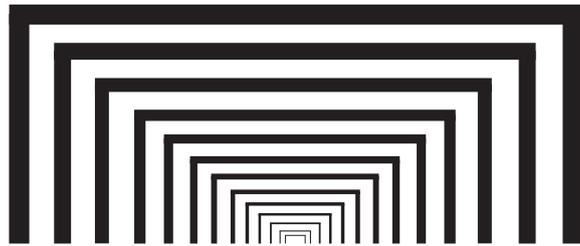


UNLEARNING CLASSROOM



January
23 - 28
HDA
Haus der
Architektur

LEARNING HOW TO QUESTION

READING GROUP

SCULPTURE GROUP

PRINTING GROUP

IMAGINARY SCHOOLS

The Unlearning Classroom posed the questions of who is allowed to take part in education and who is deciding what is to be taught, thus challenging the students to reconsider their own learning methods and behaviours.

Encouraged to initiate self-designed learning processes, different groups and imaginary schools emerged, as the Sculpture group, the School of Pandas, the Departments of Planned Chaos and of Street Art.

Particularly, the MARS School brought a greater challenge: to (un)learn architecture together with the children of the Krones Hort. The children taught us how free, creative, critical, active, joyful, immersive and intensive one "school hour" could be. Through these acts of unlearning and re-imagination, the classroom is reclaimed as an active space for horizontal forms of knowledge exchange.

Das Verlern-Klassenzimmer eröffnet die Frage, wem es erlaubt ist, an Bildung teilzunehmen und wer entscheidet, was gelehrt wird. Auf diese Weise fordert es die Studierenden heraus, ihre Lernmethoden und ihr Lernverhalten zu überdenken.

Ermutigt, ihre eigenen, selbst gestalteten Lernprozesse zu starten, entstanden verschiedene Gruppen und imaginäre Schulen, wie die Skulpturengruppen, die Schule der Pandas, das Institut für geplantes Chaos und Street Art.

Besonders die MARS-Schule formulierte eine wesentliche Herausforderung: das (Ver-)Lernen von Architektur gemeinsam mit Kindern des Krones-Hort. „Die Kinder brachten uns bei, wie offen, kreativ, kritisch, aktiv, freudig, umfassend und intensiv eine „Schulstunde“ sein kann.“ Durch dieses aktive Verlernen und Neudenken wird das Klassenzimmer als ein Ort für horizontale Formen des Wissensaustauschs zurückerobert.

artistic practice 1 - 2
2017/2018

1

A horrible contrast

Handwritten letter, English and Arabic

Ahmad Darkhabani

It is so unfair that if I just got on a plane and went to other places I would be more safe, more relieved and more exposed to life. It is a horrible contrast that in some places on this planet people are enjoying a sunny day or progressing their lives whilst others who are just a flight away, are struggling to end their day peacefully. After six years of war in Syria I survived to continue my life and now I remember what does it mean to feel alive. Here is a letter of what I learned and unlearned after years of outrageous instability and violence.

Johannes' Traum

Linocut, research and sketchbook

Stephan Joeris

The subject of this work is the medieval "Bauhütte" as a tradition, which strongly refers to the historical Bauhaus in Weimar. Every time a new gothic cathedral was built in a medieval town, the very first thing built on the construction site was the wooden "Bauhütte". All sorts of craftsmen, as stonecutters, carpenters, bricklayers and painters moved in and worked together. There were fewer plans, but more hands-on collaborative work. Planning and construction walked along, as much as mastership and apprenticeship. The education of the young was an important component of the construction site. This is where this work connects the "Bauhaus" in Weimar: with the relation between masters and students.

It was therefore made in linocut as it has the same printing principle of the woodcuts. Most of the medieval images from construction sites found in this research were made in this technique. Also, this linocut refers back to famous Bauhaus teachers: firstly to the woodcut "The cathedral" from Lyonel Feininger, and finally and most importantly, the main inspiration is the painting „The red tower" from Johannes Itten. The scenery looks very medieval, almost like an imaginary cathedral. Perhaps Johannes Itten once dreamt that the medieval craftsmen, perhaps the monks themselves, built a cathedral. And this building, from his dream and from the past, in Johannes' times became the red tower.

