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INITIATIONS



PRACTICES OF TEACHING
1ST YEAR DESIGN IN ARCHITECTURE

TRANSITIONS

NARRATIVES & METAPHORS
EDUCATIONAL MODALITIES
RECONSIDERING RITUALS & STEREOTYPES
HAPTIC & VISUAL APPROACHES
METAMORPHOSIS & HYBRIDITY
BODY AND OTHERNESS
FORM AND ORDER
URBAN CONTEXT & THE EVENT
INVENTING FUNDAMENTALS
EDUCATION AS TRANSITION
TEMPORALITY & REPRESENTATION
PHENOMENA & ABSTRACTION

INITIATIONS practices of teaching 1st year design in architecture

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Christakis Chatzichristou /

Popi Iacovou /

Leonidas Koutsoumpos

Department of Architecture,

University of Cyprus

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CREDITS

Edited by

Christakis Chatzichristou | Associate
Professor > University of Cyprus

Popi Iacovou | Lecturer > Department
of Architecture, University of Cyprus

Leonidas Koutsoumpos | Assistant
Professor > School of Architecture,
National Technical University of Greece

Organizing Committee

Christakis Chatzichristou / Popi Iacovou /
Leonidas Koutsoumpos / Elias Kranos
| Adjunct Faculty > Department of
Architecture, University of Cyprus

Graphic Design

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‘Proyectos Zero’: Activating Communities of Practice to Welcome 1st Year students

Ester Gisbert Alemany¹

University of Alicante, Spain

Abstract

Proyectos Zero is a pedagogic experiment that has taken place, since 2011, in the first year design course in the University of Alicante, Spain. As I will show in this paper, it has become one of the pillars that explains our pedagogic model reinforcing and bringing it forward. From the beginning, the course involved young architects as tutors to introduce new students to architectural design and to the school. The historical conditions of design teaching have led to understand the course of design as the one integrating the disparate knowledges acquired in different courses. The Bolonia Process though, introduced design in first year offering the possibility of an autonomous course with its own content: one that aims to emotionally mobilize the students and link their subjectivity to a starting formative path in which they learn how to be an architect. From my experience in the course, first as tutor and, after some years, as coordinator, I explore the implications of that content for the structure of the course and the relations between the school and the community. Relying in Lave and Wenger’s idea of a community of practices, I understand the tutor as an intermediate figure between the new come student and the teacher, key for the success of an experiment that lies deeply in their presence: instead of objective contents and abilities, we have affective and subjective ones that come into the teaching room along their tentative steps in the architectural community of practices. Thus, the pedagogic space of design turns into a space of creative undergoing for all people involved into recreating, and thus make anew, the whole of the community of practices of architectural design.

¹ e-mail: ester.gisbert@ua.es

1. Introduction: 'Proyectos Zero'

Alejandro de la Sota said: "I believe in the conviviality with the one who knows, more than in his teaching. Institutionalized teaching does not seem so effective. Better when one searches, finds, lives together with the master" (García-Solera, 2000).

Proyectos Zero (PZ) is a pedagogic experiment that has taken place, since 2011, in the first year design course in the Architecture Degree in the University of Alicante, Spain. Led first by J.M. Torres Nadal and E. Nieto, other teachers have taken on the experience through the years and it has become one of the pillars that explains the pedagogic model of Alicante School Design Teaching. From the beginning, the course involved young architects as tutors that would introduce the new students to architectural design and to the school itself. First, they were tutors trained in the same University of Alicante and, after some years, the call was opened up to other universities too.

I have participated in this pedagogical experiment in different roles. In the first year of the experience, my business partner Alfonso M. Cuadrado and I took part as tutors of a group of sixteen students. After that, from 2015 to 2019, I was one of the coordinators of the course together with different colleagues. In these years, the course has changed a lot, trying to maintain the spirit of the first call, while adapting to different challenges posed by administrative issues or socioeconomic circumstances.

