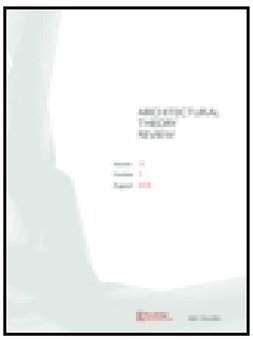

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Article

SPECULATING WITH CARE: LEARNING FROM AN EXPERIMENTAL EDUCATIONAL PROGRAM IN THE WEST BANK

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In 2012, I was involved in the experimental study program, Campus in Camps, which is located in the West Bank and which brought together 15 third-generation refugees to study the contemporary condition of Palestinian refugee camps and to speculate about their potential futures. In this article, I draw on my experience at Campus in Camps in order to reflect on how design and speculation can be activated by designers and non-designers to speculate with care about the matters of their own lives. To explore the potential held by the design speculations produced at Campus in Camps, I draw on the work of feminist philosopher Marìa Puig de la Bellacasa around "matters of care". To think about the aspects of care and speculation activated throughout the different phases of the educational program, I mobilise Alfred North Whitehead's metaphor that compares speculation to the flight of an airplane.

Keywords: Care; pedagogy; refugees; spatial practice; speculation
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INTRODUCTION

> Campus in Camps is to look at the present, toward the future both theoretically and practically, with a sense of the ideal but grounded in the real. It's the bridge that we build with our hands between the past, the present and the future.
>
> Murad Owdah, Campus in Camps participant

In 2012, I was involved in the experimental study program, Campus in Camps, which is located in the West Bank and sits at the intersection of spatial practice, critical theory, and critical pedagogy. The program brought together 15 third-generation Palestinian refugees to study the contemporary condition of Palestinian refugee camps and to speculate on potential futures for the camps and their inhabitants, 65 years after displacement was forced onto them through

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the creation of the Israeli state. To support the refugees in their efforts to actuate futures which are not yet commonly imaginable for the camps, the program invited contributions by critical scholars and spatial practitioners (such as designers, architects, and artists) who are familiar with the Palestinian context and with creating urban interventions that are situated and relational.

Here I will draw on my experience at and my knowledge about Campus in Camps in order to reflect on how speculative design approaches can be activated to support people in taking the matters of their lives into their own hands. Within the field of design, speculative approaches to the world have gained quite a lot of traction through the creation of fictional as well as real-life scenarios of potential technofutures.[1] These speculative design approaches have been critiqued on several fronts—for instance, for their colonial attitudes in creating dystopian futures[2] and their close link with corporate capitalism.[3] Although I align myself with these criticisms, I still consider the practice of speculation in itself a powerful trigger for new imaginaries, and by reflecting on my experience with Campus in Camps, I want to explore the potential of speculation when coming from a situated and embodied perspective and when combined with feminist preoccupations attached to the practice and theory of care. Thus, as a practice-based design researcher steeped in feminist and participatory commitments to knowledge production that engages local people as co-researchers,[4] makes knowledge work for social transformation[5] and starts from people's lived reality,[6] I want to explore what engagements with the world can be fostered, and what ethico-political obligations emerge, when designers and non-designers are invited to speculate with care. To proceed with this exploration, I will first locate Campus in Camps and myself, and I will then take up a speculation metaphor proposed by philosopher of science Alfred North Whitehead in order to consider the different phases of its educational program. In reflecting on the different phases, I will draw on the work of feminist philosophers Marìa Puig de la Bellacasa and Isabelle Stengers to think about the relation to care and feminist practice.

TAKING PART IN CAMPUS IN CAMPS

Campus in Camps is an experimental study program for third-generation Palestinian refugees that the Italo-Palestinian architects Alessandro Petti and Sandi Hilal, in collaboration with Palestinian critical pedagogue Munir Fasheh, initiated in January 2012 in the West Bank (Figure 1 and Figure 2). Over a period of two years, the program set itself the aim to produce "new forms of representation of camps and refugees beyond the static and traditional symbols of victimization, passivity and poverty"[7] that persist among Palestinians as well as internationally.