Growing Man

Linocut

Sophie Langthaler

We are nature,
We think of nature,
We live nature,
We learn from nature,

We are one with the elements,
We learn from animals and plants,
We need nature to live,
We need water to make plants grow,

We need nature to feed our brain, our thoughts, and our ideas,
We are nature.

The Pluriversity of Edinburgh

Silk-screened Posters

Dan Cutler

An advertisement for a course on Sustainable Design at the Pluriversity of Edinburgh, a fictional university which rethinks the current higher education system. Students are encouraged to think globally and learn that not all knowledge comes from the same place. This course focuses on learning from the Ethiopian Suri Tribes, who have been living sustainably for hundreds of years, in contrast to the many cultures who damage our planet daily...

Opposites

Eszter Katona

These glow in the dark postcards are criticizing our architectural education system by questioning some paradigms that are normally taken for granted:

- 1) The value of working together instead of focusing on our ego, in ourselves: ME vs. WE;
- 2) The freedom to use our creativity, and think OUTSIDE the box;
- 3) The critical usage of standardization revealed in "facts" that we must learn, in contrast to a world of diversity (Ernst Neufert, Corbusier's Modulor);
- 4) The importance of listening to each other's opinion instead of judging and labeling - there are always different versions of the same story: Right vs. Wrong.

Kitchen Talks

Matthias Haas - Sarah Reichmann - Armin Zepic

Focusing on learning processes that occur outside the classroom, this work consists of meetings in a relaxed atmosphere for interesting chats during a shared meal.

Dinners were held in weekly basis, although participants were not constant. Every time new ideas and thoughts were born. To help communication and to document the project, white sheets of paper were used as table cloth. These papers are now put together in a book, which demonstrates how enlightening even the smallest thought can be; how important it is for the development of ideas to come together after work, share a meal and just talk about everything that comes to our minds.

2

Trash under your bottom

Solène Chalvet

Initially the subject was to experiment the deconstruction of a material in its reconstruction. The first choice was to upcycle a material instead of buying a new one. The second was to try doing something resistant and aesthetically interesting. The challenge was to compose a structure made of weak elements which combined can become strong.

Social Media Clock

Jaroslav Neupauer

Social media is unavoidable in today's society, it is ingrained in daily life. The Social Media clock has been designed to raise awareness of the time social media engulfs in our lives. Images of media sites cover the clock, whilst the clock is turning at an increased pace. Social media is an amazing tool which can bring us closer to friends, but too much can isolate us from society.

3

Ornament – No crime

Susanne Grundner

The artists used to choose stucco as a building material and to shape collections of ornaments, but often Stucco (after Loos book – Ornament and Crime) is often rejected by contemporary architects and is not considered a form of art. This project expresses the freedom of art and expression through form and certain material choice.

4

School of Pandas

Bibiana kienreich – Franciska Kozul – Jasmina Mehinagic – Arijana Imsirovic

In this exhibition we want to show you some printing techniques we learned in our semester abroad in the Panda School in Tibet. We worked a lot with natural materials, like bamboo and potatoes. In the Panda School the students are focused on learning by doing and showing their creativity using natural materials. First, we made a beautiful bamboo collage with potato stamps and bamboo leaves. We carved

the potatoes and painted them with green and brown colours and stamped them on canvas. We also printed the Panda School logo on T-shirts by using the silk-screen technique. We enjoyed this experience to the fullest, because it was something different and we didn't know this form of silk-screen printing before. Finally, we tried to make a concrete bowl with a leaf pattern. Although it broke the first time, we think it is worth to show it because in the School of Pandas we learned that a work in progress or failed attempts can also be a form of art.

