



Online Education

Teaching in a Time of Change

AMPS Proceedings Series 23.1

Part of the Research Program: Teaching + Research

AMPS PROCEEDINGS SERIES 23.1

Ball State University, Beaconhouse National University, University of Pretoria,
University of Kassel, AMPS

Virtual: 21-23 April, 2021

Online Education: Teaching in a Time of Change

EDITOR:

Zain Adil

EXECUTIVE EDITOR:

Eric An

COPYEDITOR:

Amany Marey

© AMPS

AMPS PROCEEDINGS SERIES 23.1. ISSN 2398-9467

INTRODUCTION

Online Education: Teaching in a Time of Change

This proceeding publication is the outcome of the virtual conference, Online Education: Teaching in a Time of Change, held in April 2021. It was coordinated the research group AMPS, its scholarly journal ArchitectureMPS published by UCL Press together with several universities: Ball State University, USA; Beaconhouse National University, Pakistan; University of Pretoria, South Africa; University of Kassel, Germany. It offered a platform for multiple and diverse perspectives and interpretation of online education and research as it stands today.

The unprecedented changes faced by the world in 2020 produced many challenges and opportunities for the global academic fraternity. Educational systems required a sudden shift in teaching methods, communicative techniques, the use of the latest digital tools, and a quick revision of learning outcomes. On the brighter side, teachers and students proved adept at embracing innovation, and “online education” helped academicians connect across the globe; although the success of the transference to online education was not uniform, with some struggling with questions of accessibility and the ability to explore the online possibilities of this new era.

In the midst of it all, platforms like the Khan Academy and Skillshare got more attention than ever due to their effective online education structure, and disciplines whose assessment and delivery modes are heavily lecture and test-based, tended to thrive. On the contrary, those disciplines that require a physical presence due to the nature of their teaching or reliance on peer-to-peer learning, tended to suffer. Skills-based courses and exercises such as model making lost contact with the “materiality” of their subject matter. Science programs, reliant on lab experiments struggled to replace the materials or prototyping they depend on and, for the main part, the dynamic interaction of the design studio was reduced to interaction through a smartphone or computer screen. Overall, the relocation to virtual classrooms, online studios and remote seminars affected the standard work cycles of educators and researchers to such an extent that the repercussions are still to be understood. It all affects the current debate on online education.

The papers collated in this publication, and the conference which it documents, reflect the diverse perspectives of educators at this point in time. They offer a synoptic view of researchers and professionals who together are reconfiguring the possibilities of the new and emerging pedagogical realm.

Zain Adil

TABLE OF CONTENTS

Chapter 1	
ART SCHOOLS AND ARTIST-LED COLLECTIVES: HOW TO MAKE A HAPPENING (1968/2020) A WORKSHOP IN VIRTUAL SPACE	1
John Wright	
Chapter 2	
"THE CHILD WHO HAD TO GROW UP": USING SCENARIO PLANNING TO PREPARE FOR UNCERTAIN FUTURE CONTEXTS IN DIGITAL EDUCATION	9
Matt Finch	
Chapter 3	
DEVELOPING PARTNERSHIPS DURING TIMES OF CHANGE THROUGH COLLECTIVE IMPACT	18
Michelle Bartlett, Carrol Warren	
Chapter 4	
THE FUTURE OF ARCHITECTURAL EDUCATION AFTER COVID-19: LESSONS FOR EFFECTIVE ONLINE LEARNING ENVIRONMENTS	24
Riham Nady Faragallah	
Chapter 5	
STOP GRADING YOUR STUDENTS	37
Zachary Vernon	
Chapter 6	
ARCHITECTURE MAKING TRIVIA: EXPLICATING THE PRECEDENTS IN THEIR NARRATIVES	47
Bihter Almaç	
Chapter 7	
LEARNING FROM SHADOWS: RECLAIMING THE FIRST-YEAR DESIGN STUDIO ON THE SURFACES OF THE PARENTAL HOME.	55
Bihter Almaç, Begum Eser	
Chapter 8	
USE OF DIGITAL LEARNING STATIONS TO PROMOTE ACTIVE LEARNING AT UNDERGRADUATE LEVEL: THE CASE OF BUILDING PRODUCTION SYSTEMS IN ARCHITECTURE EDUCATION	66
Emrah Acar, Bahriye Ilhan Jones	
Chapter 9	
TRANSITIONING FROM FACE-TO-FACE TEACHING TO EMERGENCY REMOTE TEACHING IN LANDSCAPE ARCHITECTURE.	77
Nada Toueir, Gill Lawson, Marcus Robinson, Don Royds, Jess Rae, Shannon Davis, Jacky Bowring, Andreas Wesener, Mick Abbott, Shachi Bahl.	
Chapter 10	
EDUCATION IN UNCHARTED TERRITORIES: NAVIGATING THE DIGITAL EDUCATIONAL SPACE	86
Diony Kypraiou, Dimitra Pavlina Nikita	

