

THE DEATH OF AESTHETICS IN ARCHITECTURAL EDUCATION? POSSIBILITIES FOR CONTEMPORARY PEDAGOGY

A B S T R A C T

The importance of aesthetics within architecture has a long history. Although evidence suggests that the term was not brought into architectural writing until 1735¹, the place of aesthetics can be identified across architectural theory and philosophy since the time of Vitruvius. Developing an aesthetic sensibility was seen as crucial for an architect and the study of architecture was understood through the three Vitruvian lenses (*utilitas, firmitas, venustas*) one of which, *venustas*, is directly associated with aesthetics. This paper responds to the current and ongoing discussions between architects, architectural educators and architectural students on the role of aesthetics in architectural education and professional practice today. It was initially inspired by questions raised at the 2017 and 2018 annual conferences of the Society of Architectural Historians (SAH 2017 and 2018) about the role of architectural history in architectural design and practice today, and in line with this, questions about place of aesthetics in architectural education. This paper considers the place of aesthetics in architectural education and provides a detailed overview of the key pedagogical interventions undertaken in one architectural studies programme which might serve as a guide for educators interested in maintaining the place of aesthetics in contemporary architectural education. It suggests that aesthetics can continue to play a key role in the architectural curriculum whilst a focus on design problem-solving and achieving the contemporary educational requirements of accreditation is maintained.

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KEY WORDS

AESTHETICS
ARCHITECTURAL EDUCATION
FUTURE SKILLS OF EMPLOYMENT
CRITERIA FOR ACCREDITATION
PEDAGOGICAL INTERVENTIONS

INTRODUCTION

At the most recent conference of the Association of Architectural Educators “Learning Through Practice”² an international body of researchers and practitioner-teachers in architectural schools across the world discussed two critical questions: What is architectural education today? And, how is it connected with practice? The need for re-articulation of design as problem-solving in the education of architects was recognised and the importance of problem-solving was further connected with the present-day criteria for the ranking of the top five skills necessary for future employment in the UK based on an analysis by Bakshi and colleagues.³ These criteria are: judgment and decision-making, fluency of ideas, active learning, learning strategies and originality. In the same list “design as aesthetics” was placed in the bottom third of required skills with it being ranked number 68 out of 100.⁴ This suggests that aesthetics in architectural education is now, as indicated by this key domain, understood as being of circumscribed value. This paper asks: Will the demands, pressures and priorities of higher education and the profession create future practitioners with limited grounding in aesthetics based on its deprioritisation in contemporary architectural education? Many of us involved in the education of architects regularly discuss the importance of aesthetics and this is borne out in a variety of fora. For instance, the introductory sentence of the initial Concept of the Congress ICA 2019 guide recognizes aesthetics as an important philosophical, theoretical and even scientific discipline that aims at interpreting the complexity of phenomena in our world.⁵ However, in reality, due to the requirements to map our current course descriptors to the updated performance criteria for accreditation in architectural schools, it may be the case that sufficient curriculum space is no longer provided for aesthetics. It may be that in fact, we are facing “the death of aesthetics in architectural education”. Recognition of these kinds of concerns confronting architectural educators may provide a call to action and demand from teachers creative approaches to maintain the place of aesthetics within architectural curricula. Informed by a growing body of research on the topic of professionalism that has explored the future skills of employment in architecture, this paper through the presentation of a case study advocates for the role of aesthetics in architectural education. It identifies the pedagogical value of weaving together the teaching of aesthetics with design problem-solving, ultimately with a view to strengthening professional practice. Before introducing the case study in more detail, it is worthwhile to ground our use of the term aesthetics in this paper. Although the concept is understood in diverse ways in architectural theory, it can be described in basic terms as the analysis of judgements and the objects to which they are applied.⁶ The

word itself is derived from the Greek word for “feeling” which means that the discipline of aesthetics is more than just the study of beauty; it is a study of that which appeals to our senses, most often in connection with the classification, analysis, appreciation, and understanding of art.⁷ As mentioned above, it is also recognised as a branch of philosophy or/and an academic discipline in a broad sense.⁸

THE CASE STUDY

The case presented showcases an alternative teaching approach introduced in the School of Architecture, Unitec Institute of Technology, Auckland, New Zealand. The evidence comes from teaching the Critical Studies 1, Architectural History (CS1) course developed over three academic years, from 2016 to 2018. In contrast to the once dominant transmission approach to teaching in architectural education,⁹ we attempt in this critical studies course to avoid communicating large amounts of basic descriptive facts; instead, learning is based on interpretation, on the sharing of personal reactions, on setting up challenging comparisons and provoking discussion between students. While doing assigned activities, the students discover the work of significant modern architects and architectural practices and the influence of historical examples on the architect’s current work. This is intended to deepen the students’ understanding of the content by extending their interest and curiosity, developing critical thinking about the history of architecture, and helping them establish their own connections within our discipline. Our approach is focused on meeting the demands for previously listed future skills for employment (judgment and decision-making, fluency of ideas, active learning, learning strategies and originality), to satisfy the accreditation requirements with their focus on design problem-solving *and* to develop students’ understanding of “design as aesthetics” by promoting interest in, and knowledge of, aesthetics values.

The main aims of CS1 include:

- 1) To encourage students to approach knowledge as a dynamic process discoverable for oneself, rather than to see it as something that is simply provided to them.
- 2) To provoke students to question the world instead of just trying to know it.

The aims were achieved through:

- a) Architectural History being presented from a point of view that corresponds to present-day demands;
- b) Architectural History being coordinated with Design Studio, so that history becomes involved in the dynamics of ‘making’ architecture;
- c) Students having an active role through taking up learning strategies to encourage them to process information and to ‘construct’ meanings.
- d) The use of new adaptive technologies to make face-to-face learning highly engaging, collaborative and team-based. Online learning and flipped learning approaches employed to expand learning opportunities.

