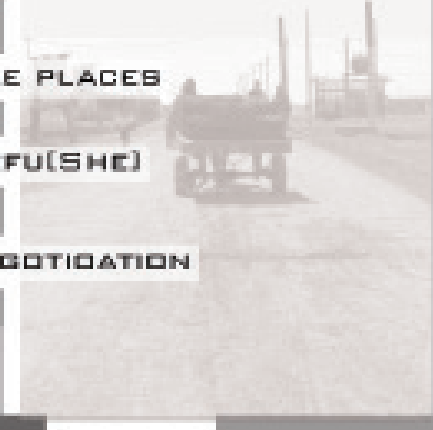FRIENDSHIP VS CERTIFICATE

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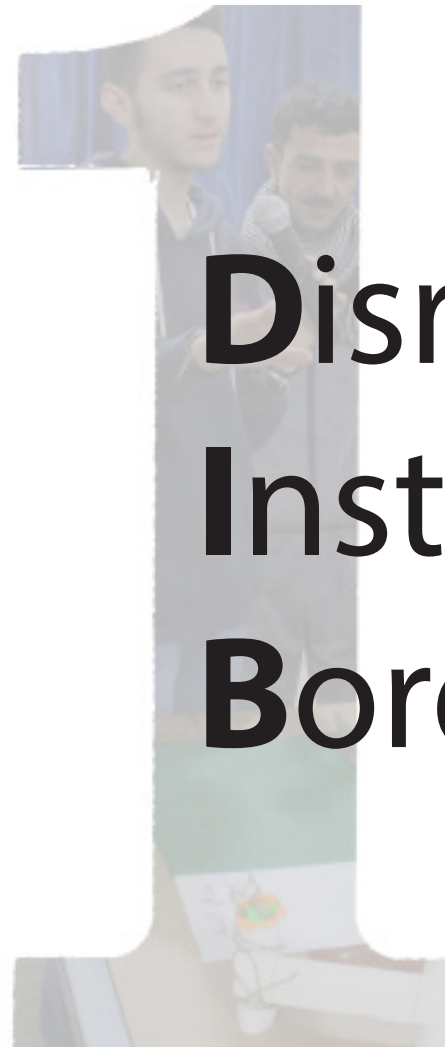[DE]CONSTRUCTING NORMALITIES IN THE CAMP

HONORABLE PLACES

I AM A REFU[SHE]

SPACE & NEGOTIOATION

1 Disrupting Institutional Borders

This chapter introduces three participatory workshops that I coordinated with other collaborators (architecture students, architects, NGO workers, and Syrian creatives from Za'atri refugee camp) in multiple spaces and formats. Titled Border Materialities, Border Immaterialities and Borders' Decay (?), each of these workshops comprises of a set of questions that concerned the different phases of architectural design in the camp (thinking, planning, analysis, implementation, and reflection). Critically, the three workshops place 'border(s)' at the center of their architectural inquiry (Awan 2016). They challenge how borders are often enforced as 'technologies of separation' and offer instead what Awan describes as a 'topological' understanding of borders (2016). Therefore, by coupling 'border (s)' with the terms materialities, immaterialities and decay, this chapter discusses how each of the workshops offered a nuanced understanding of borders as relational; it looks at borders as social, political and ecological transpositions that take place across a multiplicity of spaces, times, and geographies (ibid.).
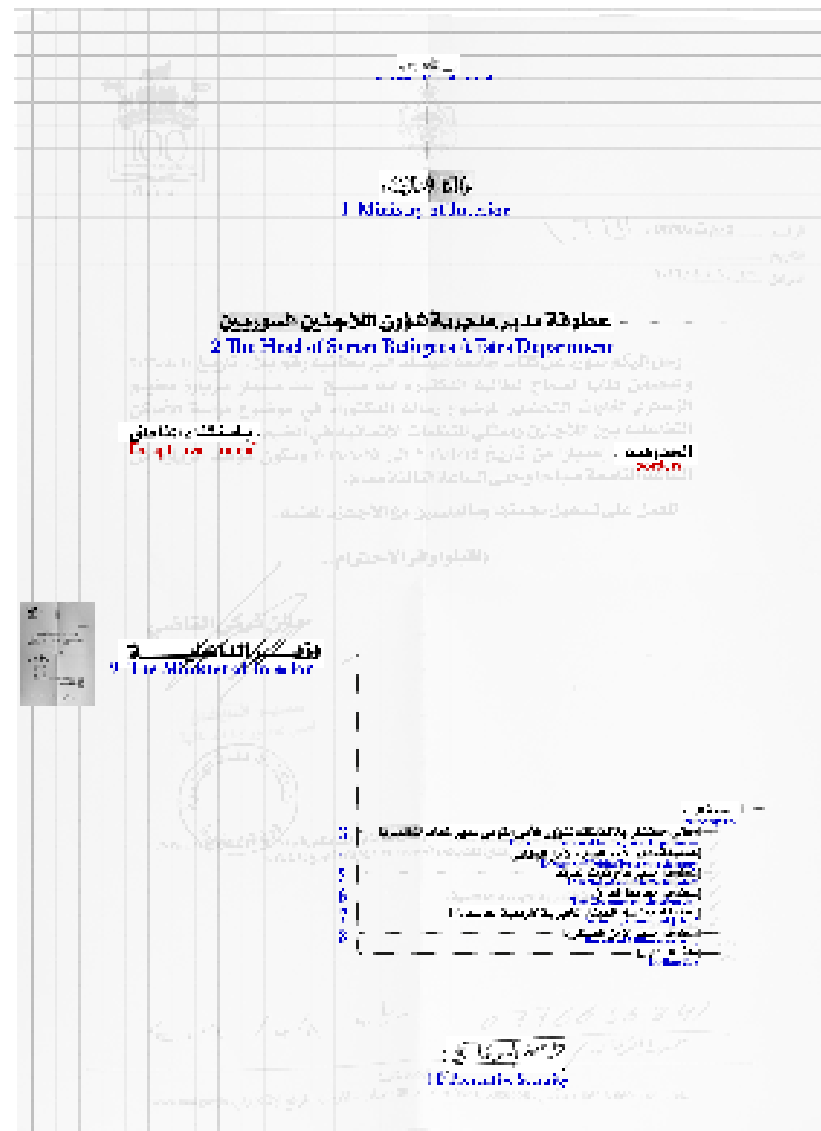
While it pays attention to the multiple accountabilities that the architectural encounter acknowledges , this chapter also proposes a pragmatic paradigm for a pedagogy that pays careful attention to the ethics which inform the architectural inquiry when it is placed in the refugee camp. Located at the confluence of three main institutions; the university, the academy and the humanitarian NGO, my proposition dislocates the borders that these institutions enforce by asking: how can architectural pedagogy disrupt the hopelessness, austerity and antagonism that working across these institutional borders enables? How can architectural pedagogy acknowledge its testimony to injustice by promoting a feminist methodology that cultivates care?
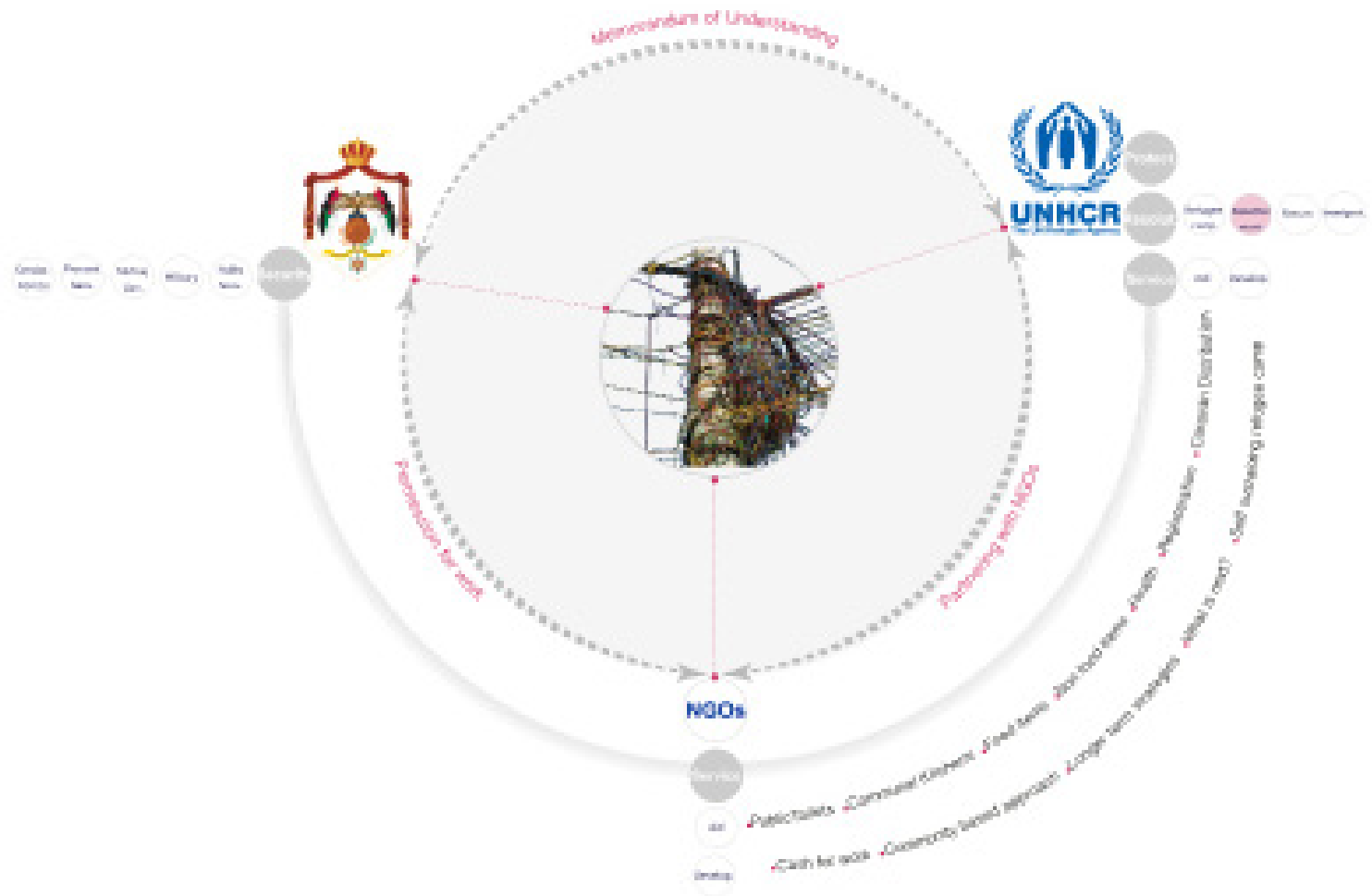
Two seminal works have shaped the logic that enfolded the approach to these participatory workshops; Paulo Freire's Pedagogy of the Oppressed (1970) and bell hook's Teaching to Transgress (1994). Grounded in ideas and approaches that believe in the necessity for participants' 'critical engagement and awareness' (ibid., 14) to achieve what Freire terms 'conscientization', I coordinated these workshops in order to foster a critical discussion that challenges participants' previous knowledge conventions of the refugee camp. By bringing together people from different backgrounds, geographies, and political and social belongings, these workshops aimed to expand the capacities of participants' willingness to act so to respond to injustice (Jones, Petrescu, and Till 2005; Petrescu 2007; Petrescu and Trogal 2017; Böhm, James and Petrescu 2017).

