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# DIDAKTISK LABORATORIUM

02

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Upcoming Initiatives in  
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Fact Box

The Year's Work Cycle

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THE FUNCTION OF  
DIDACTICS IS TO  
PROVIDE TOOLS



DIDAKTIKKENS  
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TILBYDE VÆRKTØJER

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1—Qvortrup A., Wiberg, M., Viden, erkendelse, læring og undervisning 2013  
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Så enkelt kan det siges. Didaktikkens funktion er at tilbyde værktøjer til facilitering og tilrettelæggelse af rammer for læring.<sup>1</sup> Inden for social og kulturel læringsteori ses læring som deltagelse i sociale processer, hvor såvel viden som identitet bliver til.<sup>2</sup> En sådan tilgang til undervisning og læring er naturligvis ikke den eneste tilgang, man kan tale om, men i en arkitektskolesammenhæng, synes det interessant at anlægge et sociokulturelt blik. Det skyldes bl.a., at vores måde at undervise på her på skolen, hvor undervisningen i en demokratisk kultur i udbredt grad baseres på vejledning og studentercentret læring. Den baseres på dialog, eller faglig samtale, mellem undervisere og studerende og i forlængelse heraf en fælles videnudvikling. Og sådanne samtaler foregår i kulturelle og historisk specifikke sociale situationer.

Vi undervisere byder de studerende velkommen ind i en faglighed, som konstant flytter betydninger. Vores studerende er med til at definere det nye arkitektfaglige i undervisningen og i dialogen med os undervisere. Vi har en anden kulturel og historisk baggrund end vores studerende. Vi tilbyder en erfaring, en faglighed og en faglig identitet – vi arbejder i specifikke situationer, bruger specifikke metoder og værktøjer. Vi benytter os af specifikke materialer og anvender et specifikt sprog. Vi ser forskellige muligheder, normer og indbyrdes sammenhænge mellem disse - bygget på vores faglige erfaringer. Det er det, der gør os til et fag – til en faglighed. Og vores måde at forstå verden gennem et arkitektfagligt blik kan ses repræsenteret i den undervisning, vi tilrettelægger og udfører og i den kultur, vi er medskabere af.<sup>3</sup>

It's that simple. The function of didactics is to provide tools for facilitating and organising frameworks for learning.<sup>1</sup> In the fields of social and cultural learning theory, learning is viewed as participation in social processes, in which both knowledge and identity are created.<sup>2</sup> Of course, such an approach to teaching and learning is not the only approach, but in an architectural school context such as ours, it seems interesting to view matters in a socio-cultural way. This is partly due to the fact that our way of teaching at this school in a democratic culture is to a large extent based on tutoring and student-centred learning. It involves discussion, or professional conversation, between lecturers and students and, by extension, a shared development of knowledge. Such conversations take place in culturally and historically specific social situations.

As teachers, we welcome students into a profession that constantly shifts meanings, and in which, during teaching and in discussion with us, our students help define the new architectural profession and teaching. Our cultural and historical background is different from that of our students. We offer experience, professionalism and a professional identity. We work in specific situations, using specific methods and tools. We deploy specific materials and use a specific language. Based on our professional experience, we see various options, norms and interrelationships between them. That is what makes our work a profession – a professional competency. Our way of understanding the world from an architectural perspective is reflected in the teaching we organise and conduct, and in the culture we co-create.<sup>3</sup> Our students enter a professional

Vores studerende træder ind i et fagligt fællesskab med forskellige forudsætninger. De fleste er forvirrede i begyndelsen. De forstår ikke de sociale koder eller det faglige sprog. De må i starten trække på alt det, de bevidst og ubevidst har lært gennem livet. De kommer med normer og en forståelse af deres livsverden, som er rundet af den opvækst, de hver især har haft, hvor og hvad de kommer fra, de fritidsinteresser de har dyrket, de venner og kærester de har haft, den skole og de foregående ungdomsuddannelser, de hver især har mødt. Sommetider rammer de nye arkitekturstuderende plet i en umiddelbart kaotisk proces i forhold til de normer, udtryk og værdier, som knytter sig til arkitektfaget og andre gange rammer de ikke engang skiven. Men over tid bliver de fleste socialiseret ind i faget gennem faglig undervisning, vejledning og samtaler med undervisere og medstuderende og lærer at træffe selvstændige valg i komplekse processer, som indebærer muligheder fra deres egne og fagets normer og indbyrdes sammenhænge mellem disse.<sup>4</sup>

Som uddannede arkitekter har mange af os ofte svært ved at forklare overfor andre udenfor faget, hvorfor vi handler, som vi gør, når vi arbejder – og især i formgivningsprocessen kan vi komme til kort. Vi er i stand til at genkende fænomener, kvalitetsvurdere og handle i situationer, vi aldrig har været i før, men vi har efterfølgende vanskeligt ved at gøre rede for, hvordan vi gjorde og hvorfor. Donald Schön<sup>5</sup>, som har forsket i, hvordan praktikere tænker, når de arbejder, konstaterer, at det har at gøre med, at praktikerens intuition over for situationen ligger i vedkommendes handlemønstre. Han fastslår: "Det forekommer korrekt at sige, at vores viden ligger i vores handlinger."<sup>6</sup> Han forklarer, at vi ikke behøver at gennemtænke disse handlinger, genkendelser og bedømmelser på forhånd eller under udførelsen af dem. Vi ved, hvordan vi skal udføre dem rent spontant. Vi er sjældent opmærksomme på, hvordan vi har lært at gøre disse ting, vi gør dem simpelthen bare. I nogle tilfælde har vi engang været klar over viden forbundet hermed, som siden hen er blevet internaliseret. I andre tilfælde har vi aldrig kendt til den viden. Men i begge tilfælde gælder det imidlertid sjældent, at vi er i stand til at beskrive den viden, som vores handlinger afslører.<sup>7</sup>

Med faget hører også til, at vi bevæger os i det ukendte. I et æstetisk sanseligt univers. Det hører til fagets kunstneriske karakter. Vi beskæftiger os med noget som ikke nødvendigvis er sprogliggjort – også når vi underviser. Vi benytter et hverdagsprog, når vi skal objektivere vores erfaringer. Det er også det sprog, vi benytter, når

community with different preconditions. At first, most of them are confused. They do not understand the social codes or the professional language. Initially they have to draw on everything they have learned in life - both consciously and unconsciously. They arrive with norms and an understanding of their world, shaped by the upbringing each of them has had, where and what they come from, the hobbies they have pursued, the friends and lovers they have had, the school and the previous secondary education they have experienced. Sometimes, in an apparently chaotic process, the architecture students hit the nail on the head vis-à-vis the norms, expressions and values related to the architectural profession – sometimes they fall wide of the mark. But gradually the majority of them get socialised into the subject through specialist teaching, guidance and conversations with teachers and fellow students, learning how to make independent choices in complex processes that incorporate options from their own norms and those of the subject and correlations between them.<sup>4</sup>

As professional architects, many of us often find it difficult to explain to those outside the profession why we act as we do when we work. It is particularly in the design process that we may fall short. We are able to recognise phenomena, assess quality and act in situations we have never been in before, but afterwards we find it difficult to explain how and why we did something. Donald Schön,<sup>5</sup> who conducted research into how practitioners think when they work, notes that it has to do with the fact that the intuition of the practitioner in a particular situation lies in their patterns of action. He states: "It seems right to say that our knowing is *in action*"<sup>6</sup> He explains that we do not need to think through these actions, recognitions and judgments in advance or while executing them. We know how to carry them out spontaneously. We rarely pay attention to how we learned to do these things. We just do them. In some instances, we were once aware of the knowledge associated with what we do. But at some point it became internalised. In other cases, we never knew. However, in both cases, we are rarely able to describe the knowledge our actions reveal.<sup>7</sup>

But the profession also entails moving into unknown territory – in an aesthetically sensuous universe. It is part of the profession's artistic characteristics. We deal with something that is not necessarily articulated in language – also when we teach. We use everyday language to objectify our experiences. That is also the language we use when trying to talk about aesthetic

4— Volf, M. Når nogen ler, er der noget på spil, 2011  
5— Schön's hovedværk Den reflekterende praktiker fra 1983 bidrager til diskussionen om refleksiv praksis  
6— Schön, D., 1983  
7— Schön, D., Den reflekterende praktiker 1983, Volf, M. Når nogen ler, er der noget på spil, 2011  
8— Volf, M. Når nogen ler, er der noget på spil, 2011

4— Volf, M. Når nogen ler, er der noget på spil, 2011  
5— Donald Schön's major work *The Reflective Practitioner from 1983* is an important contribution to the discussion on reflective practice  
6— Schön, D., *The Reflective Practitioner*  
7— Schön, D., *The Reflective Practitioner*, Volf, M.; Når nogen ler, er der noget på spil  
8— Volf, M.; Når nogen leer, er der noget på spil 2011

vi forsøger at fortælle om æstetiske erfaringer. Men her kommer hverdags sproget ofte til kort. Vores æstetiske erfaringer bliver typisk forvrænget, når vi forsøger at oversætte dem. Ligesom drømme. Når vi forsøger at gengive dem bliver de også ligesom til noget andet, end de var, da vi oplevede dem.

Når den praktiserende arkitekt træder ind i underviserens rolle og underviser i arkitektur, så kan den tavse viden til tider føre til uro i forhold til at kunne forklare den studerende, hvorfor noget arbejde vurderes som god kvalitet eller ikke. Vi undervisere kan således simpelthen mangle ord til at argumentere for, hvorfor noget er bedre end andet. Eller hvorfor der tilsyneladende er mere potentiale i noget fremfor noget andet. Vi ved det bare.<sup>8</sup>

Det er gennem samtale, at vi finder ud af, hvad andre mener med de begreber, de benytter og gennem samtale at disse begreber begynder at give mening for de, der deltager i samtalerne. Det er i diskussioner - sproglige og visuelle forhandlinger - at vi afprøver nye udtryk, begreber og oplever, at de rent faktisk begynder at give mening for os selv og andre.

Ligesom vores studerende forsøger sig med forskellige valg, metoder, begreber og udtryk i forhold til os undervisere, forsøger vi undervisere os også frem i dialogen med de studerende. Det er i mødet mellem underviserens faglige erfaring og identitet og de studerendes hverdagsliv og endnu ikke etablerede faglige erfaring og

experiences. But here everyday language often falls short. Our aesthetic experiences usually get distorted when we try to 'translate' them. Just like dreams. When we try to reproduce them, they also become different from what they were when we experienced them. When a practising architect assumes the role of architecture teacher, their tacit knowledge can sometimes lead to disquiet vis-à-vis being able to explain to the student why they regard some work as good quality, and some not. As teachers, we may simply lack words to state our case as to why something is better than something else, or why there seems to be more potential in something than something else. We just *know*.<sup>8</sup>

Through conversation we discover what others mean by the concepts they use, and through conversation these concepts begin to make sense to those taking part in the conversations. In discussions – linguistic and visual negotiations – we test new expressions and terms, and find that they actually begin to make sense to ourselves and others. Our students try out different choices, methods, concepts and expressions in relation to us as their teachers. And we as teachers also try to learn from our discussions with the students. Together, in the encounter between the teacher's professional experience and identity and the students' everyday life and not yet established professional experience, we develop professional architectural language, knowledge and skills. Together, in this encounter, in the tutorials, the profession constantly shifts meanings.





9— Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013  
 10— Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013  
 11— Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013  
 12— Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013  
 13— Se fx Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013, Rienecker, G. Wickmann-Hansen og Stray Jørgensen, God vejledning - af specialer, bacheloropgaver og projekter, 2019

9—Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013  
 10—Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013  
 11—Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013  
 12—Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013  
 13—Read e.g. Wickmann-Hansen, G., Wirefelt Jensen, t., Processtyring og kommunikation i vejledningen 2013, Rienecker, G. Wickmann-Hansen og Stray Jørgensen, God vejledning - af specialer, bacheloropgaver og projekter, 2019

identitet, at vi i fællesskab udvikler et arkitektfagligt sprog, viden og kompetencer. Det er i dette møde, i vejledningen, at vi sammen flytter faglige betydninger.

Når vejledning overordnet set fungerer godt på stedet her, men også mere generelt, er den kendetegnende ved, at relationen mellem underviser og studerende er rimelig symmetrisk, og opgaven, der arbejdes med, til en vis grad ses som et fælles anliggende.<sup>9</sup> Når det fungerer godt bliver vejledningen til en samtale, hvor begge parter spørger og svarer og sammen udforsker muligheder og tolkninger. Her bidrager vejlederen naturligvis med sine faglige erfaringsbaserede vurderinger, men de er ofte mindre præget af rettelser og mere præget af dialog og diskussion.<sup>10</sup> Det er når vejlederen ser det som en væsentlig opgave at få den studerende til at forholde sig kritisk, undersøgende og argumenterende over for de valg og beslutninger, som vedkommende træffer i sit arbejde. En fordel ved denne situation er, at den studerende inviteres til at indtage en aktiv og ansvarlig position, eftersom det er den studerendes konkrete arbejde, vejledningen tager udgangspunkt i. En af udfordringerne kan være den studerendes uvillighed eller manglende evne til at indtage denne position.<sup>11</sup> Den studerende kan føle sig snydt og mistænke vejlederen for enten at holde noget tilbage og/eller være uforberedt eller inkompetent. Derfor skal helt nye studerende sommetider lære at indgå i sådan en læringssituation. Men det kan også være underviserens selvforståelse, som den der skal kunne svare på alt, som spænder ben for, at sådanne vejledningssituationer kan lykkes. Sådanne vejledningssituationer kræver ofte en

When guidance generally works well at our school, but also more generally, it is characterized by the relationship between teacher and student being quite symmetrical, and the assignment being worked on is to some extent viewed as something shared. When it works well, tutorials become a conversation, in which both parties ask and answer, and explore options and interpretations together.<sup>9</sup> In this case, the teacher naturally contributes their professional, experience-based assessments, but more often this involves dialogue and discussion rather than corrections.<sup>10</sup> Here, the key task of the teacher is to encourage the student to relate critically, investigatively and argumentatively to the choices and decisions they make in their work. One advantage of this situation is the fact that the student is invited to assume an active, responsible role, since it is the student's concrete work that the guidance is based on. One of the potential challenges may be the student's unwillingness or inability to assume this role.<sup>11</sup> The student may feel cheated, suspecting that the tutor is either holding something back or is unprepared or incompetent – or both. That is why brand new students sometimes have to learn to enter such a learning situation. But it can also be the teacher's self-understanding as being the one who must be able to answer everything, which makes it hard for such guidance situations to be successful. Such tutorial situations often call for clarification and negotiation of roles,<sup>12</sup> and thereby also an awareness of the social situation the tutoring entails, including the academic level of the student in question. Models for the organisation and facilitation of guidance situations are part of the edu-

præcisering og forhandling af rollerne.<sup>12</sup> Og dermed også en bevidsthed om den sociale situation som vejledningen indgår i herunder hvilket fagligt niveau, den studerende befinder sig på. Modeller for tilrettelæggelse og facilitering af vejledningssituationer er en del af didaktikkens værktøjskasse – og her er masser af inspiration og hjælp af hente.

For som skrevet er didaktikkens funktion er at tilbyde værktøjer. Værktøjer til at gøre os bevidste om og reflektere over, hvad vi vil i de undervisningssituationer, vi indgår i, hvordan vi i forlængelse heraf kan tilrettelægge og udføre dem. Om det er vejledning som ovenstående reflekterer over, eller andre undervisningssituationer, så er der masser af inspiration og værktøjer at hente.<sup>13</sup>

Og derfor er det også glædeligt at jeg kan konstatere, at Didaktisk Laboratorium 02 publikationen vidner om, at opmærksomheden på og bevidstheden om og refleksioner over didaktik er blevet en større del af skolens udvikling. I denne udgave har flere kollegaer således bidraget til diskussionen om undervisningen her på stedet. Dels har Nuria Casais i sit Didaktiske UdviklingsProjekt skrevet om det særlige forhold til arkitektoniske referencer, som kendetegner arkitekters og arkitektstuderendes arbejdsproces. Vi får også et lille indblik ph.d.-studerende Gertie Koldings projekt om læringsrum og arkitektur.

Og som noget nyt har vi også fået en ny stemme i koret om undervisningen her på skolen: *de studerendes stemme*. Denne gang med interview af Ida Lina Amati-Aagesen og Håkon Nerbø Wettestad.

Vores årlige Undervisningens Dag er også denne gang omtalt, og det er således muligt at læse om og "genbesøge" dagen. Og læs også med når jeg beskriver et online undervisningsforløb som lykkes særlig godt, både fordi underviseren besidder en stærk undervisnings- og arkitektfaglighed og - ikke mindst - har gjort sig bevidste didaktiske overvejelser i forhold til sit undervisningsforløb.

Og med disse ord vil jeg opfordre alle til at blande sig i den didaktiske debat om og refleksion over undervisningen her på stedet – og ønske god læselyst!

Mette Volf, Cand. Arch. ph.d. og koordinator for Didaktisk Laboratorium

cational theory toolbox, in which there is plenty of inspiration and assistance to draw on.<sup>13</sup>

As written, the function of didactics is to provide tools. Tools to make us aware of, and reflect on what we want the teaching situations we are involved in to be, and how we can organise and conduct them. Whether it is guidance that the above reflects on, or other teaching situations, there is plenty of inspiration and tools to draw from didactics.

That is why I am delighted to state that the Didactic Laboratory 02 publication testifies to the fact that awareness of, and reflection on didactics are playing an increasingly important role in the evolution of the school. In this edition, several colleagues have thus contributed to the discussion about our teaching here at the school. For example, in her Didactic Development Project, Nuria Casais has written about the special relationship to references that features in the work process of both architects and architecture students. We also gain a glimpse of a PhD project on learning spaces and architecture, on which Gertie Kolding is currently working.

One innovation is that a 'new voice' has entered the school's 'choir': *the voice of the students* – on this occasion in an interview with Ida Lina Amati-Aagesen and Håkon Nerbø Wettestad.

Our annual The Day of Teaching is also a described, giving you an opportunity to read about, and 'revisit' the day. You can also read my account of an online teaching course that was particularly successful. It worked out so well because the teacher has strong teaching and architectural expertise and - not least - has made conscious didactic considerations in relation to her teaching process.

With these words, I would encourage everyone here at Aarhus School of Architecture to get involved in the didactic debate and reflection on the teaching at our school and wish you all: Happy reading!

Mette Volf, Cand. Arch., PhD and Didactic Laboratory Coordinator

“Together, in  
between the teach  
experience and  
students’ every  
yet established  
experience, we dev  
architectural lang  
and skills. Together  
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the profession  
fts meanings."

Initiativer og projekter i Didaktisk Laboratorium, som blev iværksat eller videreudviklet i 2021/2022:

— Arkitektskolen Aarhus har fokus på trivsel og har nedsat et Trivselsråd i foråret 2021. Rådet består af repræsentanter fra studerende, underviserne, studievejledningen og ledelsen samt koordinator for Didaktisk Laboratorium. De studerendes stemme er vigtig i trivselsdebatten generelt og her på skolen, og i forlængelse heraf har Didaktisk Laboratorium sat et nyt initiativ i værk\*

— Didaktisk Laboratorium har ansat tidligere studievejleder Birgitte Viborg som trivselskonsulent. Birgitte Viborg iværksætter og udvikler tiltag, som omhandler trivsel i samarbejde med koordinator for Didaktisk Laboratorium. Som eksempel herpå omhandlede Undervisningens Dag 2022 trivsel og læring som hinandens forudsætninger\*

— Arkitektskolen Aarhus har indgået en strategisk rammekontrakt for 2022-2025 med uddannelses- og forskningsministeren. Det første mål lyder sådan: "De studerende skal opnå et højt læringsudbytte i en tryk studiekultur med høj trivsel". Trivselskonsulenten og koordinator for Didaktisk Laboratorium deltager i arbejdsgruppen, som arbejder med dette mål.