The diagrams below guide the teaching so that the students can see the practical aspects of the theories and histories they are learning about. This approach is especially focused on enabling students to identify how historical knowledge can be engaged with to liberate innovation in problem-solving and, at the same time, is intended to draw their attention to aesthetic considerations (in all these ways architectural history presented as the basis from which modern architecture can be learnt):

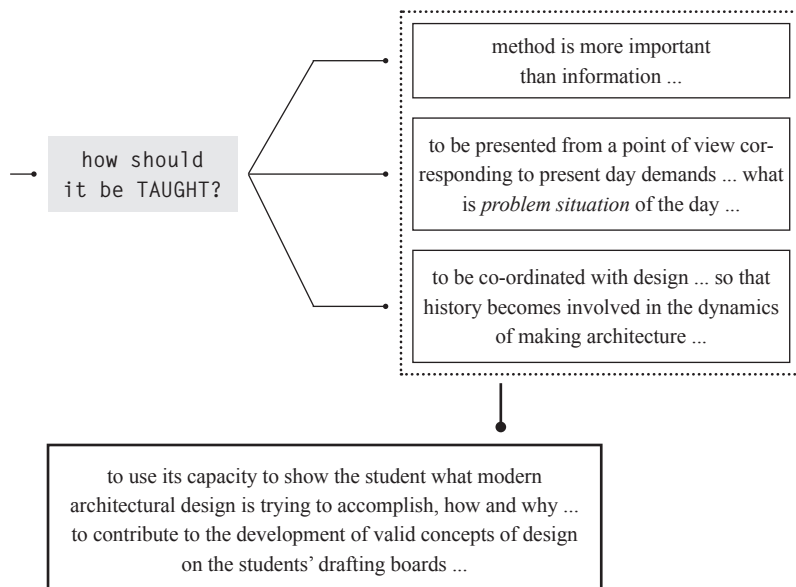


Diagram 1. The Teaching Method in CS 1 course (Authors).

The diagram below presents the framework for CS1 course development for effective learning:

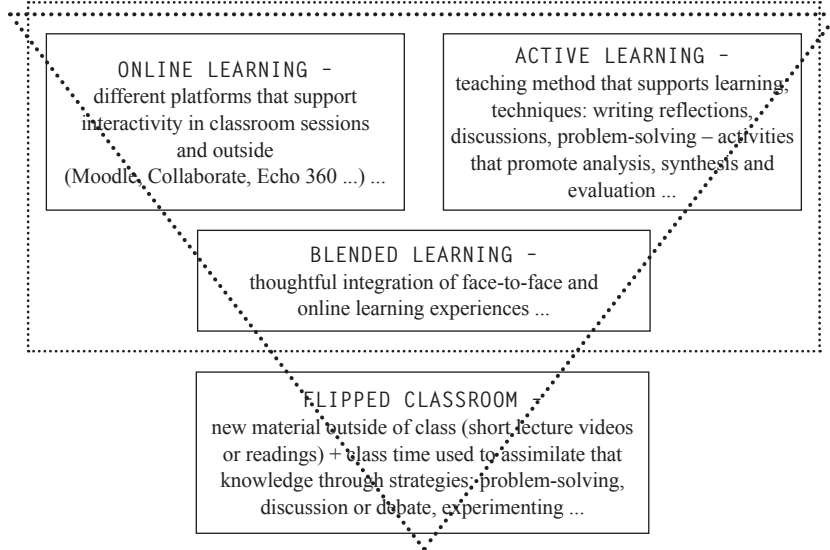
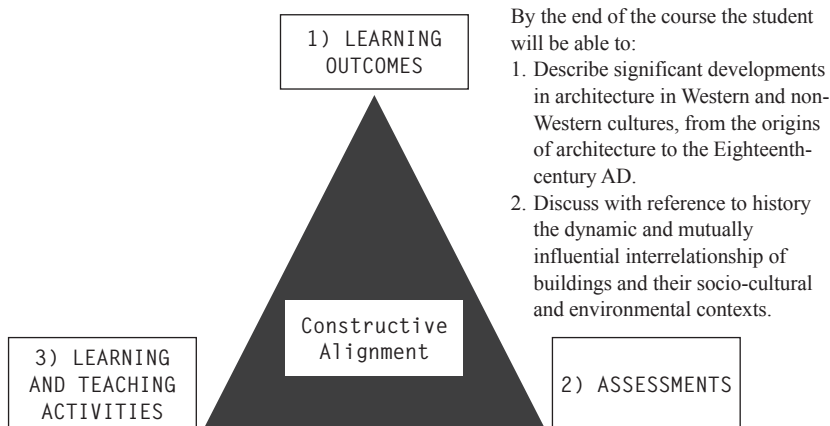


Diagram 2. The framework for the teaching provision in CS 1 course (Authors).

Critical Studies 1 (Architectural History)

The Critical Studies strand in the Bachelor of Architectural Studies (BAS) at Unitec consists of five courses, with clear and strong connections. Critical Studies 1 (Level 5) is seen as important component of the programme in providing students with the understandings and skills to manage transition between high school and university. The course focuses on scaffolding students into the BAS, discipline knowledge, and the learning and teaching approaches that span the programme. The course always has a large cohort of students (116 in 2018) and is taught through two 2-hour classes per week + one 1-hour PASS (Peer-led) class per week.



ASSESSMENT TYPE	% OF COURSE	WEEK IT OCCURS	FEEDBACK GIVEN
Major Project - study of selected building - Timeline (Crit 1 - verbal presentation) (LO2)	5%	4	Yes - Group and individual feedback.
Major Project - study of selected building - Essay (Crit 2 - verbal presentation) (LO2)	20%	7	Yes - Group and individual feedback.
Major Project - study of selected building - Drawing (Crit 3 - verbal presentation) (LO1, LO2)	25%	11	Yes - Group and individual feedback.
Buildings and terminology Identification Test (LO1)	10%	6	Yes - Group feedback only.
Exam (LO1)	40%	15	No feedback.