I situate my proposition for a response-able pedagogy in a framework that counters the problem of response in humanitarian NGOs, or what I refer to as Humanitarian Aphasia ; I suggest the use of "diagram" to counter "program", "journey" to counter "delegation", and "friendship" to counter "certificate". I approach the diagram, the journey and the commitment to friendship as practices of freedom which work against despotic structures and transgressions against institutional traditions. The following section briefly touches upon my observations of the diagram, the journey and the friendship.

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[1] See: http://www.topologicalatlas.net/bordertopologies.html

[2] See the second section of this thesis, Reciting the Camp, where I introduce and discuss the architectural encounter.

● Void/Spaces of possibilities   ●Agencies of Infrastructure   ● [De]Constructing Normalities in the camp   Border [Im]Materlialities ——— Borders Decay (?)

●Honorable Places   ●I am a Refu[She]   ● Space & Negotiation

عطوفة مدير مديرية شؤون اللاجئين السوريين

أرسل اليكم صوره عن كتاب جامعة شيخند البريطانية رقم بلا . تاريخ ٢٠٢٤/١/١٠ والتتضمن طلب السماح للطالبة الدكتوره ايه صبيح اسد سمار بزيارة مخيم الزعتري لغايات التحضير لموضوع رسالة الدكتوره في موضوع دراسة الأماكن التفاعلية بين اللاجئين ومعني التنظيمات الإنسانيه في المخيم ، باستثناء المناطق الحدودية . اعتبارا من تاريخ ٢٠٢٤/٥/١٥ الى ٢٠٢٤/٦/١٥ ويكون موعد الزيارة من الساعة التاسعة صباحا وحتى الساعة الثالثة مساءا .

للعمل على تسهيل مهمتها وبالتنسيق مع الأجهزه المعنيه .

وتقبلوا وافر الاحترام ...

1 Minister of Justice

2 The Head of Syrian Refugee Affairs Department

9 The Minister of Interior

10 Domestic Security

0776036841

Diagram vs Program: negotiating hope

The diagram as a dialectical mode of thinking, planning, and creating, challenges the authoritative structures that the program predetermines. Through my work in these workshops, the diagram emerged as an important method that helped to cultivate hope (Till 2005). Approaching the diagram as a process allowed us to think of how we understood possibilities and impossibilities otherwise (Frichot 2011). For example, despite the strict procedures according to which the camp is operated (top-down management), the diagram invoked creative ways by which we could challenge the governmental and nongovernmental structures that produce these procedures; it generated tactics that resist the linearity of procedures and opened up a space for rhyzomatic thinking and doing (ibid., Deleuze and Guattari 1987). The diagram as a process helped us better understand the concept of rights; by diagramming, we learned how to ask questions that attend to the nuances of our everyday life. For example, in Za'atri refugee camp,[4] refugees are not permitted to plant trees (of course many refugees had still planted their trees in their Howsh). At the beginning of these workshops, a group of refugees who had wanted to design a park simply succumbed to this regulation, meaning that group members became despondent because they knew that their idea was destined to fail. However, during these workshops, other questions arose such as why? Why are refugees not permitted to plant trees? (the answer being for security reasons). During the negotiation of hope to create a green camp, a discussion was generated that acknowledged refugees' rights to a green environment.. Still abiding by the laws that prohibited them from certain practices, they thought of ways of practicing otherwise which challenged these laws. Navigating through what they are permitted to do and what they are not permitted to do through a diagrammatic mode of thinking, refugees explored the gaps that exist in the system and performed their own micro transgressions.

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[3]   See chapter 3.2

[4]   See chapter 2. .2

Journey vs Deligation: time travels

I propose "journey" as a concept that acknowledges the ecological, social and cultural differences between the geographies where researchers dwell in their everyday life and the refugee camp. Acknowledging these differences not only brings the delegation's attention to the power to which they are entitled when visiting the refugee camp, but also to the ethical commitments that come along with their positions. Time Travels (Grosz 2005), was the title that I chose for the lecture through which I prepared students for their first journey to Za'atri camp. I thought of using imagination as a way to get the students to try and relate to this life. Through my presentation, I brought the *Time Machine* movie (2002) as an example, which tells the story of a scientist that travels in time via a time machine that he manufactures in order to change the deadly destiny of his lover. Students shared their own understandings and ideas about what "time travels" could mean. We then discussed how "time travels" when we take the journey from our studio to the camp . To better demonstrate how time travels in the camp, discussing how the refugee regime complex operates in the camp was necessary. Two main documents helped me to demonstrate this; the governmental permission that I received from the Ministry of Interior (MoI) and which was signed by all governmental parties in the city in which the camp is located, and the NGO letter of approval for our access to the camp.

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[5] To prepare students to visit the refugee camp, I organised several workshops to practice participation (Fang et al. 2016; Maiter et al. 2008; Ellis et al. 2007; Kindon, Pain, and Kesby 2007).

● Void/Spaces of possibilities ● Agencies of Infrastructure ● [De]Constructing Normalities in the camp
● Honorable Places ● I am a Refu[She] ● Space & Negotiation

Border [Im]Materlialities —— Borders Decay (?)

Friendship vs Certificate: commitment to care

I argue for a slow, reflective, and participatory pedagogy that approaches the refugee camp with sensitive ethics of care that nurture friendships. Friendships which we build with those with whom we are working with, creates common ground and a horizon (Ahmed 2014). This does not mean overlooking the power positions to which each is entitled and the hierarchies that these power positions imply; rather it means to think of friendship as generative of ethics of care, something which challenges the boundaries that certain institutional bodies enforce. Friendship incites a sense of intimate mutuality and honest commitments to achieve what is jointly deemed necessary. To explain further, when I first contacted the architecture school in Petra University to ask for permission take students to the refugee camp, the dean thought that the students shouldn't be allowed to go because bearing witness to the miseries of refugees might be psychologically shocking . However, in the two times when students were in the camp working with Syrian creatives (each time for more than four hours), the relationship that connected the two exceeded a mere student-participant relationship. Students and Syrian creatives cultivated friendships that crossed the boundaries that the title 'refugee' had imposed on both sides. Through the time that both spent in the workshop together, thinking and discussing how to implement their community-based initiatives, Syrian creatives and students collectively mediated the work that was present on the table around which they gathered. Across this table, they exchanged stories about where they live, where they are from, what do they do in their everyday life, and what they hope for. Processes of mediation also involved sorting out tensions that broke out while working on their community-based initiatives. After the workshops were concluded, I was contacted by students a few times because they wanted to know what they could do further, and when they can visit the refugee camp next. To note, students stayed in touch with Syrian creatives through social media (notably Whatsapp and Facebook).

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[6]

This was not the case because the workshops were planned during the development phase. Refugees in Za'atri were less traumatised by the memory of war.