The program, accredited as an MA at Al-Quds University, wants to empower young refugees to draw on their own lived experiences in order to initiate projects within and beyond the camps that open up possibilities for yet-unimagined futures. Between 2012 and 2013, Campus in Camps brought 15 program participants[8] together with a group of local and international pedagogues, critical scholars, artists, and designers to engage in collaborative explorations of issues of citizenship, refugeehood, and conflict transformation using contemporary critical theory and spatial practice (Figure 3). The participants were encouraged to consider the knowledges accumulated through their everyday experiences as their most valuable tool in activating speculative proposals

Figure 1. Campus in Camps was located within the urbanised Palestinian refugee camp, Dheisheh. The camp has been in existence since 1948 on a surface of 1km^2 and, in 2012, hosted 13,000 inhabitants. Brave New Alps, September 2012.

Figure 2. The ground-floor building that hosted Campus in Camps, which is located within the park of the cultural centre, Al Finiq, on the eastern perimeter of Dheisheh. Brave New Alps, October 2012.

Figure 3. Campus in Camps' weekly group meeting chaired by program directors Alessandro Petti and Sandi Hilal. Brave New Alps, November 2012.

for how life within and beyond the camps could evolve. The common thread running through all the activities was the question of what Palestinian refugees are capable of when opening themselves up to an experimental engagement with their political, social, and spatial situation.

I got involved in Campus in Camps as one of six project activators over two months in September and October 2012, together with Fabio Franz and through our collective design practice, Brave New Alps. Our role was to mobilise our social and material design skills to support the participants in the creation of printed outputs—the so-called *Collective Dictionary*—and urban interventions that would allow for transformative social, intellectual, and affective engagements with the camps and the condition of refugeehood. We had previously collaborated with Petti and Hilal in Beit Sahour (West Bank) in 2008 when they were at the early stages of their *Decolonizing Architecture* project (more details below). We helped to set up their website, did field research on abandoned military sites, and kick-started the project, *Revolving Door Occupancy*,[9] where, through collective and playful interventions, an evacuated military site close to Beit Sahour was on multiple occasions reclaimed from Israeli settlers. The collaboration around *Decolonizing Architecture* came about in the context of a Postgraduate Certificate in International Peacebuilding and Conflict Mediation that I was studying for at the University of Bologna (Italy) between 2006 and 2007. I spent two months in Jerusalem collaborating with the Israeli Committee Against House Demolitions and produced, together with Fabio Franz, *Decode Jerusalem*,[10] an alternative travel guide to the city which invites visitors to "read the symptoms" of the conflict and the occupation in the built environment. The time spent in Jerusalem and the work on the travel guide brought me in touch with Petti and Hilal, who half a year later invited Brave New Alps to collaborate on *Decolonizing Architecture*.

When Petti and Hilal invited Franz and me in December 2011 to contribute as project activators to the study program they were about to establish, we were excited about the opportunity to contribute our skills. While accepting the invitation, we were aware that our role would need to

be a humble one as we are not experts on the occupation, understand little Arabic, and inhabit a very privileged position (white, holders of Italian passports) that allows us to travel freely in and out of the West Bank without encountering any of the hassle and harassment locals are exposed to. We may not have been the ideal project activators for an ambitious program such as Campus in Camps, but we were probably "good enough" in the sense that we could offer our design and theoretical expertise, our experience with collaborative processes, our broad understanding of the Israeli-Palestinian conflict, and our interpersonal skills when it comes to making design-based interventions happen. Given the rich experience that the involvement in Campus in Camps constituted for me, in what follows, I want to reflect on what I learnt from it by drawing on the notions of speculation and a feminist reading of care.