Chapter 11		
BEYOND THE SWITCH: MAKING LASTING IMPROVEMENTS TO ONLINE COURSES		93
Robert Fryer		
Chapter 12		
HANDS-ON ONLINE: CHALLENGES AND LEARNINGS FROM TEACHING LANDSCAPE MATERIALS AND FABRICATION FROM THE KITCHEN TABLE		101
Susanne Trumpf		
Chapter 13		
GRADUATING DURING A PANDEMIC: WHAT'S NEXT?		110
Monica Santos Salgado, Emily Moss		
Chapter 14		
SCREEN AND PENCIL, AN INTERTWINED COMBINATION FOR TEACHING: FIRST REFLECTIONS ON THE IMPLEMENTATION OF AN ONLINE TEACHING TOOL WITH SPECIALISED VIDEO-TUTORIALS (SKETCH ATLAS) ON THE TOPIC OF FREEHAND ARCHITECTURAL DRAWING		119
Saidja Heynickx		
Chapter 15		
A NEW AGE OF LEARNING: ONLINE LEARNING AND THE STUDIO CRITIQUE		130
Tara Winters		
Chapter 16		
EXPLORING YOUR COMMUNITY: HOW AN INTENSELY STREET-BASED COURSE MORPHED INTO A VIRTUAL OFFERING		139
Ruth Glasser		
Chapter 17		
PLACE BASED LEARNING IN SKILLS IN SCHOOLS AND SCIENCE TEACHER EDUCATION PROGRAMMES: STUDENT PERSPECTIVES TO MOVING LEARNING ONLINE DUE TO COVID-19		146
Jo Anna Reed Johnson, Gaynor Bradley, Caroline Foulkes, Andrew Happle		
Chapter 18		
SPACE AND SERVICE DESIGN - TAXONOMY, DESIGN AND TEACHING PRACTICE		156
Nansi Van Geetsom		
Chapter 19		
RETHINKING THE CRIT: LESSONS FROM THE ONLINE WORLD		167
Alice Clancy, Patrick Flynn		
Chapter 20		
DIGITAL LEARNING: MAKING A CASE FOR SPACE. INNOVATIVE LEARNING, ITS SOCIAL FORMS, AND ITS SPATIAL DIMENSION		179
Belen Zevallos, Marc Kirschbaum, Cidália Silva		

Chapter 21		
THE POST-PANDEMIC POTENTIAL OF A LIMITLESS LEARNING MODEL: USING TECHNOLOGY TO BROADEN ACCESS TO EDUCATION AND EXPERIMENT WITH PERSONALIZED LEARNING.	189	
Stefania Cassar, Maxted Neal, Carina Paine Schofield		
Chapter 22		
SUPPORTING INTERDISCIPLINARY COLLABORATION THROUGH MINDFULNESS AND CONTEMPLATIVE ENGAGEMENT	197	
Cotter Christian, Latha Poonamallee		
Chapter 23		
BLENDED GOLD STANDARD PROJECT BASED LEARNING (GSPBL) AND THE DEVELOPMENT OF 21ST CENTURY SKILLS – AN AGILE TEACHING STYLE FOR FUTURE ONLINE DELIVERY	207	
Corrina Z. Cory, Avalon Cory		
Chapter 24		
A PRACTICE OF TOGETHERNESS: AN EXPERIENCE OF ONLINE LEARNING DURING THE FIRST COVID.19 LOCKDOWN	218	
Cidália Silva		
Chapter 25		
TEACHING ARCHITECTURAL DESIGN IN A TIME OF CHANGE: DIGITAL TOOLS AND METHODOLOGIES	226	
Danilo Di Mascio		
Chapter 26		
MAPPING THE DISCOURSES. PERIODICALS AS A PEDAGOGICAL PROJECT FOR A [VIRTUAL] COURSE OF ARCHITECTURE HISTORY AND THEORY	237	
Gaia Caramellino, Valeria Casali, Nicole De Togni		
Chapter 27		
WALKING AND DRAWING. OVERLAPPING TEACHING EXPERIENCES IN ARCHITECTURE	250	
Pedro Guilherme, Sofia Salema		
Chapter 28		
SPACE FOR CREATIVITY: CREATIVE STUDIO WORK IN ARCHITECTURE AND BEYOND	263	
Júlia Pokol		

WALKING AND DRAWING. OVERLAPPING TEACHING EXPERIENCES IN ARCHITECTURE

Author:

PEDRO GUILHERME, SOFIA SALEMA

Affiliation:

CENTER FOR ART HISTORY AND ARTISTIC RESEARCH (CHAIA), UNIVERSIDADE DE ÉVORA, PORTUGAL

INTRODUCTION

The practice of architecture is an ethical and responsible act that implies a rigorous and wide knowledge of the site of intervention and of the relationships between people and the built or natural environment where the construction is to be designed.