2 Context

These workshops came into existence through the *Border Materialities* design studio for postgraduate students in architectural design (MAAD) that was led by Dr Nishat Awan at Sheffield School of Architecture (SsoA) in 2016/2017. I was a postgraduate teaching assistant in the studio. I co-supervised the work of students that took place in Za'atri refugee camp. Dr Nishat Awan in the studio brief, introduced the studio as:

'Jordan is situated in one of the most conflicted areas of the world and has not yet recovered from the effects of its colonial past. Despite this the country has acted as a haven for many refugees fleeing persecution and war. Jordan currently hosts one of the largest refugee populations in the world, which includes over million Palestinian refugees who were forced flee following the 1948 and 1967 Arab-Israeli wars. This has resulted in ten refugee camps various Jordanian cities. Jordan has also received refugees following the Gulf War in 1990, the invasion of Iraq in 2003 and finally the refugees fleeing the Syrian conflict, which has resulted in Jordan hosting over 600,000 Syrian refugees.

Refugee camps for those fleeing war and persecution have been described by the anthropologist, Michel Agier, as places for 'managing the undesirables'. These pseudo cities spring up at the edges of established cities, near borders or in the middle of a desert, and are designed to provide refuge for the vulnerable. Yet unlike standard cities they are often closed spaces where entry and exit is controlled and where political representation is not possible. Theses places are usually governed by the United Nations High Commissioner for Refugees (UNHCR) alongside the host country government.

The studio will focus on everyday life for refugees in Jordan and on issues of governance. We will consider how different forms of refugee architecture can be designed through attending to spatial, social and economic relations'.

Border Materialities: prototype for negotiating space was the name of the first workshop that I coordinated with the University of Petra in Jordan while co-supervising the *Border Materialities* studio with Dr Nishat Awan. Following Sheffield students' visit to the three main refugee camps in Jordan, namely, Za'atri refugee camp (for Syrian refugees), Azraq refugee camp (for Syrian refugees) and Irbid refugee camp (for Palestinian refugees), the workshop brought together Sheffield university postgraduate students with Petra University undergraduate students to think of prototypes for negotiating space in the refugee camp. Students worked in groups and they came up with design ideas that challenged mainstream concepts that dominate architecture and urban design education generally. They asked questions like, what is a public space in the refugee camp? Why are schools fenced? Who plans the refugee camp? How to create spaces for gatherings? How to create shade in the refugee camp when there are no trees? Can we build a second floor in the refugee camp?

Border [Im]materialities: prototype for negotiating space was planned in Petra University, and it involved Jordanian students. It followed the studio approach of *Border Materialities*, and was planned to reflect on some of the prototypes that students from Sheffield University had designed through the studio.

This studio aimed to ask more realistic questions about the refugee camp's everyday procedures. It took place while I was also working in the camp as a volunteer, so I invited humanitarian NGO workers to discuss with students the feasibility of implementing certain designs on the grounds of the refugee camp according to the conditions and regulations that ruled over the camp throughout that period.

Border [Im]materialities was concluded as the last participatory workshop that I worked on with students. At that stage, students had worked with all the given data about the camp, through the visual and the non-visual materials that I provided, their individual research and experience, and the many discussions that they had with other collaborators. They had worked from a distance only; first by designing spatial prototypes that corresponded to imagined scenarios about refugees' everyday lives, and then, by discussing with NGO workers the possibility of implementing these prototypes in light of the camp's governance. In one meeting with them, that was supposed to be the last, I encouraged them to reflect on what they had learnt from 'designing for the camp'. 'I think that what we need to do now is to actually visit the camp', one of the students said. As I looked around to other students, they all nodded their heads in agreement with what their colleague had suggested. I was struck by their response and their eagerness about their right to now visit the camp. 'If we are to design for the camp, we should visit the camp', one student added. It was then that we started working on preparing for the *Borders' Decay (?)* initiative.

Previously, I was hesitant about taking this initiative, not only for all the ethical responsibilities that come with taking students to the refugee camp, but also for the fear of disrupting the waters between me and the dean of the school, who, albeit informally, made it clear that she would not risk students' mental health and well-being by exposing them to the miseries of the camp. In her words, 'as long as this research takes place from a distance, that should be fine. We do not want to create risk for our students'. Students' will and curiosity motivated me to push their request forward. As we tried to navigate ways in which we could convince the school of the appropriateness of our project, we thought of: planning an exhibition that displays our previous work alongside leading a fund-raising activity to acquire the money needed for the project, getting authorities' permissions to do our visit (the university, the NGO, the ministry of interior), and publicising our cause (page on Facebook, hashtag on twitter, and, circulating it through our friends' circles).

Like *Border [Im]materialities*, preparing for *Borders' Decay (?)* with students coincided with my practice inside of the refugee camp as an NGO volunteer. I filled the position of a project officer, someone who is responsible for managing and coordinating the community-based initiatives program that implemented a UNHCR community-based approach (UNHCR 2008). In that summer, "community-based initiatives" emerged as a trend in the camp; most of the humanitarian NGOs applied it. While mobilising for it, we circulated ideas such as, self-reliance, independency, and the future. To mediate the "community-based initiatives" program between the expectations and capacities of the two groups (humanitarian management and refugees) while also maintaining a professional commitment to regulations, time limitations, and mobility restrictions, was a difficult job. The governmental structures according to which our work was ordered created a work environment that lacked any form of creativity. For example, whereas many of the initiatives were sparked with a sense of creativity, it was not long before they were trimmed, tamed and domesticated into humanitarian clichés that would fit with the pre-shaped moulds that dictates what a community-based initiative should look like. The process through which "weak" initiatives were excluded and "strong" initiatives were included was very competitive. Those refugees that were excluded were devastated; one community-based initiative applicant protested the injustices of the process by saying 'only those that worked as volunteers for the NGO before could design something that works according to its logic'.

Borders' Decay (?) as a participatory project, brought together architecture students from the University of Petra and applicants for community-based initiatives from Za'atri refugee camp. It attempted to stitch between the students' skills that they had learnt in the school of architecture and the linearized creative ideas of community-based initiatives applicants' . It aimed to create a platform that mobilised students' experiences to expand people's creative ideas.

Border Materialities

3

Border Materialities: Prototypes for negotiating space.

Here, I present the six main projects through which students in the Border Materialities studio worked on in order to explore the spatial configurations of Za'atri refugee camp in Jordan. Working in groups, students in their projects focused on both the everyday life of refugees and on the issues surrounding governance. Following a field trip to three of the refugee camps in Jordan, and by applying the two main methods in their research (scenario game making and parametric modelling), students attended to the refugee camp's spatial, social and economic relations.

Void/Space Possibilities

(Jasmine Chadha, Kaiqi Wei, Pooya Hosseini, Xiancheng Xu)

In this project, the aim is to investigate Za'atri refugee camp spaces in order to capture those holding the capacity for refugee action to take place. Mindful of the rigidity that characterises the governance structure in Za'atri, life in the camp as we witnessed it has a less rigid nature. Our interest lies in those moments when refugees can not only escape the rigid structure of Za'atri, but also deform it. Effected, fundamentally, by the hollowness of the refugee camp as a space, we aspire to achieve our investigation through answering two main questions; how were the main rigid lines of the camp drawn inside of the camp by humanitarian agencies? And how did the portability of the camp materials- resulted from its temporal reality- facilitate the emergence of spaces of possibility?

To answer these questions, we make reference to Archizoom and Superstudio's work on the Non-stop City project in the 1960's. In their work, they represented the global order through flat grid lines that spread all over the city, producing grid squares that are only interrupted by natural features and everyday social practices. In the refugee camp, a similar grid physically applies in the basic allocation of caravans. Our attempt is to explore the spatial manifestations that indicate the interruptions that refugees do to the grid in the camp. If we could understand what happened in these possible spaces, what forced it to change and shape to the current face of the camp, perhaps we could have some ideas about what will happen to it in the future.
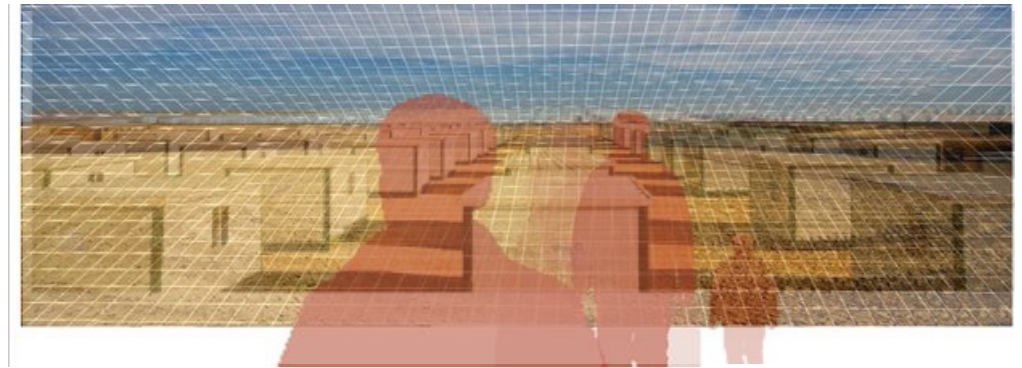
Visualization 1: 30-second video
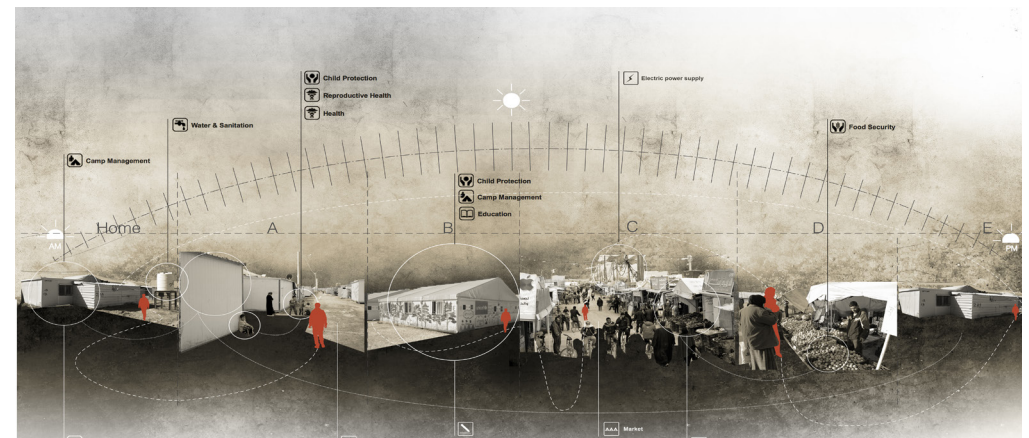
Visualization 2: A collage to analyse camp spaces