LEARNING AND TEACHING ACTIVITIES. MEANS AND METHODS OF THE CURRICULUM

Preparation of content for online learning and flipped learning have proved to be positive for extending learning opportunities. Employing these learning approaches provided the means to more strongly connect to, and (possibly in future) integrate with, Design Studio. Moreover, the resources were prepared and organised to develop students thinking and learning with reference to the three Vitruvian lenses one of which, *venustas*, is directly associated with aesthetics. In this way, “design as aesthetics”, something that has always been seen as crucial for architects, remains highly present. Design Studio ‘crit type questions’ are prepared for Pre-class activities and applied to historical buildings in this case. Similarly, Post-class activities are designed for students so that they can analyse the most recent architectural projects as solutions to different architectural problems, previously observed in historical buildings, for example: mass, space, threshold, aperture, circulation, materials, building techniques, “corner” problem and connections between the old and the new.

1.0 Learning by doing, practical tasks and knowledge application.

The following table provides an overview of the design and facilitation of CS1 with reference to key teaching and learning literature.

		DESIGN	
	ENGAGING STUDENTS IN THE LEARNING PROCESS	CLASS TIME OR INDEPENDENT TIME?	FREQUENCY
LEARNING BY DOING, PRACTICAL TASKS, APPLY KNOWLEDGE	<p>Pre-class activities – online experience; carefully guided and structured for students ‘to do something’.</p> <p>For example: “The focus of this class is to explore Byzantine architecture. As you watch the following movie on the gorgeous Hagia Sophia in Istanbul, and its breath-taking dome consider these points: ..., or: Jot down ... We will discuss these at the start of our lecture.</p>	Independent, at home	Every week, every session
	<p>During class activities – face to face; The students usually bring their notes from the video watched for homework and share responses. After this, we start the lecture and seek to clarify any questions that remain.</p>	Class time, face to face + group discussions	Every week, every session

		FACILITATION
<p>RATIONALE FOR THE CHOSEN ACTIVITY</p> <ul style="list-style-type: none"> - Why this activity? - How does this activity assist students to meet the learning outcomes? - How does this activity help students to cope with assessment demands/ requirements? 	<p>THEORETICAL FRAMEWORK</p>	<p>HOW THE LECTURER SUPPORTS STUDENT LEARNING</p>
<p>Students are aware of the course expectations; they are clearly guided. The Course Info document - Important Explanations for Students, is prepared with clear instructions for ALL activities in the curriculum. The questions prepared for pre-class activities are linked to the assessment events – especially important for the exam (LO1); but also, this give the students exposure to the types of questions which flow through Critical Studies strand overall (LO2).</p>	<p>Cope and Kalantzis, 2015: Category - Experiencing the new. Bloom's Taxonomy levels: Knowledge; Comprehension level; Application; Analysis. (Bloom, 1956). (Brookfield, 2011) (Van Sickle, 2016) (Brown, 2012)</p> <p>See Figure 1.</p>	<p>Firstly, students are guided to carefully read and understand the prepared questions. Secondly, during PASS (Peer Assisted Study Sessions) classes we check their answers and clarify questions or misunderstandings. We try to create a supportive atmosphere so that students are not afraid to share their opinions or to make mistakes.</p>
<p>This is directly connected with the LO1 primarily (and partly with LO2), and leads the students towards the examination; by using active learning and not through memorising facts only. In addition, all sessions have clearly named lecture topics so that the students can follow where we are at any moment. For example: Lecture Topic 1: How did the environment and landscape influence architecture in the old Egypt? Topic 2: Materials, building techniques, and constructional systems in Egyptian architecture Topic 3: Architectural programs in Egyptian Architecture: Tombs Topic 4: Architectural programs in Egyptian Architecture: Temples Topic 5: Aesthetic characteristics of Egyptian architecture</p>	<p>Social learning theory, social constructivism: Discussion, debate, opportunities to explore diverse points of view. (Richardson & Swan, 2003) (Abeysekera and Dawson, 2015)</p> <p>See Figure 2.</p>	<p>While the students discuss the activities, the lecturer goes around and contributes to the different conversations/ to answer questions to extend understandings. The lecturer tries to encourage positive interactions between students.</p>

LEARNING BY DOING, PRACTICAL TASKS, APPLY KNOWLEDGE	<p>Post-class activities – online experience; students to do something.</p> <p>Individual Wiki</p> <p>For example: “You are invited to contribute your explanations of the following terms to your Individual Wiki. By doing so, you will be preparing yourself for your exam. Add explanations for: ...”</p>	Independent	Created for every topic/session
	<p>ID Test Quizzes + Exam Preparation Quizzes</p>	Independent, but can be done in groups; if working in groups students can compete and have fun	
	<p>Verbal presentations for all parts of Major Project (Crit 1 + Crit 2 + Crit 3)</p>	Class time, group work	Three times in semester