— Ledelsen på Arkitektskolen Aarhus vil gerne løse de problemstillinger, som blev rejst ved motivationsseminaret august 2021 herunder #2, som omhandler RAMMER og TID med fokus på at skabe mere sammenhængende tid til fag-

Initiatives and projects in The Didactic Laboratory that were started or further developed in 2021/2022:

— The Aarhus School of Architecture focuses on well-being and established a Well-being Council in the spring of 2021. The council consists of representatives from students, teachers, the study guidance and the management, as well as a coordinator for the Didactic Laboratory. The students' voice is important in the debate on well-being, in general and here at the school, and as an extension of this, The Didactic Laboratory has launched a new initiative\*.

— The Didactic Laboratory has employed former student counsellor Birgitte Viborg as well-being consultant. Birgitte Viborg initiates and develops measures that deal with well-being in collaboration with the coordinator of the Didactic Laboratory. As an example of this, The Day of Teaching 2022 referred to well-being and learning as prerequisites for one another\*.

— The Aarhus School of Architecture has entered into a strategic framework contract for 2022-2025 with the Ministry of Higher Education and Science. The first goal is as follows: "The students will achieve a high learning outcome in a safe study culture with a high level of well-being." The well-being consultant and coordinator of The Didactic Laboratory participate in the working group that works with this goal.

— The management at the Aarhus School of Architecture wishes to resolve the issues that were raised at the motivational seminar in Au-

lig fordybelse. Ledelsen har i forlængelse heraf igangsat en revideringsproces af curriculum med fire seminarer, hvor ledelsen, professorerne, programkoordinatorerne deltog. Koordinator for Didaktisk Laboratorium tilrettelagde og faciliterede seminarerne.

— Koordinator for Didaktisk Laboratorium deltog i et stort webinar om online undervisning\*

— Didaktisk Laboratorium har udviklet kursusudbud i didaktisk videreuddannelse – herunder pædagogikum. Det nye pædagogikum løber fra maj 2022 – maj 2023 og gentages i maj 2024 – maj 2025.

— Initiativet med Didaktiske Udviklingsprojekter (DUP) fortsatte\*

— Arkitektskolen Aarhus' DIGITALE PORTFOLIO er under udvikling og skal være et digitalt sted til indsamling, præsentation, dokumentation og evaluering af de undervisningsaktiviteter, der foregår på Arkitektskolen Aarhus – og dermed også i det Didaktiske Laboratorium. Det overordnede formål er at støtte vidensdeling, inspiration og synlighed af undervisningspraksis på skolen samt øge muligheden for at forstå og værdsætte udvikling, undervisningsindsatser og -aktiviteter – og i forlængelse heraf udvikle de bedste rammer for de studerendes læring. Tanken er, at alle undervisere på skolen kan bidrage til den DIGITALE PORTFOLIO.

— Didaktisk Laboratorium, Karrierevejledningen samt skolens nye studievejledning og har etableret et samarbejde, som videreudvikles i 2023.

— Gertie Kolding, arkitekt, startede på ph.d.-projektet Læringsrum til uddannelser i stadig forandring i december 2020. Projektet er samfinansieret af Roskilde Universitet, Arkitektskolen Aarhus og Arkitektfirmaet Kjaer og Richter. Vejledning i regi af Arkitektskolen Aarhus er knyttet til Didaktisk Laboratorium og Ph.d.-skolen\*

— Didaktisk Laboratorium har fået fysisk lokalitet og er blevet etableret på Exners Plads 7 på 3. sal.

gust 2021, including #2, which is concerned with FRAMEWORKS and TIME with a focus on creating more consecutive time for professional immersion. In continuation of this, the management has initiated a process for revising the curriculum, with four seminars in which the management, the professors and the program coordinators took part. The coordinator of The Didactic Laboratory organised and facilitated the seminars.

— The coordinator of The Didactic Laboratory participated in a large webinar on online teaching\*.

— The Didactic Laboratory has developed courses in didactic higher education – including Teacher Training Course. The new Teacher Training Course runs from May 2022 to May 2023 and is repeated in May 2024 to May 2025.

— The initiative with Didactic Development Projects continued.\*

— The Aarhus School of Architecture's DIGITAL PORTFOLIO is being developed and will be a digital site for the collection, presentation, documentation and evaluation of the teaching activities that take place at the Aarhus School of Architecture – and thus also in the Didactic Laboratory. The overall purpose is to support knowledge sharing, inspiration and visibility of teaching practices at the school, as well as to increase the possibility of understanding and appreciating development, teaching initiatives and activities – and, by extension, to develop the best framework for learning. The idea is that all teachers at the school can contribute to the DIGITAL PORTFOLIO.

— The Didactic Laboratory, Career Guidance and the school's new Study Counselling have established a collaboration which will be further developed in 2023.

— Gertie Kolding, architect, began her PhD project TRANSFORMATIONS OF LEARNING ENVIRONMENTS - An Architectural-Anthropological Field Trip in December 2020. The project is co-financed by Roskilde University, the Aarhus School of Architecture and the architectural firm Kjaer og Richter. Guidance conducted by the Aarhus School of Architecture is connected to The Didactic Laboratory and the PhD school\*.

— The Didactic Laboratory has acquired a physical location and has been established at Exners Plads 7 on the 3rd floor.

\* Se yderligere præsentation i denne publikation

\* See further presentation in this publication.

ONLINE TEACHING  
REQUIRES  
PROFESSIONALISM  
AND DIDACTIC  
CONSIDERATIONS

ONLINE  
UNDERVISNING  
KRÆVER STÆRK  
FAGLIGHED OG  
DIDAKTISKE  
OVERVEJELSER



## DET KRÆVER BEVIDSTE DIDAKTISKE OVERVEJELSER AT UNDERVISE ONLINE, STÆRK FACILITERING OG STILLER STORE FAGLIGE KRAV TIL UNDERVISEREN.

### TEACHING ONLINE REQUIRED CONSCIOUS DIDACTIC CONSIDERATION AND STRONG EXECUTION, AND PLACES HUGE ACADEMIC DEMANDS ON TEACHERS.

Det var konklusionen på mit oplæg til webinar *Fra tilskuersport til deltagersport – På vej mod værdifuld digital undervisning?* arrangeret af Tænk tanken DEA<sup>1</sup>.

Deltagerne viste sig i den efterfølgende diskussion at være enige i min konklusion. Og en af deltagerne kommenterede: *Det gør al undervisning faktisk. Men når undervisningen foregår online bliver det ofte mere tydeligt, hvis underviserne ikke er ordentlig forberedt!*

Det gav stof til eftertanke.

Som koordinator for Didaktisk Laboratorium deltog jeg i webinar *et som repræsentant for Rektorkollegiet for de Kunstneriske og Kulturelle Uddannelser med oplæg og som en del af en paneldebat*<sup>2</sup>. I alt var der 455 tilmeldte.

Mit oplæg indgik i en break out session under titlen, *hvordan digital undervisning i praktiske og kreative fag kan udvikles*. Efter oplægget skulle jeg lægge op til og facilitere en fælles diskussion om emnet. Udgangspunktet for mit oplæg var et meget vellykket undervisningstiltag på første år på Arkitektskolen Aarhus: en analog tegneworkshop som foregik online, og som arkitekt og billedkunstner Jane Willumsgaard stod for i samarbejde med underviserne på unit 1C<sup>3</sup>.

*Such was the conclusion to my presentation for the webinar *From Spectator Sport to Participation Sport - Towards Worthwhile Digital Teaching?* organized by the think tank DEA<sup>1</sup>. In the ensuing discussion, it turned out that the participants agreed with my conclusion. One of them commented: *In fact, all teaching does. But when teaching takes place online, it often becomes more obvious if the teachers are not properly prepared!* This provided food for thought.*

*As coordinator of the Didactic Laboratory, I took part in the webinar as a representative of Rektorkollegiet for de Kunstneriske og Kulturelle Uddannelser, giving a presentation and taking part in a panel discussion.<sup>2</sup> A total of 455 participants had signed up.*

*My presentation was part of a break-out session entitled *How the Practice of Digital Teaching Can Be Developed in both Practical and Creative Subjects*. After the presentation, I was to prepare the ground for, and facilitate a joint discussion on the subject. The basis of my presentation was a very successful teaching initiative for first year students at the Aarhus School of Architecture: an online analogue drawing workshop led by the architect/visual artist Jane Willumsgaard in collaboration with the teachers of Unit 1C.<sup>3</sup>*

1— Webinar *et var arrangeret til chef- og ledelseslaget på uddannelserne, ledere og medarbejdere fra pædagogiske enheder og koordinerende undervisere på Rektorkollegiet for de Kunstneriske og Kulturelle Uddannelser (dvs. Det Kongelige Akademi, Designskolen Kolding og Arkitektskolen Aarhus), Danske Universiteter, Erhvervsakademier og Professionshøjskoler.*

2— Overskriften for paneldebatten var: *Knaster for fremtiden – Hvordan bliver digital undervisning et værdifuldt supplement?* Her deltog også Marianne Riis, lektor, Professionshøjskolen Absalon, Thomas Ryberg, professor, AAU og Rasmus Borregaard Hall, Pædagogisk Udviklingschef, EA Dania. Paneldebatten blev modereret af Stina Vrang Elias, direktør, Tænk tanken DEA.

3— Underviserne på Unit 1C var Sine Kilde, Peter Dahl, Anne Elisabeth Toft og Mette Volf

1— *The webinar was organised for the executives of educational institutions, leaders and staff from educational units and coordinating teachers at Rektorkollegiet for de Kunstneriske og Kulturelle Uddannelser (i.e. the Royal Danish Academy, Design School Kolding and the Aarhus School of Architecture), Danish Universities, Academies of Professional Higher Education and University Colleges.*

2— *The title of the panel discussion was: Hurdles for the Future. What Makes Digital Teaching a Worthwhile Supplement?* Also taking part were Marianne Riis (Associate Professor, University College Absalon), Thomas Ryberg (Professor, Aalborg University) and Rasmus Borregaard Hall (Head of Pedagogical Development, EA Dania). The panel debate was moderated by Stina Vrang Elias (Director, the think tank DEA).

3— *The Unit 1C teachers were Sine Kilde, Peter Dahl, Anne Elisabeth Toft and Mette Volf.*



For at mine refleksioner og konklusioner på problemstillingen kunne give mening for de tilhørende, indledte jeg oplægget med en kort beskrivelse af selve tegnetworkshoppen herunder workshoppens placering i semesteret, dets forløb, format og formål. Jeg vil også her beskrive tegnetworkshoppen:

Tegnetworkshoppen udsprang af en tidligere tegnetworkshop, som Jane Willumsgaard gennemførte for førsteårsstuderende på Unit 1C i april 2020 – ganske få uger efter Covid19-nedlukningen. Det var netop i den periode, hvor brugen af digitale kommunikationsplatforme eksploderede i Danmark og herunder også på Arkitektskolen Aarhus, og hvor det lykkedes for undervisere og andre ansatte på meget kort tid at fortsætte undervisningen af arkitektstuderende online.

Den særlige situation vi stod i, gav os noget at tænke over, og eftersom både studerende, undervisere og Jane Willumsgaard oplevede nogle særlige kvaliteter ved koblingen af det digitale og det analoge, valgte vi samme format året efter, hvor Jane Willumsgaard besøgte os igen, på trods af at der ikke længere var de samme krav til online undervisning.

Jane Willumsgaards tegnetworkshop var planlagt som et todelt forløb, som indgik i de studerendes semesteropgave. Opgaven omhandlede udviklingen af et arkitektonisk hovedgreb samt skitsering frem mod et mindre arkitektonisk bygningsanlæg (en højskole) i udvalgte lokaliteter i Aarhus Å's vandskel.

Første del af tegnetworkshoppen var en tredages workshop, som lå i den allerførste del af semesteropgaven, hvor de studerende netop havde haft deres første møde med Aarhus Ådal. Ådalen var hovedopgavens kontekstuelle omdrejningspunkt, og de studerende skulle gennem ca. fire uger undersøge den og en tildelt lokalitet med henblik på at udvikle en kvalificeret forståelse af Ådalen og de mange forskellige elementer og tilstande, der karakteriserer den. De skulle på den baggrund udvikle et landskabsprogram, hvori de hver især skulle samle de væsentligste erfaringer fra deres analyser bl.a. gennem vandringer i og kortlægninger af Ådalen og den tildelte lokalitet. Undersøgelserne skulle gerne på den ene side give et 'indblik' i lokaliteternes forskellige rumlige og sanselige karakterer og på den anden side give et 'overblik' over de overordnede strukturer og sammenhænge i projektområdet og den tildelte lokalitet.

Vi inviterede Jane Willumsgaard i denne indledende fase til at holde en tegnetworkshop med

In order for my reflections and conclusions on the issue to make sense to the participants, I kicked off my presentation with a brief description of the drawing workshop, including the timing of the workshop in the semester, and its process, format and purpose. I will also describe the drawing workshop here.

The drawing workshop stemmed from a previous drawing workshop led by Jane Willumsgaard for first-year students in Unit 1C in April 2020 – just a few weeks into the COVID-19 lockdown. It was during this period that the use of digital communication platforms snowballed in Denmark - including the Aarhus School of Architecture - and in a very short time teachers and other employees managed to teach architecture students online.

The unusual situation gave us food for thought. Given that the students, teachers and Jane Willumsgaard all found that there was something special about the combination of digital and analogue, we chose the same format the following year. Jane Willumsgaard visited us again, despite the fact that there were no longer the same requirements for online teaching.

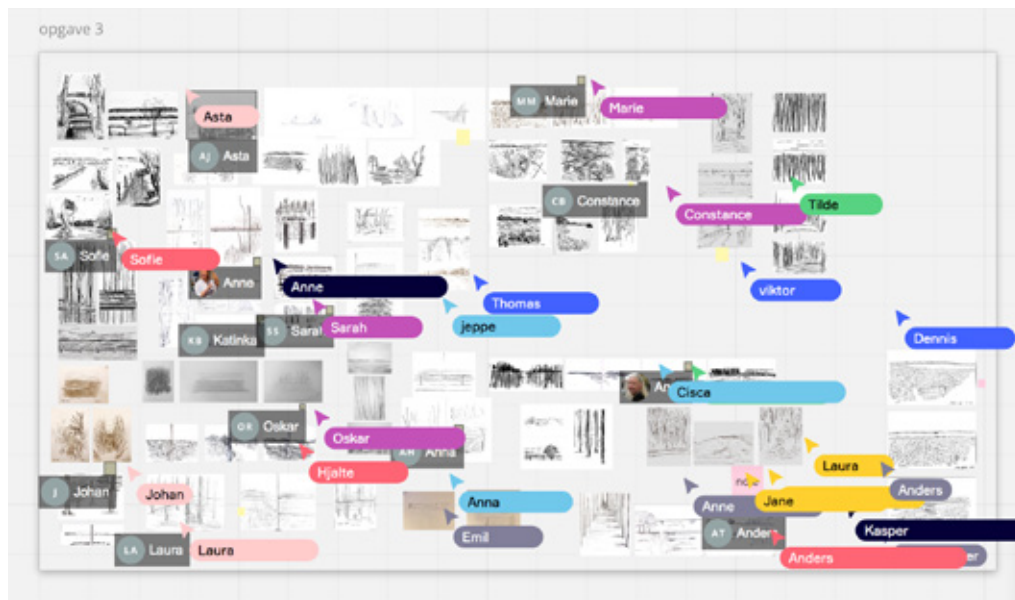
Jane Willumsgaard's drawing workshop was planned as a two-part course – part of the students' semester assignment. The assignment was about the development of an architectural concept and sketching plans for a small architectural project (a folk high school) in selected locations in the watershed of Aarhus Ådal.

The initial part consisted of a three-day workshop, which came in the very first stage of the semester assignment, when students had just encountered Aarhus Ådal for the first time. The Ådal was the contextual focal point of the assignment. The students had to study both it and an assigned location for about four weeks in order to develop a qualified understanding of the area and its many different elements and conditions. On this basis, they had to devise a landscape programme, in which each of them had to collate the most important experiences from their analyses: for example, from walking in, and mapping the Ådal and the assigned location. The aim of these investigations was partly to gain 'insight' into the different spatial and sensory features of the sites and partly to gain an 'overview' of the overall structures and contexts in the project area and the assigned location.

In this initial phase, we invited Jane Willumsgaard to hold a drawing workshop focusing on landscape analysis, thereby providing the

En overvældende aktivitet på platformen, hvor der blev skrevet og flyttet rundt på tegninger, viser, hvordan Jane Willumsgaard formåede at skabe et univers, hvor 36 studerendes samarbejde manifesterede sig i realtime. Hun formåede at skabe en workshopfølelse på trods af, at alle sad alene hjemme.

The overwhelming activity on the platform, where drawings were written on and moved around, demonstrates how Jane Willumsgaard managed to create a universe, in which the collaboration of 36 students was presented in real time. She succeeded in creating a workshop feeling, despite the fact that everyone was sitting alone at home.



fokus på landskabsanalyse og således give de studerende redskaber og metoder til at skabe et indblik i lokaliteternes forskellige rumlige og sanselige karakterer.

*"Vi skal sammen notere os verdenen og undersøge et konkret landskab. Vi vil arbejde med linjen som redskab. Vi skal arbejde med frie og fabulerende tegneprocesser samt reduktion til en forståelse af verden. Der tegnes hurtigt, intuitivt og undersøgende."* skrev Jane Willumsgaard i indledningen om metoderne, indholdet og intentionen med workshoppen. Hun havde opbygget dagene med online introduktion til øvelser, metoder og redskaber samt små øvelser fra morgenstunden. Efter frokost skulle de studerende on-site i Ådalen og benytte den netop erhvervede viden, færdigheder og kompetencer. Sidst på eftermiddagen skulle de studerende uploade deres arbejde og sammen med Jane Willumsgaard og underviserne reflektere over de nye erkendelser, de studerende havde gjort sig on-site – både i forhold til deres forståelse af sitet og også i forhold til de nye metoder, redskaber og egen læring. Disse feedbacksituationer foregik online.

Næste gang vi fik besøg af Jane Willumsgaard var, da de studerende var kommet lidt længere i deres semesteropgave. Workshopkens anden del forløb over to dage. De studerende havde været på kursus og havde således været optaget af andet end deres semesteropgave. Workshoppen skulle udover at være en introduktion til nye og tidligere lærte analoge tegneteknikker og –teknikker, også have det formål, at de studerende skulle genopdage semesteropgavens kontekst, det konkrete site og deres forståelser og fortolkninger af det.

students with tools and methods for creating insight into the different spatial and sensory features of the sites.

*"Together we have to make notes about the world and study a specific landscape. We will deploy line as a tool. We must deploy free and fanciful drawing processes and reduction in our efforts to understand the world. Draw quickly, intuitively and investigatively."* This is what Jane Willumsgaard wrote in her introduction to the methods, content and intention of the workshop. She had structured the days with an online introductions to exercises, methods and tools and small exercises in the morning. After lunch, the students had to visit Ådal and apply the newly acquired knowledge and skills. At the end of the afternoon, the students had to upload their work and, together with Jane Willumsgaard and the teachers, reflect on the new insights the students had gained on site – in relation to their understanding of the site, the new methods and tools, and their own learning. These feedback sessions were conducted online.

The next time Jane Willumsgaard visited us was when the students had progressed a little further in their semester assignment. The second part of the workshop took place over two days. The students had been on a course and thereby occupied with something other than their semester assignment. In addition to being an introduction to new and previously learned analogue drawing methods and techniques, the aim of the workshop was also for the students to rediscover the context of the semester assignment, the specific sight and their understanding and interpretations of it.