Besides other, more currently used, methodologies¹ in the teaching of architecture, the authors propose and promote in their curricular units² walking (walkscape) and drawing as investigating tools and instruments for the understanding and comprehension of the territory. The walk, sometimes a little errant and free, others more organized and rigorously oriented, allows the cognitive understanding of the territory, surpassing the knowledge of its physical, visible, and measurable dimensions. Drawing is used as a tool for investigation, research, analysis, and registry. In fact, when joined together, walking and drawing create a specific essential instrument of knowledge, not only intuitive, but also interpretive of the place. This specific instrument can produce new knowledge and innovation³.

We have gathered some evidence that shows this joint methodological strategy has two advantages: on the one it allows the student to better consolidate his conceptual strategies and on the other hand, it allows the student to discover himself and his potential role within the territory.

THE TEACHING OF ARCHITECTURE

Both authors pose, continuously, the question of how one can teach better and how it is possible to expand the teaching of architecture in Évora's specific context and circumstances – a peripheral public architectural school in a World Heritage classified City, with a rich set of tangible and intangible heritage ranging from prehistory, to Roman and Muslim influence, to sixtieth, seventieth and eightieth century architecture and twentieth century contemporary architecture by Álvaro Siza Vieira, one of the most well-known Portuguese architects, surrounded by a vast territory of sunny landscapes dotted with cork oaks and olive trees that withstand time – not secluded but within Europe and the world.

Álvaro Siza helps us to understand what an architect must be: “He was called an architect because he actively took part in solving the problem and did so because he felt that problems ought indeed to be solved, especially those involved in drafting a project: fostering and encouraging a growing body of

people devoting their time to responsibly thinking things through, without shunning his own responsibilities in the meanwhile. He took his cue from ideas garnered during the preliminary visit to the site, convinced that proper design cannot be deemed merely from pieces of information, but that, when applied to a give idea, information serves to tailor it and give it definition; convinced also that the idea lies in the «place» more than in the mind – for those that are capable of seeing – and hence it emerges at first sight; additional surveys by the architect or others are compiled with this first, and what began as something simple and linear becomes steadily more complex and closer to reality – something truly simple.”⁴

The Architectural Design Studio

In the teaching of Architecture, the methodology traditionally used in Évora is still that of the «atelier», as illustrated in Figure 6, as a mythical space for the transmission of knowledge, influenced by the Beaux-Arts school of Paris - of the great master architect who transmits his knowledge to his apprentices - and by the Bauhaus - in the combination of practical and theoretical studies in exercises that simulate professional activity.



Figure 6. Architectural design class, evaluation, and critical session with guest from outside the University (@SSalema).

Within the studio the student reflects-in-action - reflecting on the making of architecture – as it is pointed out by Donald Schon⁵, as a process of acquisition and construction of disciplinary knowledge implicit in the practice of architecture, as illustrated in Figure 6. The teaching of architecture goes much beyond the learning of disciplinary knowledge, and includes cognitive and philosophical knowledge, as well as that derived from epistemological research.

Based on the current architecture teaching matrix, the University of Évora, has introduced, in a pioneering way research by design and students are challenged to use the nearby territory (with both urban and natural high-quality assets) as a fundamental basis for defining a conceptual design strategy.

At the beginning of each term, teachers propose an initial study visit to the site / territory that is the object of the architectural exercise during which, in addition to looking at, photographing, and experiencing the place, they strongly promote walking and drawing as a tool for knowledge and understanding of the place.

The act of walking, as illustrated in Figure 7, allows the time and opportunity to collect relevant information from the territory that will be used to sustain each student's site choice and architectural program. Both context and circumstances anchor the architectural project that is developed as part of the landscape. These site visits are accompanied by the teachers, and each student is expected to register the site and his analysis about it. Orientation, landscape values, views, and site details, amongst others personal values and appreciations, constitute a specific context and circumstance that will define each architectural project.

Drawing is encouraged to register what is observed, to comprehend and communicate what is relevant.