As Nieto has explained, the special historical conditions of architectural teaching in Spain had led to understanding the courses on design as the ones in which the students would integrate the disparate technological, theoretical and cultural knowledges that they acquired in the other different courses every year. The Bologna Process, though, introduced, since 2010, one semester design course in first year, when those knowledges were not still acquired, offering the possibility of developing further the previous intents carried in Alicante of teaching design as an autonomous course with its own content (Nieto 2012,84/421).

In 2011 when explaining the course to the new tutors, teachers Nieto, Torres Nadal, and Sánchez Morales defined the course as a different course, and its content as something more like an initiation, more related to desire than to techniques (Nieto et al. 2012). In what follows I will explore the implications of having 'initiation' as a university course content.

2. Initiation as the course content

In texts about architectural projects pedagogy in Spain it is common to find the quote by Alejandro de la Sota, one of Spain's Modernism heroes, with which I also started this text (see for example Aizpún 2011,36 and Carcía-Hípola and Hevia 2015,233). The reference seems to come from a very personal text by architect, and former Alicante design teacher, Javier García-Solera (2000). In it, he tells about the hours spent, in his childhood, by the side of his father who was one of the most important local architects in Alicante since the fifties. He argues that it was sharing time and experience with such a master what made an architect of him. The idea of convivial initiation is very successful in the pedagogy of architectural

design. According to Iñaki Ábalos, a Spanish architect and former Chair of the Department of Architecture in Harvard GSD, this is precisely the role of an architectural design course: to share an attitude, to teach how to be an architect (quoted in Alba-Dorado 2016,447).

But how exactly is it to be an architect? One of the foundational tropes of the school of Alicante is that a student, just for the fact of wanting to become an architect, will be treated as if she was already an architect. This trope is called among us the 'actor-student', after an internal text by Torres Nadal (which is commented in Nieto 2012,359-362). By this principle, the student's experience of living in the world is understood as an experience that has the potential to be architectonic and thus, redefine what the teacher thinks that architecture is.

Through my experience in teaching in PZ, I will try to explain how this pedagogic experiment brings the actor-student principle to a new way of understanding the teaching and learning of design that is not about an individual student but about the whole community of practices of architecture.

3. Sharing desires and uncertainties

When we were first asked to teach PZ in 2011, Cuadrado and I had just started our own practice. The year before we were licensed as architects in the middle of the crash of the building sector, when architectural services crashed too and commissions were not the conventional ones, if they were at all. So for us, the question of how it is to be an architect made a lot of sense. Our proposal for the students was to try to respond to it as actor-students. Now, looking back at our brief and the weekly exercises (see Gisbert and Cuadrado 2011), I can see how they set up for the students an experience parallel to the desires and uncertainties that we were experiencing. Starting from an exhaustive description of a place in their close environment that had lost its use and become obsolete, each student did a series of exercises to re-signify that place through a design project. In our newly opened practice we were also working in obsolete places, in the middle of a territory who had been rapidly urbanized by the forces of tourism through a building boom that, once crashed, made the architecture that had drawn it to loose its use.

The designs developed by the students happened in their home towns or neighbourhoods or even, their family houses. One student worked in the terrace of the building where he had learnt to play music with the local marching band. Other student prepared a participatory workshop for rethinking a derelict street and built a community garden with a local NGO. And yet another built a portable cabin in her grandfather's tractor to observe and share shelter with wild animals that were gaining terrain to cultivated nature. The final presentation was a two day trip to visit all this places. But to take part in the collective jury at the school of architecture, maybe as a closing manifesto, Cuadrado and I, both children of local farmers, borrowed the truck to carry the harvest of watermelons and artichokes. Parking it in the middle of the campus, we built up a pop up cinema to show not the projects but videos in which the students explained their projects, funnily dressed up as imagined architects that had specialized in the kind of projects they had developed.

4. Remaking architectural vocational stories

For us, it was very important that the students understood that their design project had grown from the same ground they had been brought up in. And that this ground had the potential to redefine architecture opening a diversity of formative paths that they could pursue in the following years. Our review of the work was to propose them a reference similar to the architect they had invented as a prototype. To Sole Rico, the student that had designed the cabin, we pointed to Natalie Jeremijenko, a designer working in technological interfaces that can communicate humans and non humans.