## TEGNING I LANDSKAB

v. Jane Willumsgaard / 3 dages workshop AAA

Vi skal sammen notere os verdenen i tegning og undersøge et konkret landskab. Vi vil arbejde med linjen som redskab. Vi skal arbejde med frie og fabulerende tegneprocesser samt reduktion til en forståelse af verden. Der tegnes hurtigt, intuitivt og undersøgende.

**STED:** Dagen er delt op mellem Egen tegneplads og On Site

– undervisning over Microsoft Teams og fælles deling online whiteboard Miro

Tidsplanen er vejledende!

### MANDAG D. 18. JANUAR

9:30 Introduktion

10:00 Øvelser  
– linjetegning

11:00 Fællesøvelse

12:30 Dialog

14:00 Ådalen opgave 01

16:30 Upload på Miro

### TIRSDAG D. 19. JANUAR

9:00 Dialog/ dag 1

9:30 Øvelser  
– linjetegning

11:00 Fællesøvelse

12:30 Dialog

14:00 Ådalen opgave 02

16:30 Upload på Miro

### ONSDAG D. 20. JANUAR

9:00 Dialog/dag 2

9:30 Eksperimenter  
– individuel

12:00 Ådalen opgave 03

15:00 Upload på Miro

15:15 Dialog  
– online udstilling!

16:15 tak for i dag!

### MATERIALELISTE -TEGNEPLADS FORBEREDELSE

– Organiser din tegneplads derhjemme godt og hav dine tegnematerialer klar.

#### Mediet er bly og grafit.

- Diverse bløde 4b-9B alm.- 2mm mineblyanter samt tykkere miner hvis i har det.  
(desuden hvis i har det: kul og grafitpen)
- blyantspidser, hobbykniv, skærelineal og malertape
- skitsebogen + a3 tegneblok.

(Panik ikke hvis i mangler enkelte ting, vi vil være kreative med forhåndværendes princip.)

**NB.** ude på sitet, bring hård skitsebog eller andet tegneunderlag samt varmt tøj og fodtøj.

Vel mødt! / jw

## LINE DRAWING AND MEMORY

v. Jane Willumsgaard / 2 dages workshop AAA

Vi vil arbejde med tegning som erindring med linien som redskab. Ved at notere os verdenen som arkitektur undersøges et konkret landskab. I frie og fabulerende tegneprocesser trænes forestillingsevnen. Der tegnes hurtigt, intuitivt og undersøgende.

**STED:** Egen tegneplads -undervisning over MicrosoftTeams og fælles deling online whiteboard

Tidsplanen er vejledende!

### MANDAG D. 27. APRIL:

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9:30 (efter holdmøde) Introduktion  
 10:00 Øvelser- Linietegning  
 11:00 Fællestegning  
 – landskab som erindring

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12:00 Frokost

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13:00 Fællestegning fortsat  
 15:15 Dialog og forberedelse til dag 2  
 16:15 Tak for i dag.

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### TIRSDAG D. 28. APRIL:

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9:30 Øvelser – linietegning  
 10:30 Eksperimenter

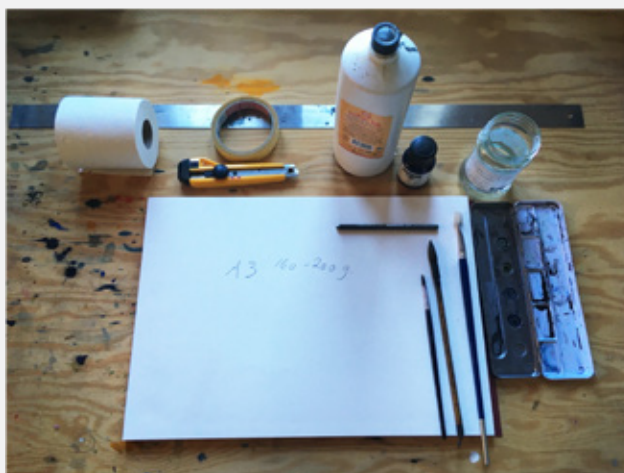
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12:00 Frokost

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13:00 Dialog  
 – individueltegninger  
 – erindringstegning  
 15:15 Dialog og online udstilling!

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Vel mødt over skærmen mandag d. 27. april kl. 9.30.  
 /JW

- 1 A3 tegneblok ca. 160g-200g go kvalitet men ikke bedre end i tør bruge løs af det, vi skal lave mange hurtige tegninger (ca 50 ark)
- 1 grafitpen ml. 5b-9b (fås i boghandlere architegn og arte de vos se foto)
- Pensler i forskellig tykkelse
- Mindst 50 ml Flydende sort tusch/ indian ink kinesisk tusch (på billedet er en 990ml og en 50 ml) Stort deleindkøb Talens østindisk 490 ml-990 ml (216-235 kr) fås i begge butikker. Små: rørre og klinger sort i 50 og 100 ml. (tusch) arte de vos (45 og 67 kr) Kinesisk ink 60 ml. architegn (kender ikke mærket m billig 29 kr.)
- Desuden Hobbykniv – malertape – blandebakke – vandglas



Jane Willumsgaard skrev: *Vi vil arbejde med tegning som erindring med linjen som redskab. Ved at notere os verdenen som arkitektur undersøges et konkret landskab. I frie og fabulerende tegneprocesser trænes forestillingsevnen. Der tegnes hurtigt, intuitivt og undersøgende.*

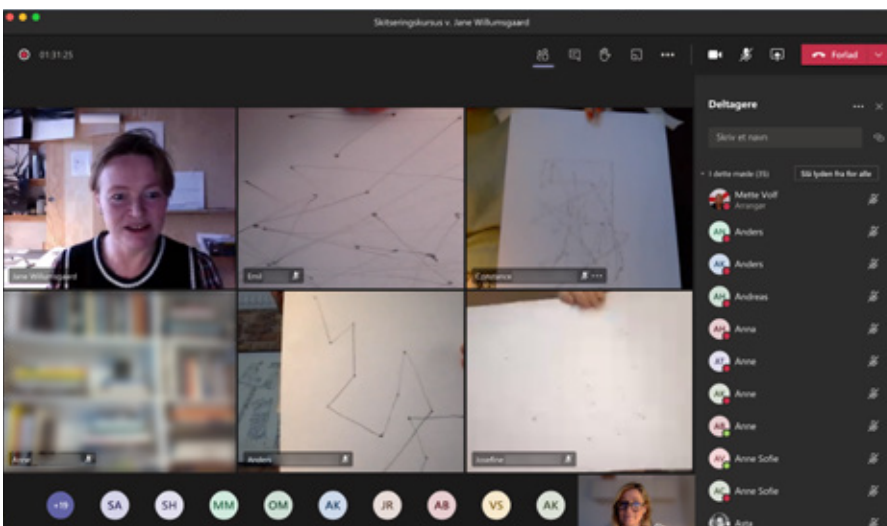
Jane Willumsgaard wrote: *“We will work with drawing as memory, using line as a tool. By making notes about the world as architecture, we study a specific landscape. By drawing freely and fancifully, we train our imagination. Draw quickly, intuitively and investigatively.”*

Workshoppen fokuserede således ikke alene på tegnetogter og –redskaber og repræsentationens betydning for tænkning, men også på de studerendes refleksion over eget arbejde – både som erindring og som nye erkendelser og erfaringer. Det var en del af både workshoppen og semesteropgaven at forstå notation af verden som en del af en proces og som værende både analyse, fortolkning og en retning for hvordan et kommende bygningsværk ville kunne designes.

The workshop thus focused not only on drawing methods and tools, and the importance of representations for thinking, but also on the students’ reflection on their own work – both as memory and as new insights and experiences. Part of both the workshop and the semester assignment was about understanding notation of the world as part of a process - as analysis, interpretation and a direction in terms of how they might design a future building.

Workshoppen byggede videre på de metoder, redskaber og færdigheder samt tilgange, som de studerende havde lært i del I. Den var ligeledes bygget op som et redskabskursus, der skulle give de studerede en generel viden om og færdigheder inden for analoge tegnetogter og -teknikker, som de ville kunne bruge fremadrettet i deres studie. Samtidigt var workshoppen også rettet mod den opgavefase, som de befandt sig i. Dermed gav workshoppen et merlæringsudbytte ligesom første del. Dagen var endnu engang tilrettelagt med online introduktioner til øvelser og redskaber samt små øvelser fra morgenstunden, og om eftermiddagen skulle de studerende besøgte sitet. Strukturen var bygget op som på første del, så de studerende sidst på dagen skulle uploade deres arbejde og mødes i en online feedbacksituation, hvor de sammen med Jane Willumsgaard og underviserne reflekterede over de nye erkendelser, de havde gjort sig on-site. At gentage formatet gav de studerende en genkendelighed og skabte en ro.

The workshop further developed the methods, tools, skills and approaches, which the students had learned in the first part. It was also structured as a course about tools, aiming to provide the students with general knowledge of, and skills in analogue drawing methods and techniques that they would be able to use in their studies in the future. The workshop also targeted the phase of the assignment the students were working on. Thereby, like the first part, the workshop provided an additional learning outcome. Once again, the days featured online introductions to exercises and tools, and small exercises in the morning, and a visit to the site in the afternoon. The structure was the same as the first part. So, at the end of the day, the students had to upload their work and meet in an online feedback session, in which, together with Jane Willumsgaard and the teachers, they reflected on the new insights they had gained on site. Repeating the format gave the students a sense of familiarity and calm.



Jane Willumsgaard var i stand til at udnytte onlineformatets mulighed for at underbygge en klarere og mere præcis kommunikation mellem de studerende og underviserne.

Jane Willumsgaard succeeded in utilising the online format to support clearer and more precise communication between the students and the teachers.

På webinarret delte jeg, efter min korte beskrivelse af selve workshoppen, erkendelser og refleksioner til inspiration for de tilhørende om, hvorfor workshoppen lykkedes så godt. Jeg reflekterede herunder over, hvordan digital undervisning kan bidrage til praktiske og kreative fag. Og endelig blev online-formatet en fordel for workshoppen. I tegneworkshops (med så mange studerende) som gennemføres udelukkende analogt og med fysisk tilstedeværelse sker det sommetider, at kommunikation går tabt for nogle af de studerende. Ganske enkelt fordi det er svært at se de fysiske eksempler og høre, hvad der bliver sagt. Og pga. uro fra mange mennesker på samme sted, distraheres de studerende let og koncentrationen svigter hos flere af dem. Jane Willumsgaard var i stand til at udnytte onlineformatets mulighed for at underbygge en klarere og mere præcis kommunikation mellem de studerende og underviserne. Kommunikationen (i forbindelse med introduktioner, øvelser og feedback-situationer) gik klart og præcist igennem til den enkelte studerende. De studerende kunne se underviserens eksempler og eget og hinandens arbejder på skærmen, høre hvad der blev sagt og lod sig ikke så let distrahere. Det resulterede i en stor produktion fra de studerende og lyst, motivation og villighed til at dele og diskutere deres arbejde og erkendelser – online! Uden at det gik udover de studerendes, produktion, leg og interaktion med underviserne og hinanden, men rent faktisk gav plads til eksperimentet og den kreative og legende proces – og i forlængelse heraf deres læringsudbytte.

I undervisergruppen på Unit 1C var der bred enighed om (og som den efterfølgende evaluering fra de studerende kunne bekræfte), at en af grundene til at workshoppen gik så godt, var fordi Jane Willumsgaard besad høj faglighed, var reflekteret omkring sine didaktiske overvejelser og var i stand til at udøve en stærk facilitering af forløbet. Jane Willumsgaard havde gennemtænkt, hvordan hun ville bygge dagene op, så de startede med små korte øvelser, som alle kunne udfærdige (øvelser à 2, 5 eller 10 minutters varighed). Her trak Jane Willumsgaard på sit kendskab til arkitekturstuderende på første år, og hun var således opmærksom på de studerendes niveau. Hendes egen erfaring med de materialer og teknikker, som hun valgte, at de studerende skulle arbejde med (kul, grafit osv.) og hendes viden om, hvordan (planlagte) tilfældigheder i den forbindelse kan vise sig som æstetiske vidnesbyrd, som kan skabe sanselige erkendelser, var medvirkende til, at de studerende fik en lethed ind i deres præstationer, og som nogle studerende gav udtryk for, at de oplevede: *"At det føltes som en leg."*

On the webinar, after my brief description of the workshop itself, I shared insights and reflections to inspire the participants about why the workshop succeeded so well. I reflected, for example, on how digital teaching can contribute to practical and creative subjects and, finally, how the online format was an advantage for the workshop. In drawing workshops (with so many students), conducted solely on an analogue basis and with physical presence, sometimes some students get left out of the communication process. Simply because it is difficult to see the physical examples and hear what is being said. Also, due to the restlessness of a large group of people, students get easily distracted and several of them lose their concentration. Jane Willumsgaard succeeded in utilising the online format to support clearer and more precise communication between the students and the teachers. She communicated (in the context of introductions, exercises and feedback sessions) clearly and accurately to each student. The students could see the teacher's examples, and their own and each other's work the screen, and hear what was being said, and were not easily distracted. This resulted in excellent work by the students, and desire, motivation and willingness to share and discuss their work and insights – online! Rather than compromise the students' production, play and interaction with the teachers and each other, it actually paved the way for experiment, creativity and play and - as a result - their learning outcome.

The teaching group of Unit 1C as a whole agreed (and the students' subsequent evaluation confirmed) that one of the reasons the workshop went so well was because Jane Willumsgaard was so professional, had carefully considered her approach to the teaching and was able to execute the course so impressively. Jane Willumsgaard had carefully considered the structure of the days, so they started with small, short exercises that everyone could do (exercises lasting 2, 5 or 10 minutes). In this context, Jane Willumsgaard applied her knowledge of first-year architecture students, so was aware of their level. Her own experience of the materials and techniques she chose for the students to work with (charcoal, graphite etc.) and her knowledge of how, in this context, (planned) coincidences can turn out to be aesthetic testimonies that can, in turn, lead to sensory insights, helped the students inject lightness into their work. As some students put it: *"It felt like a game."*

The students experienced a sense of success and were proud of their work. Jane Willumsgaard expanded upon the positive experiences and the specific work of the students. The exercises be-

De studerende fik således succesoplevelser og var stolte af deres arbejde. Jane Willumsgaard byggede videre på de gode oplevelser og på de studerendes konkrete arbejde. Øvelserne blev lidt længere og en smule mere krævende, men den studerende havde fundet tillid til materialerne, redskaberne, til Jane Willumsgaard og ikke mindst til sig selv.

Jane Willumsgaard var med sit nærvær og sin stærke arkitektur- og undervisningsfaglighed i stand til at improvisere inden for den gennemtænkte og velkoreograferede tidsplan, uden at det skabte uro og forvirring. Hendes klare introduktioner, øvelser og metoder og hendes klare begrundelser for, hvorfor de studerende skulle følge hendes anvisninger og hvordan, gav forløbet en ro og en stramhed, der resulterede i, at de studerende fik mulighed for at fokusere på de faglige eksperimenter og øvelser – og på det at lære (fremfor at bekymre sig om det formelle resultat). Jane Willumsgaard havde således styr på sine didaktiske overvejelser og intentioner, og de studerendes tilbagebetalte med respekt og tillid.

En anden erkendelse om årsagerne til forløbets succes var, ifølge de studerende, at vi undervise i samarbejde med Jane Willumsgaard havde tænkt forløbet ind i den overordnede semesteropgave. De studerende oplevede således, at de, samtidigt med at de arbejdede på deres semesterprojekt, i workshoppen lærte nye redskaber, færdigheder og metoder til at forstå, analysere og skabe arkitektur. Det var således også medvirkende til at gøre workshoppen relevant og meningsgivende i et større perspektiv.

Til at underbygge de erfaringer og refleksioner om fordele med at koble fysiske og digitale undervisningsformater, som blev gjort på baggrund af workshoppen, fremlagde jeg pointer fra et tidligere evalueringsarbejde, der blev udarbejdet på Arkitektskolen Aarhus i forbindelse med af brugen af digitale platforme under Corona-nedlukningen af Danmark. I det materiale gav underviserne udtryk for bekymringer for tab af læring i forhold til kernefaglig undervisning i arkitektur. Eksempelvis bekymringer som omhandlede manglende skalaforståelse, rumlig forståelse og materialeforståelse hos de studerende samt tab af erkendelse gennem fysisk handling og viden skabt gennem fysisk håndværk. Og endelig savnet af tegnesalen som fysisk og socialt læringsrum.

Samtidigt pegede et næsten enigt underviserkollegium på, at vejledninger/feedbacksituationer, som foregår ved hjælp af digitale platforme, opleves som mere fokuserede og koncentrer-

came slightly longer and a bit more demanding, but the students had established trust in the materials, the tools, Jane Willumsgaard and - most of all - themselves.

With her presence and her impressive architectural and teaching expertise, Jane Willumsgaard was able to improvise within the excellently planned, 'choreographed' timetable, without creating restlessness and confusion. Her clear introductions, exercises and methods, and her clear reasons for why and how the students should follow her instructions created a sense of calm and discipline. As a result, the students could focus on the academic experiments and exercises, and on learning (rather than worrying about the formal result). Jane Willumsgaard was thus in control of her didactic considerations and intentions, and the students reciprocated with respect and trust.

Another reason the course was so successful was, according to the students, that the teachers, in collaboration with Jane Willumsgaard, had incorporated the course into the overall semester assignment. Thus, while working on their semester assignment, in the workshop the students learned new tools, skills and methods for understanding, analysing and creating architecture. This was also instrumental in making the workshop relevant and meaningful in a larger perspective.

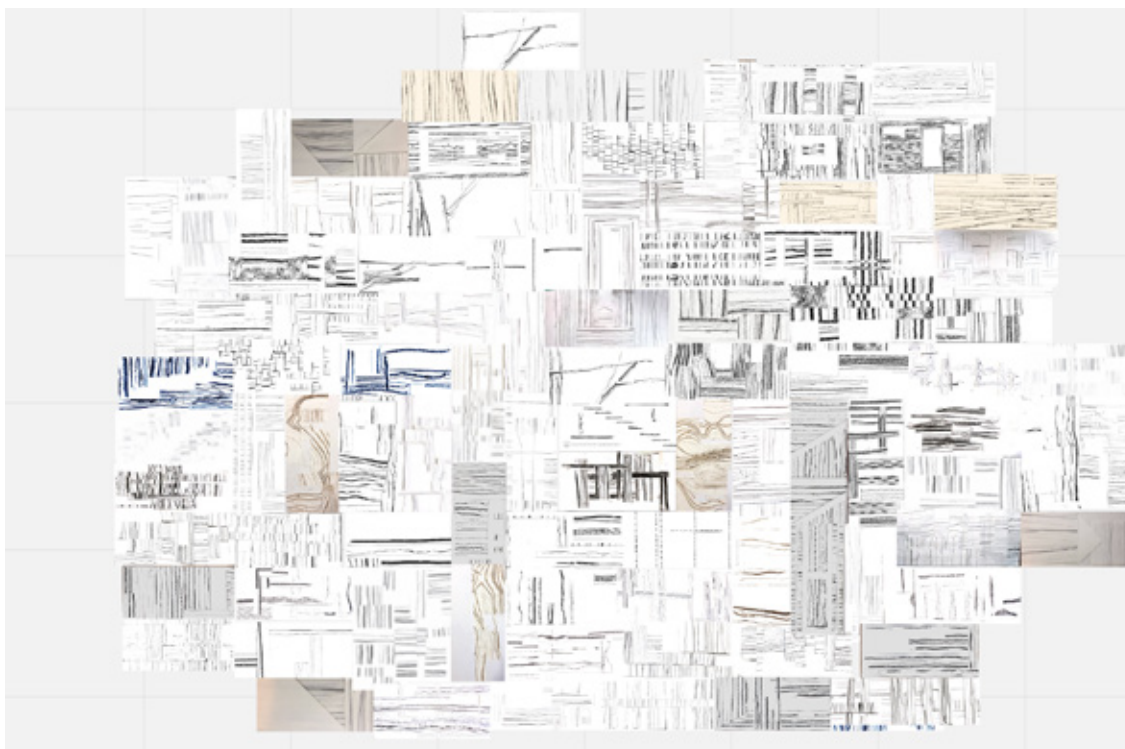
To further emphasise the experience of, and thoughts about the advantages of linking physical and digital teaching formats, I presented points from previous evaluation work carried out at the Aarhus School of Architecture in the context of using digital platforms during the COVID-19 lockdown in Denmark. In this material, the teachers expressed concern about loss of learning vis-à-vis core academic architecture teaching. They were concerned, for example, about the students' lack of understanding of scale, spatial understanding and material understanding, and the loss of insight gained from physical action and knowledge created through physical craftsmanship. And finally, the lack of the drafting room as a physical and social learning space.

