

The
University
Of
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Negotiated Pedagogy

Instigating the acquisition and development of skills for future
practice in Nigeria

By:

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Dedication

Dedicated to the memory of Pauline, a caring and loving mother. The cold hands of death had never allowed you to see the extent your boy child has come in life; you will always occupy a place in my heart.

Table of Contents

<i>Title page</i>	
<i>Acknowledgement</i>	i
<i>Dedication</i>	ii
<i>Table of Contents</i>	iii
<i>List of Figures and List of Tables</i>	x
<i>Abstract</i>	xii
<i>Definition of Terms</i>	xiv
Part One: Introduction and Research Background	
Chapter 1: Introduction	1
1.0 Research Overview	2
1.1 Research Context	3
1.1.1 The Core issues	4
1.2 Research aims, questions, and objectives	6
1.3 Interpretive framework	8
1.4 Research strategy and methodological approach	10
1.5 Research outcomes	12
1.6 The original contribution of the research	13
1.7 Thesis structure	16
Chapter 2 Literature Review	19
2.0 Introduction	20
2.1 A postcolonial feminist critique of architectural design education in Nigeria	20
a. Theory and Project Model	22
b. The Project Model	25
c. The Integrated Project Model	27
2.2 Challenges to architectural education in Nigeria	29
2.3 Debates on architectural design pedagogy	36

2.3.1	Design pedagogy and social concerns	36
2.3.2	Architectural design pedagogy and the authorship function	39
2.3.3	The lack of engagement with necessary skills	41
2.3.4	Evaluating techniques for future practice	42
2.3.5	Exposing and challenging power imbalance in the design studio	44
2.3.6	Product versus process	46
2.3.7	Evaluating pedagogic and theoretical precedence in the design studio learning	47
2.3.8	The pedagogic assumptions and definitions of socially-minded approaches	48
2.4	The nature of future practice in Nigeria	51
2.5	Articulation of what Nigeria needs in terms of architecture, education, and practice	56
2.6	Articulation of research gap	59
2.7	Chapter conclusion	61
Chapter 3: A review of related theories informing negotiated pedagogy		63
3.0	Introduction	64
3.1	Postcolonial Theory as a decolonising agenda	64
3.2	Reviews of pedagogic theories and their relevance to design pedagogy	71
3.2.1	Critical pedagogy	72
3.2.2	Feminist pedagogy	74
3.2.3	Transformative pedagogy	77
3.3	Postcolonial feminist theory	78
3.4	Review of learning approaches and their relevance to design pedagogy	81
3.4.1	Deep and surface learning approaches	82
3.4.2	Situated learning	83
3.4.3	Experiential learning	84
3.4.4	Practice-based Learning	87
3.4.5	Action learning	88

3.4.6	Engaged scholarship	89
3.4.7	The threshold concept	90
3.5	Other learning approaches	91
3.5.1	Interdisciplinary learning	92
3.5.2	Transdisciplinary research/practice	93
3.5.3	Multidisciplinary research/practice	94
3.6	Chapter conclusion	99
Part Two: Methodology, Data Collection, and Analysis		101
4.0	Introduction	103
4.1	Epistemological lens to the research	103
4.1.1	Positionality	104
4.2	Research Design	105
4.3	Data Collection	108
4.3.1	Stages of data collection	109
4.3.2	Other instruments for data collection	124
4.4	Data analysis	127
4.5	Conclusion:	136
4.5.1	Validity, reliability, and transferability	136
4.5.2	Strength and limitations of the research methodology	138
4.6	Chapter conclusion	139
Chapter 5: Presentation of Interview Findings		141
5.0	Introduction	142
5.1	Techniques	144
5.1.1	Learning/working with	145
5.1.2	Learning from	148
5.1.3	Collaborative learning approaches	150
5.1.4	Other forms of Techniques: 'emphasis on process over product' 'loose fit'	152
5.2	Pedagogic theories and learning approaches	154
5.2.1	Critical, 'feminist, 'Radical', and 'transformative' Pedagogies	154

5.3	Future Practice/skills	163
5.4	Context and its relevance to learning	169
5.5	Barriers challenging negotiated pedagogy	173
5.6	Chapter conclusion	181
Chapter 6: Presentation of Case Studies		184
6.0	Introduction	185
6.0.1	Claims made by educator-respondents	185
6.1	The choice of the live projects in the case studies	186
6.2	Case Study 1: The 'Oriel House' Broomhill Community Library	
	Live project, Sheffield, UK	189
6.2.1	Introduction	189
6.2.2	Background to the case study	190
6.2.3	Techniques adopted in the live project: 'learning from' and 'learning with'	192
6.2.4	Pedagogic theories associated with the live projects	194
6.2.5	'Context' and its relevance in the Oriel House Live Project	195
6.2.6	Future practice and future skills	197
6.2.7	'Challenges' in the context of the Broomhill Community Library Live Project	199
6.3	Case Study 2: Strategies and tactics of re-appropriation of public space through the approach of 'Designing from Afar'	206
6.3.1	Introduction	206
6.3.2	Techniques adopted in 'Design from Afar'	207
6.3.3	Background to the MA in Urban Design Programme and the Studio project	208
6.3.4	Pedagogic theories associated with 'design from afar'	209
6.3.5	The role of 'Context' in Designing from Afar	211
6.3.6	Future practice and future skills	212
6.3.7	Barriers challenging 'Designing from Afar'	215
6.4	Case Study 3: Re-appropriating the post-Industrial landscape of the city of Sheffield UK, through a 'Designing from Within' approach	220
6.4.1	Introduction	220
6.4.2	Techniques adopted in the 'Designing from Within' approach	221