Agensies of Infrastructure

(Beimeng Zhang, Houfai Pang, Hua Li, Lakshmi Srinivasan)

'For us, this experiment raised many important questions - how can we efficiently assemble the spatial narrative of the camp (map) with the intangible narratives of it (power, privilege, etc.)? How can we quantify privilege or power in order to account for it in design? However, the ultimate question was this - how do we operate under the current model of power relations in order to create spaces that would liberate people from this vicious cycle of privilege?'
-Explanation about the working of the model:
The model had holes which could be plugged with levers based on the relative location of the actor. The weights attached to the lever were proportional to the power the actor held. When light is shined from the top, the shadow of the ball would represent the location of the public space that is to be created. Layer 2, which represents the power of the NGO, has a light which can be used to completely flip the location of the shadow.

The base map was introduced to contextualise it specifically for the camp and to prevent it from becoming a metaphor for all power relations.
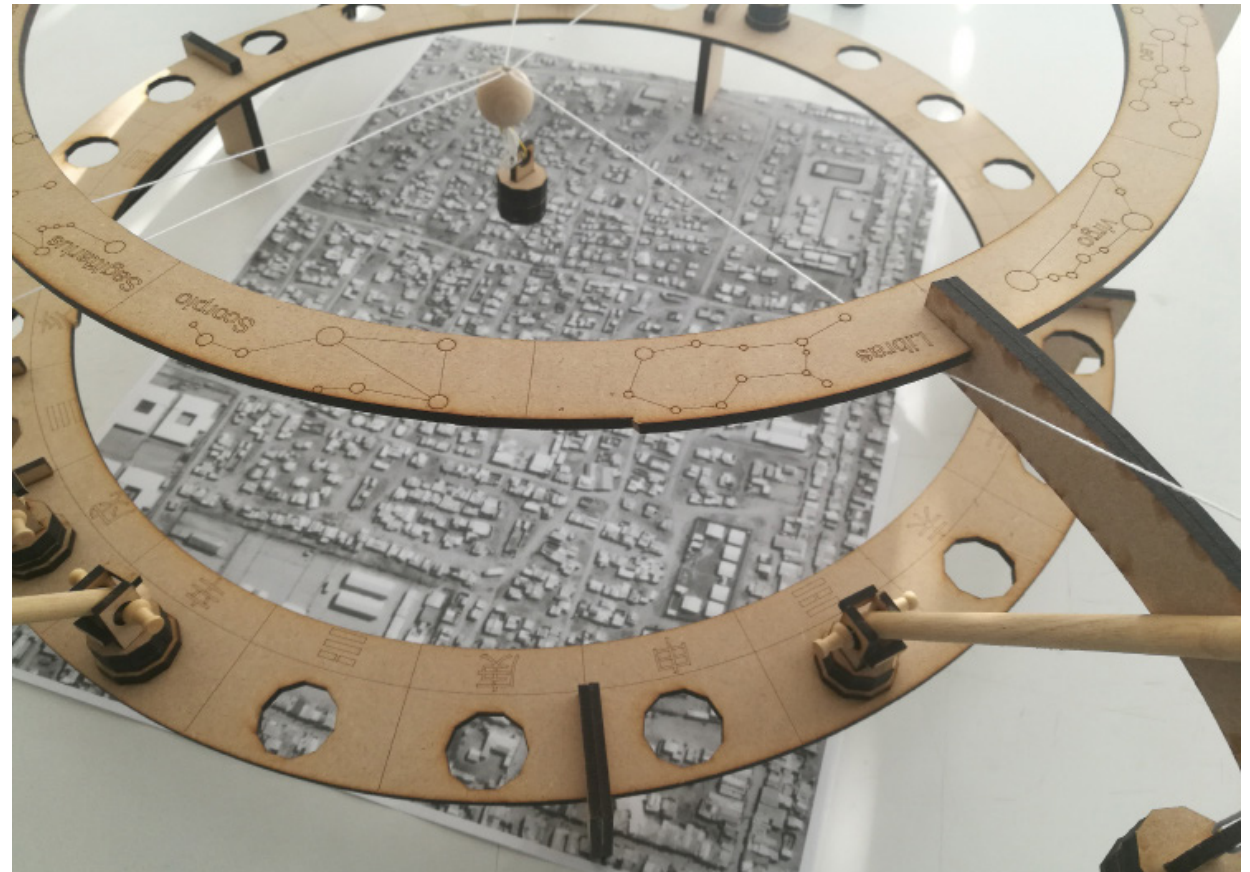
A model (w 65cm * l 65 cm* h 25 cm)

[De]Constructing Normality in the Camp

(Nidal Majeed, Tan Ke, Zhuoying Wang, Ziwei Liu)

This project revolves around the socio-cultural necessities of life that go beyond the bare essentials required to sustain life. This study is initiated through a constructive criticism of the UNHCR's interpretation of normality in the camp and its analysis. The results aim to evolve as a humble effort to improve the quality of refugees lives in the camp by suggesting amendments to the way the UNHCR approaches the current refugee crisis. Our study focusses on identifying those elements that differentiate the camp from the normalcies of life that exists outside the camp. The refugee camp has a walled-city like structure and the improvement of life within the camp is only possible through mutual help and social interaction between its inhabitants. Our studio methodology of employing scenario games and parametric site modelling has thoroughly helped us in identifying unique narratives of refugees lives in the camp.
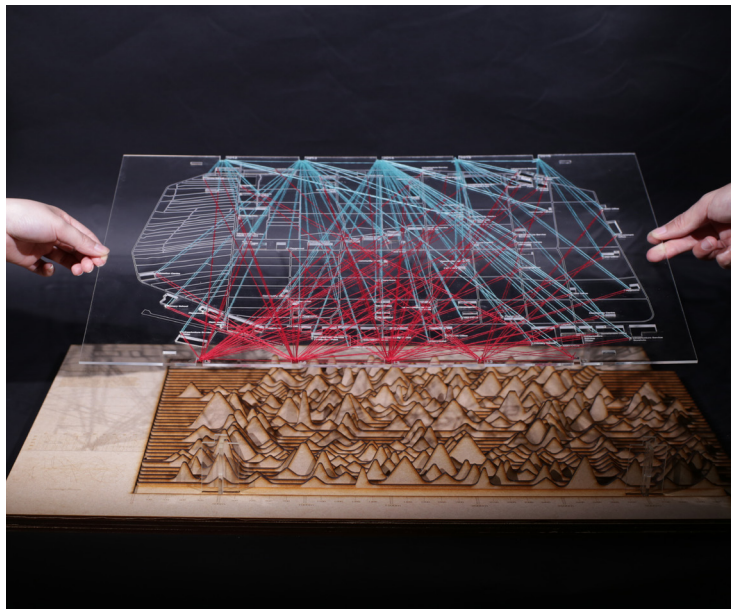
Model (w 50 cm, l 70 cm, h 10 cm)
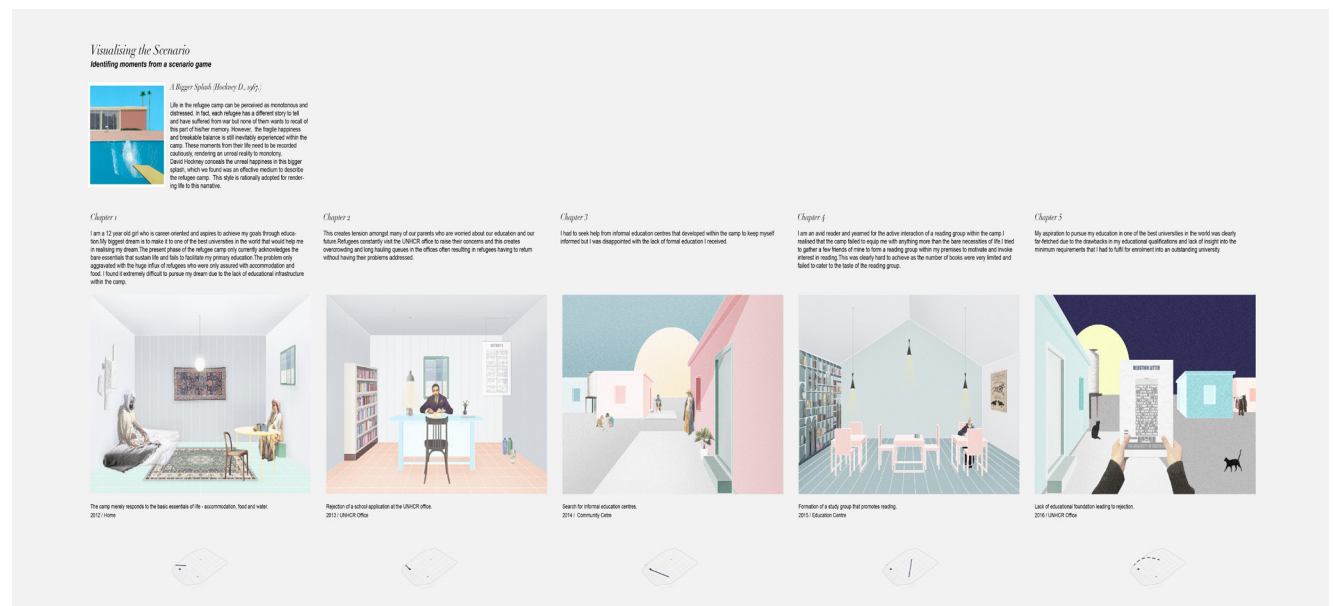
A series of images (David Hockney style to show