At the same time, nearly all the teachers felt that supervisory/feedback sessions conducted digitally were more focused and concentrated, that the students seem more and better prepared, that the students' presentations seem clearer and more precise, and that communication between the students and the teachers in general contributes to precision.



De studerende gav udtryk for, at de følte et fællesskab på trods af, at de ikke var fysisk til stede i samme rum.

They students reported how they felt a sense of community, despite the fact that they were not physically present in the same room.



de, at de studerende virker mere og bedre forberedte, at de studerendes fremlæggelser/præsentationer fremstår klarere og mere præcise, og at kommunikationen mellem de studerende og underviserne generelt bidrager til præcision.

Måske ligger der et potentiale i at udvikle digital undervisning på det digitale egne præmisser, men der er stadig noget, som indikerer fordele ved fastholdelse af den fysiske undervisningsform i praktiske og kreative fag med de åbenlyse fordele det giver – men faktisk også at koble den med et online format, som tydeligvis giver andre fordele.

Der er tilsyneladende noget ved det digitale format, der gør, at det er nødvendigt, at underviseren gør sig mere bevidste didaktiske overvejelser og dermed – udover de klare fordele som det giver i forhold til fokus og koncentration samt bedre kommunikation mellem undervisere og studerende – også løfter undervisningens kvalitet generelt.

Det stiller krav til underviserens didaktiske overvejelser og tilrettelæggelse at få en online undervisningssituation til at lykkes - og ikke mindst ift. det kunstneriske og den kreative proces. Og kunne sådanne krav overføres til undervisning *generelt* – ville det måske være medvirkende til at højne undervisningskvaliteten *generelt*.

Det så i hvert fald sådan ud i Jane Willumsgaards workshop på Arkitektskolen Aarhus.

Perhaps there is a potential in developing digital teaching on digitalisation's own terms. But there is still an indication of the advantages of maintaining the physical form of teaching in practical and creative subjects and the obvious advantages it provides – but actually also linking it with an online format, which clearly provides other advantages.

There seems to be something about the digital format that makes it necessary for a teacher to make more conscious didactic considerations. As a result - in addition to the obvious advantages this provides in terms of focus and concentration, and better communication between teachers and students - it also enhances the quality of teaching in general.

Making an online teaching situation succeed places demands on a teacher's didactic considerations and organisation. This in turn affects the artistic and creative process. If such requirements could be transferred to teaching *in general*, it might help improve the quality of teaching *in general*.

That at least seemed to be the case in Jane Willumsgaard's workshop at the Aarhus School of Architecture.



# REFERENCES IN ARCHITECTURE

## INTRODUCTION

The project process of architecture is associated with, and influenced by a knowledge of its own that influences decision-making. The architect acquires this knowledge on the basis of their own experiences, which they incorporate consciously or unconsciously during the project process. In the context of acquiring this knowledge, the architect discovers and accumulates references that contribute to their continuous learning and development of critical thinking. The references determine the way in which the architect perceives and observes reality, approaches their environment and tackles the development of an architectural project. The choice of references corresponds to a personal process and an interest in immersing oneself in cultural insight, and helps establish a method with which to approach the architectural design process.

In an academic context, architecture students also acquire references that they incorporate into their personal design process. The incorporation of references is determined/conditioned by the student's personality, curiosity, thought and interest in cultural knowledge. During the educational process, references can be key in terms of encouraging reflection, defining the design method and enhancing the individual creative process (how to observe, how to design a project or how to represent or communicate). In the pedagogical approach, this ability to form relationships and kindle students' curiosity is essential.

This didactic development project reflects on, and questions the role of references in the architectural project process, both in a professional context and in the teaching of architecture. It also analyses how references can influence the creative process of both architects and students.

**Dean Hawkes:** *"I was trained as a modernist"*

**Sebastian Skovsted:** *"We are interested in references that show a principle, an attitude"*

**Flores Prats:** *"We seek timeless references"*

**Estar:** *"Our way of incorporating references has to do with our way of understanding the architectural project."*

**"During the educational process, references can be key in terms of encouraging reflection, defining the design method and enhancing the individual creative process"**

## CONVERSATIONS WITH ARCHITECTS

As a source of information in the initial phase, this development project proposed conversations with architects who teach, practise and/or research. The architects include: Dean Hawkes, Eva Prats and Ricardo Flores (Flores Prats), Sebastian Skovsted (Johansen Skovsted), and Aurora Armental and Stefano Ciurlo Walker (ESTAR).<sup>1</sup>

In parallel with the conversations, the project involved the analysis of texts, interviews, conference talks or other forms of publication by, and about the work of these architects, with a special emphasis on the way in which they use references to present and explain their work. The analysis also includes material relating to architects with a similar profile, who are both professional architects and teachers.

As already mentioned, the project aims to include participants involved in practice and teaching, and preferably also in research. This desire to limit the profiles studied was conditioned partly by being able to examine the role of architects' references in their practice and their way of tackling an architectural project, and partly by an interest in identifying whether there is an impact between the creative process in their professional practice and the studio at the school of architecture. In this context, the project questioned how the knowledge acquired or reflected in the professional field is transferred to the academic field, and vice versa, focusing on the method used to transfer knowledge between these two fields.

The project collates documentation on the architects' selection of references for addressing projects or specific architectural themes, and the process through which these references from practice are transferred to the studio (school): in a nutshell, the method that underlies the relationship between practice and teaching (synergies, conflicts, influences etc.).

**Stefano Ciurlo Walker (Estar):** *"We regard the architectural project as something specific. Each project is special, in its location, in its programme and in its nature. Therefore, depending on the project, there are certain types of references that come into play. In other words, we do not have a repertoire of artistic references that always constitute the start of new projects. Rather, there are a number of elements that are present and, depending on the project, we look for specific themes for the project in question. Within the catalogue of references, we then identify groups that, for example, may be references of a more atmospheric or spatial nature, or referenc-*

*es relating to a particular type of light or landscape, or of a more morphological nature, or references related to how something is organised or composed. We also employ usage references. When there is a specific usage, we like to examine how other architects have approached the specific application at other times."*

**Ricardo Flores (Flores Prats):** *"In this context, it is interesting to underline that our way of teaching stems very much from our actual practice. There are teachers who are practising architects, who tackle subjects at the school with a more abstract, more theoretical and more speculative approach. Overall, it would be very difficult for us to separate our concerns in professional practice from what we talk to students about. In this sense, we regard the classrooms, desks and school as an extension of the professional studio. Also because we work very experimentally, and in every project we constantly put things to the test. Given that we regard teaching as experimentation and research into projects, there is a very close connection between the two fields. The school and the professional studio are inextricably linked. It would be very difficult for us to use topics in the school context that we have never worked on and developed in the studio. We believe that our direct experience is the best we can contribute to academia and to teaching. For us, the school is a place where we can share what we have learned in our studio with a broader academic community."*

In the conversations with the architects, we asked identical questions in order to confront the various points of view of the architect teachers. Sometimes the conversations also focused on specific topics, based on the various interests and experiences of the architects.

During the conversations, we touched on topics such as the use and type of references in both the professional creative process and the academic field from a methodological point of view: how and when references are introduced to students according to their characteristics (for example, level, background, type of institution, etc.); the disciplinary origin and formats of the references; and finally, the possibility of contributing one's own professional work as an additional reference.

**Ricardo Flores:** *"When we started this conversation, I thought that every architect uses as many references in their teaching as they use in their work. Especially in the case of a practising architect who relies heavily on their own references or on how much they use references in their*

<sup>1</sup> — Due to the nature of 'DevelopmentTime', during the development period of the project, the architects involved in this project were greatly influenced by participation in AAA activities such as conferences. The conversations took place on the following dates: Dean Hawkes 20.11.2019; Eva Prats and Ricardo Flores (Flores Prats) 21.12.2019; Sebastian Skovsted (Johansen Skovsted) 06.02.2020; and Aurora Armental and Stefano Ciurlo Walker (ESTAR) 15.08.2020.

**“Artists move faster than we do in investigations. They are more immediate, and architects need more time. Looking at the work of certain artists can be a real eye-opener for you.”**

*work. We are a studio that our library is right here, where we work [...].”*

**Ricardo Flores:** *“One day Eva said: ‘Artists move faster than we do in investigations. They are more immediate, and architects need more time. Looking at the work of certain artists can be a real eye-opener for you.’”*

The conversations revealed two main positions: one that accepted that references were an active part of the project process; and one that stated that references did not influence the creative process. At certain points in the conversations, there was disagreement about the naming of references, and they were addressed from a general point of view as a generic topic. To contrast the initial reactions, interviews with the architects (conducted before this study) or recorded statements, and lectures in which the architects talked about their architecture and their thoughts were revisited. This review of material analysed how references were included in their opinions without having been directly addressed in a question, which was the case in

the conversations conducted within the context of this project. In the sources used, architects emphasised specific references that possibly inform their approach to their work in general or to specific projects.

Some architects also have shown a need to distance themselves from contemporary architectures, even when they had a direct and natural influence. Similarly, direct training in other studios, or collaboration with other architects who might have influenced their actual architecture, were not regarded as a reference (for example, Enric Miralles for Flores Prats, or De Vylder Vinck Taillieu for Johansen Skovsted). The references highlighted during the conversations were particularly those where there is a temporal and/or disciplinary distance, or consolidated architectures that could not compromise the originality of their own architecture.

**Eva Prats:** *“When a student’s project is going in one direction or reminds you of something, you can suggest that they look at a reference. We also like it when some of these references are very*

*old, so they get used to deploying a very wide range. As with our transformation work, which often takes place in areas of Barcelona, they often choose existing buildings and relate to what already exists in a more natural way, since they think there is never a very great distance between what the people who built them were like and what you are like. References go back centuries or are contemporary. We also like students to be able to decode what they can use. When something reminds us of something old, it is more beautiful than when we see it in a book in the classroom. In general, we think a lot about Italy – a country that has given us a lot. Like Scandinavia. But there is almost never a relationship with contemporary authors, because we don't use them either. It is easier for us to view authors at a greater distance in time, because they may be more established. For us, the most contemporary authors, like your own architecture, have concrete influences from a time and place that seem too personal to us. While the more distant architectures seem to be more universal references. There are many authors, whom you take as something completely natural."*

**Ricardo Flores:** *"John Hejduk can be considered contemporary because he was active and designing until ten years ago; or Álvaro Siza, whom I am sure you like. But how do you approach Álvaro Siza? How do you work like him? His work is based so much on his own research and experience that for me and for us it is not a reference. You like him, but you do not want to work like him, you do not want to start designing like him, because it is something that really stems from a very thorough knowledge of, and reflection on him as a person and his way of working. [...] Things that are universal references are not so personal to us."*

**Aurora Armental:** *"In our work with students, we used very simple and direct references, perhaps old or traditional references, which we could explain to them in a very clear way, our understanding of them, and which sometimes did not come from architecture, but from other disciplines: for example, abstract paintings that could help them explore ideas of emptiness, fullness and order – for example, the engravings of Chillida."*

**Stefano Ciurlo Walker:** *"Every other week, our teaching included seminars, in which we collated references that were relevant to the course or phase of the project in question. We also placed a lot of emphasis on how even the same reference changes its state on different scales."*

## THE STUDENTS' PERSPECTIVE

The development project also includes student feedback, highlighting the academic nature of this work. It was important to try to understand how students perceive references and their influence, and how and when they incorporate them into their projects. We developed conversations with two undergraduate students<sup>2</sup> to incorporate their views. They were asked about the role references play in their education and how they influence their method of tackling projects and the creative process. In the conversations, they were asked about how tutors introduce references in the studio and in what format (literature, photography, physical visits, etc.), their disciplinary origins and the stage at which they are introduced – and especially how they influence their projects. The conversations also addressed their search for, and discovery of their own references and the architectural theme of these references, and how and why references to drawing and representation play a significant role.

As in the conversations with the architects, the students commented on contemporary references. In this case, they pointed out the difficulties that exist for undergraduate students when they have to validate contemporary references, as opposed to the clarity that arises when looking at and working with universally accepted references (contemporary or historical). In this context, they emphasised the importance of the first years of the programme at the school of architecture in terms of discovering, understanding and incorporating references and acquiring the necessary reflective skills to be able to validate them.

**Alberte Kylsner Steffensen:** *"I believe that references make your project stronger because you can draw parallels to thoughts that have already been thought. In general, I do not think you invent something new. Something always came before you, but you can maybe devise a new approach. But to be able to do that, you need references from the past, and to substantiate and strengthen your arguments. I also regard references as a dialogue between the student and the reference used."*

**Andreas Ørbæk Damm:** *"I use references to see how someone addressed the same problem before me. It is also something very motivating, something you can feel connected to. I think it's easier to refer to a principle through a reference than to talk about it in an abstract way."*

“I use references to see how someone addressed the same problem before me. It is also something very motivating, something you can feel connected to.”

2— Andreas Ørbæk Damm (5th semester) and Alberte Kysner Steffensen (6th semester), now newly graduated architects, were students in UNIT 2/3 A, in the undergraduate department of Aarhus School of Architecture, affiliated with Teaching Programme 1. The conversations took place in January and February 2020.

3— Miljacki, Ana, ed. *Under the Influence*. Barcelona: Actar (2019)

## EPILOGUE

The development project examines the impact of references on the development of architects' practice and teaching, and in the education of students, and how they seek, discover and manage these references.

The conversations were intended to decode the architectural design process, as in many cases only a final result is visible. The investigation has a pedagogical point of view, highlighting the role of references and the creation of influences as a source of inspiration for the acquisition of knowledge. By underlining the importance of references, a delicate debate arises on the perception of authorship and originality, and what copying means.<sup>3</sup> However, in the academic context, it is important to reveal and demonstrate what influences the architectural process and to go beyond the final result.

During the conversations, the architects showed and expressed personal ways of incorporating references (in a more or less conscious way) into their creative process and thinking. But, by observing these references from a distance and with reflection, the architects make it clear that references are an influence that does not supersede the originality of their work.

Students, on the other hand, use their references, without any pressure from experience, as a source of knowledge and solutions to the problems on which they are working. Students consider references with interest and without pressure,

accepting their own status as apprentices and their will to learn. However, this attitude presents difficulties, when non-universal or contemporary references call for independent validation.

The interviewees, all of who are involved in teaching, emphasised the role of references in building a position and an attitude to approach the architectural process at its various levels. References are present in their work, in the initial phase (observation), in the design phase and during the preparation of architectural drawings. Universal references co-exist with personal and specific references. The range of references presented included works by great artists such as Chillida or Miró, projects by masters such as A. Siza, Le Corbusier, J. Hejduk or Alison and Peter Smithson, ancient architectures, the local context or the way vernacular architecture relates to it, literature, or craftsmanship.

Observing the work of architects and future architects enables us to discover references rooted in various architectural attitudes, and even discover references that for some reason have not been mentioned, but which are part of the cultural background of each of them.

DE STUDERENDES STEMME

# THE STUDENTS' VOICE



"I undervisere tilrettelægger jo undervisningen på en bestemt måde, for at vi lærer bedst"

siger Ida og fortsætter:

"You teachers organise the teaching in a particular way to really help us learn,"

says Ida.

*"Undervisningen er gennemtænkt ud fra ideen om at højne læringen mest muligt. Men jeg tror, at der sommetider er lidt mangel på forståelse blandt de studerende for, hvorfor tingene bliver gjort på en bestemt måde. Så det med at I undervisere bliver mere bevidste om, hvad er det for nogle metoder, I bruger, hvordan det er I underviser, hvordan I kommunikerer – det, tror jeg, vil give de studerende en større forståelse for, hvorfor I gør, som I gør."*

Jeg har inviteret to studerende Ida Lina Amati-Aagesen og Håkon Nerbø Wettestad til en snak om didaktik og om undervisningen generelt her på Arkitektskolen Aarhus. Ida og Håkon sidder også i trivselsrådet, og trivselsproblematikken fletter sig derfor naturligt ind i samtalen. Jeg indleder med et spørgsmål og snakken fortsætter herfra ...

**Mette:** *Didaktisk Laboratorium er for alle på Arkitektskolen Aarhus – også de studerende! Så for at starte et sted: Ved I hvad Didaktisk Laboratorium er?*

**Ida:** *Jeg kan huske, da den der publikation kom ud på tegnesalene på den gamle skole – det er jo en flot bog, så den fik jo noget opmærksomhed, men jeg må ærligt indrømme, at jeg ikke fik bladret så meget i den. Jeg har en svag ide om, hvad det er, I går og laver, men ikke sådan et helt klart billede.*

**Håkon:** *Det er det samme for mig – men hvis jeg skal komme med et kvalificeret gæt ... måske blander jeg det sammen med, at der er kommet nogle nye stillinger. Men altså i stedet for at*

*"The teaching is based on achieving the highest level of learning possible. But I think that sometimes there's a slight lack of understanding among students as to why we do things in a particular way. So the fact that you teachers are becoming more conscious of the methods you use, how you teach and how you communicate – I think that will help students understand better why you do what you do."*

I invited two students, Ida Lina Amati-Aagesen and Håkon Nerbø Wettestad for a chat about didactics and teaching in general here at Aarhus School of Architecture. Ida and Håkon are also in the Well-being Council, so the issue of well-being naturally crops up in the conversation. I started with a question, and the chat continued from there...

**Mette:** *The Didactic Laboratory is for everyone at Aarhus School of Architecture – including the students! So, let me start by asking: Do you know what the Didactic Laboratory is?*

**Ida:** *I remember when that publication came out in the studios at the old school. It's a lovely book, so it attracted some attention. But I honestly I have to admit that I didn't get to browse it that much. I have a slight idea of what it is you do, but not such a clear picture.*

**Håkon:** *The same goes for me. But, if I have to make a qualified guess... maybe I'm getting it confused with the fact that there are some new positions. But instead of being employed to research and teach, there are some whose jobs are focused on pedagogical development work and*

være ansat til at forske og undervise, så er der nogle, der har pædagogisk udviklingsarbejde og undervisning – og jeg regner med, at det ligger inde under Didaktisk Laboratorium?

**Mette:** Det gør det også.

**Håkon:** Og så er der sikkert også nogle kurser og workshops, som alle mere eller mindre skal deltage i?

**Ida:** Det handler vel generelt om at få pædagogikken mere ind på uddannelsesstedet, hvor undervisningen tidligere har været mere erfarings- eller praksisbaseret?

**Mette:** Det er helt rigtigt. For godt to år siden fandtes Didaktisk Laboratorium ikke – men så besluttede man fra skolens side at ville højne didaktikken her på stedet. Og som udgangspunkt er alle – både administration, forskere, ledelse og alle undervisere - en del af Didaktisk Laboratorium. Som koordinator får jeg timer til at udvikle og drive Laboratoriet – og de undervisere, som Håkon taler om, som har didaktisk udviklingsarbejde, har fået tildelt 20% af deres ansættelsestid i to år til at udvikle didaktiske projekter.