SPECULATIVE FLIGHT: THE GUIDING METAPHOR

To think about the connections between design, speculation, and care, I take a poetic metaphor of speculation coined by Alfred North Whitehead as an entry point and guiding metaphor. In his philosophy, which was, among other things, concerned with how speculative thought can be a method of knowledge production,[11] he imagined the method of discovery and speculation to be like the flight of an airplane: a plane takes off from the ground of observation, makes a flight in the thin air of imaginative generalisation, and then lands again for renewed observation, albeit now informed by the preceding flight.[12] For Whitehead, in the realm of philosophy, speculation means to explore what it is possible to know about the world, whereas for designers, speculation is about mobilising the material and visual tools of design to allow people to imagine a range of more or less desirable futures. In both cases, speculation is approached as a method that produces consequences and transformations in the world around us. Coming across Whitehead's take on speculation while reflecting on how speculations are produced in the kinds of participatory design projects I engage in brought back a powerful childhood image—that of the "flying classroom"—evoked by a German children's book by Erich Kästner.[13] What happens when a whole group of people—such as in the case of Campus in Camps—takes off for a speculative flight? What do speculative design processes become when activated within "the flight" of an educational program that wants to create new forms of representation to trigger different futures? What role does care play when undertaking an embodied speculative flight within a context of conflict and occupation?

Whitehead's metaphor of speculation brings up productive questions about who gets involved in processes of speculation and in what ways this involvement plays out: how are the conditions created for a flight to take off that allows for collective rather than individualised speculation? Where is the airplane, i.e. the means for a speculative endeavour, coming from, and on the basis of what questions, desires, and needs has it been constructed? Who takes part in the speculative flight and in the actions that follow? What conceptual and physical tools are taken onto the flight? What activities are encouraged during the flight and how do these transform the participants? And are we putting measures in place that enable the nurturing of what the speculative

flight has generated? These questions echo my interest in how speculative design projects can be produced through collective processes and urge me to further probe how speculation and feminist notions of care can be combined, especially when operating within such complex contexts as Campus in Camps.

THE GROUND FROM WHICH TO TAKE OFF: LONG-TERM ENGAGEMENT

When drawing on Campus in Camps as a case study for considering what it means to speculate with care, an aspect that emerges as fundamental is acknowledging that caring speculations are built on a long-term engagement with an issue, a territory, and the people that inhabit it. For Petti and Hilal, the desire to establish an experimental educational space for speculative engagements with Palestinian refugeehood grew from the knowledge and relations they had developed by living and working together in the West Bank over several years.[14] As a first instance of this, in 2007, they set up the Decolonizing Architecture Institute (DAAR), together with the Israeli architect Eyal Weizman, with the aim of using their design skills and knowledge to engage with the Israeli-Palestinian conflict as their "arena of speculation".[15] Within this framework, and in collaboration with international artists, architects, and designers, they produced powerful visual speculations of how the architecture of occupation, such as Israeli settlements and military sites, could be stripped of their intrinsic colonial features and recuperated, rather than smashed, once peace was agreed upon.[16] Simultaneous to their work at DAAR, Hilal acted as a consultant for the Camp Improvement Program at UNRWA (United Nations Relief and Works Agency for Palestinian Refugees in the Near East), working in close consultation with the popular committees governing the refugee camps of the Southern West Bank.[17] Through her work as a consultant, she got to know the intricacies of the built and social fabrics of the camps as well as the rhetoric, imaginaries, and practices refugees mobilise in order to advance their demands.[18] Meanwhile, Petti taught at Al-Quds Bard University, a liberal arts college based in Abu Dis/Jerusalem, where he found that studying there helped students with refugee backgrounds to draw on their lived experience in the camps to create artworks that challenged conventional imaginaries of the Israeli-Palestinian conflict.

By living and engaging with matters of colonisation on a daily basis over several years, Hilal and Petti have become entangled in what feminist philosopher Marìa Puig de la Bellacasa calls "matters of care",[19] as the Palestinian issues they engaged with created for them an affective state while demanding a material-vital doing that entangled them in ethico-political obligations from which it became impossible to establish a safe distance. In fact, as part of taking on the creation of post-colonial imaginaries as their matter of care, Petti and Hilal urged themselves to pay close attention to the roles they play when creating speculations and to the accountability they hold for the kinds of worlds they project.[20] In their design work, they have gone through several probing iterations, guided by questions such as: who cares about the speculations we produce? What do our speculations invite caring for? Why do we care? Who else cares and how can they enact caring speculations? How can we care in more collective ways?