5 + 13

Learning how to question

questions about multigenerational and cross-disciplinary learning

+ four Fanzines about (un)learning architecture

all 60 students of Artistic Practice 1
Summer Semester 2017 – Group Brasil

After the question: "Which are our Silent Universities?" the students have developed four fanzines that put forward their wishes and needs for learning architecture in a better way. To frame the starting question, a research journey on different pedagogic and spatial approaches for the past 100 years was undertaken. Visiting legendary examples as the Black Mountain College, the Anti-University in London and the Architecture School of Valparaíso, the journey continued towards various contemporary schools and projects that push the grounds of education and learning far beyond the traditional, frontal and hierarchical structures of knowledge transmission. This instigated the students to re-imagine their education in other terms: their own terms. To encourage this act of re-imagination and of reclaiming their own learning processes, a few "unlearning exercises" were undertaken, including looking for often overseen valuable resources that surround us all the time – e.g. inner and outer landscapes, streets, trees, rivers, borders, and grandmothers...

Out of this, new ideas came up, and in finding common grounds, a general need for hands-on, active learning, including real life challenges with real building assignments was almost unanimous. Equally, traveling and getting to know different peoples and cultures, experiencing in loco building typologies and climatic needs was highlighted as an essential. Many claim the world as the classroom and travelling should be officially acknowledged by the ECTS system, which by the way, should become the WCTS – World Credit Transfer and Accumulation System. Another need was time, concentration and free choices. A general dissatisfaction with the rather closed and



production oriented curriculum (aiming at 30ECTS per semester) was expressed in school and curriculum designs that offer immersive and flexible learning structures and environments. Particular ideas, such as "architects-in-residency" came out as a strategy fostering more sensitive design processes, where architecture students do an internship in a building with the typology they have to develop before they start designing (e.g. a hospital, an airport, a prison, a museum..). This leads getting to understanding architecture not as an inanimate matter, but rather as a lived/living space.

6

Two sides

Inmaculada Sanchez

The work reflects two parts of our learning processes, i.e. the two cerebral hemispheres within our brain. The left side reflects sensibility and flexibility as the right side reflects logic and rigidity. The posters form a complementary composition, referring to Ying and Yang and avoiding the polarity of positive and negative.

7

VS Faulschule (Elementary School – The Lazy School)

Jakob, Lilly, Nihad

The whole city becomes a place to cherish and value laziness. Children and their families live in colorful Lazy Houses that are connected to the Lazy School through giant slides. The School entrance is a lake where kids and teachers are welcomed in floating tires, where they spend most of the learning time. By the end of the day cable cars take the kids back home, enjoying the birds-eye-view.

8

Baumhaus/ Fernsehen (Tree house – Television)

The idyllic learning space is a hidden tree house that mixes nature and fresh air with the wonders of technology. This house has a giant touch screen, but can also be operated by remote control, when the kids are lying in comfortable hammocks and cushions.

9

Der Stuhl

Maria Slawitsch

This prototype is an experiment showing the versatility of wood as an ancient building material that has been used in both art and construction for centuries combined with a frame that carries natural twigs and was mainly shaped and cut using the Laser Cutter machine.

10

MARS – multigenerational architecture school

Nihad Catakovic – Janika Döhr – Donia Elmenshawi – Melina Fromm – Tina Hirschmugl – Adem Ljubijankic – Philipp Mayr – Marie-Theres Schwaighofer – Hannes Stockklauser – Ina Susic – Katharina Theocharis – Gabriel Wiedemann – Leonie Wrighton

MARS invited 13 architecture students and 17 primary school children to together imagine, design and build a small-scaled architectonic object that questions the notion of school and of learning spaces. The project started this winter term in a cooperation established with the IZK and the SchülerInnenhort Kronesgasse, and aims to end up with a collaborative building of the resulting structure in the patio shared between these two institutions in the summer of 2018.