**Ida:** Hvem har fået udviklingsarbejde?

**Mette:** I udgangspunktet er det dem, der er ansat i en fuldtidsstilling i min. 3 år og som ikke har forskning.

**Ida:** Hvad var det egentligt, der ledte til Didaktisk Laboratorium?

*teaching. I assume that's part of the Didactic Laboratory's work?*

**Mette:** Yes, it is.

**Håkon:** And then there are probably also some courses and workshops that more or less everyone should take part in?

**Ida:** Is it generally about incorporating pedagogy more into the place of education, where the teaching was previously more experience- or practice-based?

**Mette:** Exactly. Just over two years ago, the Didactic Laboratory didn't exist. But then the school decided to boost its didactic methods. Basically, everyone – administration, researchers, management and all teachers – is part of the Didactic Laboratory. As a coordinator, I am allocated time to develop and run the Laboratory – and the teachers that Håkon talks about, who are involved in didactic development work, have been allocated 20% of their employment time for two years to develop didactic projects.

**Ida:** Who has been given this development work?

**Mette:** Basically, those who have been employed in a full-time position for at least 3 years and who are not involved in research.

**Ida:** What exactly led to the formation of the Didactic Laboratory?

**Mette:** The Didactic Laboratory was started on the basis of several different interests. For exam-

**Mette:** *Didaktisk Laboratorium er startet ud fra flere forskellige interesser. Blandt andet indgår Arkitektskolen Aarhus hvert tredje år en strategisk rammekontrakt med Uddannelses- og Forskningsministeriet med fire eller flere strategiske mål. Og i perioden 2018-2021 var et af målene, at Arkitektskolen skulle understøtte, at I studerende opnår et højt læringsudbytte. Og et af svarene på det var at etablere Didaktisk Laboratorium, som er et fysisk, mentalt og digitalt sted, hvor undervisere og forskere sammen udvikler de bedste rammer for de studerendes læring. Også det store fokus på jeres trivsel har ført til Laboratoriet - for hvis jeres undervisning ikke giver mening for jer, kan det det føre til mistrivsel – og igen: Hvis man ikke trives, så er det vanskeligt at lære. Didaktisk Laboratorium arbejder også for at synliggøre og værdsætte undervisningsindsatser og –kompetencer.*

**Ida:** *Jeg synes egentlig, at det er interessant - måden man lærer på her på skolen - og jeg tror, at det er vigtigt med en bevidsthed. Den snak har vi jo også haft i trivselsrådet. I undervisere tilrettelægger undervisningen på en bestemt måde, for at vi lærer bedst. Undervisningen er gennemtænkt ud fra ideen om at højne læringen mest muligt. Men jeg tror, at der sommetider er lidt mangel på forståelse blandt de studerende for, hvorfor tingene bliver gjort på en bestemt måde. Så det med at I undervisere bliver mere bevidste om, hvad er det for nogle metoder, I bruger, hvordan det er I underviser, hvordan I kommunikerer – det, tror jeg, vil give de studerende en større forståelse for, hvorfor I gør, som I gør. Trivselsdebatten handler også rigtig meget om tillid – så det der med at få en forståelse for, hvordan tingene egentlig hænger sammen – det, tror jeg, også vil højne tilliden og dermed også trivlsen.*

**Håkon:** *Jeg føler faktisk, at det, at jeg er medlem af trivselsrådet, har været medvirkende til, at jeg har fået en forståelse for og bevidsthed om, hvordan skolen og undervisningen er organiseret – altså fx forholdet mellem forskningstid og undervisning.*

**Mette:** *Det er jeg rigtig glad for at høre – for det taler ind i det at invitere jer studerende med ind i tanker om didaktikken her på arkitektskolen. Jeg tror og håber på, at det kan være medvirkende til, at tiltagene, vi iværksætter, giver mere mening. Vi ved gennem studieundersøgelser, at noget af undervisningen her på skolen virker meningsløst for jer. Vi undervisere synes jo, at der er en mening med det, vi gør. Vi skal altså blive bedre til at kommunikere med hinanden – og det kan Didaktisk Laboratorium forhåbentligt bidrage til.*

*ple, every three years Aarhus School of Architecture enters into a strategic framework contract with the Danish Ministry of Higher Education and Science with four or more strategic goals. For 2018-2021, one of the goals was for the School of Architecture to help students achieve a high learning outcome. And one of the answers to that was to establish the Didactic Laboratory, which is a physical, mental and digital place, where together teachers and researchers develop the best environment for students' learning. The great focus on your well-being also led to the founding of the Laboratory. Because, if your teaching makes no sense to you, it can lead to stress and unhealthiness. And if you do not thrive, it's difficult to learn. The Didactic Laboratory also aims to make teaching efforts and competencies visible and valued.*

**Ida:** *I really think it's interesting – the way we learn here at the school – and I think it's important to be aware of it. It's also something we've talked about in the Well-being Council. You teachers organise the teaching in a particular way to really help us learn. The teaching is based on achieving the highest level of learning possible. But I think that sometimes there's a slight lack of understanding among students as to why we do things in a particular way. So the fact that you teachers are becoming more conscious of the methods you use, how you teach and how you communicate – I think that will help students understand better why you do what you do. The well-being debate is also very much about trust – so understanding how things are actually connected – I think that will also increase trust and thereby well-being.*

**Håkon:** *I actually feel that being a member of the Well-being Council has helped me gain an understanding and awareness of how the school and its teaching are organised – for example, the relationship between research time and teaching.*

**Mette:** *I'm really happy to hear that. Because it supports the case for inviting students to contribute their thoughts about didactics here at the School of Architecture. I believe and hope that it can help the measures we take make more sense. From study surveys we know that some of the teaching here at the school seems meaningless to you. We teachers think that what we do makes sense. We must therefore get better at communicating with each other. The Didactic Laboratory can hopefully contribute to that.*

**Ida:** *Yes it's something about making complexity visible...*

**Ida:** *Ja det er noget med at synliggøre kompleksiteten...*

**Håkon:** *Ja ...*

**Ida:** *... det kan lyde ret banalt, men jeg tror, at det kan være rigtig svært at forstå, hvad der sker. Jeg husker, at der til en af vores første møder i trivselsrådet blev sagt: "I bedste mening". Alle her på matriklen gør jo deres arbejde så godt, som de kan. De studerende gør det ... jeg tror ikke, at der findes dårlige studerende her på denne skole ...*

**Håkon, Mette:** *Nej.*

**Ida:** *... og underviserne – I gør også det bedste, I kan, for at vi får den bedste undervisning – og det samme kan man sige om ledelsen. Men det her med ikke rigtig at vide, hvad der egentlig sker – ikke at forstå de processer der egentlig ligger bag ... jeg tror ikke, at det som sådan er skjult, men mere at det er komplekst. Komplexiteten gør det enormt svært at forstå. Jeg tror også, at mange af de konflikter, som opstår, sker på grund af kompleksiteten og den mangel på forståelse, som det medfører.*

**Mette:** *Jeg er enig. Der er meget, som vi undervisere bare gør, fordi vi har gjort det i mange år, og vi forstår, hvorfor vi gør det, og det giver mening for os osv. Men andre udefra har ofte svært ved at forstå, hvorfor vi gør, som vi gør, og så opleves det meget komplekst.*

*Jeg synes også, som vi har været inde på i trivselsrådet, at ikke blot måden vi tilrettelægger undervisningen på kan være svær at forstå, men også hvordan vi taler til hinanden – hele kommunikationen mellem os. Didaktik involverer også meget andet end metoder og arkitektfagligt indhold, fx de studerendes baggrund. Hvem er I? Hvilken baggrund og kultur kommer I med og fra hver især og som generation. I er jo anderledes, end vi var, da vi blev uddannet. Det er også en opgave at forholde sig til, som vi står overfor.*

*Og i forlængelse heraf: så vil Didaktisk Laboratorium søge efter en studentermedhjælper til foråret. Vedkommende vil få rimelig meget rum til også at være med til at udvikle og være ambassadør for Didaktisk Laboratorium. Hvad kunne I forestille jer, at man som studerende kunne byde ind med i sådan en sammenhæng?*

**Håkon:** *Kommer der flere publikationer?*

**Mette:** *Ja*

**Håkon:** *Yes...*

**Ida:** *...It might sound a bit trite, but I think it can be really hard to understand what's going on. I remember that at one of our first meetings of the Well-being Council it was said: "With the best intention." Everyone here is doing their job to the best of their ability. Including the students... I don't think there are any bad students at this school...*

**Håkon, Mette:** *No.*

**Ida:** *...and the teachers. You also do your best to help us get the best out of our education. The same can be said about the management. But this issue of not really knowing what's happening – not understanding the processes that are actually involved... I don't think things are hidden as such. I think it's more complex. The complexity makes it enormously difficult to understand. I also believe that many of the conflicts that arise are due to the complexity and the lack of understanding it entails.*

**Mette:** *I agree. There's a lot that we teachers just do because we've been doing it for many years and we understand why we do it and it makes sense to us etc. But others from outside often have a hard time understanding why we do what we do, and then it comes across as very complex.*

*I also think, as we have mentioned in the Well-being Council, that not only the way we organise the teaching can be difficult to understand, but also how we talk to each other – the whole communication between us. Didactics also involves much more than methods and architectural content: the students' background, for example. Who are you? What background and culture do you bring with you, and how do things change from one generation to another? You are different from how we were when we were students. The task also involves relating to the people across from us.*

*As a result, the Didactic Laboratory will be looking for a student assistant in the spring. The person in question will also have a reasonable amount of leeway in terms of taking part in the development work, and will be an ambassador for the Didactic Laboratory. What do you think a student could offer in such a context?*

**Håkon:** *Will there be more publications?*

**Mette:** *Yes.*









**Håkon:** Det kunne jo være en spalte i publikationen. Den studerende kunne være ansvarlig for at de studerendes synspunkter bliver bragt frem i den. Fx 5 skarpe perspektiver.

**Ida:** Jeg synes også, at det ville være interessant have en person, som gik lidt rundt og prøvede at finde ud af, hvad der sker rundt omkring. For at tage temperaturen på hvad der foregår, og hvordan det fungerer. Der er virkelig mange undervisere, der er enormt proaktive for at prøve at finde ud af, hvad der fungerer – som er enormt legende i deres undersøgelser for at skabe bedst mulig undervisning. Tag nu fx et initiativ fra min egen unit – vi prøver i det her semester et enormt nede-på-jorden-format. Vi har ingen pinup udover midt-kritik – så alt er samtale-baseret og meget "casual". Det kunne være ret interessant, at andre også får sådan noget at vide.

**Håkon:** Ja – og hvis nu også podcasten fortsætter – så kunne det også være sådan noget i tillæg.

**Ida:** Hvis det skal virke, det format – så skal der være studerende med i alle afsnit – måske skal man få en studerende til at spørge "dumt." Det er et kendt journalistisk greb, at få nogle til at spørge til det, alle tænker på, men ikke rigtig får spurgt ind til, men gerne vil have et svar på.

**Mette:** Det er nogle rigtig gode ideer!

**Ida:** Jeg kom til at tænke på: Vi har talt om underviserne egentligt har et pædagogikum? Det har de vist – det er bare ikke noget, de studerende ved.

**Mette:** Det er ret interessant, at du bringer pædagogikum ind. Der er en del undervisere her på stedet, som har et pædagogikum. Forhåbentlig bliver det lidt tydeligere fremadrettet. Aarhus Universitet har stået for at uddanne vores undervisere. Og Arkitektskolen Aarhus har tidligere samarbejdet med Det Kongelige Akademi og Arkitektur- og designhøgskolen i Oslo i den forbindelse. Nu har vi taget pædagogikum hjem på skolen for at udvikle det i Didaktisk Laboratorium, så det bliver mere skræddersyet til vores behov. Det nye pædagogikum starter i maj. Der er otte undervisere, som får det tilbudt (adjunkter, studieadjunkter og -lektorer). Tanken er blandt andet at deres pædagogiske arbejde integreres mere direkte i undervisningen. Jeg forventer mig meget af det. Jeg mærker også en stor interesse fra mine kollegaer. Det er dog altid et spørgsmål om at få tiden til at slå til, men de vil enormt gerne. Vi undervisere vil i det hele taget gerne jer studerende – og det er vel også noget af det, I kan mærke, når vi mødes i trivselsrådet?

**Håkon:** It could be a column in that publication. The student could be responsible for conveying the views of the students in it. For example, 5 clear perspectives.

**Ida:** I also think it would be interesting to have someone who walked around a bit and tried to figure out what is going on. To take the temperature of what's going on and how things work. Many of the teachers are hugely proactive in trying to figure out what works and are incredibly playful in their efforts to create the best possible teaching. Take, for example, an initiative in my own unit. This semester we're putting a very down-to-earth format to the test. We have no pinup other than mid-crit. So everything is conversation-based and very 'casual'. It could be quite interesting for others to learn about that.

**Håkon:** Yes – and if the podcast continues – then it could also be something like that in addition.

**Ida:** If that format is to work, there must be students from all sections involved. Maybe you have to get a student to ask 'stupid' questions. That's a well-known journalistic tactic to get some people to ask what everyone is thinking about, but don't actually ask about, but would like an answer to.

**Mette:** These are really good ideas!

**Ida:** I just thought. Have we talked about whether the teachers actually have a teachers training course? I'm sure they have – it's just not something the students know about.

**Mette:** It's quite interesting you bring up the subject of teachers training course. There are a number of teachers here who do have a teachers training course. Hopefully it will be a little clearer going forward. Aarhus University has been responsible for training our teachers. And the Aarhus School of Architecture has previously collaborated with the Royal Academy and the Oslo School of Architecture and Design. Now we have taken the teachers training course on board here and are developing it in the Didactic Laboratory, so that it becomes more tailored to our needs. The new teachers training course starts in May. Eight teachers are being offered it (Teaching Associate Professors, Teaching Assistant Professors and Associate Professors). The idea is, for example, to integrate their pedagogical work more directly into the teaching. I have high hopes. I'm also sensing a great deal of interest from my colleagues. However, it is always a matter of getting the time to strike. But they're all incredibly keen. We teachers very in-

**Håkon, Ida:** Ja

**Mette:** Men det er jo tankevækkende, at de studerende ikke ved, at underviserne uddanner sig til at være professionelle undervisere og ikke alene til at være fagpersoner.

**Ida:** Det går igen og igen – de studerende ved simpelthen ikke, hvad der foregår. Vi får præsenteret, at det eneste, der sker, det er vores læring. Vi er ikke særlig mange, der ved, hvor meget forskning, der egentlig sker her – og hvor stor forskningsafdelingen egentlig er. Det er selvfølgelig også noget, som vi selv har et vist ansvar for at finde ud af. At interessere sig for den institution man er på, men man skal virkelig ville det og lede efter informationen om institutionen på hjemmesiden for ligesom at få et billede af det. Det bliver ikke italesat særlig meget. Og hver gang der er nogle events, så virker det heller ikke super åbent, så der er helt klart noget med kommunikationen – som er et tilbagevendende problem her på skolen.

**Håkon:** Ja fx ved Opening hvor en af forskerne præsenterede sin forskning. Vi var der tilfældigt – vi har ikke hørt noget om den proces. Vi ser bare underviserne gå rundt og arbejde med maskinerne uden at vide, hvad det egentlig er de laver.

**Mette:** Det er noget med at blive mere synlig omkring det, der bliver gjort – og måske også inddrage jer?

**Håkon:** Ja

**Ida:** Ja for ligesom I interesserer jer for os – så interesserer vi os også for, hvad I går og laver. I er jo vores nærmeste tilkobling til den verden, vi gerne vil ud i – og vi synes jo, at det er mega spændende!

**Mette:** Det mærker vi også. Og på den måde er vores indbyrdes forhold så fint – undervisere og studerende imellem – vi er ret optaget af hinanden, dog uden altid at kunne forstå hinanden ...

Snakken er interessant og relevant, og jeg tænker, at vi kunne være blevet ved længe. Men vi skal alle tre videre til et møde i trivselsrådet, så vi stopper her – blot for at fortsætte snakken en anden gang.

*terested in you students - and that is probably also something you can feel when we meet in the Well-being Council?*

**Håkon, Ida:** Yes

**Mette:** But it's rather thought-provoking that the students don't know that the teachers train to be professional teachers and not just to be professional architects.

**Ida:** It's the same old story. The students simply don't know what's going on. We are presented with the fact that the only thing that happens is our learning. Not many of us know how much research is actually going on here, and how big the research department really is. Of course, this is also something we ourselves have a certain responsibility to find out. To be interested in the institution we are attending. But you really have to want it, and to look for the information about the institution on the website in order to get a picture of it. It isn't spoken about very much. And every time there are some events, things don't seem very open, so there's definitely a communication issue. That's a recurring problem here at the school.

**Håkon:** Yes, for example, at Opening when one of the researchers presented his research. We were there by chance. We hadn't heard anything about that process. We just see the teachers walking around and working on the machines without knowing what it is they're actually doing.

**Mette:** So we need to make what's being done more visible – and maybe also involve you?

**Håkon:** Yes

**Ida:** Yes, because just as you are interested in us, we are also interested in what you do. You are our closest connection to the world we want to go out into – and we think it's very exciting!

**Mette:** We feel that too. That's what makes the relationship between teachers and students so interesting. We're very involved with each other, but without always being able to understand each other...

The conversation was interesting and relevant and I think we could have gone on much longer. But all three of us had a meeting of the Well-being Council to attend. So we stopped there. We'll just have to continue the conversation on another occasion.



# UNDERVISNINGENS DAG – EN OPSUMMERING

# THE DAY OF TEACHING – A SUMMARY

THE DAY OF TEACHING  
– A SUMMARY

“Viden og det, vi kan lære, eksisterer ikke i et tomrum, men er altid knyttet til kulturelle og historiske specifikke situationer.”<sup>1</sup>

Med disse ord indledte jeg forelæsningen på Undervisningens Dag d. 28.6.21. Det var også dagen, hvor vi overtog nøglerne til vores nye hus på Exners Plads 7 - så vi indviede huset med manér og Undervisningens Dag!

**DAGENS MÅL OG INDHOLD**

Emnet for Undervisningens Dag var i år *Didaktik i forbindelse med tilrettelæggelse af egen undervisning* – og formålet var helt overordnet at begynde en udvikling af de pædagogisk-didaktiske kompetencer, som vi undervisere allerede har - og dermed på sigt at højne de studerendes læring og trivsel. Målet med dagens program var, at vi sammen skulle reflektere over didaktiske problemstillinger i forbindelse med tilrettelæggelse af egen undervisning.

Formiddagen var tilrettelagt som en faciliteret proces, hvor alle skulle arbejde i grupper. Gruppearbejdet skulle foregå sammen med den Unit/det Studio, som underviserne primært havde opbygget erfaringer sammen med i forårssemesteret 2021.

Eftermiddagen bestod af små informationsoplæg. Se programmet for dagen (nedenfor).

Jeg fortsatte det indledende citat med:

“Læreprocesser vil aldrig stivne som læring, men konstant folde sig ud som aktive processuelle bevægelser, der flytter betydninger.”<sup>2</sup>

*“Knowledge and what we can learn do not exist in a vacuum, but are always linked to specific cultural and historical situations.”<sup>1</sup>*

This how I began my lecture at The Day of Teaching on 28 June 2021. It was also the day we were given the keys to our new building at Exners Plads 7 – so we inaugurated the building in style and with Day of Teaching!

**THE GOAL AND CONTENT OF THE DAY**

This year, the topic of The Day of Teaching was *Didactics in the Context of Organising One's Own Teaching*. The overall objective was to start developing the pedagogical-didactical skills we already possess as teachers, thereby boosting the long-term learning and well-being of the students. The goal of the day's programme was to reflect together on didactic issues related to the organisation of one's own teaching.