Some years after, I met Rico presenting her Master's Final Project (TFM) and she told me that she was still doing the same project again and again. In fact, she did it again when she was a PZ tutor in 2017 and she still continues doing it: I just checked she has won an entrepreneur prize for a start up that designs and builds experiences in nature in overlooked places (Sala 2018). With this, I do not mean to overstate our influence, as these topics are common now in design and other teachers are working on them at the school. Neither I mean that this is an answer to the crisis of architectural career paths. It might happen that this business does not work or that changes in time.

My point is that, whatever architect she is at any moment in the future, when asked about a vocational story, as the one I referred from architect García-Solera above, she will be able to invoke her childhood in her father's farm as what taught her how to be an architect. The actor-student principle, when brought to its consequences, redefines the kind of environments that can offer an architectural education. Now it is not only the architect master's workshop, but also a farm in the interior of a touristic coastal territory in the Mediterranean.

In what follows I will try to show the potential for this pedagogical experiment not only to change the formative and professional path of an individual student but of the whole discipline.

5. An organized experiment on differentiation

The actor-student trope and, in general, design teaching in Alicante is inspired by the proposal of philosopher Jaques Rancière (Nieto 2012,421). But PZ, more than any other course, is based in the interaction between ignorant teachers and the inexperience of students at university. It was specifically meant to be a course without drawing, as we could not anticipate if first year students had this skill. Students designed through installations, interviews, performances and videos. Several other tutors worked like that too, and this has become common in PZ course. Each tutor tries to explain the legitimacy of these exercises differently. As first year students might not see yet how making a performance, producing a musical video, or interviewing a neighbour in his town, can be considered an architect's job. As a shadow, it appears a prototypical figure of an architect. Either to deform it a bit or to present it as something to react against.

According to architect and theoretician John Habraken, this happens because we all share a professional lineage whose prototypical figure can be traced back and is best represented

by Renaissance architect Andrea Palladio. He was the first architect to publish his own oeuvre in his lifetime, and this publication set the canon of how we still represent ourselves. For Habraken, as a community of practitioners, we are Palladio's children and though we might deviate from that figure in many ways, we still inherit a lot of his ways of working (Habraken 2007).

The first year of the experiment, in 2011, most of the tutors in the eight groups of teaching had been working for several years professionally and many of them had founded their own practice, which they were making public very much like the mentioned Palladio's children. In 2015, when I was related again to PZ as a coordinator, it became so difficult to find tutors with this profile that they were, instead, last year students that had excelled in their PFC. This evolution of the tutors profile from 2011 to 2015, is related to the decay in society's interest in architecture. The lack of jobs and commissions could be felt in our own environment as architects our generation, friends and colleagues, emigrated abroad to work or found other career paths. This also influenced students career choices, as it can be seen in the record of preuniversity marks students needed to have to register in the grade, that in 2013 had descended to the minimum ever.

When I started coordinating the course in 2015, I could hear students asking the same questions they had asked five years ago about the deviations from the prototypical architect that they had in mind when they registered to study architecture. For these tutors though, it was more difficult to respond to them than it seemed to be some years ago. To help with that, I put a lot of effort in multiplying the days of gatherings of all groups of students. Those days, the student realized that her tutors' way of doing architecture was just one among many possibilities. Putting together many differences was one way of legitimating their presence on the classroom and the deviations from what it was expected. Those days, the student realized that her tutors' way of doing architecture was just one among many possibilities.

6. Legitimate peripheral participation

At that time, I thought that this had to do with having less of a professional experience that could be brought to the classroom. But, at the same time, that contradicted our own experience of having taught when we were just starting the practice. When asked about this, my teacher colleagues agreed that if we have had older teachers, with more experience in the professional world, they would not have been able to correspond to the students expectations in an initiation course in the same way. In the discussions about the topic it is agreed that the success of the experiment lies deeply in the presence of these young tutors. At the university, this presence is fragile and precarious and yet, when we were tutors, we felt as very empowered.