Honorable Places

(Chong Fu, He He, Kan Wang, Si He)

This project aims at exploring how honour is weaved into the power relations that contribute to refugees' everyday lives inside of Za'atri camp. We started our exploration by assigning three main attributes (money, health, and honour) to each of the players in the scenario game. As the game was being played and recorded, we found that any exchange of honour occured within specific spatial settings; such as the mosque, the shop, or communal spaces. While keeping in mind the cultural gendered substance of honour in the camp, we found that the mobilisation of honour produces unjust spatial geographies. For example, as honour is a male specific practice in the camp, it limits women's movement outside their households. Through our analysis and our careful attendance to refugees' everyday life narratives, we aim to challenge these unjust practices through tactical spatial interventions. We don't aspire to deconstruct the concept of honour, rather we would like to dismantle how it is being practiced by enabling other alternatives.
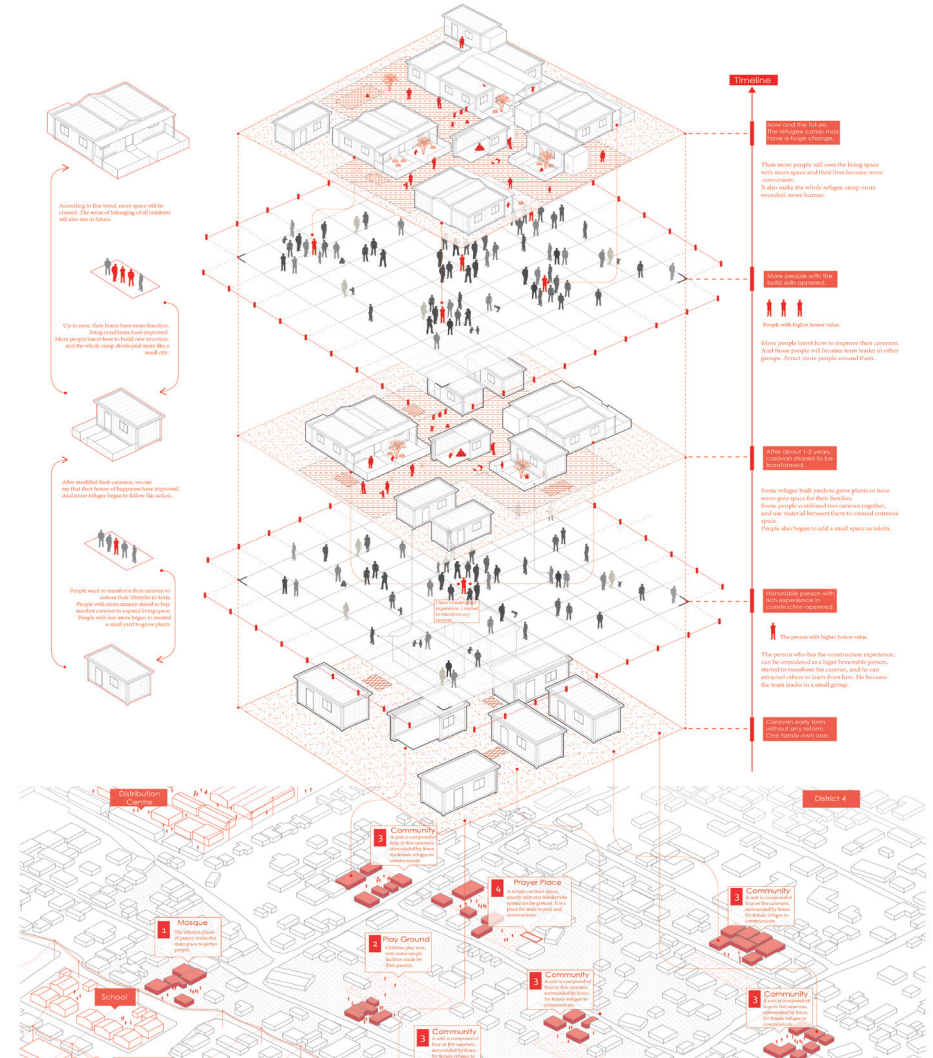
A drawing to analyse the mobilization of honor in the camp (district level).

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● Void/Spaces of possibilities ● Agencies of Infrastructure ● [De]Constructing Normalities in the camp
●Honorable Places ●I am a Refu[She] ● Space & Negotiation

Border [Im]Materlialities ——— Borders Decay (?)

Facilities

NGOs

Friends

Children

Female
family member

Shopkeeper

look after their children

Prayer

Learn skill

Art work

Meeting

Working

Shopping

Eating

Public Space

In Caravan

Comunity

Collect Water

Bath the baby

Wash Clothes

Take the children to school

Prayer

Cook

Treat with guests

Workshop

Buy things

Communication

Stay at home, watching TV

Facilities

NGOs

Male family member

Children

Friends

Visitor

Shopkeeper

A drawing to analyse the mobilization of honor in the camp (caravan level).

I am a Refu[She]

(Ebru Sen, Tahira Al-Raisi, Xinfei Zhao)

In our visualisations, we studied the camp spaces with a particular concern to create spaces that empower women. Following a feminist approach, we wanted to empower women through creating a system of networks that connect their interests, values and activities. Enabling the assembly of such networks through a sensitive approach to spaces was quite important. So, to achieve our aim, it was important for us to map women's current use of space in the refugee camp. We analysed their inhabitation to current spaces according to the many social (familiarity in the space with neighbours), environmental (shade and shadow at different times throughout the day and the year), and material (the presence of vertically standing materials that draws boundaries and provides them with privacy) factors. Through our mappings, we found that a tactical inhabitation of spaces, through specific times of the day during specific activities, enables women to create networks that grow with time.
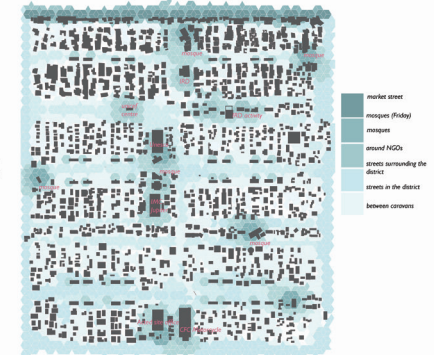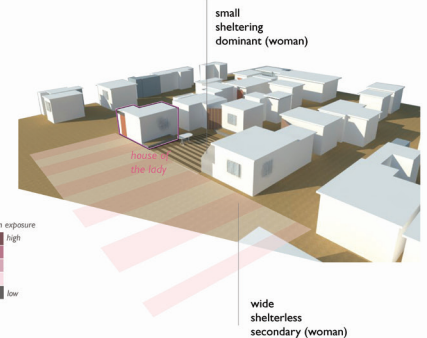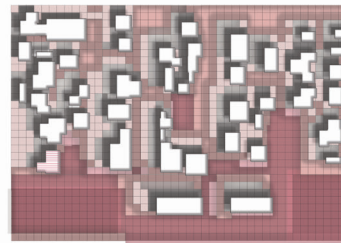
Mapping women familiarity in the camp.