The morning was organised as a facilitated process in which everyone would work in groups. The group work was to take place together with the Unit/Studio, with which the teachers had mainly acquired experience in the 2021 spring semester.

The afternoon consisted of small informative presentations. See the day's programme (below).

After my introductory sentence, I continued:

*“Learning processes will never congeal as learning, but constantly expand as active, process-related movements that shift meanings.”<sup>2</sup>*

1 – Hasse, C. s. 146  
2 – Ibid

1 – Hasse, C. p. 146  
(translated by Culturebite)  
2 – Ibid

Tanken bag det indledende citat var at sætte fokus på læring som en dynamisk størrelse. Og i forlængelse heraf at læring i uddannelsesmæssig sammenhæng som oftest er noget, der analyseres med henblik på et ønske om, at læring skal fremmes. Konsekvensen heraf er derfor en forpligtelse for os undervisere til konstant at reflektere over og udvikle vores egen undervisning. Det indbefatter både tilrettelæggelsen af selve undervisningen, men også selve undervisningssituationen. Det betyder, at vi ikke blot kan gentage undervisning fra egen tid som studerende eller egne tidligere forløb uden at reflektere over og rette til i forhold til den aktuelle situation herunder de studerende som indgår i den.

The idea of the introductory sentence was to highlight learning as something dynamic. By extension, learning in educational contexts is usually something that is analysed with a view to promoting learning. The consequence of this obliges us as teachers constantly to reflect on, and develop our own teaching. This applies not only to the organisation of the teaching itself, but also to the teaching situation. This means that we cannot merely replicate teaching from our own time as students or our own previous courses without reflecting on it and adjusting it in relation to the current situation and the students involved.

## THE DAY'S PROGRAMME

9.00 am	Coffee and breakfast rolls
9.15 am	Welcome / Rasmus G. Hansen An outline of the framework for the day / Mette Volf An introduction to Collaboard
10.00 am	Break
10.15 am	Presentation/introduction EXERCISE 1 Short presentations
11.15 am	Break
11.30 am	Presentation/introduction EXERCISE 2 Short presentations
12.30 pm	Lunch (sandwiches and drinks)
1.00 pm	Short presentations: – Initial thoughts on student counselling at AARHUS SCHOOL OF ARCHITECTURE / Birgitte Viborg – Short summary of last year's initial thoughts on the digital portfolio / Mette Volf
1.45 pm	Break – coffee & cake, fruit
2.00 pm	Initials thoughts about courses – to boost the teachers' pedagogical-didactic competencies / Mette Volf
2.45 pm	A summary of the day - then a drink!

## DAGENS ØVELSER SAMT VÆRKTØJER OG METODER

Jeg introducerede til første øvelse: Undervisere skulle med udgangspunkt i deres netop overståede semester reflektere over og svare på seks grundlæggende didaktiske spørgsmål. Spørgsmålene var hentet hos den tyske didaktiker Paul Heimanns definition af undervisning:

*“Der er én, som har en hensigt. I den hensigt bringer han en genstand ind i en bestemt gruppe menneskers horisont. Han gør det på en ganske særlig måde og under anvendelse af bestemte virkemidler, som vi betegner som “medier”. Og han gør det også i en ganske bestemt situation.”<sup>3</sup>*

Heimann beskrev i forlængelse heraf undervisning som fænomen gennem seks sigtepunkter - eller didaktiske spørgsmål, som man som underviser til en hver tid må stille sig: Hvad er undervisningens intention? hvilke temaer sættes i spil? Hvilke medier? Hvilke værktøjer/metoder? Hvad er elevernes<sup>4</sup> forudsætninger? og hvilke organisatoriske rammer er undervisningen underlagt? De fire første spørgsmål handler om, hvad man som underviser kan beslutte sig for, at der skal ske i selve undervisningen. Og de sidste to spørgsmål skriver sig ind i undervisningens betingelsesfelt.

Som et eksempel på hvordan underviserne skulle arbejde med øvelsen, viste jeg min egen refleksion over, hvordan jeg havde grebet min tilrettelæggelse af dagen an.

Jeg viste bl.a. at jeg havde gjort mig tanker om dagens betingelsesfelt ved at beskrive, at underviserne på Arkitektskolen Aarhus er en meget mangfoldig gruppe med forskellige didaktiske forudsætninger/interesser i emnet, forskellige uddannelsesmæssige baggrunde, forskellige undervisningskulturer og forskellige nationaliteter. Et andet vilkår, som jeg også så som væsentlig i tilrettelæggelsen af dagen, var, at underviserne havde et langt og travlt studieår bag sig og givetvis ikke ville have mulighed/tid/overskud til at forberede sig til Undervisningens Dag.

## THE DAY'S EXERCISES, TOOLS AND METHODS

I introduced the first exercise. Based on the semester that was just over, the teachers had to think about, and answer six basic didactic questions. The questions were taken from the definition of teaching by the German didactician, Paul Heimann:

*“There is one person with an objective. In this objective, he brings an object into the sphere of a certain group of people. He does so in a very special way and using certain instruments that we refer to as ‘media’. And he also does so in a very particular situation.”<sup>3</sup>*

On the basis of six points/didactic questions, Heimann went on to describe teaching as a phenomenon that a teacher must address at all times: What is the intention of the teaching? What themes are involved? What media? What tools/methods? What are the preconditions of the students/pupils?<sup>4</sup> To which organisational framework is the teaching subject? The first four questions address the decision of a teacher about what will take place in the actual teaching. The last two questions relate to the conditions of teaching.

As an example of how the teachers should work on the exercise, I showed them my own reflection on how I had gone about organising the day.

For example, I showed them that I had given thought to the conditions of the day by outlining that the teachers at Aarhus School of Architecture constitute a very diverse group with different didactic preconditions/interests in the subject, different educational backgrounds, different teaching cultures and different nationalities. Another condition, which I also regarded as important when organising the day, was that the teachers had a long and busy academic year behind them and probably would not have the opportunity/time/energy to prepare for The Day of Teaching.

3— Keiding, T.B s. 361

4— Heimann taler om elever og ikke studerende

3— Keiding, T.B p. 361 (translated by Culturebite)  
4— Heimann talks about ‘pupils’ rather than ‘students’

**ØVELSE 1:** Med udgangspunkt i en semesterplan skal I reflektere over og svare på følgende (25 min)

**EXERCISE 1:** Based on a semester plan, reflect on and answer the following (25 min)

– Med hvilken intention gør jeg dette? What is my purpose in doing it?	HVORFOR? WHY?	Intention (formål, mål) Intention (purpose, objective)
– Hvad bringer jeg ind de studerendes horisont? What is it I am introducing to the Students?	HVAD? WHAT?	Indhold Content
– Hvordan gør jeg det? How am I doing it?	HVORDAN? HOW?	Metoder Methods
– Med hvilke medier virkeliggør jeg dette? Which media do I employ in order to realise it?	HVILKE læreremidler? WHICH media	Medier Media
– Til hvem formidler jeg dette? To whom am I communicating it?	HVEM? WHO?	De studerendes forudsætninger The qualifications of students
– I hvilken situation formidler jeg dette? In which situation am I conveying it?	HVOR/HVILKEN? WHERE/In WHAT?	Kontekst (organisatorisk, kulturel mv.) Context (organisational, cultural, etc.)

5— Meyer, H. og Jank, W s. 209

5— Meyer, H. & Jank, W p. 209 (translated by Culturebite)

Underviserne arbejdede sammen om øvelsen, og vi hørte efterfølgende nogle korte præsentationer af, hvilke refleksioner de havde gjort i forbindelse med arbejdet.

Dagens øvelse nr. to tog også udgangspunkt i Heimanns forskning og helt konkret i Heimanns refleksionsmodel (første refleksionsniveau: strukturanalyse) og citatet:

*“Jeg må skuffe Dem [...] De vil aldrig kunne træffe beslutninger om ‘hvordan-spørgsmålet’, hvis de ikke har reflekteret over de andre spørgsmål.”<sup>5</sup>*

Tanken med Heimanns citat er at gøre opmærksom på, at der i de didaktiske valg, vi træffer, er indlejret en strukturel interdependens – en gensidig afhængighed – eller, som vi arkitekter måske vil sige det, valg i designprocesser er parametriske, hvilket betyder at ændring i en del betyder ændring af helheden. Eller sagt med eksempler ud fra en didaktisk og spørgende tilgang: Har de studerende, vi underviser, mulighed for at lære de metoder, vi ønsker, de skal arbejde med? Hvordan hænger metoderne sammen med intentionen, indholdet og de medier, vi præsenterer for dem? Hvilket niveau er de studerende på i forhold til det, vi præsenterer for dem – og hvilke kulturelle baggrunde kommer de studerende med i den forbindelse?

I Heimanns model er bedømmelse ikke indbefattet. Men bedømmelse og bedømmelseskriterier - herunder indføring af karaktergivning på kunstneriske uddannelser - er et væsentligt uddannelseselement på videregående uddannelser i Danmark og således også på Arkitektskolen Aarhus.

The teachers worked together on the exercise, and we then heard some brief presentations, describing their thoughts about the work.

The second exercise of the day was also based on Heimann’s research – specifically on Heimann’s model of reflection (first reflection level: structure analysis) and the quote:

*“I must disappoint you [...] You will never be able to make decisions on the ‘How’ question, if you have not given thought to the other questions.”<sup>5</sup>*

The idea behind Heimann’s quote is to point out that, in the didactic choices we make, there is an inherent structural interdependence – a mutual dependence. Or, as we architects might put it, choices in design processes are parametric, which means that making a partial change results in a change to the whole. Or, in a didactic/inquiring context: Do the students we teach have the opportunity to learn the methods we want them to work with? How do the methods relate to the intention, content and media we introduce them to? What level are the students at in relation to what we introduce to them – and what are the cultural backgrounds of the students in this context?

Heimann’s model does not incorporate assessment. However, assessment and assessment criteria – including the introduction of grading in programmes of artistic education – are an important element of higher education in Denmark and thus also at Aarhus School of Architecture. This means that the incorporation of assessment into the organisation of one’s teach-



Og at tænke bedømmelse ind som et element i sin undervisningstilrettelæggelse på Arkitekt-skolen Aarhus er derfor rimelig afgørende for, at vores studerende rent faktisk har mulighed for at demonstrere, at de har opøvet de færdigheder og kompetencer, som vi bedømmer dem på.

Hvis Heimanns model skal kunne benyttes i refleksion over og tilrettelæggelse af undervisning i videregående uddannelser, må den således udvikles til også at tænke bedømmelsen ind som et kriterie i en undervisningstilrettelæggelse.

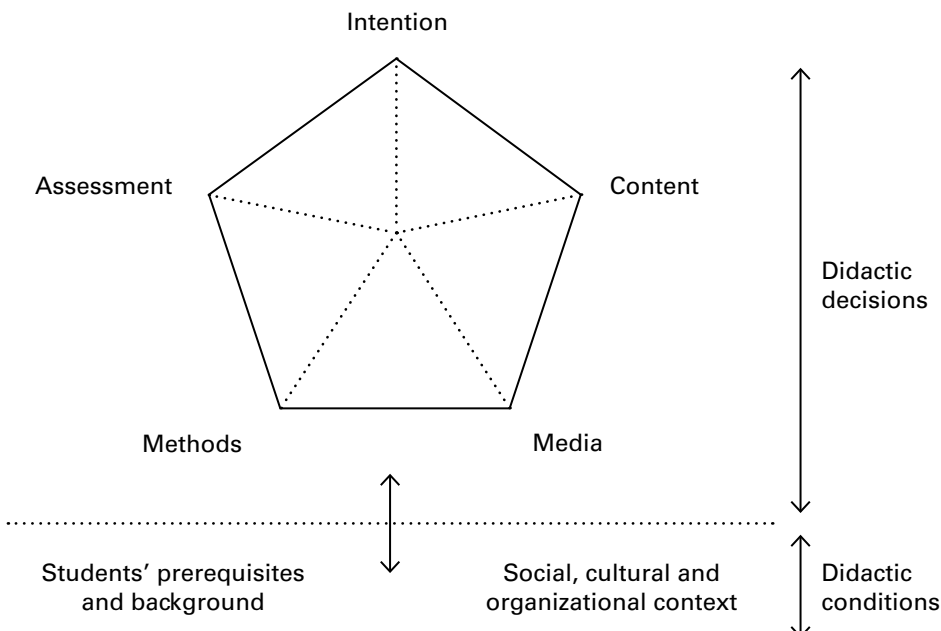
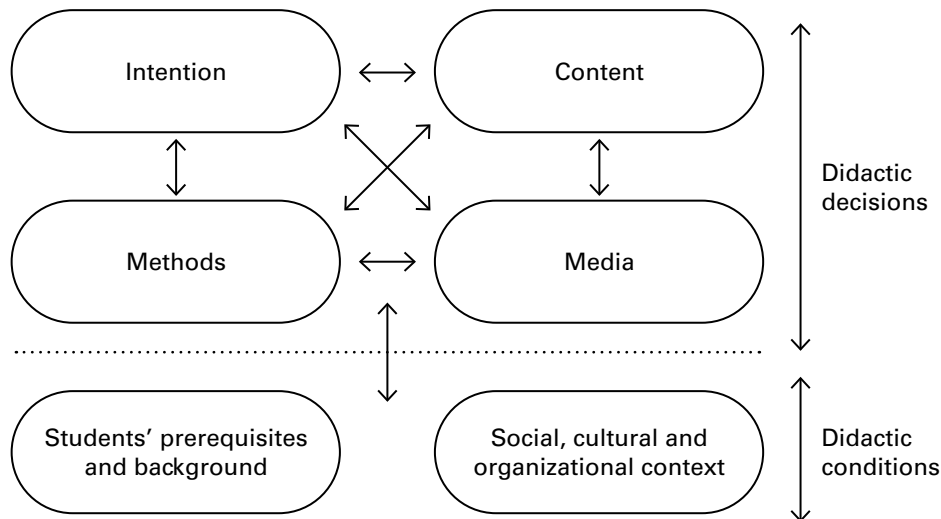
Forskere fra CED<sup>6</sup>, AU, med uddannelseschef Tina Keiding i spidsen har med udgangspunkt i Heimanns model og teorier udviklet en model – den didaktiske pentagon - som inddrager bedømmelsesaspektet som et væsentligt parameter i tilrettelæggelse af undervisning på videregående uddannelser. (se nedenstående figur).

ing at Aarhus School of Architecture is quite crucial, if the students are actually to have the opportunity to demonstrate that they have practised the skills and competences on which we assess them.

Thus, if Heimann’s model is to be used in our reflection on, and organisation of teaching in a higher-education context, it must be developed, so it also takes into account assessment as a criterion in the organisation of teaching.

Based on Heimann’s model and theories, headed by Tina Keiding, researchers from the Centre for Educational Development at Aarhus University (CED, AU) have developed a model – the ‘didactic pentagon’ – which incorporates the assessment aspect as an important criterion in the organisation of teaching in a higher-education context. (See the illustration below)

6— Center for Educational Development



Den didaktiske pentagon er et redskab til hjælp til refleksion over og tilrettelæggelse af undervisning. Den er udviklet af forskere fra CED AU med udgangspunkt i Didaktiker Heimanns model fra 1961.

The didactic pentagon is a tool for helping us reflect on, and organise teaching. It was developed by researchers at CED AU and based on the 1961 model developed by the didactician Heimann.

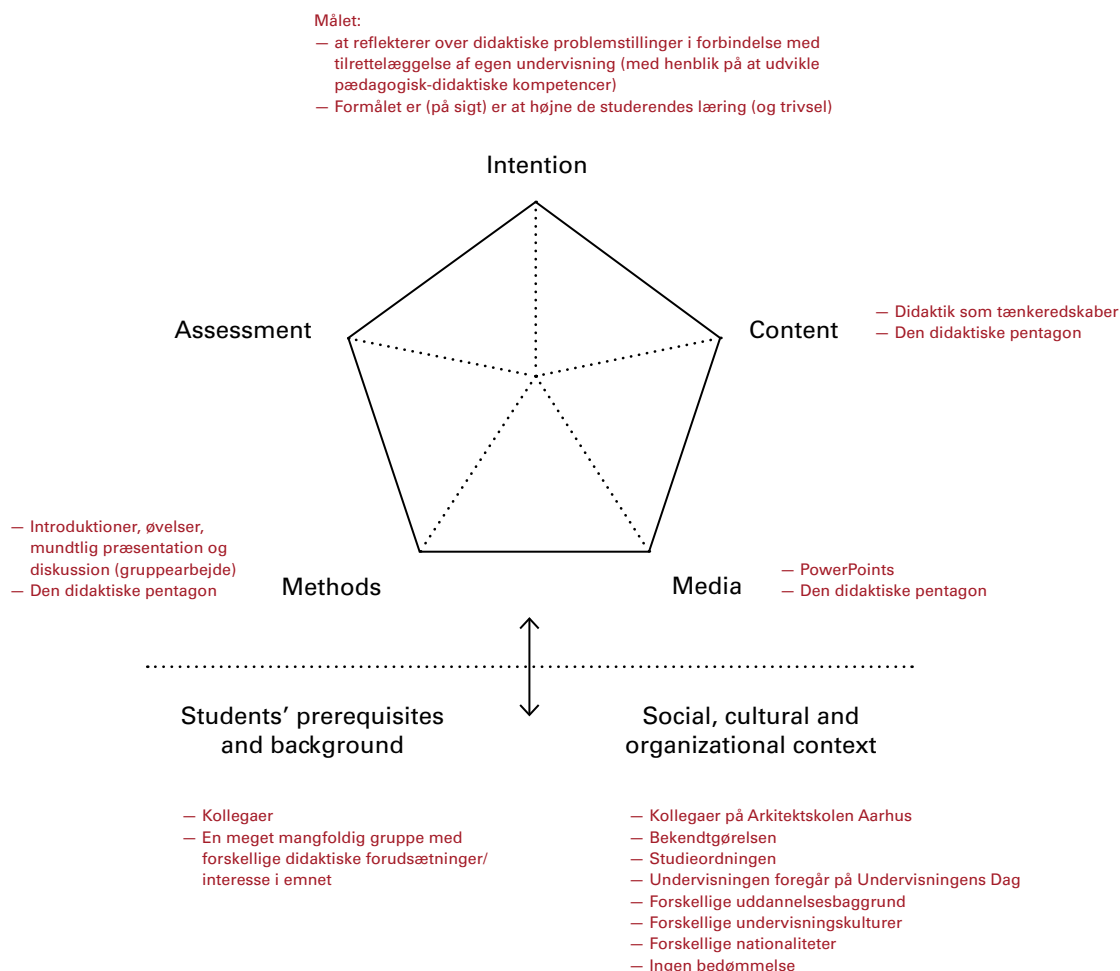


I øvelse to skulle underviserne med udgangspunkt i deres arbejde fra første øvelse og ved hjælp af den didaktiske pentagon undersøge, hvorvidt der var overensstemmelse mellem de enkelte undervisningselementer i den undervisning, de netop havde gennemført. Og helt konkret skulle de reflektere over, hvorvidt de havde tilrettelagt deres undervisning (intentioner, indhold, medier og metoder – og ud fra det læringsniveau de studerende befinder sig på og institutionens øvrige bindinger), så de studerende rent faktisk havde mulighed for - til bedømmelsen - at demonstrere, at de havde opøvet de færdigheder og kompetencer, som vi bedømmer dem på.