with SchülerInnenhort Kronesgasse

Children: Elisabeth, Helene, Livi, Lilli, Lilly, Jakob, Joshua, Freyja, Maxi, Marlene, Noah, Oskar, Patrick, Samuel, Valentin, Valentin, Yannic

Caretakers: Ursula Fürst, Thomas Karner

Architecture facilitation:

Studio Magic // Christian Meixner, Patricia Wess

Concept and coordination:

IZK // Daniela Brasil

11

Cesar's breakthrough

Aron Mader – Peter Vörös

The project is a combination of two artists thoughts surrounding (Un)learning spaces. The head represents society as a static object. Breaking the surface of the sculpture is seen as breaking through the normal conventions within a society. Out of the head, a pavilion grows, representing a meditative space, which can help us breaking out from a monotonous routine, and discovering our own paths, finally focusing on what is important.

12

Foam Caves

Martin Dietrich

Taking a closer look at the beauty of building materials. On the case of PU-foam we can see what is behind its surface: the randomness of the inner structure, caves and world of wonder.

Chaos – Foaming

David Rehbichler

The surface of a building can be stripped back to reveal objects of unconventional beauty. The sculptures are a collection of experiments with expanding foam. The material creates random and chaotic forms – a network of random structures, caves, and creates a world of wonder within.

14

One with Nature

Janja Katan

You don't become one with nature... You already are one with nature. All you have to do is to realize it. Being one with nature, means you are letting yourself become with what comes naturally in life. That's why we need an education that includes learning and understanding that instills in us a sense of belonging and curiosity about life, reminding us that the world is much more than human-centered. Knowledge is a living and evolving thing. The education system should acknowledge that learning takes place in real experiences, where empathy create bounds among all living things in the planet.

15

Department of Planned Chaos

Angela Lehner – Marie Schwaighofer – Leonie Wrighton
(developed in the workshop "The Imaginary School" convened by guest Prof. Nils Norman, Daniela Brasil and Marco Wenegger. IZK, nov 2017.)

The Department of Planned Chaos offers a free space for students to experiment with different materials in a practical way. Students can also benefit from the knowledge of experienced professionals who will be there to give lectures and workshops on those topics. The department includes an administration office, an indoor studio space and an outdoor space to build

and experiment. There will be different workshops held at the venue and also one more workshop, where students can decide themselves which topic it should discuss.

16

Quote Update

Melissa Bacher – Viktoria Mild – Julian Roiser – Thomas Vorraber

Are all the big names of architecture and famous architects protected from failing? Or can we criticize and rethink their statements? Our task was to pick some of those big names and their statements and to put them in the context of time and actual qualities of our society to prove their validity. By the different representation methods of the quotations – silk screen on pockets, embroiderers and a booklet – we draw the attention with formative manner to the contents.

17

Die Ikone der Moderne

Bill, Graphic with QR-code, Book
Andreas Ebner

This work deals with the topic of curiosity. The Icons of Modernism and a QR code incite the curious ones to enter a journey, as in the detective book "The three ???", that can change their worldviews. Assumptions are not bad, yet they could become a problem, when they are not driven by curiosity! My curiosity brought me from Leopold Kohr to Charles-Édouard Jeanneret-Gris.

Exhibition and graphic design: Angela M. Lehner
Poster „Unlearning Classroom“: Julian Lanca-Gil