6.4.3	Pedagogic theories associated with a 'Designing from Within' approach	224
6.4.4	Developing future practice and skills	228
6.4.5	'Context-related' issues in 'Designing from Within'	231
6.4.6	Barriers challenging 'Designing from Within'	232
6.5	Chapter conclusion	235
Chapter 7: Discussions of Empirical Data		273
7.0	Introduction	238
7.1	The components of negotiated pedagogy - how they interrelate and inform the development of capabilities for future practice	240
7.1.1	Pedagogy – The extent to which pedagogy interrelates with other components and prepares students for future practice	240
7.1.2	Context – the extent to which the understanding of context interrelates with other components in equipping students for future practice	251
7.1.3	Techniques (Teaching/learning styles) - the extent to which learning techniques interrelate with other components in equipping students for future practice	256
7.1.4	Future skills and future practice – the extent to which students acquire and develop future practice and future skills towards repositioning architectural practice	264
7.1.5	Range of barriers capable of challenging the acquisition and development of negotiated future practice and future skills	275
7.2	Using the learning contract in developing negotiated pedagogic Framework	280
7.3	Chapter Conclusion.	283

Part Three: Evaluating research findings in context

Chapter 8: Evaluating research findings in context through a postcolonial feminist lens		287
8.0	Introduction	289
8.1	The extent the components of negotiated pedagogy are effective in enabling students to acquire capabilities for future practice	289
8.1.1	The role of context in informing the acquisition and development of capabilities for future Practice in Nigeria	289

8.1.2	The role of pedagogic and learning theories in defining the type of future practice for Nigeria	295
8.1.3	The role of teaching and learning techniques in informing the acquisition and development of capabilities for future Practice in Nigeria	299
8.1.4	Relevant future skills for future practice in Nigeria	307
8.2	The suitability of negotiated pedagogy in Nigeria	312
8.2.1	To what extent can the components of negotiated pedagogy be integrated into the design studio in Nigeria?	312
8.3	The barriers capable of challenging the acquisition and development of negotiated skills for future practice	324
8.4	Chapter conclusion	327
Part Four: Conclusions		
Chapter 9:	A critical appraisal of original research questions and findings	331
9.0	General research Overview	332
9.0.1	Introduction	333
9.0.2	Thesis summary	333
9.1	The key findings and the extent they address the research questions	335
9.1.1	To what extent can the knowledge drawn from the negotiation of forms of pedagogy that call for more social forms of learning enable students to acquire and develop capabilities and skills for future practice?	340
9.1.2	What barriers are capable of challenging negotiated pedagogy in enabling students to acquire and develop capabilities for future practice?	340
9.1.3	To what extent can the knowledge developed from negotiated pedagogy enable students and future architects to develop capabilities and skills for future practice in Nigeria?	341
9.2	Thesis contribution to theory	345
9.3.1	How the thesis addresses the core research issues highlighted in Chapter 1	348
9.3.2	Thesis contribution to practice	351
9.4	Limitation of the thesis in addressing the research questions	356

9.5	Area for future research	357
9.5.1	Negotiated practice in a neoliberal capitalist economy	357
9.5.2	Theorising negotiated pedagogy	358
9.5.3	Developing assessment framework for negotiated pedagogy	358
9.5.4	Identifying the values and the funding routes for negotiated architectural practices	359
9.6	Translating the research findings for non-academic audiences and for professional training	360

List of Figures

Figure 1.0	Research strategy and methodological approach	12
Figure 2.0	Bar chart illustrating the definition of future practice by Nigerian practitioners	55
Figure 4.0	The overall research strategy and methodological approaches	107
Figure 4.1	Data collection stage 1	109
Figure 4.2	Data collection stage 2	113
Figure 4.3	Data collection stage 3	120
Figure 4.4	Qualitative analysis as a circular process	128
Figure 6.1:	A process of co-developing the project brief with the client	193
Figure 6.2:	Single graphic presentation technique	209
Figure 6.3:	Engaging the public through Street Installation	223
Figure 7.0	A 5-core thematic structure of negotiated pedagogy	281
Figure 7.1	Characteristics of negotiated pedagogy	270
Figure 8.1	A bar chart illustrating the role of context towards acquiring skills	292
Figure 8.2	A bar chart illustrating the role of theories towards acquiring skills	296
Figure 8.3	The influence of pedagogic theories towards the acquisition of skills in Nigeria	296
Figure 8.4	The influence of techniques towards the acquisition of skills in Nigeria	301
Figure 8.5a	Photographs of workshop discussions -1	305
Figure 8.5b	Photographs of workshop discussions -2	306
Figure 8.6	Potential future skills distribution for Nigeria from online survey	307
Figure 8.7	The distribution of the components of negotiated pedagogy for practice in Nigeria	309
Figure 8.8	Online survey highlighting barriers challenging the acquisition of future skills	323
Figure 8.9	The extent to which different barriers challenges the acquisition of future skills	325