<p>This activity is colour coded (signalling principle): Red text – preparation for the exam: The students are invited to contribute their explanations of different architectural terms – Q2 at the exam + architectural terminology necessary for Design Studio and for architectural practice. Each week, the students are asked to find three or more architectural terms listed relevant to the lecture topic. These terms are always carefully selected and important for understanding the particular topic we are talking about in a particular class. (LO1) From the lecturer’s observation of this work, the students make obvious progress in terms of developing their use of architectural terminology generally; in thinking about what has always been part of bringing design decisions in architecture; of how to present their findings. This work is also undertaken with a view to helping them develop the language to explain their own design work - architectural work. (LO2)</p>	<p>Bloom’s Taxonomy levels: Knowledge; Comprehension level. (Bloom, 1956). Cognitivism: Activating prior learning; Use analogies and metaphors to explain concepts; Note-taking, mnemonics. (Brookfield, 2011) (Westermann, 2014)</p> <p>See Figure 3.</p>	<p>We check this together during PASS classes. Both the Wiki and Q&A forum (see in the next section) are tools used to enable students to get timely feedback. Also, student-student and student-teacher interactions are facilitated in this process. Inclusion of these tools means the course is highly accessible from a variety of platforms and devices (provided students have access to the internet).</p>
<p>All quizzes are practice quizzes and can be repeated as many times as the students want. By doing so they check their knowledge, learn from previous mistakes, and they are prepared for the ID test and exam question Q1, on time. (LO1)</p>	<p>Bloom’s Taxonomy levels: Knowledge. (Bloom, 1956). (Westermann, 2014) (Spector, 2016)</p>	<p>The students are encouraged to start practicing early and together, to foster interaction between them. The lecturer follows/ checks their success online, and draws their attention to the most common mistakes in class.</p>
<p>Verbal presentation of the students Timelines, Essays and Drawings - considered to be group sharing and discussion about students’ findings; the students have been engaged and they participate by listening to each other with care; The students apply learning gained in previous weeks to each new task; The students use the knowledge previously gained in a creative way (LO2).</p>	<p>Social learning theory, social constructivism: Discussion, debate, opportunities to explore diverse points of view. (Richardson & Swan, 2003)</p>	<p>The lecturer facilitates this work and tries to create a supportive atmosphere and environment. The lecturer gives an immediate feedback, important for the learning overall. Additional questions are asked – about the students’ experience while they worked on assignment, what was good/not good; what was hard/easy; what could be done differently.</p>

Prepare for Class

The focus of this class is to explore Byzantine architecture. As you watch the following movie on the gorgeous Hagia Sophia in Istanbul, and its breathtaking domes, which has been inspiring people for ages, consider these points:

CONTEXT

- Notice different names used for the contemporary city of Istanbul that were mentioned in the movie.

UTILITAS

- What is longitudinally planned space? Explain and make a sketch.
- What is centrally planned space? Explain and make a sketch.
- Compare the two and explain the difference.
- How were the two plans brought together in this church?

FIRMITAS

- What is the height of the dome? And the diameter?
- Compare the dome with the Pantheon's dome. What is the main difference between them?
- What are pendentives?
- What did support the weight and the trust of the dome?

VENUSTAS

- Note that the dome was pierced with windows. How many of them are there? What was that done for?
- What is mosaic?

We will discuss these at the start of our lecture.

Hagia Sophia in Istanbul



- What did Egyptians "imitate" while making those beautiful columns?
- We will discuss these at the start of our lecture.

The Pyramid of Pharaoh Djoser at Saqqara



During Class

Video Discussion: Review in Groups (20 minutes)

In this session the lecturer will ask you to talk in small groups about the video and the answers to the questions that were asked.

Lecture

- Topic 1: How did the environment and landscape influence architecture in the old Egypt?
- Topic 2: Materials, building techniques, and Constructional systems in Egyptian architecture
- Topic 3: Architectural program in Egyptian Architecture: Tombs
- Topic 4: Architectural program in Egyptian Architecture: Temples

Follow-up Activities

You are invited to contribute your explanations of the following terms to your INDIVIDUAL WKI. By doing so, you will be preparing yourself for your exam. Add explanations for: MASTABA, PYRAMID, HYPOSTYLE HALL.

The following questions will help you deepen your understanding of this topic. They are about extending your interest and curiosity, and critical thinking about the history of architecture. Use your own resources, what you heard in the lecture, the video, and your assignment preparation:

1. Think and tell: You talked a lot about the context at DS1 classes throughout the last semester. Describe the way in which context in the latest DS1 assignment influences your design?
2. Find one modern example for each one of the TWO BUILDING TYPES we need to remember from the old Egypt because of their huge influence later, throughout the history of architecture, until today? Show us one contemporary pyramid - or look at this video about Ming Pei Louvre Pyramid in Paris.



How does Ming Pei compare his Louvre Pyramid with Egyptians?

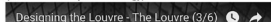


Fig. 1.

Pre-class activities – online experience. Moodle page with one session example.

Fig. 2.

During class activities – face to face. Moodle page with one session example.

Fig. 2.

Post-class activities – online experience – face to face. Moodle page with one session example.

Overall, the previous table provides an account of the ways CS1 is taught with a focus on developing student understandings of architectural history through the development of design thinking and in connection with design problem-solving processes. This is achieved while maintaining a clear focus on developing students' aesthetic sensibilities and knowledge.

2.0 Engaging with abstract theory or concepts

To further identify the pedagogy used in Critical Studies 1 an account of the approaches to facilitate student engagement with abstract theory and concepts that include "design as aesthetics" is provided. This is important as many students of architectural history grapple with the range of theoretical concepts and theory that form an essential part of the subject. The table below provides an overview of the ways in which we sought to address some of these challenges.

This table contributes more depth to the account of the pedagogical interventions employed in Critical Studies 1 and to enable practitioners understand the ways in which the teaching of theory, including aesthetics, can be approached to facilitate student learning. Evidence of the value of our pedagogical approach is identified within the architectural history course in terms of increased student engagement and improved academic results. The course results from 2015 to 2018 demonstrate that the number of 'A' level grades - 4% in 2015, was raised to 16% in 2018 indicating improved learning and achievement at the higher levels.