Set up and teaching assistance:
Anto Petrusic, Marco Wenegger

Course Facilitation and Exhibition Concept:
Daniela Brasil

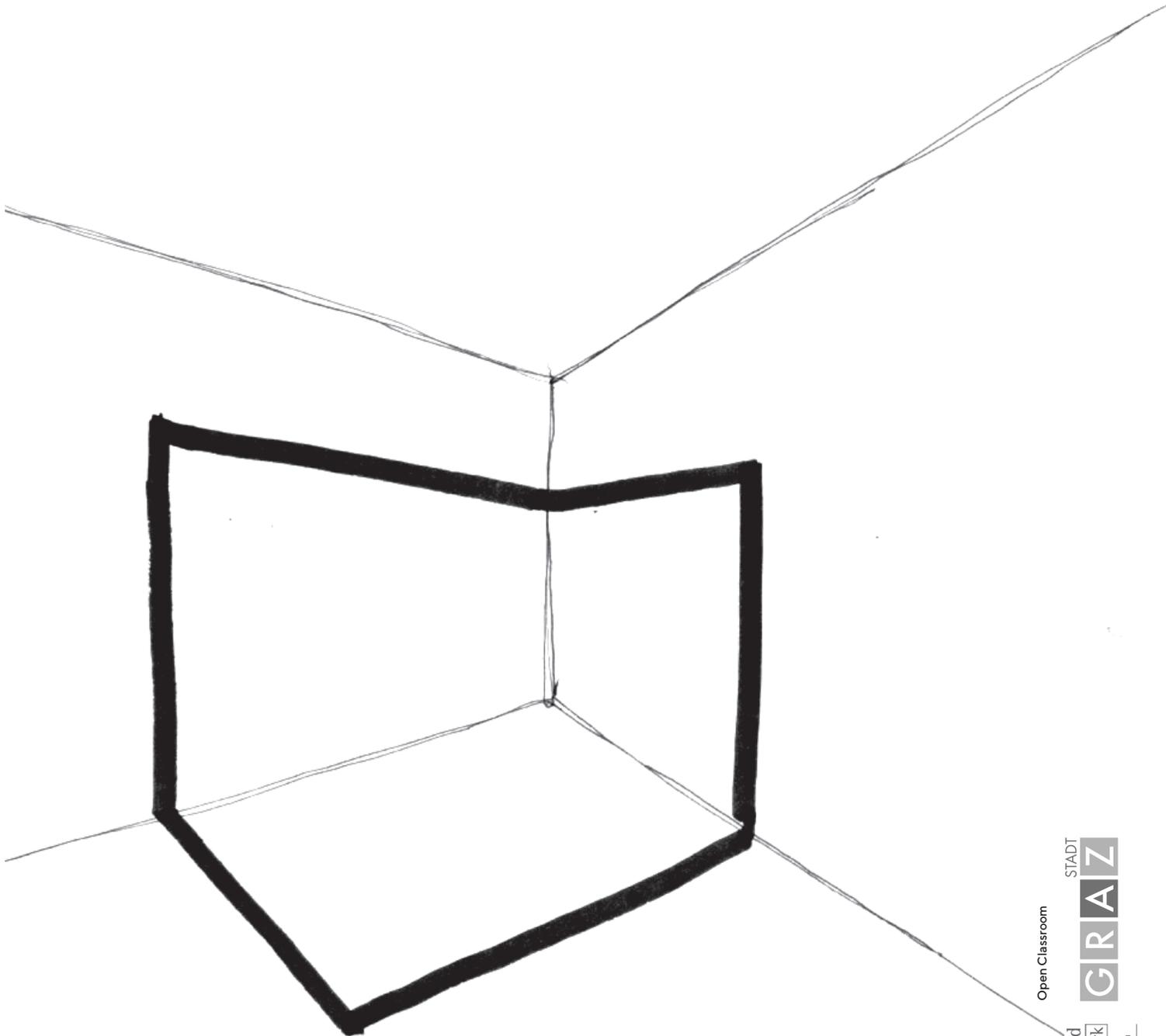
Big thank you to the HDA team!

In the framework of the exhibition
"Returns of Knowledge(s)" by
Im Rahmen der Ausstellung "Rückkehr
des Wissens" von

IZK

INSTITUTE FOR CONTEMPORARY ART

Architektur Fakultät - TU Graz
Artistic Practice 1 - 2
2017/2018



Open Classroom

MARSSchool

STADT
GRAZ

Das Land
Steiermark
→ Kultur, Europa,
Außenbeziehungen