Asking these questions in relation to their everyday work, the desire emerged to invite refugees rather than international colleagues to produce speculations about decolonisation and transformation. They realised that, similar to themselves, the refugees desired to create new representations of their situation and their "right of return", spelled out in UN General Assembly Resolution 194 as the right to return to the land from which they were expelled through the creation of the Israeli state—a right which so far has been repeatedly ignored in the peace negotiations. A plan thus materialised to start a camps-based university program that would bring together young refugees, activist scholars, and spatial practitioners for a speculative flight during which a mixture of experiences, knowledge, and skills could be activated to create pragmatic yet transformative and caring scenarios about the future of Palestinian refugeehood on the ground. In this sense, Petti and Hilal wanted to create a space that would allow for the emergence of refugees' *contemporary* matters of care, which go beyond the "right of return" as stated in Resolution 194. The idea was that equipping third-generation refugees with a set of conceptual and practical tools not currently available to them would enable them to foster speculations that take their desires and needs as a starting point, while also recognising and strategically mobilising the constraints the Israeli-Palestinian conflict places on all attempts at transformative intervention.

GETTING READY TO TAKE OFF: GATHERING PEOPLE AND TOOLS

While constructing Campus in Camps as a vehicle for a speculative flight, Petti and Hilal had to find multiple ways to design with and around constraints on the ground. The educational program they had in mind went beyond what many people and institutions could imagine at the time. This meant that they were faced with what Isabelle Stengers, aligning herself with those who "think viscerally about how this world is not working",[21] describes as the impossibility of having a speculative adventure about changing this world "without a risky relation to an environment that has the power to complicate this adventure, or even to doom it to failure".[22] In the case of Campus in Camps, this risky relation had to be dealt with pragmatically not only on a conceptual, but also on a social and financial level. To become financially viable, the duo had to find funders open to an unconventional form of international cooperation and who would pay stipends for everyone involved—refugees, scholars, and practitioners. Securing stipends for everyone directly involved in the speculative flight was a crucial part of the design of the program, especially to allow third-generation refugees to free up time to explore and speculate while still being able to contribute to the precarious economies of their families.[23]

To become socially viable, trust and respectful relations had to be built with the popular committees because, without their consent, Campus in Camps could never have taken off as an experimental educational program and, crucially, its participants could not have landed again, now carrying with them speculative proposals around life in the camps and the contemporary meaning of Palestinian refugeehood. Caring for these relations included a tricky (and not unproblematic) political balancing act when choosing 15 participants for the program: not

only qualifications, motivations, and gender, but also camp, party, and family affiliations had to be strategically considered in order to avoid fierce opposition from actors within the camps. Considering the nuances the negotiations around financial and social viability required, it is clear that Campus in Camps only became possible because Petti and Hilal had "stayed with the [Israeli-Palestinian] trouble"[24] through their architectural practice for many years, continuously showing that they care through their willingness to respond to the necessities on the ground and by not allowing themselves to be paralysed by social and political constraints.

Moreover, from a perspective of careful design tactics in support of the speculative flight, it is important to note that from day one of Campus in Camps, Petti and Hilal not only worked on crafting a narrative that people would care about, but also mobilised a strong visual identity and online presence via a website and a video channel.[25] These enabled an immediate dissemination of the program's agenda of wanting to "challenge dominant forms of political subjugation",[26] as well as giving a concreteness to the speculative flight they were about to embark on that immediately strengthened the participants' and supporters' attachment to it.

THE COLLECTIVE FLIGHT AND ITS PROCESSES

From my perspective, during the speculative flight of Campus in Camps, four main processes unfolded, which I will describe in more detail in the sections below: an initial period of decolonising knowledge; a first attempt to join theory and practice; a reclaiming of terminology related to Palestinian refugeehood; and the creation of spatial situations through which participants activated the issues they deeply cared about.