List of tables

Table 2.0	Comparative analysis of Nigerian economic trend	52
Table 2.1	The different elements that constitute the definition of future practice in Nigeria	54
Table 2.2	The key guide to the chart	56
Table 2.3	Articulation of Nigerian pedagogic, architecture, and practice needs	58
Table 3.1	The characteristic features of western pedagogic and learning theories capable of influencing negotiated pedagogy	96
Table 3.2	The adaptability of western pedagogies to negotiated pedagogy and the Nigerian context	98
Table 5.0	Emerging themes from educators' interview data	143
Table 5.1	Five candidate themes emerging from regrouping of themes	143
Table 6.0:	The case study structure	188
Table 7.0.	The structure of Malcolm Knowles's Learning Contract.	281
Table 7.1	Conceptual framework for negotiated pedagogy	282
Table 8.1	The extent at which negotiated pedagogy informs future practice in Nigeria	308
Table 8.2	Suitability of negotiated pedagogy in Nigeria.	313
Table 8.3	The unique features of negotiated pedagogy in relation to the design studio and live projects pedagogies	321
Table 8.4	The extent to which barriers challenges the acquisition of skills	322
Table 9.0	The research overview	332
Table 9.1	How negotiated pedagogy complement and challenges the current pedagogies and practice in Nigeria	355

Abstract

Architectural education in Nigeria has been criticised for not equipping students and future architects with the appropriate skills to address the critical aspects of both practice and education. The criticism accentuates the assertion that the curriculum of architectural education, notably the design studio, is socio-culturally unfit for purpose. In addressing these concerns, this thesis uses a postcolonial feminist critique to expose and understand the challenges with the inherited curriculum and how it could be decolonised. The use of postcolonial feminist theory is not to replace the western curriculum with an indigenous one, rather uncover how the plurality of methods and sources can be mobilised to develop a negotiated pedagogy that is both inclusive and socially responsive to local needs.

The study exercises both qualitative and quantitative methods in gathering, analysing, and evaluating empirical findings in the Nigerian context. The first set of qualitative evidence was curated through conducting interviews with educators, unpicking how they define, construct, and explore the elements that make pedagogy socially-minded. The claims made by educators were re-examined using case studies drawing on students' views. The sample was drawn from three regional contexts (Africa, Europe, and North America) to develop a comprehensive understanding of how negotiated pedagogy is perceived, speculated, and explored in different contexts. The negotiated pedagogic outcome drawn from the discussions was subsequently evaluated in the Nigerian context in conjunction with educators, students, and practitioners. The evaluation was done with focus groups, workshops, and survey to assess the extent to which negotiated pedagogy can enable students to acquire capabilities for future practice in Nigeria.

This thesis makes an original contribution to knowledge by demonstrating the extent that negotiated pedagogy enables students/future architects to acquire practical capabilities such as developing criticality, working in teams, negotiating, self-initiating of projects, and creating jobs without waiting for commissions. The study demonstrates that different pedagogic projects dictate the types of action methods and skills that students need to develop when engaging in each project context, not necessarily the kind of practice. The flexible and inclusive nature of negotiated pedagogy makes it adaptable into the studio repertoire and the Nigerian context in general, as students develop a range of attitudes, capacities, and skills that can be seen to enrich, critique, and address the deficiencies of the design studio model in Nigeria. The structure of the pedagogic framework developed in this thesis provides further evidence that suggests that negotiated pedagogy could enhance dialogue between the design studio, live projects, the profession, and the community at large.

Definition of terms

Socially-minded forms of pedagogy

Socially-minded forms of pedagogy is used interchangeably with 'pedagogies that call for more social forms of learning' to address marginal design pedagogies that emphasize different ways of learning that promote inclusion, diversity, multi-authorship, users' engagement in learning, learning with/from others, criticality, negotiated learning, autodidactism, context-specific knowledge, empathy and duty of care, digital media tools, and socially-minded skills and practices.

Future practice

This is a term used in this thesis to describe a form of practice that expands the boundaries and scope of the traditional role of the architect from designing and construction of buildings to include an expanded role ranging from interdisciplinary practitioner, creative and strategic agent spatial agent, social enabler, facilitator to all forms of specialisations¹. The nature of future practice is not predicated on specific role or models of practice but rather driven by care and empathy towards enacting change to address numerous changes taking place in the society, which includes: increase in population, information and communication technology, global economic and environmental crisis, change in users/clients' taste that is driven by care and empathy. As Lance Josal has noted that "days of a job for live are over...as we are a profession not of commodities but of ideas, and the good news is that the future seems to value those ideas more than the product".²

Negotiated pedagogy

This term is used in this thesis to define the amalgamation of pedagogies at the margins that advocate for more social forms of learning through shared emphasis on diversity, inclusion, empathy, and duty of care, while enabling students to acquire and develop capabilities on teamwork, criticality, autodidactism, self-initiation, negotiation, reflection, multiple ways of working/learning, and understanding users' needs. This pedagogy draws on emancipatory theories of critical, feminist, and transformative pedagogies while emphasising the role of context in defining the type of skills students develop for future practice

¹ Rory Hyde, *Future Practice: Conversations from the Edge of Architecture* (Routledge, 2012); Building Futures, 'The Future for Architects', Royal Institution of British Architects. URL: [Http://Www. Buildingfutures. Org. Uk/Assets/Downloads/The_Future_for_Architects_Full_Report_2. Pdf](http://www.buildingfutures.org.uk/assets/downloads/the_future_for_architects_full_report_2.pdf) (Accessed 6 June 2015), 2011.