Space & Negotiation

(Haotong Liu, Ming Lu, Tong Dong, Yilin Zhang)

This diagram shows the development of a man's caravan. He is one of our actors, as well as our interviewee. Based on the interview with him and our scenario game, we simulated the development of his caravan. The man and his family fled here in 2012 and the UNHCR provided them with a caravan for free. Later, he worked in the refugee camp and ran a toy shop to earn money which allowed him to buy another caravan to expand his space. At the first stage, he used simple waterproof material to cover the roof and then used durable material to close the space between the two caravans as a living room. After that he started to improve the outdoor space. All the materials and tools needed to expand he can get in key places like the market street or the material centre. He can also ask his neighbourhood and a UNHCR officer for help. With the development of his space, his life and activities in the caravan have become more and more colourful. Through action like this, the man and his family have improved their life here while they are waiting to go back to their country.
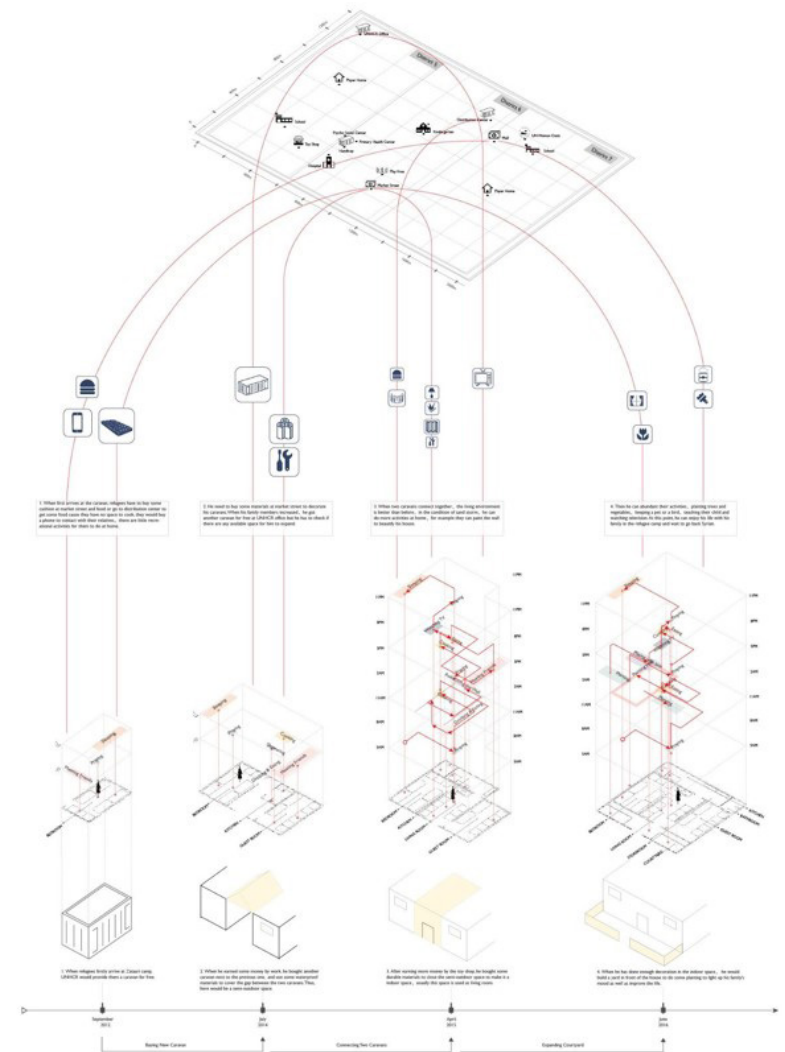
A2 drawing to show the expansion of one caravan inside of the camp.

4
Border [Im]Materialities

Border [Im]Materialities

Workshop #2
Prototypes for negotiating Space

This one-day workshop is a follow up for *Border Materialities: Prototypes for negotiating space* workshop which took place earlier this year. Divided into 5 groups, by the end of Border Materialities workshop, each group of students achieved designing one spatial prototype for negotiating life in Za'atri refugee camp. This workshop will critically reflect on each of the prototypes' design.

Border [Im]materialities is planned to uncover what lays beyond the materiality of the camp. It will discuss the complex social, political and legal everyday dynamics through which camp's spaces materialise and decay. Discussion through this workshop will start by questioning the possibility of executing such prototypes inside the camp.

⊠Can we implement this design out inside of the camp?
⊠If yes, how does this usually take place? what procedures does it follow?
⊠If not, what is the set of reasons that does not allow it? What changes would you add to this design so it would be applicable?
⊠Who makes your design? who executes it? who controls it?

Discussion will involve guests that have experienced the camp everyday by working within different nongovernmental structures. One or two guests will join each of the groups.
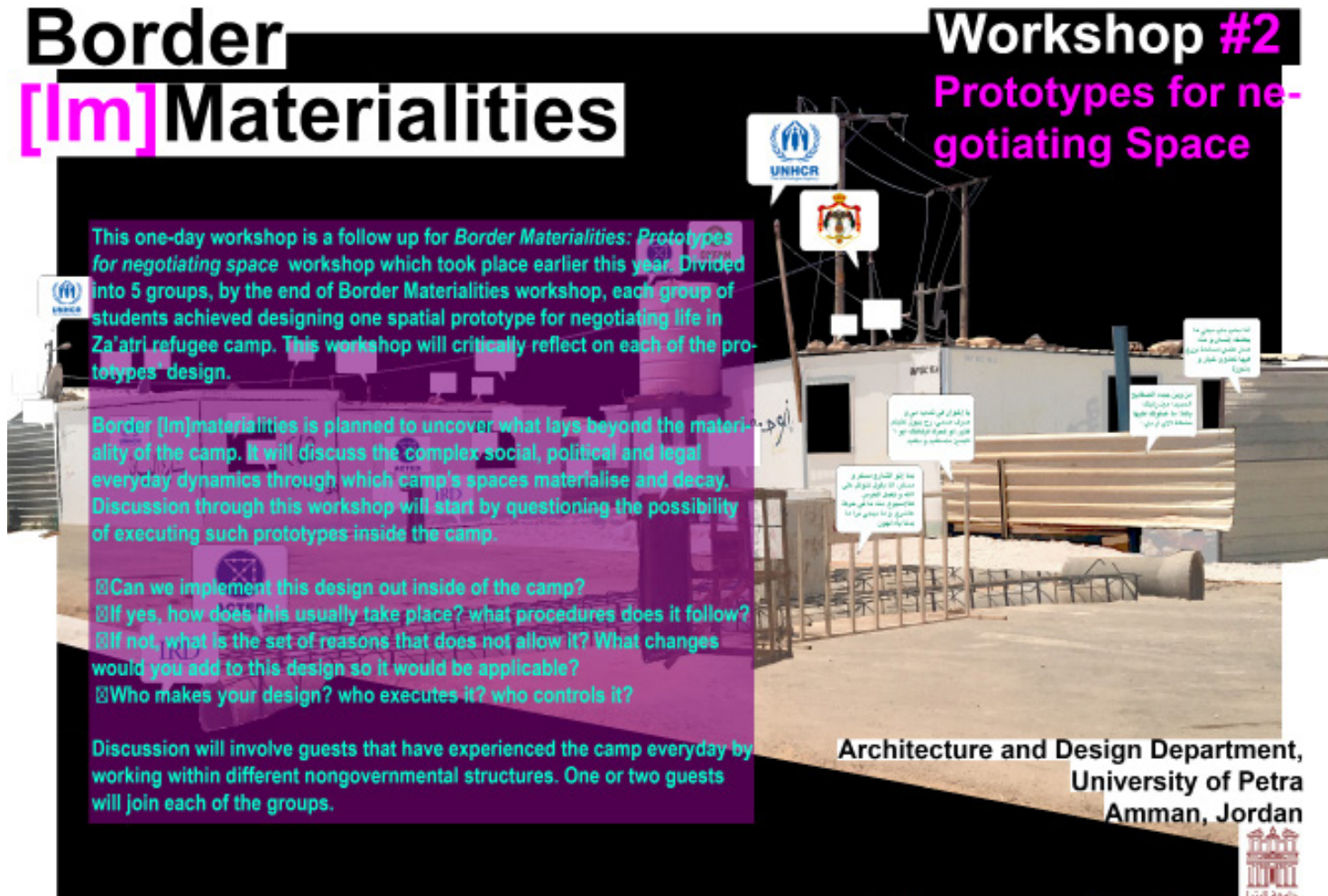
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Abdullah Eldurini	Hiba Suheimat	Randa Almasri
Anas Qudsi	Iba'a Alzubaidi	Rawan Alkhattab
Bahijeh Natsheh	Kholoud Awadallah	Rawan Salman
Budoor Nateq	Lubna Shaheen	Rowaida Alshanteer
Deyala Tarawneh	Mohamed Alshamma	Saffanah Salah
Farah Smadi	Nour Albanna	Saif Malhas