		DESIGN	
		CLASS TIME OR INDEPENDENT TIME?	FREQUENCY
ENGAGING WITH ABSTRACT THEORY OR CONCEPTS	<p>“Think and Tell” questions (Q&A forum)</p> <p>Example One: “Take a look at the photos of the contemporary urban monument located in one Croatian city. The name of the monument is “Rusty Megaliths”. From what characteristics do you think the monument got its name? Compare it with megaliths from Prehistory”</p> <p>Example Two: “Find one modern example for each of the TWO BUILDING TYPES we need to remember from old Egypt because of their massive influence on architecture across history. Show us one contemporary pyramid; or look at this video about Ming Pei Louvre Pyramid in Paris. How can Ming Pei’s Louvre Pyramid be compared with Egyptian pyramids?”</p>	Independent, free, interpretative. Additional movies, texts, or links are provided based on their “think and tell” questions	Created for every topic/session
	Asking my students to offer feedback or a question for me in writing (about something that is not clear about the content they have learned, and/or their overall advice for me as well).	Class time	Throughout the semester

		FACILITATION
RATIONALE FOR THE CHOSEN ACTIVITY	THEORETICAL FRAMEWORK	HOW THE LECTURER SUPPORTS STUDENT LEARNING
<p>With this task the students learn how to connect theoretical principles (often abstract) and architectural practice with reference to the history of architecture and aesthetic ideas; and how to apply theoretical principles in their Design Studio work today. It is also important for the assessment Major project – Essay. (LO2)</p> <p>This activity is colour coded as: Green text. It is designed to become a dynamic online discussion and a shared learning resource:</p> <ul style="list-style-type: none"> – By doing these activities the students find out about the most famous modern architects, architectural firms, recent significant contemporary designs and key architectural awards. In combination, this knowledge helps students understand the importance of history of architecture for contemporary design practice. – It can also help them to think about how they can establish their own connections across the discipline. – Answering the posed questions should help students to deepen their understanding of the topic, extend their interest and curiosity and help them develop critical thinking about the history of architecture. – The students are encouraged to use their own resources, what they hear in lectures, the videos, and all their assignment preparation as building blocks for a solid, useful and meaningful architecture practice. 	<p>Bloom’s Taxonomy levels: Knowledge; Comprehension level; Application; Analysis; Synthesis. (Bloom, 1956).</p> <p>Constructivism: Build knowledge by doing; Learning from reflection; Problem-based learning; Experimentation. (Brookfield, 2011; Bransford et al., 1999).</p>	<p>Primarily this approach is designed to broaden the students’ views and help them understand the purpose of everything we learn.</p> <p>Further, the Q&A discussion forum allows students to share their research with the lecturer and tutors, as well as with their peers, and stimulate some engaging discussion around the topics given.</p>
<p>Every new class starts with a short reflection about students’ enquiries (feedback from students often arrives through e-mails, not in direct contact). Between our session – whenever necessary or urgent, e-mails are sent to all students through Moodle (especially before major assignment submissions, with a reminder bullet pointing of the most important expectations, criteria, grading rubric and similar).</p>	<p>Importance of self-reflection in learning process (Fink, 2003)</p>	<p>Lecturer to show to the students that he/she values their feedback and is focused on contributing to their learning.</p>

KEY CHALLENGES

As can be identified from the discussion so far, multiple strategies were employed in Critical Studies 1 to facilitate student learning through making more explicit links between architectural history and design. However, the utilisation of these strategies and approaches was not without challenge. In brief, the most notable challenges we encountered included:

- Student resistance to engaging with activities;
- Student reluctance about working with others;
- The amount of time some activities take in class time;
- Technical problems with the e-platform.

To address the first of the two related issues of student resistance to engaging with activities and working with others we found that providing a clear overview of the expectations at the beginning of the course and identification of the value of the benefits of active learning was useful. Moreover, being consistent with structure and order of the session meant that the students became more familiar with the ways the course was structured and participated more readily. The issue relating to the amount of class time taken with activities is significant and an ongoing consideration especially with regard activity preparation. Over the three-year period of active re-development of the course we learned more about how certain activities could be made to fit within the class time though there remains as with all teaching some unpredictability in terms of how students engage and respond. The last major issue encountered involved technical matters often in relation to our course wiki, something we continue to work on with our technical colleagues at our institution.

CONCLUSION

This paper has identified the key pedagogical interventions undertaken in Critical Studies 1, a first-year architectural history course in the Bachelor of Architectural Studies at Unitec Institute of Technology in Auckland, New Zealand. In this course we moved away from traditional teaching approaches typically relied upon in architectural history and instead focused on: Content and Interaction through questions/problems; Video + questions; Interactivity (with Others) Focus: Facilitated synchronous discussion; Critical Thinking: Response to an assigned video/short text; Production: Oral summary/presentation; written essay; drawing; Reflection: Reflection on Learning. With these strategies we sought to emphasise the value and relevance of architectural history by making explicit the connections between developing an aesthetic sensibility and

design problem-solving processes in contemporary architecture. In this way, our work represents our intent to draw together a number of different threads in the architecture curriculum where we promote design problem-solving, critical thinking *and* aesthetics. While development and refinement necessarily continues, it is hoped that the sharing of our practice may benefit educators who are seeking insights into how they can achieve stronger connections between architectural history, aesthetics and design studio in their own teaching.