I have come to understand the tutors position through the work of pedagogists Jean Lave and Etienne Wenger on communities of practices. Their proposal for understanding 'situated learning' resonated with my experience in PZ. For them, learning takes place in particular kinds of social engagements, through legitimate peripheral participation (Lave and Wenger 1991).

If we understand this intermediate figure of the tutor through their lenses, we see that legitimation does not lie in a secured position in the university or in having more professional experience outside it, but in the relations established between the three figures: new students sharing time with those who are in the precise moment of trying to become architects in their very own terms but also to become full participants on a community of practices that includes older teachers. Everyone is emotionally mobilized, because all of their roles and practices are moved by each other.

Precisely because the tutors have limited responsibility in the success of the student's achievements, they both learn from experimenting what architecture could be. For this to happen, there is a tacit agreement between tutors and coordinator teachers: PZ is a course in which all students pass as long as they have actively attended the course. The role of the teachers coordinating and supervising the course is to assure the tutors the freedom to propose how architecture should be taught and to take charge of the responsibility on the results of that experience, whatever it is. This is to ensure that learning occurs "under the attenuated conditions of legitimate peripheral participation" (Hanks in Lave and Wenger 1991,14).

There is a saying in Spanish, if you want to learn, teach. The results are unequal if you see them as proper products of design. But highly valuable in terms of the mobilization of the person in the community of practices. Tutors invest themselves so much in what they are teaching because that bridging is also what they are trying in their own lives. There is no given or tested way of working. But even if it was, for the tutors is experienced anew. The affective and subjective contents and abilities that PZ aims to develop come more naturally into the teaching room along the life paths of the tutors. This is why the students start to link their subjectivity, their life, into their starting path as architects.

7. Conclusion: a community of learning

The two following years that I coordinated the course, instead of looking for the most successful TFM students, we opened a call for tutors that were in that very professional moment of starting a practice. For that, we needed to look for tutors that had studied in other schools too. In the second iteration, in 2017, the emotional link was so tight that, when we did our last gathering at the end of the term, students engaged in a fierce debate in which each of them would defend their group's way of working as a better career option than the other ones. Both the students and the tutors had become so invested that for the following year we thought it better to have some kind of shift from one group to another so they experienced in their own flesh more than one possible career start.

In this last year edition, with Nieto and Sánchez Morales as main coordinators, I helped to organize a course in which the students were separated only in two big groups, taught one in the morning and the other in the afternoon. Each tutor, alone or in pairs, spent two weeks with them, pursuing an exercise that was part of their starting professional practice and also gave a lecture about it. The continuity was given by the topic: a series of interventions in the coastal town of Torrevieja, in Alicante, that helped to cover the cost of having again, as in the first year of PZ, eight different tutors that came from different cities and schools.

In our first experience as tutors, PZ was an extension of the actor-student principle to our first experiences in the world of architectural practice. After that, as coordinator, I set the stage for first year students, with all their impatience and uneasiness about what architecture is, to meet and work together with first time teachers, also with all their impatience and uneasiness about trying to share and, at the same time, gain a self understanding of the way they intended to practise architecture. This has many implications for the content and structure of the course that have been explored in this text, but also, for rethinking the relations between the school and the community of practices: PZ allows for tutors to bring into the school the reality of professional practice, but differently from the way more experienced teachers would do, they do it in a tentative and playful way. What is shared between students, tutors and coordinators is something that is not totally predefined and, though it shares and refers to ancient archetypes of how is it to be an architect, it emerges in new ways from the encounter of these figures.

The fragile presence of the tutor, a new come to the professional community of practices, extends the transformative potential of the actor-student from the classroom to the whole community of practices. For the student, it was a means to open a pre-given definition of the design course through the biographies of students. But for the tutor, it has the potential to redefine a pre-given definition of the profession. The pedagogic space of design turns into a space of creative undergoing (Ingold 2015) for all people involved into recreating, and thus making anew, the whole of architectural design, from education to practice. This brings the scope of the principle of the actor-student further as, according Lave and Wenger, it puts the practice itself in motion (Lave and Wenger 1991,116).

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