² Lance Josal, 'The Future of the Architecture Practice', *Design Intelligence*, 2018, para. 17 <<https://www.di.net/articles/future-architecture-practice-2/>> [accessed 13 November 2019].

Part One: Introduction and Research Background

Chapter 1: Introduction

1.1 Introduction

1.1 Research Context

1.1.1 The Core issues

1.2 Research aims, questions, and objectives

1.3 Interpretive framework

1.4 Research strategy and methodological approach

1.5 Research outcomes

1.6 The original contribution of the research

1.7 Thesis structure

Chapter 1: Introduction

1.0 Research Overview

This thesis was simultaneously developed out of the researcher's own long-standing teaching experience in the design studio in Nigeria, and out of research conducted in 2013 by three Nigerian educators, in which the researcher was one of the key contributors. The study investigated how students' learning experiences across six schools of architecture in South-East Nigeria influenced and impacted on their practice experiences.³ The findings of the research above were presented and published at a conference of the Association of Architectural Educators (AAE), held at the University of Sheffield, UK, in 2014. According to the authors, students stated how their education had failed to prepare them for practice in the real world, noting a lack of ability in how to engage with clients, work in teams and self-initiate projects.⁴ It is essential to state that these experiences are not new in architectural education but are rarely addressed or seen as challenges by schools of architecture in Nigeria.⁵

1.1 Research Context

This study centres on the pedagogic element of architectural design education. It is regarded as one element that aims to unite all aspects of different courses within the curriculum in the education of the architect.⁶ The design studio is defined in the context of this study as both a process and a place. It is a physical place where the majority of the design work is carried out by students working with their peers with the occasional help of the studio masters and other stakeholders during reviews and tutorials. As a process, it is prefigured around project-based learning where students engage in different design projects, through exposure to research, seminars, workshops, schematic design, and exploratory model making with inputs from year staff and other members of faculty during

³ Ikechukwu Onyegiri, Nkemakonam Okofu, and Alozie Chinedu, 'The Value of Architectural Education in Nigeria: Students' Expectations in Six schools of architecture in South-East Nigeria.', *AAE Conference Proceedings*, 2014, p. 65 <<https://architecturaleducators.files.wordpress.com/2015/06/onyegiri-okofu-and-chinedu-2014-the-value-of-architecture-education-in-nigeria-students-expectations-in-six-schools-of-architecture-in-south-east-nigeria.pdf>> [accessed 10 June 2015].

⁴ Onyegiri, Okofu, and Chinedu, p. 68.

⁵ Alexander Fakere, focus group interview discussion with Nkemakonam Okofu, 2017.

⁶ Ashraf Salama, *New Trends in Architectural Education: Designing the Design Studio* (Arti-arch, 1995).

juries/crit and a short presentation.⁷ It is assigned the highest credit/unit loads, among other modules in the curricula of architectural education across many schools of architecture, including Nigeria.⁸ A further understanding of the premium placed on design studio by the professional body is drawn from its definition by the Royal Institute of British Architects (RIBA). The RIBA states in the programme validation criteria that architectural design, in terms of the pedagogic element of the design studio, commands a minimum of 50% of all courses taught and assessed in schools of architecture through the 'studio design projects' as a benchmark for validation.⁹

1.1.1 The Core issues

This section provides a summary of the challenges facing architectural education in Nigeria, drawn from both educators', students' and practitioners' points of view through a postcolonial lens. The discussions accentuate the assertion that architectural education in Nigeria is at a crossroad owing to the following under listed arguments that will be further elaborated and critiqued in the second chapter.

1. There is a criticism that the 'Project Model' and the 'Theory and Project Model' that are currently in use in most schools of architecture in Nigeria do not equip students with the capability to understand what the real issues in the communities are.¹⁰ The above theoretical assertion is predicated on the claim that both models promote hypothetical and solitary modes of learning, as students tend to solve the problems of society from a distance without being immersed in the project context, which would have allowed them to understand users' needs and aspirations.
2. More so, the 'Integrated Studio Model,' despite immersing students in the project context, is seen to be exploitative as it does not engage host communities/users in the design and decision-

⁷ Rachel Sara, 'Between Studio and Street: The Role of the Live Project in Architectural Education' (University of Sheffield, 2004), p. 2.

⁸ Emma Ukanwa, 'Integrated Studio Method as a Sustainable Architectural Module: Procedures, Prospects, and Problems', *Association of Architectural Educators in Nigeria (AARCHES)*, 3.1 (2004), 17–22 (p. 17); Ashraf Salama, *New Trends in Architectural Education: Designing the Design Studio* (Arti-arch, 1995).

⁹ RIBA, 'RIBA Procedures for Validation and Validation Criteria', 2011, p. 5
<https://www.architecture.com/knowledge-and-resources/resources-landing-page/validation-procedures-and-criteria> [accessed 10 June 2014].