Sarah Al-soud

Shahed Siyam

Shoroq Jaber

Tasneem Alhassoun
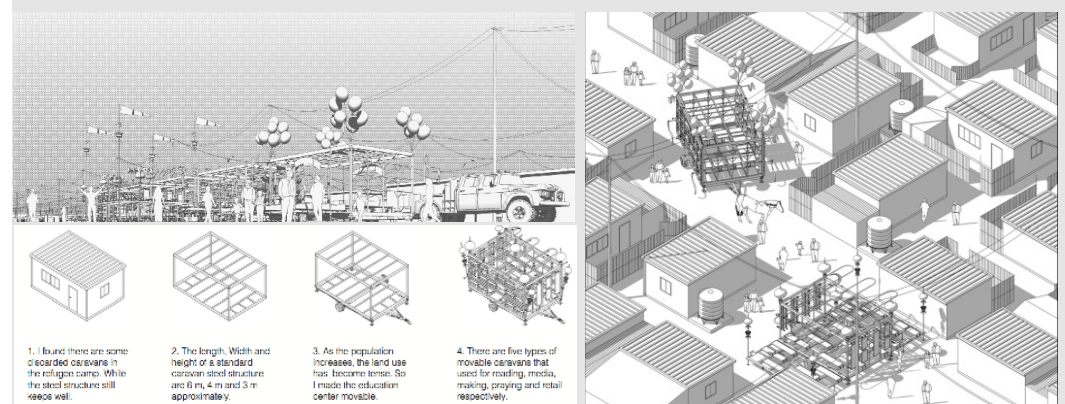
Zaina Awadallah

UOP: Architecture Students
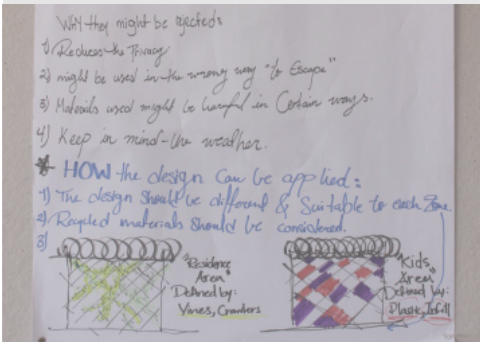
Architects

Project 1

Design project by Houfai Pang and Hua Li. Their design envisions the future of the camp borders. It suggests that the circulating economy that refugees from inside the refugee camp had contributed to will tranform the camp borders exclusive character. Their design interventions are palnned in accordance with a time line that hosts multiple images on the future of the camp. This scene shows tha phase of the market where Syrian refugees sell from the inside and the host community are the customers.


UoP students and NGO workers discussed the idea of borders imposed on refugees' everyday lives within the refugee camp; in particular the fenced wall that surrounded schools. NGO workers suggested that these walls are enfirced "to protect" refugees. For example, their design intervention by which they proposed "elastic fence" that allow children to make certain openings in the wall was rejected from NGO workers because it risks children's safety.

Project 2

Design project by Xiancheng Xu. The design idea is inspired from the common use of the wagon in the refugee camp. It proposes a multi-use wagon that could be made inside of the refugee camp from the same materials that refugees have normally used to make their own wagons. It is designed to move smoothly in specific roads. Aimed to entertain people from different age groups, it works according to a pattern that is known for people in the camp. Everytime it stops, it unpacks a different platform that engages different audiences.


One of the NGO experts had an experience working with Post Basic Education (PBE) program in the NGO, and had suggested that this design idea could indeed sort many of the space and time related problems that she was facing in planning her program activities. They negotiated how this design could be made within the NGO and how activities could be scheduled so it goes in line with the NGO plans.
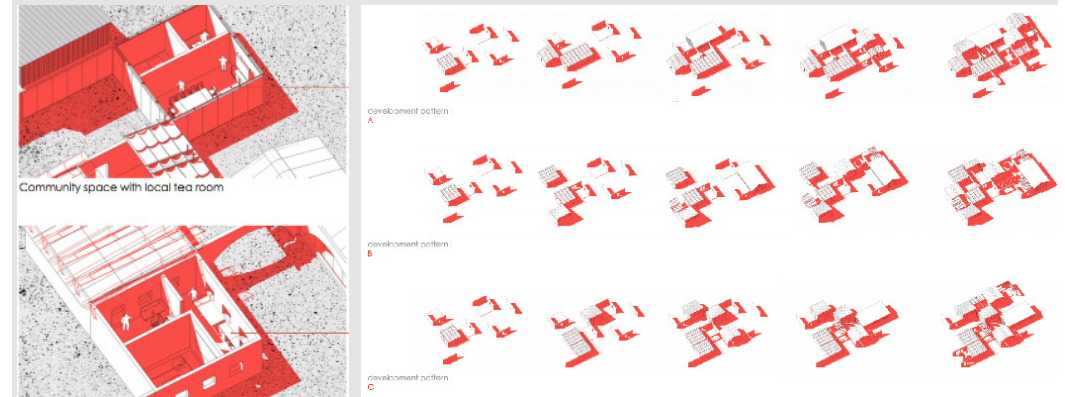
38
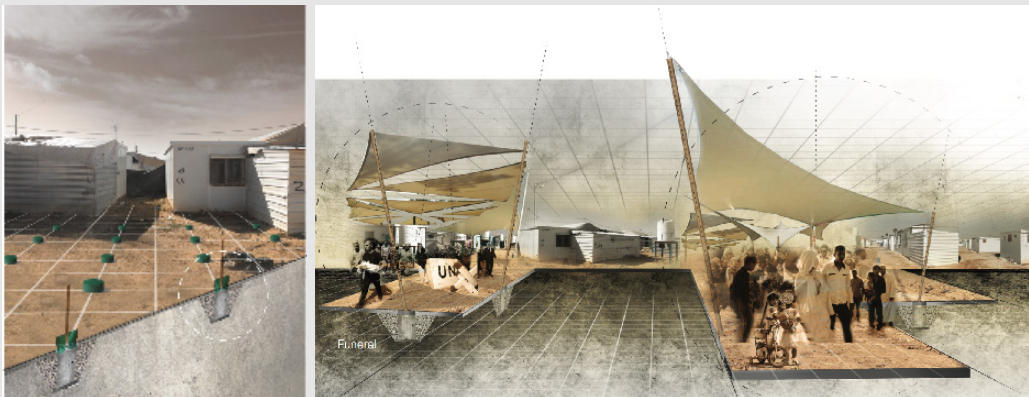
Project 3

Design project by Jasmine Chadha, Kaiqi Wei, Pooya Hosseini. Their design is composed of a number of interventions that uses the infrastructure that already exists in Za'atr refugee camp to help them capture a "space of possibility". For them "possibility" describes refugees' performances that challenge the order imposed onto their lives by the camp government. They used the grid already planted in the ground for the sewege system, and thought of ways by which they could adapt these bumps so to use them as wedges to support tent structures.
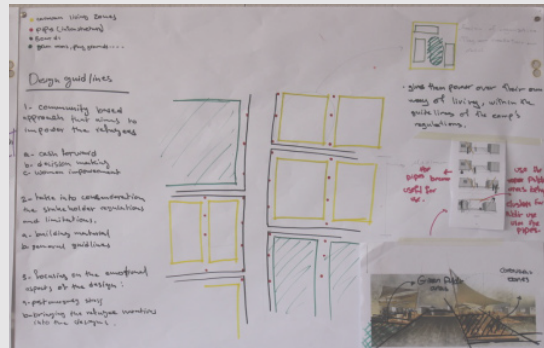
UoP students together with NGO workers and architects discussed the feasibility of this design idea; technically as well as relationally. For example, NGO workers argued that it is very difficult to negotiate the use of any facility that is provided by the UNHCR without going through long procedures for permissions. Also the grid according to which the sewege system is planned, is not a regular grid, and that needs further studies.

Project 4

Community space with local tea room

development pattern A

development pattern B

development pattern C

Design project by Nidal Majeed, Tan Ke, Zhuoying Wang, Ziwei Liu. Their design intervention proposes a number of spatial prototypes that can expand the humanitarian NGO capacities to respond to the changing circumstances of life inside of the refugee camp, namely in their community centres and basecamp compound. It helps the NGO hosts more activities that could help facilitate refugees' needs. Whereas these prototypes are supported with manuals that explain how they should be implemented, design prototypes themselves are enacted by how people are using the space.

Given certain information on the schedules according to which the humanitarian NGO community centres are used, UoP students adapted the propsed prototypes to suggest adding further functions to the community centre. One of these functions responded to women need for a space where they could expand their vocational training in order to develop a line for ptoduction.

Borders
Decay (?)