Decolonising Knowledge

The first eight months of Campus in Camps were dedicated to a process referred to as "unlearning", the aim of which was to "heal from pre-packaged alienating knowledge",[27] knowledge that is not linked to the life of the participants. In this unlearning process, seminars and lectures were organised that brought refugees into conversation with Palestinian and international scholars to explore how their own experiences, needs, and desires relate to post-colonial perspectives on, for example, the connections between language and power, agriculture and resistance, mapping techniques and political discourse.[28] A common thread running through all of the unlearning seminars was the desire to move away from engagement with the camps as a purely humanitarian space, towards camps as spaces in which refugees actualise exceptional political practices of self-organisation.[29] This common thread was key in building the refugees' confidence to interact proactively with the constraints of the camps and refugeehood, while recognising their own life experiences as a core reference point that could substantially challenge patterns of thinking and acting imposed from outside, whether this is by international development agencies, the media, or the political discourse of the Palestinian Authority.

In fact, upon embarking on what was to become the speculative flight of Campus in Camps, a major constraint the participants had to deal with was handed-down notions of what "peace"

would need to mean for them: traditionally, first and foremost a return to the house (or land) from which their grandparents had been exiled in 1948. However, over the years, this one demand has become complicated and incredibly constraining, as many former villages have become built-up Israeli cities, and going back to an idealised past has become impossible. This meant that in its aim to create empowering representations of Palestinian refugeehood, the speculative flight had to take into consideration the concrete circumstances on the ground and the speculations produced had to inventively (yet pragmatically) deal with the historically created impasse for many refugees' "right of return".

First Attempts at Joining Theory and Spatial Practice

After eight months of engaging participants in empowering explorations of how their lived experience and situated knowledge relate to post-colonial theories, Petti and Hilal brought in six spatial practitioners they had worked with previously to act as project activators, i.e. people who, during the speculative flight, would support the refugees in formulating and activating concrete speculative interventions in the camps. The activators were: Diego Segatto, Sara Pellegrini, Giuliana Racco, Matteo Guidi, Fabio Franz, and myself. When we joined the program in September 2012, Petti and Hilal invited the participating refugees to formulate project proposals starting from what they had learned so far—both in life and at Campus in Camps (Figure 4). But these initial project proposals soon turned out to be either tied to agendas and definitions

Figure 4. Program participant Aysar Dawoud presenting the spatial project idea he developed together with Isshaq Al Barbary. Brave New Alps, September 2012.

set out by international aid agencies (such as a proposal for roof gardens by someone having no interest whatsoever in gardening) or to be set in the realm of the almost purely imaginative and unattainable (such as a proposal to set up a water park). So, despite the way in which the group's conceptualisation of their condition of refugeehood had shifted away from victimisation and marginalisation, connecting their own lived experience, desires, and post-colonial ideas with proposals for transformative action was still a major challenge.

Faced with this challenge, Petti and Hilal—together with the participants' mentor, Munir Fasheh—came up with the plan of inviting the refugees to produce a "collective dictionary" in order to collaboratively generate a framework of definitions based on key terms of their own life experience in the camps. The idea was that these collective (re)definitions of key terms could then be used as reference points when producing and evaluating their own speculative project proposals: is the proposal advancing progressive notions of Palestinian refugeehood? What conventional and possibly no longer effective notions of refugeehood does it still perpetuate? How can the proposed (re)definitions be tied to concrete actions on the ground?

Reclaiming Language through a Collective Dictionary

Most of the pedagogical activities related to producing project proposals took place inside the five air-conditioned and pristine white spaces the program inhabited within the Al Finiq (The Phoenix) Cultural Centre, located at the edge of the Dheisheh camp close to Bethlehem. When it was decided to shift the pedagogical strategy from producing project proposals to compiling a collective dictionary, we proposed, as project activators, to take the investigation into the urbanised and densely inhabited camp of Dheisheh as well as the more rural camps of Al-Fawwar and Arroub. This simple move, of beginning to bring the discussions into the hot and dusty streets of the camps through Situationist-inspired collective *dérives* and site visits, meant that the discussions around potentially transformative concepts were brought back to what is actually going on in and around the camps, to what attracts the refugees' curiosity and activates their desire to take action in their everyday life (Figure 5).