¹⁰ Emma Ukanwa, 'Integrated Studio Method as a Sustainable Architectural Module: Procedures, Prospects, and Problems: Association of Architectural Educators in Nigeria', *Association of Architectural Educators in Nigeria (AARCHES)*, 3.1 (2004), 17–22 (p. 17).

making processes that concern them.¹¹ Instead, they are used as sources of primary data for academic purposes only.

3. Evidence shows that two out of the three studio models for teaching architectural design in schools of architecture in Nigeria were modelled after the Beaux Art and Bauhaus orthodoxies, which were not influenced by Nigerian socio-cultural diversity and values. Hence, there is a misplaced identity as an architectural practice in Nigeria that lacks a true socio-cultural identity. These socio-cultural practices are not recognised in the professional code of practice as established by the Architect Registration Council of Nigeria (ARCON). For instance, traditional building projects and conventional building materials are not recognised in the ARCON/NIA condition of engagement.
4. It has been argued that the conflicting roles of the two regulatory bodies (ARCON and NUC¹²) have created confusion and uncertainty in the curriculum of architectural education in Nigeria¹³. The above argument draws on the notion that the content and the nature of the curriculum and the design studio models are prescribed differently by these regulatory bodies. The description of what happens in the design studio makes it difficult for any school of architecture to experiment with any forms of radical pedagogy that challenge the normative design studio orthodoxy. It is upon the assertion that such explorations are capable of making schools of architecture lose their license. More so, the professional regulatory body (ARCON), in assessing students' work, expects students to show mastery of building design skills.
5. The normative design studio model emphasises product over process, due to the belief that every process of architectural design ends up as a building (product). There is also an argument that ARCON privileges product over the process with the nature of assessment criteria, whereby students are expected to show a higher level of technical skills in building design and abstraction, which in some ways sees architecture as a building.
1. There is a criticism that the structure of the design studio models in Nigeria creates an unbalance power relation between the tutor and students. This is attributed to tutor-centred-learning where tutors predesign students learning experiences and students are rarely encouraged to question how their education is equipping them for practice. In some ways this

¹¹ Abiodun Olukayode Olotuah, 'At the Crossroads of Architectural Education in Nigeria', 2006, p. 81.

¹² National University Commission (NUC)

¹³ Ralph Mills-Tettey, 'Roles of the Regulatory Body in Quality Architectural Education in Nigeria', *Architects Registration Council of Nigeria*, 2010, p. 188.

promotes the ‘banking concept of educations’ where students are seen as empty vessels waiting to be filled with the tutor’s knowledge.¹⁴ Students are seen to lack a sense of criticality and autodidactism, where they can take responsibility for learning.

2. Current design studio models in Nigeria have been criticised for not equipping students with the skills and techniques on how to self-initiate projects and create jobs rather than waiting for a commission.¹⁵ It is drawn from the assertion that these studio models rarely relate with the real context to understand what the real issues are, something which would engage them in understanding and exploring the inherent opportunities, prospects, and challenges that exist in each project context.

1.2 Research aims, questions, and objectives

It is vital to provide a brief background leading to the aim of this study to contextualise the relevance of this research towards addressing the core issues raised in section 1.1.1 and the general challenges facing architectural education and practice in Nigeria. The issues challenging architectural education and practice in Nigeria are not new, but form part of the global debate around future practice, relevance, economic recession, social and ethical responsibility of the architect, sustainability and uncertainty, and the decolonisation of the university curriculum.¹⁶ The debates accentuate the call for more social forms of learning such that architectural education plays more responsive roles in equipping students and future architects with multiple skills and learning experiences needed to navigate the complex world of practice.¹⁷ How these debates shape the focus

¹⁴ Paulo Freire, *Pedagogy of the Oppressed* (England: Penguin Books Ltd, 1996), p. 53.

¹⁵ Emma Ukanwa, ‘Integrated Studio Method as a Sustainable Architectural Module: Procedures, Prospects, and Problems: Association of Architectural Educators in Nigeria’, *Association of Architectural Educators in Nigeria (AARCHES)*, 3.1 (2004), 17–22 (p. 18).

¹⁶ Robin Nicholson, *Changing Architectural Education: Towards a New Professionalism* (Taylor & Francis., 2005); Decolonising the Curriculum, ‘Keele Manifesto for Decolonising the Curriculum’ <https://www.keele.ac.uk/raceequalitycharter/raceequalitycharter/keeledecolonisingthecurriculumnetwork/keelemanifestofordecolonisingthecurriculum/> [accessed 13 December 2018]; Jose J. DeCarvalho and Juliana Flórez-Flórez, ‘The Meeting of Knowledges: A Project for the Decolonisation of the University in Latin America’, *Postcolonial Studies*, 17.2 (2014), 122–39; Cheryl Hendricks and Brenda Leibowitz, ‘Decolonising Universities Isn’t an Easy Process – but It Has to Happen’, *The Conversation*, 2016 <https://theconversation.com/decolonising-universities-isnt-an-easy-process-but-it-has-to-happen-59604> [accessed 14 July 2018]; Margaret Crawford, ‘Can Architects Be Socially Responsible?’, *Out of Site: A Social Criticism of Architecture*, 1991, 27–45.