Og endnu en gang brugte jeg mine egne refleksioner over tilrettelæggelsen af Undervisningens Dag 2021 som et eksempel på, hvordan man kunne gribe opgaven an (Se figur 4). Jeg fortalte, at jeg havde overvejet, om der skulle være en form for bedømmelse indarbejdet i Undervisningens Dag - blot for det gode eksempel skyld. Men at jeg havde valgt at undgå det, fordi det ville gå imod hele ideen med Undervisningens Dag. Undervisningens Dag som en dag, hvor vi kollegaer mødes og glæder os over, at vi har sendt en flok begavede unge studerende videre på uddannelsen eller ud i samfundet som arkitekter. Hvor vi sammen reflekterer over undervisning og didaktik, deler erfaringer og herigennem sammen udvikler didaktiske-pædagogiske kompetencer.

In the second exercise, based on their work in the first exercise and applying the didactic pentagon, the teachers were asked to examine whether there was any correspondence between the individual teaching elements in the teaching they had just completed. Specifically, they were asked to reflect on whether they had organised their teaching (intentions, content, media and methods – and on the basis of the level of learning the students are at and the other constraints of the institution) in such a way that the students actually had the opportunity – in terms of assessment – to demonstrate that they had practised the skills and competences we assess them on.

Once again, I used my own reflections on the organisation of The Day of Teaching 2021 as an example of how to approach the task. (See Illustration 4). I told them I had considered whether there should be some form of assessment incorporated into The Day of Teaching - merely to give a good example. However, I had chosen not to, because it would go against the whole idea of The Day of Teaching. The Day of Teaching is a day on which colleagues meet and celebrate the fact that we have helped a group of gifted students progress to the next stage of their education or sent them out into society as architects. A day where we together reflect on teaching and didactics, share experiences and thereby develop didactic/pedagogical skills together.



Efter øvelsen hørte vi nogle korte præsentationer af, hvilke refleksioner underviserne havde gjort i forbindelse med arbejdet.

After the exercise we heard some brief presentations, outlining the teachers thoughts about the work.

Af de vigtigste erfaringer, som vi tog med fra Undervisningsdag 2021, vil jeg nævne følgende:

In terms of the most important experiences we had at The Day of Teaching 2021, I would like to mention the following:

Det er hensigtsmæssigt:

It is expedient:

- 1) at tilrettelægge undervisningen så mål, bedømmelseskriterier, eksamensformer og undervisningsformer arbejder mod samme mål, så de studerende rent faktisk har mulighed for at demonstrere, at de har opøvet de færdigheder og kompetencer, som vi bedømmer dem på.
- 2) at vi har fokus på de bindinger, vi som undervisere er underlagt, når vi tilrettelægger vores undervisning, har fokus på den historiske og kulturelle kontekst, vi befinder os i, og ikke mindst er opmærksomme på de studerendes baggrunde og forudsætninger.

- 1) To organise teaching so that objectives, assessment criteria, types of examination and kinds of teaching have the same objective, so that students can actually demonstrate that they have practised the skills and competences we assess them on.
- 2) To focus on the constraints to which we as teachers are subject when organising our teaching, to focus on our historical and cultural context, and particularly to be aware of the backgrounds and preconditions of the students.

## DAGENS DIGITALE PLATFORM & BLENDED LEARNING

Vi var fysisk tilstede på Undervisningens Dag i år, men på trods af det skulle vi også arbejde digitalt. Vi skulle bygge videre på sidste års erfaringer, hvor vi alle lærte at bruge platformen Miro. Der var flere af undervisningsenhederne som både før og efter Undervisningens Dag havde set store fordele i at benytte Miro – særligt i forbindelse med workshops og ikke mindst som et alternativ til den fysiske tegnesal under Corona-nedlukningen. Da Miro på sigt ikke er en gangbar løsning på grund af GDPR-regler, har IT-afdelingen på Arkitektskolen Aarhus ledt efter et alternativ og fundet frem til Collaboard. Collaboard er en platform, som rummer de samme funktionaliteter og som samtidigt er i overensstemmelse med GDPR-reglerne. Fremadrettet vil Collaboard være skolens erstatning for Miro. Derfor var det tanken, at jeg i år ville introducere og benytte platformen Collaboard på Undervisningens Dag i forbindelse med dagens øvelser samt oplæg om kursusudbud. Eftersom vi var fysisk til stede skulle det således også indirekte fungere som en introduktion til *blended learning*.

En stor fordel ved at arbejde både fysisk og digitalt er, at det digitale arbejde, der bliver udviklet i workshops og gruppearbejde, efterfølgende vil kunne fungere som et arkiv. Det store arbejde, som vi sammen udviklede på Undervisningens Dag 2020 på Miro, blev fx opsamlet i en rapport. En rapport som blandt andet indgik som en del af et større arbejde med at opsamle Covid19 erfaringer med online undervisning.

Vi fik desværre problemer med adgangen til Collaboard, og vi var derfor nødt til udelukkende at arbejde fysisk. Vi tager tråden med *blended learning* op til næste år på Undervisningens Dag.

## THE DAY'S DIGITAL PLATFORM & BLENDED LEARNING

Though we were physically present at this year's The Day of Teaching, we also had to work digitally. We had to build on last year's experience, where we all learned to use the platform Miro. Both before and after Day of Teaching, several teaching units had found Miro very advantageous – especially in the context of workshops and particularly as an alternative to the physical studio during the Corona lockdown. Given that, due to GDPR rules, Miro is not a viable, long-term solution, the IT department at Aarhus School of Architecture has been looking for an alternative and found Collaboard. Collaboard is a platform that contains the same functionalities, while at the same time complying with the GDPR regulations. Going forward, Collaboard will be the school's replacement for Miro. Therefore, this year I wanted to introduce and use the Collaboard platform on The Day of Teaching in the context of the day's exercises and the presentations about the course's content. Given that we were physically present, the idea was that it could also serve indirectly as an introduction to *blended learning*.

One of the great advantages of working both physically and digitally is that the digital work developed in workshops and group work can subsequently serve as an archive. For example, all the work we put into The Day of Teaching 2020 on Miro was collated in a report. For example, the report was part of a larger endeavour to collate experiences of online teaching during the COVID-19 situation.

Unfortunately, we had problems accessing Collaboard, so we had to work 100% physically. We will pick up the topic of *blended learning* at next year's Day of Teaching.





## DAGENS INFORMATION OM NYE TILTAG

Efter frokost præsenterede studievejleder Birgitte Viborg sine første tanker om studievejledningen på Arkitektskolen Aarhus.

Og jeg gennemgik sidste års *"coming up"*: Didaktisk Laboratoriums digitale portfolio (arkiv på Intra Ziik)

Og efter kaffepausen præsenterede jeg de første tanker om et nyt tiltag i Didaktisk Laboratorium: det kommende kursusudbud i didaktik på Arkitektskolen Aarhus.

Eksempler til refleksion og inspiration, som endnu IKKE er konkretiseret i egentlige kurser

- 1) Få kendskab til din studerendes faglige fortid
- 2) Fra Portfolio til Profession
- 3) Brush-up i tegning som visuel kommunikation
- 4) Peer feedback i undervisningen
- 5) Vejledning
- 6) Blogs i Undervisningen (fx i Collaboard)
- 7) Blended learning
- 8) Digital dannelse - oversættelsesprocesser mellem et fysisk og et digitalt erfaringsrum
- 9) Engelskundervisning – Internt engelsk hold

## THE DAY'S INFORMATION ABOUT NEW INITIATIVES

After lunch, the student counsellor Birgitte Viborg presented her initial thoughts on student counselling at Aarhus School of Architecture.

And I reviewed last year's *'coming up'*: the Didactic Laboratory's digital portfolio (archive on Intra Ziik)

Then, after the coffee break, I presented the initial thoughts about a new initiative in the Didactic Laboratory: the upcoming offer of a course in didactics at Aarhus School of Architecture.

Examples of reflection and inspiration that have NOT yet been given concrete form in actual courses

- 1) Get to know your student's academic past
- 2) From Portfolio to Profession
- 3) Brush up your drawing as visual communication
- 4) Peer feedback in teaching
- 5) Guidance
- 6) Blogs in Teaching (e.g. in Collaboard)
- 7) Blended learning
- 8) Digital culture - translation processes between a physical and digital experiential space
- 9) English classes – Internal English team



Kursusudbuddet kan have mange forskellige formater og varighed fx

- "gåhjemmøder" med foredrag og diskussion
- en slags Masterclass
- kurser af en eller to dages varighed
- en forelæsningsrække
- ...

Underviserne blev opfordret til at sende ideer til kurser til udvikling af didaktiske kompetencer samt sende noter fra dagen til mig. Jeg har modtaget en del. De vil blive benyttet i det videre arbejde.

Som afslutning på dagen drak vi en øl – og ønskede hinanden en god sommer.

The course could have a variety of formats and duration: e.g.

- after-hours meetings with lectures and discussion
- a kind of Masterclass.
- courses lasting one or two days
- a lecture series
- ...

The teachers were encouraged to send ideas for courses for the development of didactic skills and submit notes from the day to me. I have received quite a few I will utilise them in my subsequent work.

To conclude the day, we had a beer and wished each other a great summer.

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# LÆRINGSRUMMLIGE TRANSFORMATIONER

# TRANSFORMATIONS OF LEARNING ENVIRONMENTS

TRANSFORMATIONS OF LEARNING ENVIRONMENTS  
— AN ARCHITECTURAL-ANTHROPOLOGICAL FIELD TRIP

Mit navn er Gertie, og jeg er uddannet arkitekt fra Arkitektskolen Aarhus. I godt et år har jeg været ph.d.-studerende, og jeg har sagt ja til at skrive om, hvad jeg forsker *i* og *hvordan* i Didaktisk Laboratoriums nye tidsskrift. At jeg er tilknyttet Didaktisk Laboratorium hænger sammen med, at jeg undersøger, hvordan man kan forstå relationen mellem arkitektur, kultur og læring.

Projektet er finansieret af Arkitektskolen Aarhus, Roskilde Universitet og arkitektfirmaet Kjaer & Richter, der har forskellige bevæggrunde for at gå ind i projektet. Arkitektskolen er eksempelvis flyttet fra bygningerne på Nørreport til en nybygget arkitektskole på Godsbanen og har i den forbindelse gjort sig tanker om, hvad det vil og kan betyde for kulturen, undervisningen og læring på stedet. RUC er udfordret af, at campusområdet er nedslidt, og at man har set sig nødsaget til at sælge bygninger fra. Det presser både kultur, undervisning og læring på universitetet. Læringsbyggeri og udvikling af læringsmiljøer er et af Kjaer & Richters kerneområder, og her har man ønsker om at indgå i et forskningsbaseret udviklingssamarbejde omkring læring og arkitektur som led i et kontinuerligt arbejde med at udvikle tegnestuens kompetencer inden for dette felt.

**AT TRÆDE IND PÅ TO SCENER**

De to scener, jeg træder ind på, er Arkitektskolen Aarhus og Roskilde Universitet. De er samtidig mine casestudier med åbenlyse ligheder og forskelle. Arkitektskolen Aarhus og Roskilde Universitet er begge videregående uddannelser, men hvor den ene er en kunstne-

My name is Gertie and I am a graduate of Aarhus School of Architecture. I have been a PhD student for just over a year now and in this article in the new Didactic Laboratory journal I will tell about my research and my approach to it. The relevance to the Didactic Laboratory lies in the fact that I am investigating the relationship between architecture, culture and learning.

The project is funded by Aarhus School of Architecture, Roskilde University and the architectural firm Kjaer & Richter, all of who have different reasons for getting involved in the project. Take the School of Architecture, for example. It has moved from the buildings on Nørreport to a newly built school of architecture on Godsbanen. In this context, they have considered the implications of the site in terms of culture, teaching and learning. The challenge of Roskilde University lies in the fact that the campus area is worn down and the university has been compelled to sell off buildings. This is putting pressure on culture, teaching and learning at the university. Given that educational buildings and the development of learning environments is one of Kjaer & Richter's core areas, they wanted to be part of a research-based development collaboration in the areas of learning and architecture as part of a continuous effort to develop the firm's competencies in this field.

**PERFORMING ON TWO STAGES**

My two 'stages' are Aarhus School of Architecture and Roskilde University. They are also my case studies – with obvious similarities and differences. Aarhus School of Architecture and

risk uddannelse i Vestdanmark er den anden et universitet i Østdanmark. Arkitektskolen Aarhus blev oprettet i 1965 og flyttede ind i midlertidige bygninger, som det skulle vise sig kom til at huse arkitektskolen i mere end 50 år. Roskilde Universitetscenter fik i 1972 til huse på en mark uden for Roskilde i prisvenligt elementbyggeri. Begge uddannelser er fra et årti, hvor demokrati og medbestemmelse præger tidsånden på de videregående uddannelser i kølvandet af ungdomsoprøret i 1968 og opgøret med de gamle universiteters 'professorvælde'. Roskilde Universitet og Arkitektskolen Aarhus bliver således til i en tid, hvor der er 'højt til loftet' og stor diskussionslyst. De er også begge opstået på trods. Hvor Roskilde Universitet er 'den lille' i forhold til Københavns Universitet, er Arkitektskolen Aarhus 'den lille' i forhold til Kunstakademiet's Arkitektskole, og det er med til at skabe grobund for en pionerånd og en fællesskabsfølelse begge steder. De to skoler følte da også et vist slægtskab i de tidlige år. I tidligere rektor Mogens Brandt Poulsens bog *Den gode skole – og arkitektmiljøet i Aarhus* fra 2015 beskriver han, hvordan en gruppe studerende i forbindelse med en demonstration for bedre studieforhold giver udtryk for, at "RUC's kamp er arkitektskolens kamp".

### TEORETISK INDRAMNING

Det synes oplagt, at de tre dimensioner: arkitektur, læring og kultur er gensidigt forbundne. Udfordringen består i at forstå, hvordan de er forbundet, og hvad det betyder. Hvad arkitektur *gør*, og hvordan de arkitektoniske rammer indoptages i de mennesker, som opholder sig på uddannelsesstedet, farver læring, kultur og det sociale liv. Hvad der sker, når brugerne flytter ind, får øje på arkitektens muligheder, gør det til deres sted og hverdagslivet sætter sine spor i arkitekturen. Kultur *er* ikke bare, men *gør* noget ved både arkitekturen og det man lærer, ligesom læring ikke blot er et spørgsmål om faglige kompetencer, men også at (be)gribe verden for at kunne sætte sit aftryk på den.

Jeg stiller mig i et tværfagligt felt. Det kræver mod, idet jeg dermed hører hjemme flere steder, men også risikerer *ikke* at høre hjemme nogen steder. Til gengæld oplever jeg nye sider af min egen faglighed i mødet med andre faggrupper, som jeg ikke var bevidst om tidligere.

Min teoretiske position er i høj grad formet af min baggrund som arkitekt. Arkitekturfænomenologien er afhandlingens videnskabsteoretiske springbræt til at forstå et komplekst samspil og fænomen, som det tager sig ud set fra et arki-

Roskilde University are both institutions of higher education. However, whereas one provides artistic education in West Denmark, the other is a university in East Denmark. Founded in 1965, Aarhus School of Architecture moved into temporary buildings, which went on to house the school for more than 50 years. Roskilde University was established in 1972 in a field outside Roskilde in affordable, prefabricated buildings. Both places of education stem from a decade in which democracy and co-determination coloured the zeitgeist of higher education in the wake of the 1968 student revolution and the break with 'professorial domination' of the old universities. In other words, Roskilde University and Aarhus School of Architecture emerged at a time when there was plenty of room for differences and a passion for discussion. They have also both arisen despite. Roskilde University was 'the little guy' vis-à-vis the University of Copenhagen; Aarhus School of Architecture 'the little guy' vis-à-vis the Royal Danish Academy of Fine Arts, School of Architecture. This paved the way for a pioneering spirit and sense of community in both institutions. The two schools also felt a certain kinship in the early years. In his book *Den gode skole – og arkitektmiljøet i Aarhus* (2015), the former rector, Mogens Brandt Poulsen describes how, in the context of a demonstration for better conditions for studying, a group of students expressed the fact that: "the struggle of Roskilde University is the struggle of the school of architecture."

### THEORETICAL FRAMEWORK

It seems obvious that the three dimensions – architecture, learning and culture – are inextricably connected. The challenge lies in comprehending *how* they are connected and what it means. What architecture *does*, and how the architectural environment impacts the people in an educational institution colours learning, culture and social life. What happens when users move in, perceive the potential of the architecture and make it the setting for their everyday lives makes its mark on the architecture. Culture is not something that just exists. It affects both the architecture and what we learn. Nor is learning merely a question of professional skills. It is also about comprehending the world in order to make our mark on it.

My field of interest is interdisciplinary. That takes courage, because not only do I belong in several places, I also risk not belonging anywhere. Conversely, in my encounter with other disciplines, I discover new aspects of my own subject knowledge of which I was previously unaware.

”Som det er nu her på den her skole, så kommer man ikke hjem til de studerende, men man besøger dem alligevel lidt i deres miljø, ja man kan godt sige, det er deres hjem på en måde [...] og man er gæst i det, når man går rundt og vejleder”

Interviewperson fra feltarbejdet på Arkitektskolen Aarhus, Nørreport, den 28. april 2021

## Men hvad betyder det egentlig for læring og kultur, når hjem er et nyt sted?

tekonisk perspektiv. Jeg læner mig især op ad den finske arkitekturteoretiker Juhani Pallasmaa, som i hovedværket *Arkitekturen og sanserne* fra 2014 beskriver en fænomenologisk tilgang til arkitektur og forståelse af, hvordan arkitektur henvender sig til alle sanser på én gang og smelter vores billede af os selv sammen med vores oplevelse af verden. Samtidig lader jeg mig inspirere af antropologer, læringsteoretikere m.fl., hvor det giver mening for projektet, ligesom min feltvandring skal ses som en arkitekturantropologisk granskning af, hvad der opstår i mødet mellem et steds arkitektur, læring og kultur.

Blandt antropologer er der en voksende interesse for at arbejde sammen med arkitekter i krydsfeltet mellem antropologi og arkitektur med den materielle vending inden for antropologien (Sjørsløv, 2013, Hastrup, 2013, Bille & Sørensen, 2012, m.fl.). Min egen interesse i den sammenhæng er at undersøge, hvordan arkitekturen væver sig sammen med kulturen som den opleves, udfordres, om- og medskabes af de mennesker, der har deres daglige gang på de to uddannelser. Jeg vælger at forstå læring som noget socialt, og det hænger sammen med mit grundsyn, at jeg forstår mennesket som et socialt væsen, der har brug for at være fysisk tilstede på en uddannelse. Jeg er inspireret af læringsteoretiker John Deweys teori 'Learning-by-doing-and-undergoing', der definerer læring bredt som de erfaringer, vi gør på baggrund af vores oplevelser. Teorien refereres ofte til som 'Learning-by-doing', men dermed misser man hele pointen med teorien, hvor tilføjelsen 'and-undergoing' henviser til den dannelsesproces, den enkelte gennemgår

My theoretical position is very much shaped by my background as an architect. Architectural phenomenology forms the scholarly basis of my thesis, the aim of which is to comprehend a complex interaction and phenomenon from an architectural perspective. Another of my cornerstones is the Finnish architectural theorist, Juhani Pallasmaa. In his major work, *The Eyes of the Skin: Architecture and the Senses* (2014), he describes a phenomenological approach to architecture and understanding how architecture addresses all our senses simultaneously, fusing our image of ourselves with our experience of the world. I also draw inspiration from anthropologists, didactic theorists etc, whenever it seems appropriate to the project. My field trip should also be regarded as an architectural/anthropological investigation into what emerges from the encounter between the architecture, learning and culture of a place.

Anthropologists are becoming increasingly interested in collaborating with architects at the intersection between anthropology and architecture on the material change in the field of anthropology (Sjørsløv, 2013, Hastrup, 2013, Bille & Sørensen, 2012) etc. My own interest in this context lies in examining how architecture merges with culture as it is experienced, challenged, and re- and co-created by the people who have their everyday lives in the two educational institutions. I choose to regard learning as something social. This relates to my fundamental conviction that human beings are social beings who need to be physically present in a place of education. I was inspired by the 'Learning-by-doing-and-undergoing' theory of the educational theorist John



“As things are at the school right now, you don’t ‘come home’ to the students. At the same time, you do sort of visit them in their environment. I suppose you could say it’s their home in a kind of way [...] and you’re a guest as you move around and supervise them.”