This outdoor activity has also been used due to the current pandemic context, despite and, perhaps, due to it, as an additional strategy to take the students out of the classroom and to balance the eminently digital methodologies that have been so much strengthened. By inducing slow walking, as Álvaro Siza⁶ does at Malagueira, and nature appreciation as well as non-technical and non-digital drawing students explore the act of observing and understanding of the territory.



Figure 7. Walking with students on the Faro salt pans as part of the salt baths exercise (@SSalema).

Back in the studio, the teachers, in a workshop context, promote the creation of graphic atlas, either in group or individually, as illustrated in Figure 8, where the various records made during the walk are articulated. The atlas is a reading and analysis device under construction, allowing for meaningful and/or disruptive narratives. The reading, reflection and interpretation of these personal atlases allow for revisiting and generating knowledge.



Figure 8. Wall Atlas of a student after visiting Malagueira (@PGuilherme).

Drawing

Drawing, besides other verbal forms, is the architect's primary non-verbal tool. The recognition of drawing as the fundamental basis of design research is naturally linked to the importance of the project's primordial idea – the first sketch – and to the communication of the architectural idea – utopia.

In the teaching of Architectural Drawing, students are challenged to use drawing as an instrument of observation, interpretation, and research tool in / by / through the comprehension of the site/territory and to explore and test an architectural idea. Drawing promotes the reading of the territory by identifying the various systems that are in place, allowing for example: the geographical, morphological, hydrographic and/or architectural record of that territory. It is a synthetic procedure by selecting what is relevant.



Figure 9. Walking and drawing the city as part of the get to know Évora exercise (@PGuilherme)

During some drawing exercises, as illustrated in Figure 9, students follow a specific urban path of a site and have to quickly draw what is relevant in each stop they make, The objective is to strengthen the quick reading of a site and quickly draw and register what is relevant. Each student can define his own individual strategy of looking, seeing and registering, with the critical supervision of the teacher.

By the end of the exercise each student will have a narrative set of drawings that communicate his understanding of the site.

Drawing exercises include observation skills, mapping, cataloguing, and stimulates an anticipatory practice that allows to see, interpret, and represent the different realities that the student faces.

The record, through drawing, is assumed as an essential, poetic, and critical act of analysis and selection of what is relevant, of discrimination of what is essential and of the characterizing elements of the space travelled.

Walking (Walkscape)

As advocated by Francesco Careri at Walkscapes⁷, walking is not only an aesthetic practice, but a practice that stimulates students to get to know the space, the territory, and the landscape. Walking is therefore understood by us as a critical tool for looking at and observing the landscape, creating a mental image, as well as an emerging strategy for thinking about architecture.