¹⁷ Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond* (Routledge, 2015).

of this research in terms of the choice of literature, data, method of collection, and analysis is further examined in subsequent chapters.

The research aim is three folds. Firstly, it aims at drawing out and interrogating other forms of design pedagogy that call for more social forms of learning. Within these concerns, the research examines how these forms of pedagogy are enabling students to acquire and develop capabilities for future practice in Nigeria.

Secondly, the thesis aims to investigate the barriers that could hinder the acquisition of skills and capabilities for future practice in Nigeria.

Finally, this research aims to examine how the knowledge drawn from the negotiation of pedagogies that call for more social forms of learning could open up critical discussions towards addressing pedagogic and practice concerns in Nigeria.

Research Questions

Within the aims mentioned above set out in this study, the research addresses the following questions:

Main research question:

- **To what extent can the knowledge that is drawn from the negotiation of forms of pedagogy that call for more social forms of learning at the margins, equip students with capabilities and skills for future practice?**

Sub-questions

- What are the barriers capable of challenging negotiated pedagogy in enabling students to acquire and develop capabilities and skills for future practice?
- To what extent can the knowledge developed from negotiated pedagogy enable students and future architects to acquire capabilities and skills for future practice in Nigeria?

Research objectives

The following objectives are structured responses to the overall aims outlined above:

- To identify the extent to which forms of pedagogies that call for more social forms of learning are equipping students with capabilities for future practice.

- To identify how the forms of pedagogies that call for more social forms of learning can be negotiated towards addressing issues of future practice in architecture.
- To investigate the barriers and precedence capable of hindering the acquisition and development of capabilities for future practice.
- To examine the extent, the knowledge drawn from the negotiation of pedagogies that call for more social forms of learning could open up critical discussions towards addressing pedagogic and practice concerns in Nigeria.
- To contribute to a nascent debate on decolonisation of the curriculum of architectural education towards making it more relevant to local needs and aspirations.

The nature of the research questions and objectives of this thesis holds the notion that education prepares people for practice and to address practice challenges, there is a need to address the educational models which in many ways are no longer fit for purpose, especially within the Nigerian context. This study is not centred on addressing practice issues or suggesting ways of changing practice in Nigeria but instead explores how different pedagogies that call for more social forms of learning enable students and future architects to develop capabilities for socially-minded practice in Nigeria. Hence, this is the reason why the structure and content of different models and forms of practices were excluded from the thesis in order not to privilege any model over others. The research is approached from a postcolonial feminist theory, as discussed below.

1.3 Interpretive framework

All forms of research within the social sciences bring with it certain theoretical and philosophical assumptions that inform the type of problems to address, the kind of research questions to ask, and the methods for gathering, analysing and interpreting data.¹⁸ This study aims to make the theory and method employed in the research more explicit.

According to Creswell, philosophical assumptions are embedded within the interpretive framework as key premises that fold into qualitative research.¹⁹ This research does not search for a universal objective reality, which scientific researches through the positivist epistemology espouse but rather seeks to understand how people develop subjective meanings of their experiences that are “varied

¹⁸ J. Creswell, ‘Philosophical Assumptions and Interpretive Frameworks’, *Qualitative Inquiry and Research Design: Choosing among Five Approaches*. Los Angeles: Sage Publications, 2013, 15–41 (p. 15).

¹⁹ J. Creswell, ‘Philosophical Assumptions and Interpretive Frameworks’, *Qualitative Inquiry and Research Design: Choosing among Five Approaches*. Los Angeles: Sage Publications, 2013, 15–41 (p. 15).

and multiple.”²⁰ This research is situated within a social constructivist paradigm that holds the assumption that knowledge is socially constructed by people active in the research process, hence, engendering the search for the diversity of views rather than narrowed interpretations of participants' constructive experiences.²¹ This research draws on critical theory for its emancipatory and enlightenment agenda by “empowering human beings to transcend the constraints placed on them by race, class, and gender.”²²

This research identifies with different aspects of decolonising theories such as postcolonial and feminist theories that help to interrogate and challenge all forms of domination, oppression, objectification, and patriarchy; the focus is not only on those related to gender, race, ethnicity, and class but all forms of marginality.²³ The choice of these theoretical standpoints was determined upon the understanding that the curriculum of architectural education in Nigeria as a colonial heritage rarely reflects or is informed by the diverse Nigerian socio-cultural heritage. The use of postcolonial and feminist theories, in this case, provides the critical lens to understand both the impact of colonialism and how they could be challenged to decolonise the imposed Eurocentric values that have been internalised within the education and practice of architecture in Nigeria.

Decolonising the university curriculum as a nascent discourse calls for ways that the Postcolonial agenda could foreground how the consequences of colonial legacy in Nigeria could be decolonised.²⁴ It is essential to state that architectural education is the Nigerian cultural diversity rarely informs part of that colonial legacy that needs to be decolonised, since the way it is taught, conceptualised, constructed, and practiced. This approach to decolonising the curriculum provides the required tools and lens to interrogate the aspects of the curriculum that need to be decolonised and how. Feminist pedagogy provides the critical emancipatory tools in challenging and repositioning architectural education in Nigeria such that the curriculum becomes relevant towards addressing local needs. It

²⁰ Donna M. Mertens, ‘Mixed Methods and the Politics of Human Research: The Transformative-Emancipatory Perspective’, *Handbook of Mixed Methods in Social and Behavioral Research*, 2003, 135–64 (p. 136); Creswell, p. 17.