Interviewee from my fieldwork at Aarhus School of Architecture, Nørreport, 28 April 2021

**But what does it actually mean in terms of learning and culture, when ‘home’ is somewhere new?**

gennem en aktiv deltagelse i en fysisk omverden (Dewey, 2009). Mens Dewey ikke nødvendigvis medtænker arkitekturen i sin teori, er det den kobling, jeg er interesseret i at undersøge gennem de to feltvandring på Arkitektskolen Aarhus og Roskilde Universitet.

#### **PÅ SPORET AF EN ARKITEKTUR-ANTROPOLOGISK METODE**

I feltvandringen indgår metoder, der både stammer fra antropologi og arkitektur. Det giver mig mulighed for at indsamle og sammenstille et mangfoldigt materiale lige fra observationer, mapping, fotografier og stedsinterviews, til feltnoter og visuelle feltnoter (jf. Pink, 2013).

#### **GUIDET TOUR: STEDSINTERVIEWET**

Det særlige ved ‘guidet tour’ konceptet er, at den ledes af interviewpersonerne. Det bliver således en vandring, de inviterer mig til at deltage i, og som de bruger til at binde deres fortælling sammen med. Samtidig gør den samtalen mindre formel. Vi sidder ikke blot over for hinanden i et interviewlokale, der er distanceret fra felten. Formålet med at besøge de fysiske steder er, at de arkitektoniske rammer dermed bliver en naturlig del af interviewets samtale om læring og stedets kultur. Interviewpersonerne bliver bedt om at udvælge, hvilke steder vi skal besøge inden interviewet, og det viser sig at have stor betydning. Mine interviewpersoner fortæller mig, at de allerede inden interviewet har gjort sig tanker om de arkitektoniske rammer, hvor de lærer bedst, hvordan de oplever kulturen, og hvad det betyder for dem.

Dewey, who defined learning as that which we gain from our experiences. The theory is often referred to as ‘Learning-by-doing’. But that misses the whole point of the theory, in which the addition of ‘-and-undergoing’ refers to the process of formation, which the individual undergoes as a result of active participation in the physical world around them (Dewey, 2009). While Dewey does not necessarily include architecture in his theory, in my explorations of the field at Aarhus School of Architecture and Roskilde University I am interested in investigating the link.

#### **IN QUEST OF AN ARCHITECTURAL-ANTHROPOLOGICAL METHODOLOGY**

My exploration of the field entails methods that originate from both anthropology and architecture. This enables me to collate and compare diverse material ranging from observations, mapping, photographs and on-the-spot interviews to field notes and visual field notes (cf. Pink, 2013).

#### **GUIDED TOUR: THE ON SITE INTERVIEW**

What is special about the ‘guided-tour’ concept is the fact that it is directed by the interviewees. It is they who invite me to take part in the walk-about, which they in turn use to give their narrative coherence. It also makes the interview process less formal. We do not just sit face to face in an interview room away from the field. The purpose of visiting the physical sites is to ensure that the architectural setting becomes a natural part of the discussion about learning and the culture of the place. I ask the interviewees to select the places to visit before the interview. This turns

### DET FORTÆLLENDE FOTO

Sted er et konkret og visuelt fænomen som ses og kan fotograferes. Interviewpersonerne fotograferer de steder vi besøger, og det giver dem mulighed for at lægge et visuelt lag oven på den sproglige fortælling. Jeg er optaget af, hvordan fotografiet kan indfange og fastfryse en stemning, følelser eller en tilknytning til et sted, der vanskeligt lader sig forklare med ord. Hvad de vælger at medtage eller fravælge i fotoet, giver mig samtidig mulighed for at indramme deres fortælling i et visuelt format. Deltagernes fotografier supplerer jeg med egne fotos i form af fotografiske feltnoter (Rasmussen, 2007).

Jeg har på nuværende tidspunkt gennemført 14 stedsinterviews med undervisere og studerende fra hver af de tre undervisningsprogrammer på Arkitektskolen Aarhus og fra fire af institutterne på Roskilde Universitet. Underviserne er interviewet enkeltvis, mens de studerende er interviewet to og to, og de har således haft hinanden at støtte sig til. Interviewene har en varighed af 1-1 ½ time, og jeg har transskriberet lydoptagelserne. Godt 300 sider er det blevet til. Jeg er spændt på, hvad der vil vise sig i materialet, og hvilke spor analysen vil give anledning til at forfølge. Hvad jeg kan være sikker på er, at vandringerne ikke vil tage den lige vej. Men mon ikke også det er det, der er formålet med at vandre, hvad enten det er i et fysisk landskab eller et forskningslandskab?

out to be of great importance. My interviewees tell me that even before the interview, they have thought about the architectural setting in which they learn best, how they experience the culture and what it means to them.

### THE NARRATIVE PHOTO

'Place' is a tangible, visual phenomenon that is seen and can be photographed. The interviewees photograph the places we visit. This allows them to add a visual dimension to their linguistic narrative. What interests me is how photography can capture a mood, emotion or attachment to a place that is difficult to explain in words. What they choose to include or leave out in the photo also allows me to frame their narrative in a visual format. I supplement the participants' photographs with my own photos in the shape of photographic field notes (Rasmussen, 2007).

I have currently conducted 14 on-the-spot interviews with teachers and students from each of the three programmes at Aarhus School of Architecture, and from four of the departments at Roskilde University. I interview the teachers individually, and the students in pairs, so they have mutual support. The interviews last between 1 and 1½ hours, and I transcribe the audio recordings. This has resulted in upward of 300 pages of text. I am excited about what will emerge from my analysis of the material, and where the analysis will lead me. What I am certain of is that the path will not be a straight one. But maybe that's also the purpose of a field trip, whether in a physical or research landscape.

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KOMMENDE INITIATIVER  
OG PROJEKTER

# FUTURE INITIATIVES AND PROJECTS

## FUTURE INITIATIVES AND PROJECTS IN THE DIDACTIC LABORATORY

— Arkitektskolen Aarhus har fokus på at forebygge og håndtere stress og for højt arbejdstempo for undervisere og vil iværksætte en indsats for styrket jobtrivsel på den lange bane. I et samarbejde med Studenterrådgivningen skal en tværgående arbejdsgruppe kigge på de ændrede betingelser for undervisningen og forskningen, som kan påvirke det psykiske arbejdsmiljø. Indsatsen forankres i Didaktisk Laboratorium.

— *Det bæredygtige arkitekturfaglige studie- og arbejdsliv* er titlen på et heldagsseminar, som skal sætte fokus på arkitekturfaglighed før, under og efter arkitektstudiet på Arkitektskolen Aarhus. Seminaret tilrettelægges af Didaktisk Laboratorium i samarbejde med udefrakommende interessenter og finder sted i november 2023. Tiltaget er en del af indsatsen omhandlende styrket jobtrivsel på den lange bane, spor 5 i handlingsplanen om at forebygge og håndtere stress og for højt arbejdstempo.

— Didaktisk Laboratorium vil ansætte to entusiastiske studerende, som skal udgøre et ambassadørkorps, der har fingeren på pulsen her på skolen og lyst til at samle og viderefortælle gode fortællinger om spændende didaktiske vinkler på undervisningstiltag på Arkitektskolen Aarhus - så flere får mulighed for at lade sig inspirere. Tiltaget er en del af indsatsen omhandlende styrket jobtrivsel på den lange bane, spor 5 i handlingsplanen om at forebygge og håndtere stress og for højt arbejdstempo.

— Aarhus School of Architecture focuses on preventing and managing stress and excessive work pace for teachers and will carry out an effort to strengthen long-term well-being on the job. In collaboration with Studenterrådgivningen, a transverse working group shall look at those changes in the conditions for teaching and research which may affect the psychological working environment. The effort is anchored in The Didactic Laboratory.

— *The sustainable architectural study and work life* is the title of a full-day seminar, which will focus on architectural professionalism before, during and after architecture studies at the Aarhus School of Architecture. The seminar is organised by The Didactic Laboratory in collaboration with external stakeholders and will take place in November 2023. The initiative is part of the efforts to strengthen job satisfaction in the long run - track 5 in the action plan to prevent and manage stress and an excessive pace of work.

— The Didactic Laboratory will employ two enthusiastic students who will form a corps of ambassadors who have their finger on the pulse here at the school and the desire to collect and disseminate good stories about exciting didactic angles on teaching initiatives at Aarhus School of Architecture - so that more people will have the opportunity to be inspired. The initiative is part of efforts to strengthen job satisfaction in the long run - track 5 in the action plan to prevent and manage stress and an excessive pace of work.



- Didaktisk Laboratorium skal videreudvikles på Aarch.dk og Ziik, så hjemmesiderne også omhandler trivselstiltag.
- Didaktisk Laboratorium vil videreudvikle kursusudbud og en forelæsningsrække om ungdomskulturen i dag og om didaktik, læring og trivsel.
- Didaktisk Laboratorium vil drifte og videreudvikle *Det nye Pædagogikum*.
- Didaktisk Laboratorium vil videreudvikle tiltaget med Didaktiske Udviklingsprojekter.
- Didaktisk Laboratorium vil understøtte udviklingen af en *digital læringsplatform* med henblik på at arbejde med undervisningstiltag, der er digitalt understøttet, samt udvikling af tutorials og mindre undervisningsforløb, som underbygger digitalt understøttet læring.
- Didaktisk Laboratorium, Karrieværkstedet og Studievejledningen indgår i et mere kontinuert samarbejde.
- Didaktisk Laboratorium søger fondsmidler til udvikling, styring og formidling af diverse projekter omhandlende læring og trivsel.
- The Didactic Laboratory must be further developed at Aarch.dk and Ziik, so the websites also deal with well-being measures.
- The Didactic Laboratory will further develop course offerings and a series of lectures on youth culture today, didactics, learning and well-being.
- The Didactic Laboratory will operate and further develop *Det nye Pædagogikum* (the New Teacher Training Course).
- The Didactic Laboratory will further develop the initiative with Didactic Development Projects.
- The Didactic Laboratory will development of a digital learning platform with a view to working with teaching initiatives that are digitally supported, as well as development of tutorials and smaller teaching processes that underpin digitally supported learning.
- The Didactic Laboratory, the Career Workshop and the Study Counselling form part of a more continuous collaboration.
- The Didactic Laboratory will seek funding for the development, management and dissemination of various projects that concern learning and well-being.

FAKTABOKS

# FACT BOX

### HVAD er Didaktisk Laboratorium?

#### WHAT is The Didactic Laboratory?

Didaktisk Laboratorium er et fysisk, mentalt og digitalt sted, hvor undervisere og forskere sammen identificerer, dokumenterer og udvikler de bedste rammer for studerendes læring inden for feltet arkitektur.

The Didactic Laboratory is a physical, mental and digital place where teachers and researchers together identify, document and develop the best framework for students' learning within the field of architecture.

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### HVOR ligger Didaktisk Laboratorium?

#### WHERE is The Didactic Laboratory located?

Laboratoriets lokale ligger på Exners Plads 7 3.sal, 8000 Aarhus C. Der er endvidere etableret et digitalt sted på Aarch.dk og Ziik.

The laboratory premises are at Exners Plads 7, 3rd floor, 8000 Aarhus C. In addition, a digital site has been established at Aarch.dk and Ziik.

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### HVEM er Didaktisk Laboratorium?

#### WHO does The Didactic Laboratory consist of?

Didaktisk Laboratorium er ansatte (ledelse, underviserne, forskere og administrativt personale) på Arkitektskolen Aarhus.

Mette Volf, cand.arch., ph.d. er ansat som koordinator til at igangsætte, udvikle og drifte didaktiske tiltag. Mette Volf skal endvidere sikre et tæt samarbejde mellem Didaktisk Laboratorium, ledelse, undervisningsprogrammer og faglige miljøer. Didaktisk Laboratorium samarbejder med forskellige institutioner, som bidrager til en høj grad af pædagogisk-didaktisk kernefaglighed.

The Didactic Laboratory consists of employees (management, teachers, researchers and administrative personnel) at the Aarhus School of Architecture.

Mette Volf, cand. arch., Ph.D. is employed as a coordinator to initiate, develop and operate didactic initiatives. Mette Volf is also tasked with ensuring close cooperation between The Didactic Laboratory, management, teaching programs and professional milieus. The Didactic Laboratory collaborates with various institutions, contributing to a high degree of pedagogical-didactic core expertise.

## HVAD skal Didaktisk Laboratorium?

### WHAT is the role of The Didactic Laboratory?

Didaktisk Laboratorium skal etablere et miljø for undervisningsudvikling på Arkitektskolen Aarhus. Didaktisk Laboratorium skal bidrage til, at undervisningsindsatser og undervisningskompetencer er synlige og værdsatte. Didaktisk Laboratorium skal virke som en ressource for didaktisk uddannelse, synliggørelse, refleksion og konkret hjælp. Mette Volf skal, som koordinator, iværksætte, rådgive om og i, bakke op om og undervise i didaktiske initiativer og projekter.

The Didactic Laboratory will establish a milieu for the development of education at the Aarhus School of Architecture. The Didactic Laboratory will contribute to ensuring that teaching efforts and teaching skills are visible and valued. The Didactic Laboratory will act as a resource for didactic training, visibility, reflection and concrete help. Mette Volf, as coordinator, will initiate, advise on, support and teach in didactic initiatives and projects.

## HVORFOR er Didaktisk labororium blevet etableret?

### WHY has The Didactic Laboratory been established?

Didaktisk Laboratorium er tænkt som et led i arkitektskolens strategiske rammekontrakt med Uddannelses- og Forskningsministeriet, som led i en undervisningsfaglig indsats på såvel forsknings-, undervisnings- og kompetenceudviklingsniveau.

The Didactic Laboratory is intended to be part of the school of architecture's strategic framework contract with the Ministry of Higher Education and Science, as part of an effort to boost professional education at the level of research, teaching and competence development.

Didaktisk Laboratorium blev etableret, fordi det skal være en hjælp til at:

The Didactic Laboratory was established in order to assist in:

- opfylde arkitektskolens strategiske rammekontrakts mål 1: "De studerende skal opnå et højt læringsudbytte i en tryk studiekultur med høj trivsel"
- synliggøre og værdsætte undervisningsindsatser og – kompetencer.

- fulfilling Goal 1 of the school of architecture's strategic framework contract: "The students will achieve a high learning outcome in a safe study culture with a high level of well-being."
- achieving visibility and appreciation of teaching efforts and competences.

## HVORDAN arbejder Didaktisk Laboratorium?

### HOW does The Didactic Laboratory work?

Denne publikation giver eksempler på, hvordan Didaktisk Laboratorium arbejder fx i beskrivelsen af Undervisningens Dag og Webinar om online undervisning. Fremtidige publikationer og tiltag vil beskrive og videreudvikle flere eksempler, metoder og/eller strategier.

This publication gives examples of how The Didactic Laboratory works, e.g. in the description of The Day of Teaching and the Webinar about online teaching. Future publications and initiatives will describe and further develop more examples, methods and/or strategies.



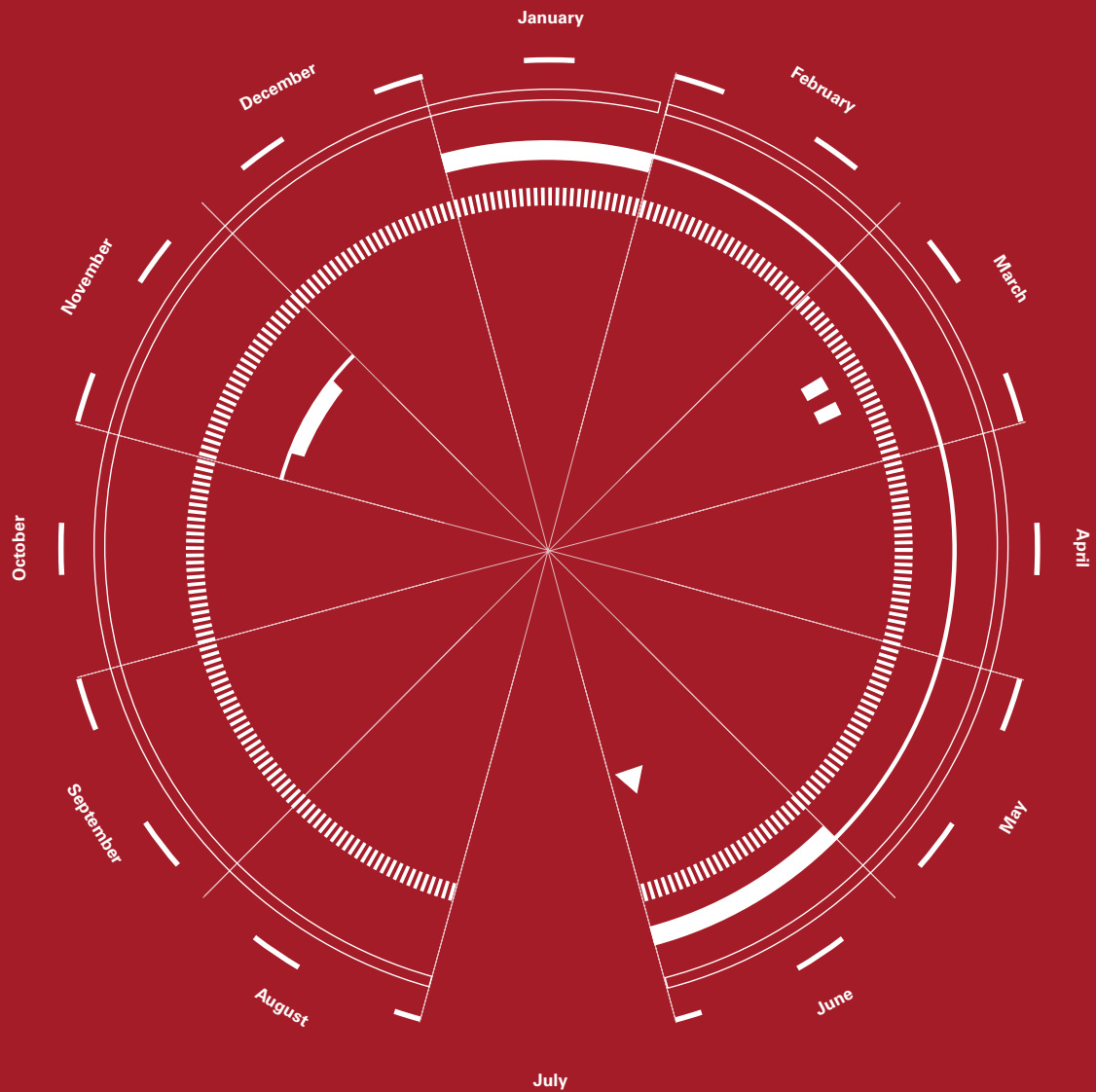








# ÅRSHJUL THE ANNUAL CYCLE OF WORK



Introduction to teaching at the Ph.D. school: two days in the spring semester, e.g. March



The Day of Teaching: every year on the last Monday in June



Pedagogy: ongoing every other year from May to May



Tasks that take place throughout the year as well as ad hoc tasks:



Port Folio Reviews: twice a year in January and June

- Initiate, develop, participate in and advise on initiatives and projects concerning didactics and well-being



Seminar – learning and well-being: once a year – November

- Sparring with regard to teaching and teaching processes



Didactic Development Projects: ongoing per semester from August–January / February–June

- Sparring with regard to pedagogy and didactic development projects

- Participation in applications for support for didactic development projects