NOTES

- 1 Alexander Gottlieb Baumgarten (1714-1762), a German philosopher, was the first to use the word “aesthetics”; see: Paul Guyer, “18th Century German Aesthetics,” *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.). Available at: <https://plato.stanford.edu/archives/win2016/entries/aesthetics-18th-german/>.
- 2 The fifth international conference of the Association of Architectural Educators “Learning Through Practice”, 24-26 April 2019, the University of Westminster in London. Available at: <https://aaconference2019.wordpress.com/>.
- 3 Hasan Bakhshi, Jonathan Downing, Michael Osborne, and Philippe Schneider, *The Future of Skills: Employment in 2030* (London: Pearson and Nesta, 2017).
- 4 Alan Jones, “Professionalism in Architectural Education,” Debate on Architectural Education and Professionalism convened by SCHOSA (Standing Conference of the Heads of Schools of Architecture in the UK), 24 April 2019, the University of Westminster in London; data based on: Bakhshi, Osborne, and Schneider, *The Future of Skills: Employment in 2030*, 67-68.
- 5 *21st International Congress of Aesthetics, Possible Worlds of Contemporary Aesthetics: Aesthetics between History, Geography and Media, Book of Abstracts* (University of Belgrade Faculty of Architecture, Belgrade, 2019), 7.
- 6 Jerry Palmer, Mo Dodson, (eds). *Design and Aesthetics: A Reader* (Routledge, 1996), 3-12; for main turning points in history of aesthetics see Aleš Erjavec, “The Status of Aesthetics Today,” SAJ Vol. 7 (2015): 1-8. Available at: <http://saj.rs/wp-content/uploads/2017/03/SAJ-2015-01-A-Erjavec.pdf>.
- 7 Dabney, Townsend. *The A to Z of Aesthetics* (Scarecrow Press, 2010).
- 8 Townsend. *The A to Z of Aesthetics*.
- 9 Transmission pedagogy involves teacher-centred approaches to teaching based on a view of learning as a process of acquisition of information transferred or transmitted from teachers (as experts) to students who framed as ‘empty vessels’ to be filled with knowledge; see: C. Greig Crysler, “Critical Pedagogy and Architectural Education,” *Journal of Architectural Education* 48, no. 4 (1995): 208, 210; David J. Nicol and Debra Macfarlane-Dick, “Formative Assessment and Self-regulated Learning: A Model and Seven Principles of Good Feedback Practice,” *Studies in Higher Education* 31, no. 2 (April 2006): 199-218, 200. Available at: <https://doi.org/10.1080/0307570600572090>.

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ESTETIKA ODRŽIVOSTI: ARHITEKTURA KAPSULE U GRADU I U PRIRODI

Peter Šenk

Arhitektura najmanjih mesta za stanovanje je u poslednje vreme izuzetno popularna tema. Kada su najmanja mesta za stanovanje kompaktna, dobro opremljena, povezana na mrežu, strukturalno, funkcionalno i vizuelno prepoznata kao jedna stvar, privremena i pokretna ili prenosiva, mogu se označiti kao arhitektura kapsule. Budući da su po svojoj prirodi privremena, ova najmanja mesta za stanovanje, skloništa, redizajnirane kontejnerske jedinice, posebne tehnološke konstrukcije, paraziti i druge manifestacije koncepta kapsula obuhvataju logiku tehnoloških objekata s izrazitim arhitektonskim izrazom. To je, istovremeno, manifestacija pravila održivog dizajna, održive arhitekture i održivosti uopšte. U ovom kontekstu slučaj najmanjih mesta za stanovanje pokazuje svoju razliku u odnosu na druge održive arhitektonske pristupe i estetike. Podređuje uopšteno održive pristupe sa izraženim značajem lokaliteta unutar globalnih sila, obično se oslanjajući na kontekst – lokaciju, lokalnu kulturu i karakteristike životne sredine itd. Estetski režim trenutnih, promenljivih, kontekstualnih i autonomnih arhitektonskih struktura se može posmatrati kao estetika drugosti, koja ih povezuje sa nasledjem egzistencijalnih eksperimenata modernog pokreta, novim brutalizmom, radikalnim eksperimentima 1960-ih i drugim avangardnim i neoavangardnim praksama dvadesetog veka, ali čvrsto postavljenim u kontekstu individualizovane, neodređene, raspršene i dvosmislene savremenosti.

KLJUČNE REČI: ESTETIKA PROMENE, KAPSULE, NAJMANJA MESTA ZA STANOVANJE, MINIMALAN TRAG, DRUGOST, ESTETIKA ODRŽIVOSTI

ESTETIKA I KULTUROLOŠKI ASPEKTI BAUHAUSA:

KA NOVOJ KONCEPCIJI

Christiane Wagner

Ovaj članak pokriva nove mogućnosti Bauhaus pogleda na svet: stvaranje novih oblika za prikazivanje ljudskih ideala kroz fokus na estetiku i tehnologiju, u kombinaciji sa Nimajerovim (Niemeyer) uticajem na arhitekturu i dizajn. Novi stilovi i oblici nastali su kao izdanci Bauhauusa, prenoseći vrednosti svake kulture kroz izgradnju kolektivne „slike“ sveta. Bauhaus današnjice izražava industriju kulture, dijalektički razmatrajući inovaciju i primenjenu umetnost kao put od modernog dizajna industrijske revolucije do „eko dizajna“. U tom smislu, Bauhaus je još uvek značajan po svojoj ulozi, povezujući umetnost, tehnologiju i industriju. Inovacija kao dinamično određivanje trenutka, prisutna u svim epohama, se shvata kao moćna sila za održavanje tradicije. Pored hronološkog zapisa o uticaju Bauhauusa, razmatraju se i značajni Nimajerovi projekti. Na kraju su prikazane dve perspektive „raskola“ između arhitekture i tehnologije. Prva perspektiva se odnosi na ljudsku sposobnost stvaranja modela u arhitektonskoj praksi za usvajanje kao konfiguraciju prostora. Druga se odnosi na evoluciju tehnologija koje vode do toga da zamišljeno postaje stvarnost kroz vreme, kako je to opisao Hegel (1823).

KLJUČNE REČI: IZRADA PO MERI, TEHNOLOŠKI RAZVOJ, PROSTOR-VREME, NOVI OBLICI

KLASIČNA ARHITEKTURA U OKVIRU KANTOVSKJE ESTETIKE:

IZMEĐU LIOTARA I RANSIJERA

Helen Tatla

Potencijal koji je svojstven klasičnoj arhitekturi da predstavlja glavni arhitektonski izraz zapadne kulture budući da je grčka antika nastala zbog svog dualnog karaktera: iako izvire iz iskonskog jedinstva stvari izraženih mitom i religijom u arhaičnim vremenima, ona dobija svoj završni oblik u petom veku p. n. e., kao simbol demokratije i harmonične artikulacije sveta na osnovu filozofskog mišljenja.