²¹ Creswell, p. 16; Yvonna S. Lincoln, Susan A. Lynham, and Egon G. Guba, ‘Paradigmatic Controversies, Contradictions, and Emerging Confluences, Revisited’, *The Sage Handbook of Qualitative Research*, 4 (2011), 97–128 (p. 98).

²² Fay, p. 7; Creswell, p. 28.

²³ bell hooks, *Feminist Theory: From Center to Margin* (Cambridge, MA: South End Press, 1984), p. 13.

²⁴ Jyoti Hosagrahar, ‘Interrogating Difference: Postcolonial Perspectives in Architecture and Urbanism’, *CG Crysler, S. Cairns, & H. Heynen, H. (Eds.). The SAGE Handbook of Architectural Theory*, 2012, 70–84 (p. 76).

further draws on aspects of feminist thought that places interest beyond the idea of challenging the patriarchal nature of the society by emphasising inclusive epistemology that celebrates interconnectedness, diversity, multivocality, criticality, interstices, openness, and plurality of knowledge production.²⁵ This process further creates a non-exploitative relationship that leads to a transformative outcome, where theoretical knowledge produced in the studio could be transformed in addressing the challenges of everyday life.²⁶

Postcolonial theory provides a critical account of the consequences of colonialism and ways they could be challenged while feminist theory provides tools not only to challenge these oppressive effects of colonialism but also address its essentialist excess by advocating for diversity, inclusion, equality, criticality, and social activism; but feminist theory, on the one hand, has rarely discussed what these tools mean or how they are perceived and addressed in a postcolonial context.

Chandra Talpade Mohanty, Professor of Women's and Gender Studies, Syracuse University, New York, argues that there is a varied experience when you "think from the space of the most disenfranchised" people.²⁷ Postcolonial theory has also been criticised for its inability to address issues of social class, gender, cultural essentialism, and reproduction of colonial imperialist practices by indigenous people. In order to critique both Western feminism and postcolonialism and have a nuanced understanding of how diversity, inclusion, equity, interconnectedness, criticality, and social activism are perceived and internalised from a postcolonial context, this research draws on postcolonial feminist theory for insight.²⁸ The postcolonial feminist theory, as employed in this thesis, is used to critique and interpret the data in Chapters 8 (see Chapters 3 and 8).

1.4 Research strategy and methodological approach

To answer the above research questions, the study adopts both qualitative and quantitative methods in collecting and analysing data from both primary and secondary sources. This strategic approach explores understandings of existing challenges with the design studio model in Nigeria and elsewhere

²⁵ 'Introduction', in *Feminist Futures of Spatial Practice: Materialisms, Activisms, Dialogues, Pedagogies, Projections*, ed. by Meike Schalk, Thérèse Kristiansson, and Ramia Mazé (AADR/Spurbuchverlag, 2017), p. 13.

²⁶ Schalk, Kristiansson, and Mazé, p. 13.

²⁷ Chandra Talpade Mohanty, "'Under Western Eyes' Revisited: Feminist Solidarity through Anticapitalist Struggles', *Signs: Journal of Women in Culture and Society*, 28.2 (2003), 499–535 (p. 510).