Leaving the classroom and moving through the camps while discussing, observing, mapping, taking photographs, and testing new concepts with other camp inhabitants were first moves towards joining up theory and practice.[30] It was a way for the content production for the dictionary to be "situated by the situation",[31] to be speculative and concrete at the same time, and to allow questions to emerge around the camps and the use of language that "viscerally" matters to the refugees. It was about linking thinking and doing, deconstructing and envisioning, and thus moving towards producing transformative effects that go beyond the people directly involved in Campus in Camps. The support we offered as project activators in this process was mainly formulated around framing the engagement with the camps via tools of design and spatial practice and opening up the functioning of design processes, from conceptualisation to final production. In many ways, it was also about introducing the program participants to design research methods, where the pretext of producing a design outcome can be a vector to engage people in discussions, to access otherwise closed-off spaces or information, and to create

Figure 5. Ayat Al Turshan, Fabio Franz, Nedaa Hamouz, and Sara Pellegrini walking behind a farmer on the fields around the Al Fawwar camp south of Hebron, discussing what the role of agriculture is in creating common spaces for the camps. Brave New Alps, October 2012.

social situations that trigger exchange and new knowledge while effectively moving from a problem, situation, or idea to a tangible project proposal. While I was involved, the design process involved brainstorming sessions, setting up frameworks for actions like walks and workshops, the production of images and maps, guided writing sessions, and documenting activities and framing ideas so that they could be circulated in printed form within and beyond the camps (Figure 6 and Figure 7).

From this process of investigation resulted a series of black and white A5 zines—11 in total—that collected and circulated the hopeful speculations around the refugees' contemporary matters of care (Figure 8). The range of concepts covered—such as the commons, citizenship, sustainability, and participation—allows for the unsettling of hardened narratives around refugeehood and refugee camps. The two issues on the commons, for example, explored what the "right of return" could mean when framed as a "return to the commons" rather than a "return to private property", i.e. a return to that which is shared and not tied to questions of exclusivity of access.[32] Leaving to one side the idea of return to what was once private property, the demand for a "return to the commons" allowed the group, for instance, to frame conditions for peace around the

Figure 6. The "commons working group" spends an afternoon baking bread with the grandmother of program participant Mohammed Abu Alia, discussing the role of women and food within the camps. Brave New Alps, October 2012.

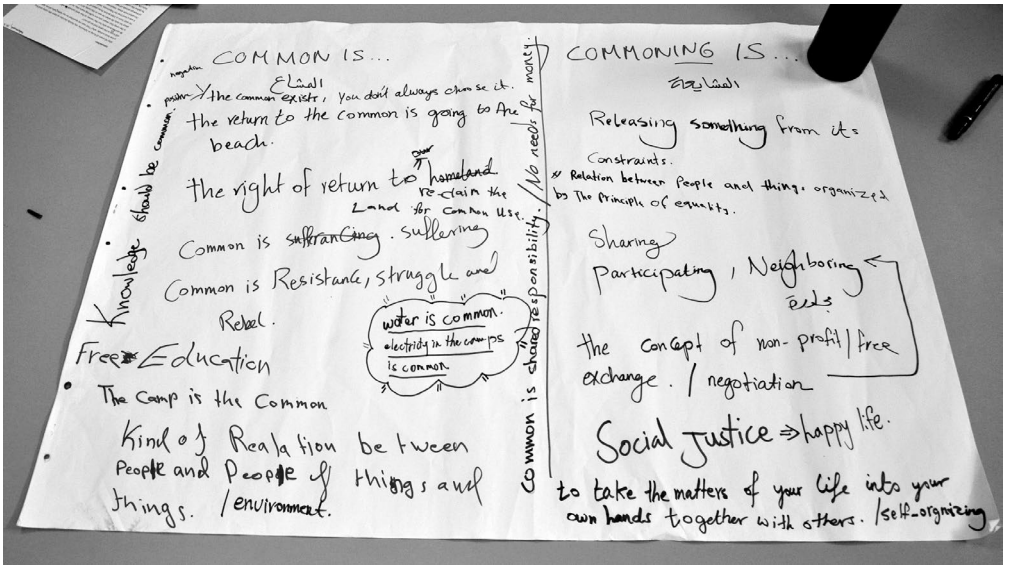

Figure 7. Collaborative notes documenting the discussions around the commons and acts of commoning in the camps. Brave New Alps, October 2012.