Postavljajući avangardnu umetnost u sferu kantovske uzvišenosti, Žan Fransoa Liotar (Jean-Francois Lyotard) se fokusira na nemogućnost apsolutnog odnosa razuma i percepcije ili između razmišljanja i slike, u savremenosti. On smatra da se u slučajevima kada se to dogodi radjaju politička čudovišta. On povezuje postmoderne izraze klasicizma u arhitekturi sa Frojdomim „Tumačenjem snova“ i kantovskom lepotom.

Pristup Žaka Ransijera (Jacques Ranciere) kantovstvu na osnovu estetskog razmatranja modernosti suprotan je onome koji je predložio Liotar. Umesto uzvišenog, Ransijer povezuje lepo s pukotinom između razmišljanja i percepcije. U tom pogledu, fragmenti prošlosti mogu da podstaknu kreativni proces u sadašnjosti.

Cilj ovog istraživanja je da doprinese dijalogu o obnovljenom pristupu ulozi klasicizma u arhitekturi danas.

KLJUČNE REČI: KLASIČNA ARHITEKTURA, KANT, LIOTAR, MODERNOST, POLITIKA, POSTMODERNOST, RANSIJER

FLUIDNO STANJE ARHITEKTURE

Bojana Jerković-Babović

Ovaj rad se bavi promenama u kriterijumima arhitektonske estetike, transformacija statičnih u dinamične vrednosti podjednako figurativnih i nefigurativnih aspekata savremene arhitekture i njenog konteksta. Fluidno stanje arhitekture odnosi se na prepoznavanje konstantne promenljivosti koja se manifestuje u relacijama arhitekture i savremenom kulturološkog konteksta globalizacije. Savremeni kontekst dinamizuje perceptivna iskustva svakodnevnice, uslove života i načine prostornih aproprijacija. U skladu sa tim, novi fenomeni umreženosti koji se manifestuju na informacionim, komunikacionim i prostornim nivoima transformišu grad i arhitekturu u konstantne procese tokova, kojima se njihovi elementi dematerijalizuju u nove fluidne, promenljive karakteristike. Vredosti arhitektonske estetike istovremeno se transformišu ka afirmaciji događaja i efekata naspram statične formale celine, od objektivnih do intersubjektivnih estetskih prostornih iskustava.

Ovaj rad se bazira na hipotezi da savremenu arhitekturu karakteriše gubitak singularnosti objekta u odnosu sa uslovima konteksta i asimilacija karaktera pojedinačnih elemenata u fluidni karakter celine. Na taj način, arhitektonske projektantske principe karakteriše disperzija disciplinarnih granica i granica unutrašnjosti i spoljašnjosti, hibridnost i gubitak tipoloških definicija. Ovaj rad prikazuje kako dematerijalizacija arhitektonskih vrednosti transformišu savremeni arhitektonski prostor u kompleksan dinamički sistem infrastrukture, tokova, događaja i efekata.

KLJUČNE REČI: ARHITEKTONSKA ESTETIKA, ARHITEKTONSKO PROJEKTOVANJE, ESTETSKO ISKUSTVO, DINAMIČKE VREDNOSTI, FLUIDNOST, GLOBALIZACIJA

KINEMATOGRAFIJA I ARHITEKTURA: MODERNA PERCEPCIJA

Sônia Campaner Miguel Ferrari

Esej Valtera Benjamina (Walter Benjamin) o bioskopu objašnjava njegove prognostičke vrednosti. Dok je pisao ovaj članak, njegova kritika kapitalističkog načina produkcije pokazala je pravac u kojem kapitalizam napreduje: ka sve većoj eksploataciji proletarijata, ali i ka svom vlastitom padu. Nas zanimaju ove prognoze koje potvrđuju transformaciju umetnosti i njene funkcije, a koja našu pažnju usmeravaju na gubitak transcencije i opadanja aure umetničkog dela. One u isto vreme pokazuju mogućnosti kojima se potvrđuje kontinuitet umetnosti koja ima drugačiju ulogu i dislokacija aure. Oblik umetnosti koji je pogodan za ovakvo razmišljanje je kinematografija i paralela koju je filozof povukao između kinematografije i arhitekture. Namera nam je da se osvrnemo na ovu paralelu i urbane intervencije kao umetničke oblike estetske modernosti: to

jest, kao proizvode ove modernosti koji istovremeno ukazuju na način koji nam je dat i shvaćen. Takođe ćemo se osvrnuti i na indikacije bioskopa i pozorišta kao načina da se prevaziđu telesne odrednice koje nam se nameću.

KLJUČNE REČI: ARHITEKTURA, BIOSKOP (KINEMATOGRAFIJA), MODERNA UMETNOST, MODERNA PERCEPCIJA, URBANIZAM

AUTORSTVO I JEZIK U KNJIGAMA SAVREMENIH ARHITEKATA

Deniz Balık Lökçe

Ovaj rad se bavi ispitivanjem teorijskih, grafičkih i materijalnih dimenzija savremene kulture štampe u arhitekturi sa fokusom na po jedno delo iz različitih evropskih praksi. Knjiga savremenog arhitekta posmatra se kao spekulativni i diskurzivni predmet dizajna. Mišel Fuko (Michel Foucault), posebno u svojim delima, *Šta je autor?* (1969) i *Arheologija znanja* (1972), kritikuje to da se prilikom izrade opusa jednog autora alternativni i neklasifikovani žanrovi izostavljaju iz domena, a tekstovi koji se vezuju za jedno ime pripadaju sistemu homogenosti, veze i recipročnog objašnjenja. Ipak, knjiga savremenog arhitekta proširuje granice žanrova tako što je sačinjena od nekonvencionalnih materijala, poput muzičkih nota, umetničkih fotografija, slika, tehničkih i naučnih dijagrama, zvaničnih izveštaja, građevinskih propisa, novinskih članaka i reklama, a takođe i od kombinacije tekstova i fotografija saradnika, partnera, klijenata i korisnika, a ne samo kao produkt jednog autora. Ovaj rad se bavi tumačenjem korišćenja različitih oblika grafičke naracije i spajanja nove terminologije i žargona kao doprinosa moći jezika i diskurzivnoj formaciji.