Abd Alhamid Alkhatib	Amneh Aloqlah	Hajar Almasri
Abd Alkarim Almasri	Aseel Tubaishat	Hamed Alriyabi
Abdullah Eldurini	Dania Ghalayini	Isra'a Abd Almawla Als'oud
Ahmad Dahal	Fadi Alhamid	Kholoud Alnofal
Ala' Alqasem	Farah Smadi	Kholoud Awadallah
Amal Hudhud	Ghada Shadadeh	Leen Badran

UOP: Architecture Students   NGO Experts

Lubna Shaheen

Maisa' Saeed

Randa Almasri

Loui Jalamdeh

Manar Albalkhi

Rohab Hudhud

Mohammad Hariri

Maysoun Idbeis

Shahed Siyam

Mohammad Kheir Abdula'al

Nidal Alshalabi
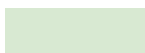
So'uad Alnabulsi

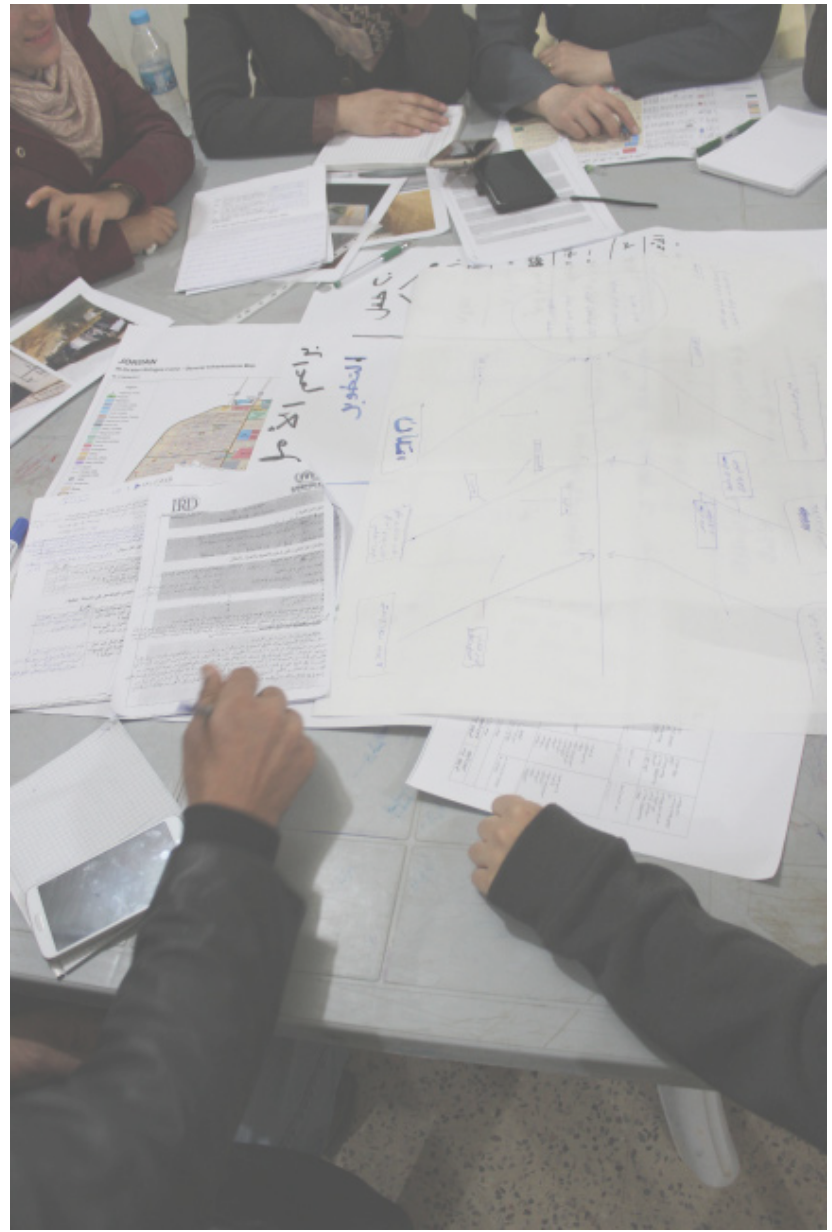Mohammed Alshamma

Ola Alqasem

Zaina Awadallah

Mais Al-Foqaha'a

Omar Samara

Zain Sultan

Syrian Creatives from Za'atri Refugee Camp

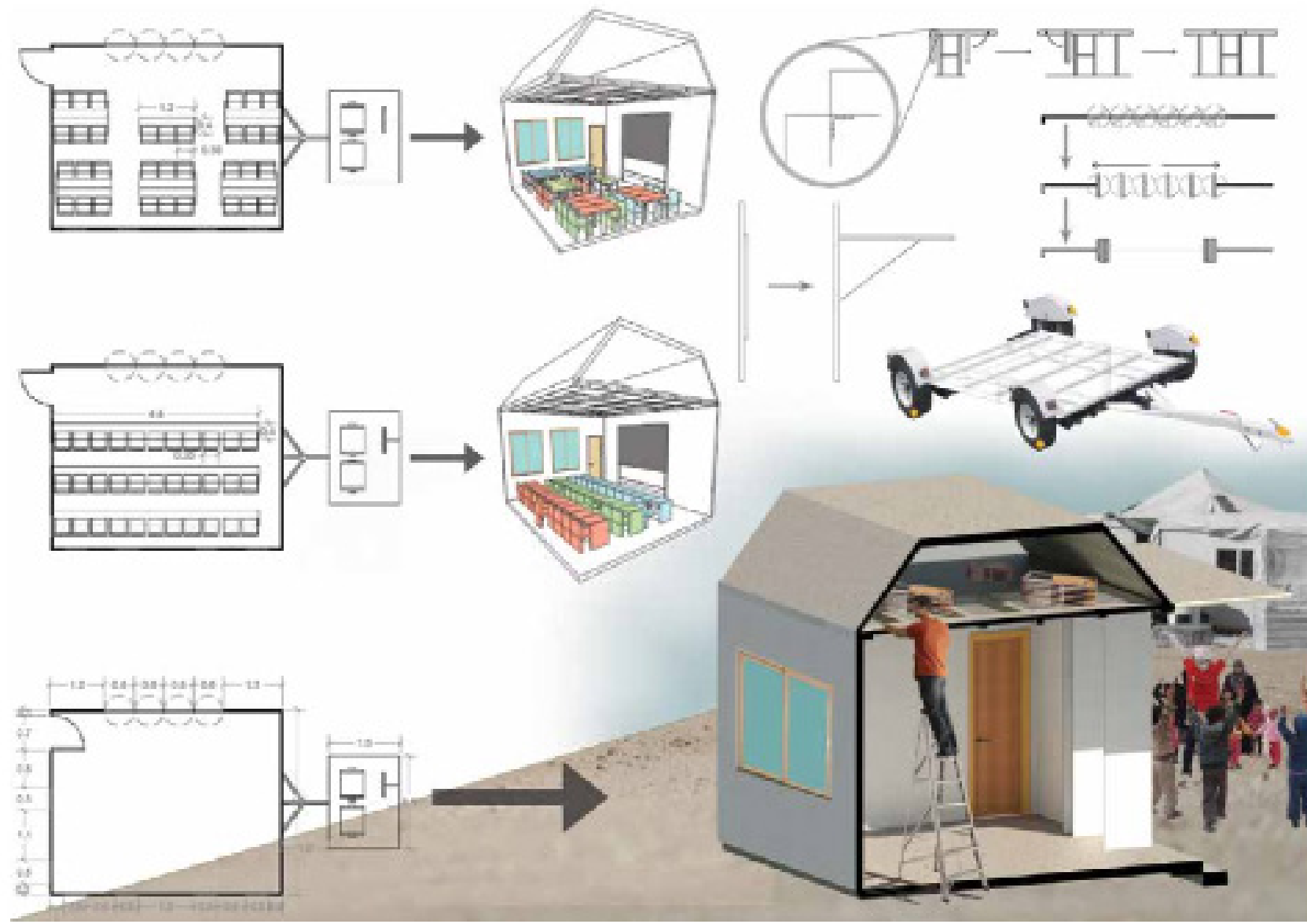● Void/Spaces of possibilities   ● Agencies of Infrastructure   ● [De]Constructing Normalities in the camp
● Honorable Places   ● I am a Refu[She]   ● Space & Negotiation

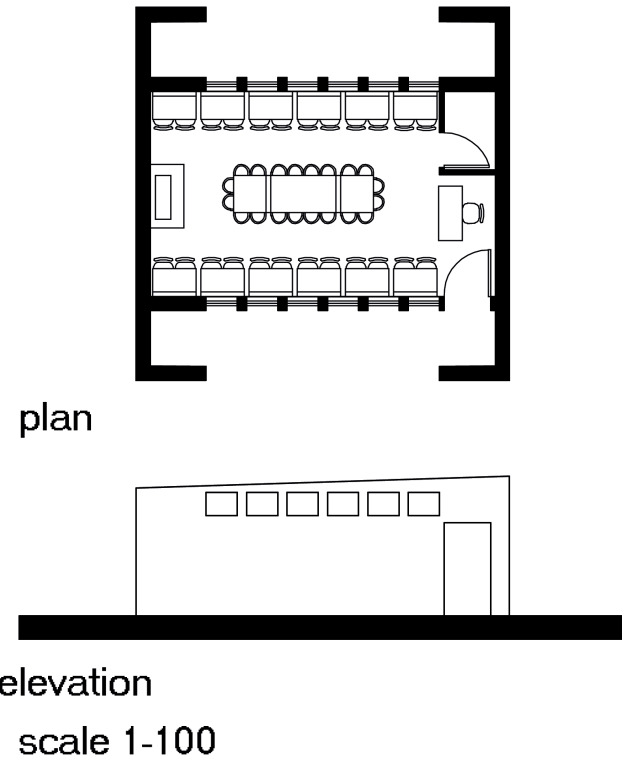Border [Im]Materlialities ——— Borders Decay (?)

Developed Projects

Developed Projects

plan

elevation

scale 1-100

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