Figure 8. The first draft issues of the *Collective Dictionary* have been printed at a copy shop in Dheisheh and are viewed by the participants and the project activators. Brave New Alps, October 2012.

right to free movement, so that Palestinians (and not only Israelis and Western internationals) could go down to the Mediterranean whenever they wanted, rather than being cut off from it despite its close proximity. Formulating the right of return by abandoning conventional terms was uplifting in terms of potential transformations of Palestinian activism and its representation abroad: just imagine Palestinian refugees blocking streets "armed" with colourful swimsuits, big umbrellas, and inflated beach toys, demanding the right to go to the sea on a boiling hot summer day. This would clearly call for narrative registers and modes of negotiation so far unexplored.

The hopeful and caring speculations produced for the dictionaries enabled the refugees to prepare the ground as well as themselves for launching speculative yet pragmatic world-making projects. These projects allowed themselves and others—both camp inhabitants and others enmeshed in the Israeli-Palestinian conflict—to "inherit history otherwise"[33] and, as a consequence, to extend a hand to the future without conforming to the limits of current imagination and discourse. The process of creating numerous concept-specific issues of the *Collective Dictionary* was not without frictions or obstacles in terms of learning new methods, producing concrete shareable outcomes, and exposing one's ideas in a printed form available to critique.

Yet the frictions were generally productive, as they urged people to define their position, to state what they really care about, and to decide what they want to dedicate their energies to.

Activating Matters of Care

The engagement with the camps through design and spatial practice (research) methods supported refugees in bringing to light their very own "matters of care", matters which for them personally trigger an affective state, demand a material-vital doing, and come with an ethico-political obligation that cannot be brushed aside once it has become apparent.[34] Framing speculative proposals in the form of tangible outcomes was important in strengthening the refugees' confidence in their desires, thinking, and doing, sparing them from having to produce project proposals that they thought international funders might support or proposals so remote from reality that they were bound to remain in the realm of imagination. Considering my own experience at Campus in Camps, I would say that the role of designers, architects, and artists consisted in carefully enabling what Isabelle Stengers calls a "thinking at the order of the event", i.e. a thinking-together able to produce something exceptional and energising that affects both the present and the future[35] and that allowed the refugees' matters of care to emerge. The production of the *Collective Dictionary* was an occasion for the participants to become publicly visible actors who proposed new and unconventional ideas within their communities. In this sense, it was also a test bed for learning how to deal with the public exposure and accountability that comes with the activation of such speculative proposals.

Once the group of refugees entered the second year of the program and the project activators gradually withdrew, many participants began to nurture what Stengers might call "efficacious propositions",[36] i.e. propositions that effectively activated desires and needs while simultaneously connecting with communities and extending the imaginary of what is feasible. For example, Nedaa Hamouz and Ayat Al Turshan, two female refugees from Al-Fawwar, joined together to start English classes for women in the only open space in their camp (Figure 9). Through this initiative, they not only created a space for women to meet and express their ideas in public, but also underlined that giving women access to an internationally useful register of communication strategically changes their agency within and beyond the camps.[37] Another refugee, Saleh Khannah from the Arroub camp, started walking tours along a Roman aqueduct, giving space to the desire to walk the landscape disregarding the colonial zoning that seeks to confine Palestinians within a more or less visible maze of borders.[38]

LANDING FROM THE SPECULATIVE FLIGHT: CONTINUED SUPPORT AND ENGAGEMENT

As of now, five years after Campus in Camps took off, and three years after the first speculative flight concluded, Petti and Hilal continue to provide an environment of support and critical discussion for the refugees involved in the speculative flight: they are present locally, and when they get invitations to international events to speak about Campus in Camps, they pass these

Figure 9. Collective lunch organised by Ayat Al Turshan and Nedaa Hamouz, bringing together the women of the Al-Fawwar refugee camp in the camp's only public square. Giuliana Racco, December 2012.