KLJUČNE REČI: ARHITEKTONSKI MEDIJI, ARHITEKTONSKA MONOGRAFIJA, KNJIGA, FUKO, ŽANR, KULTURA ŠTAMPE, AUTOR, TEKST

ARHITEKTURA KAO TEKSTUALNI FENOMEN: APROPRIJACIJSKE ARHITEKTONSKE PRAKSE ALEKSANDRA BRODSKOG

Boško Drobnyak

Tekst analizira arhitekturu nastalu apropiacijom postojećih materijala fokusirajući se na strategije intertekstualnosti. Rad zastupa tezu da značenje arhitektonskog objekta ne proizlazi iz njega samog ili njegovih poetskih koncepata, već iz njegovih odnosa sa drugim arhitektonskim objektima, drugim umetničkim delima kao tekstovima, kulturalnim tekstovima i svakodnevnim životnim praksama. Cilj rada jeste da se pokažu različiti teorijski problemi teorije arhitekture i umetnosti koji kao mreža uodnošenih tekstova kulture okružuju arhitektonsku produkciju Aleksandra Brodskog (Alexander Brodsky). Za metod rada je karakteristično operisanje sa različitim i raznorodnim teorijskim konceptima, uzimajući odabrane studije slučaja (Votka paviljon i Rotunda) arhitekture Brodskog u okviru koje je rad koncipiran kao interdisciplinarna studija.

KLJUČNE REČI: ALEKSANDAR BRODSKI, APROPRIJACIJA, SVET UMETNOSTI, EKSPERIMENTALNA ARHITEKTURA, READY-MADE, TEKST

PITER AJZENMAN I MOGUĆNOST ESTETSKOG FORMALIZMA

Amund M. Rolfsen

Formalna razmatranja predstavljaju srž aspekta rada Piter Ajzenmana (Peter Eisenman). Može se tvrditi da su ona jedina dosledna tema njegovog rada, i zasnivaju se na konceptu da je arhitektura posredovanje između otelovljenog unutrašnjeg sveta ljudskih bića i spoljnog fizičkog sveta koji naseljavamo. Ajzenman tako daje „konceptualnu“, a ne percepcijsku osnovu, pri čemu su univerzalni formalni odnosi važniji od čulnih aspekata. Na taj način arhitektura ostaje kao

sintaktička radnja zasnovana na razumu i logici, s očiglednim formalnim odnosima kao glavnim opravdanjem. Razumevanje i razvoj inherentnog formalnog jezika postaje glavni cilj takvog pristupa, a značenje se zanemaruje u svom spoljašnjem karakteru s pozivajima na društvene, istorijske ili druge reprezentativne osobine.

U ovom radu raspravlja se o Ajzenmanovim pogledima na arhitektonski formalizam kroz sferu estetike. Budući da je tokom karijere zanemario estetska razmatranja, posebno lepotu, korisno je istražiti i ispitati njegov stav o svojstvima arhitekture kao načinu da opravda svoje tvrdnje o prednosti formalnosti. Data analiza zasniva se na formalističkim teorijama Nika Zangvila (Nick Zangwill) i na taj način prednost je data formalno-prostornim svojstvima arhitektonskog objekta onako kako o njima sudi osoba. To bi moglo da vrati rasprave o formalističkoj estetici u arhitektonsku teoriju i da donošenje suda o kvalitetu arhitekture bude formalno pitanje.

KLJUČNE REČI: ESTETSKA SVOJSTVA, FORMALIZAM, PITER AJZENMAN, UNUTRAŠNJA I SPOLJNA SVOJSTVA, NIK ZANGVIL

SMRT ESTETIKE U ARHITEKTONSKOM OBRAZOVANJU? MOGUĆNOSTI SAVREMENE PEDAGOGIJE

Renata Jadrešin Milić, Catherine Mitchell

Značaj estetike u arhitekturi ima dugu istoriju. Iako pojam nije bio prisutan u pisanim traktatima pre 1735. godine i Baumgartena (Alexander Gottlieb Baumgarten), mesto estetike se može prepoznati kroz arhitektonsku teoriju i filozofiju još od vremena Vitruvija. Razvijanje estetskog senzibiliteta smatrano je ključnim za arhitektu, a proučavanje arhitekture shvaćeno je kroz tri Vitruvijeva koncepta (*utilitas, firmitas, venustas*) od kojih je *venustas* direktno povezan sa estetikom. Ovaj rad je odgovor na aktuelne diskusije između arhitekata, arhitektonskih pedagoga i studenata arhitekture o ulozi estetike u arhitektonskom obrazovanju i stručnoj praksi danas. Prvobitno je inspirisan pitanjima postavljenim na godišnjim konferencijama SAH u 2017. i 2018. godini, o ulozi arhitektonske istorije u arhitektonskom projektovanju i praksi danas, a u vezi sa tim, i pitanjima o mestu estetike u arhitektonskom obrazovanju. Ovaj rad daje detaljan pregled ključnih pedagoških intervencija napravljenih u jednom programu studija arhitekture, koje mogu biti od koristi edukatorima zainteresovanim da održe mesto estetike u savremenom arhitektonskom obrazovanju. To sugeriše da estetika može i dalje da ima ključnu ulogu u arhitektonskom kurikulumu, fokusirajući sa na rešavanje projektantskih problema i istovremeno odgovarajući na savremene obrazovne zahteve za akreditaciju.

KLJUČNE REČI: ESTETIKA, ARHITEKTONSKO OBRAZOVANJE, BUDUĆE VEŠTINE ZA ZAPOSŁJAVANJE, KRITERIJUMI ZA AKREDITACIJU