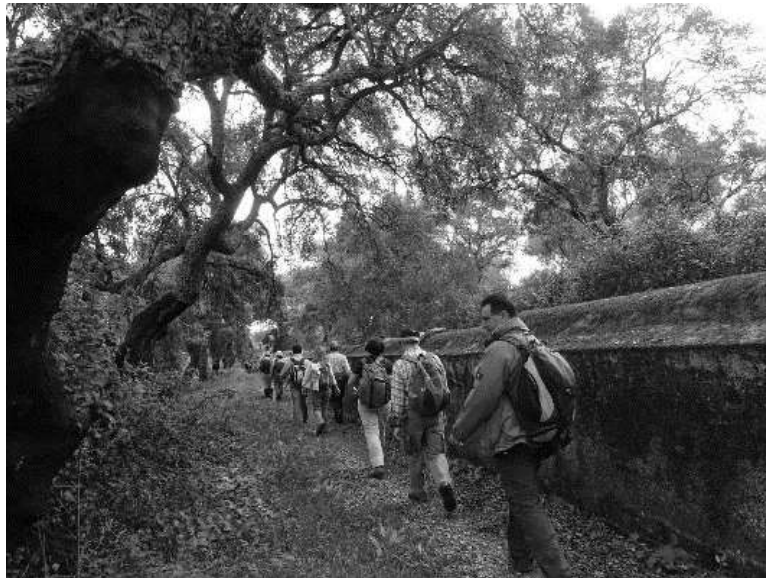
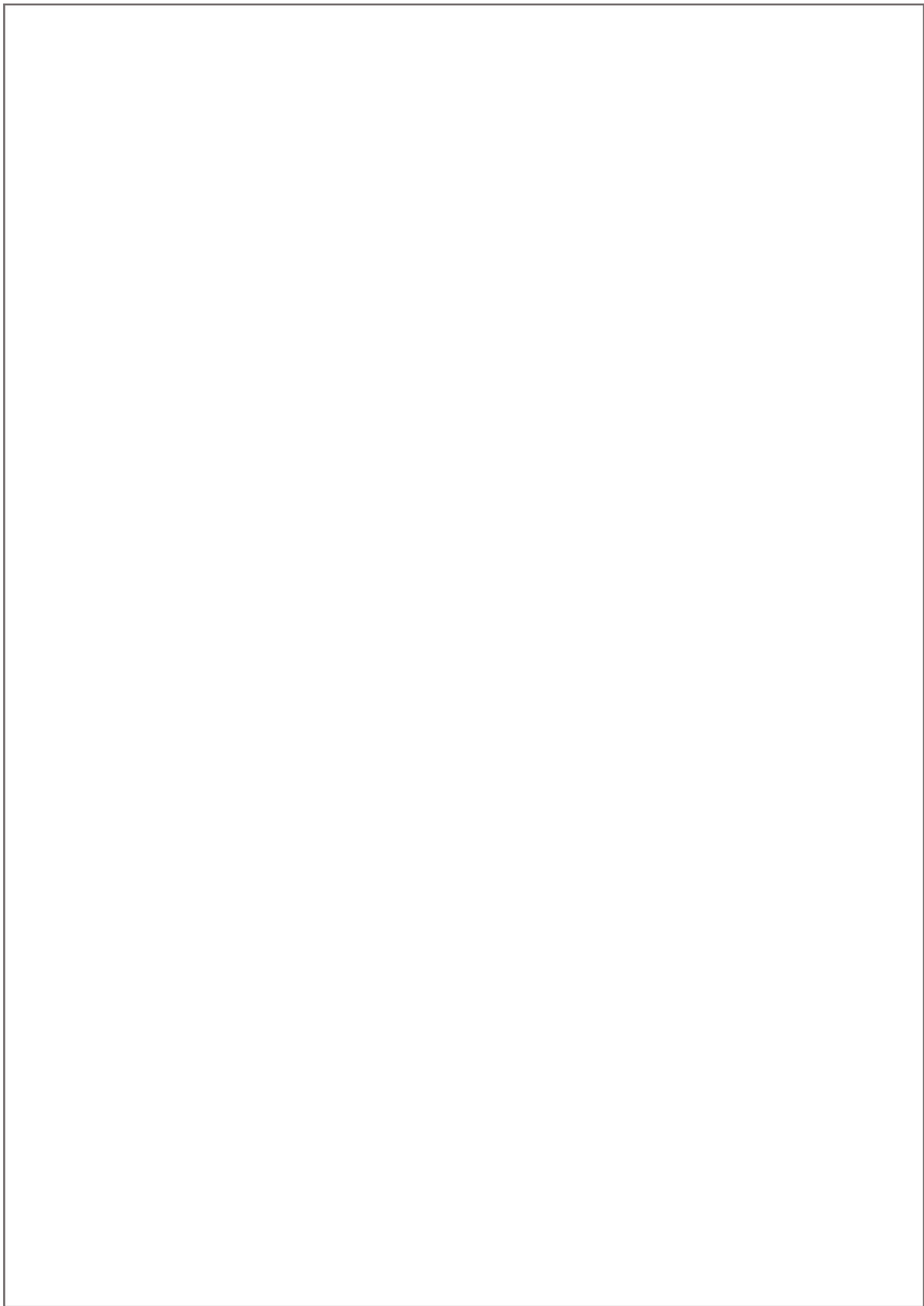


Figure 10. A walk along the Água da Prata Aqueduct, carried out as part of the "the house and the tree" exercise (@SSalema)

Analogies can be made between walking and travelling - from the "Grand Tour" to study tours – and how architects have used architectural or summer tours as a learning opportunity for gathering more knowledge, allowing sensory approach to unexperienced build spaces, and referencing history as a design tool. A common example is the trip Álvaro Siza, Alexandre Alves Costa, Sérgio Fernandez, José Grade, Alcino Soutinho and Fernando Távora's did to Greece in 1976. "When you really travel, your eyes and through them your mind, take on an unsuspected power."⁸

The walk, somewhat wandering and free, allows for a cognitive understanding of the territory, going beyond the knowledge of its physical, visible, and measurable dimensions⁹. Walking allows students an intuitive and analytical knowledge of the territory that proactively stimulates them to identify a specific place and to build a relevant and innovative program capable of intensively and/or poetically transforming the place. Walking is also a form of appropriation that includes a personal relationship between man and the natural or humanized space he walks through. Throughout the walk, the understanding of territory changes and transforms.



AMPS PROCEEDINGS SERIES 23.1

Front cover image: LetterPlay

AMPS, Ball State University, Beaconhouse National University, University of
Pretoria, University of Kassel
Virtual: 21-23 April, 2021

© AMPS