invitations on to program participants so that they get to travel and speak about the project in their own words. Knowing that tackling matters of care is not something that can be done once and for all, they continue to extend support to the refugees involved in the first flight. It was they who made sure a second flight could take off, one which would not be a mere repetition of the first, but would build on what had been achieved so far: the second round involved several of the refugees of the first flight as activators and coordinators, valorising the capacities and knowledge that had been fostered.[39] Participants started to take on positions within the camps that were previously unthinkable: Ayat Al Turshan has, for instance, become the first woman on the popular committee of Al-Fawwar, and Murad Owda has joined the board of Al-Badil,[40] while Isshaq Al Barbary is now coordinating the continuation of the self-organised learning activities of Campus in Camps that extend the possibility of unlearning beyond the first and second group of participants.

Most importantly, however, through this collectively undertaken speculative flight, all the participating refugees' views on the camps and their conditions have shifted: they now recognise that their situation and that of their camp communities, with all its limits, is the only situation they have, and moreover is the best one for them to draw on for enacting transformative politics. The confidence they gained means that progressive ideas about refugeehood that they at first

only dared to speculate about within the safe space of Campus in Camps are now circulating within the camps, having become common points of reference for thinking about the future.

CONCLUSION

To conclude this exploration of what it can mean to speculate with care, I would like to reconsider the main insights that emerged for me through Campus in Camps from a design point of view. I came to understand that, from a feminist perspective, speculating with care implies a knowledge politics that yearns for the collective generation of ways of relating and living that undo oppressive structures, while activating processes that require an involvement of all speculating actors in modest ways, i.e. in ways that are simultaneously knowing, ignorant, worried, and hopeful,[41] as well as refraining from the all-too-designerly ambition to become the overarching voice that designs on behalf of others while staying at a safe distance. To speculate with care also implies that designers take care to not be tempted to manipulate the desires and "matters of care" of others simply because one becomes an expert in the issues at stake and gains the ability to mobilise strategic social connections that make potentially high-profile experimental and speculative initiatives possible, while giving these initiatives the veneer of authorship of marginalised groups. A modest and involved approach resists such a lure of power and implies that whoever speculates puts themselves at risk, not only allowing others' vulnerabilities, but also one's own, to emerge and become visible.

At Campus in Camps, the engagement with the camps through design and spatial practice research methods, for example, supported refugees in bringing to the surface and making public their own matters of care, which made them vulnerable within their own highly polarised context as they exposed what futures and presents they desired. The vulnerability that emerged through the production of caring speculations was shared by the two architects who initiated this educational program. This is because they activated their situated and embodied knowledges in a territory they call "home", which in turn meant that they had to remain accountable for the processes in the camps and in the lives of the participants that were triggered through the speculative flight well beyond the duration of the flight, i.e. the educational program itself. Upon landing, to care means to continue to nurture and support the people involved as well as the speculative initiatives the flight has generated. To speculate with care thus implies for designers to not only invite people into speculative adventures, but to put time, effort, and care towards supporting this speculative engagement and the processes it triggers. This in turn means that designers need to build a context for speculative work that guards against quick-turnaround project cultures and allows for long-term engagement and a "staying with the trouble" nurtured by humble tenacity.

And, finally, planning and undertaking a speculative flight supported by means of design and spatial practice has emerged as an activity carrying ethico-political implications: design methods prove to be effective in bringing to the surface what people deeply care about, while also nurturing and openly circulating speculations that others can relate to. Through methods of

design and spatial practice, wild thoughts can begin to take concrete shape and extend a hand to others and to the future. It concretely matters by whom, and around what matters, speculations are produced as it is according to the speculations nurtured that someone (or something) will burst through and connect in a world-making manner.

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NOTES

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14. Sandi Hilal is a Palestinian from Beit Sahour, a municipality next to Bethlehem. She studied architecture and urbanism in Italy, where she met the Italian Alessandro Petti. They have produced work on the Palestinian territories since 2003 and, since 2006, live and work in Beit Sahour.
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