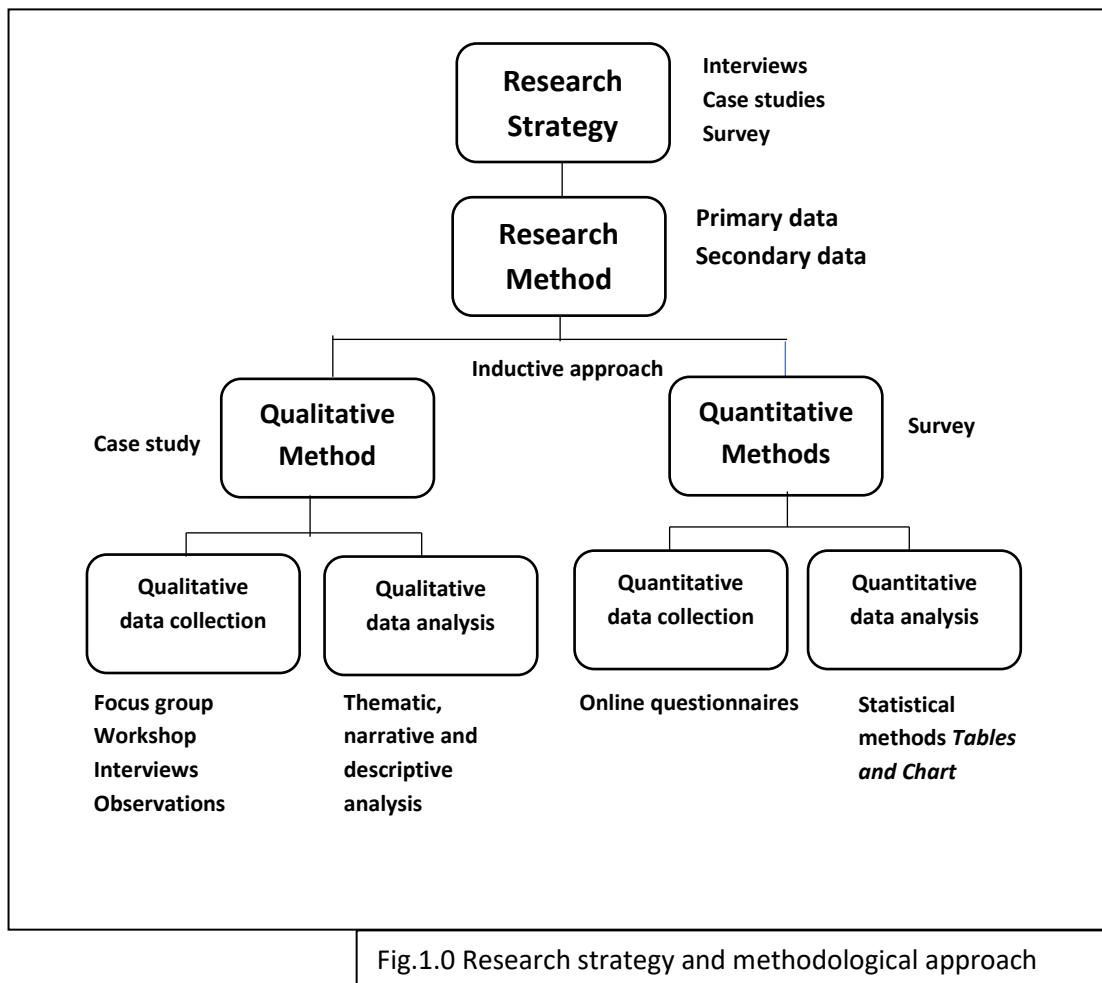
²⁸ Uma Narayan and Sandra Harding, 'Decentering the Centre', in *Essence of Culture and a Sense of History: A Feminist Critique of Cultural Essentialism* (Bloomington: Indian University Press, 2000); Cheryl McEwan, 'Postcolonialism, Feminism and Development: Intersections and Dilemmas', *Progress in Development Studies*, 1.2 (2001), 93–111 (p. 93).

while also proposing a negotiated pedagogy as a response to these challenges. The structure of the research strategy and methods are illustrated in figure 1.2 below.

Within the methodological structure, the primary data started with an online survey of 50 Nigerian, practitioners, educators and policymakers in the form of questionnaires to understand the needs of the practice, education, and the built environment. The data will be collected and analysed using statistical tools such as tables charts and excel spreadsheets.

The second stage of data collection and analysis will utilise interviews, thematic, and narrative analysis, engaging 24 educators across countries in Africa, Europe, and North America to understand how marginal pedagogies at different regions are encouraging the acquisition of skills for practice. Within this second stage, the finding from the interview will be examined through case studies of three projects involving students. The data will be analysed using themes from the interviews to evaluate how the components of negotiated pedagogy are playing out in real context by drawing on students' experiences. At this stage, the whole data sets from stages 1 and 2 are to be cumulatively discussed and interpreted using critical and feminist theories (see Chapters 5, 6, and 7).

The third stage of the empirical study will evaluate the findings from stages 1 and 2 in the Nigerian context utilising focus group, workshop, and an online survey to examine the extent the findings of the two stages will enable students to acquire capabilities and skills for practice. The analysis and discussion of the data will utilise existing thematic matrix while the discussion will use postcolonial and feminist theories to understand the relevance of the findings in the Nigerian context towards decolonising the curriculum of architectural education in Nigeria (see Chapter 8).



1.5 Research outcomes

The outcome of this research can be measured in two key areas: pedagogic and practice-based contributions. Firstly, the pedagogic/theoretical contribution relates to how existing knowledge in the form of negotiated pedagogy could be transposed into a new context with existing pedagogic models – the Nigerian context in this case. It is demonstrated in Chapter 7 (see 7.2, 7.3, 7.4) and discussed further in Chapter 8 (see 8.1, and 8.2).

Negotiated pedagogy, as defined in this thesis, is the negotiation of pedagogies that advocate for more social forms of learning by promoting inclusion, diversity, multiple ways of working with, and learning from others through a student-centred learning approach. It encourages the development of capabilities on self-initiating of projects, critical and reflective thinking, negotiating, synthesis, empathy, the duty of care, and teamwork where knowledge developed from theories are transformed towards addressing real problems. Of great interest in this research is the potential for negotiated pedagogy to offer sites of creative, social, political, economic, and cultural

exchange and transformative experiences and outcomes that allow students and educators to co-construct and continuously challenge all forms of domination in and outside the studio.

The pedagogic framework developed from negotiated pedagogy complements, as well as critiques other pedagogies towards addressing the contemporary needs of the practice.

Secondly, this research identifies potential skills, capabilities, and multiple ways of engaging in practices and learning that are user-centred, collaborative, and context-specific. The outcome of this research was evaluated in Nigeria to ascertain its transposability in redefining architectural education and future practice in Nigeria. It also contributes to enhancing a more negotiated educational policy framework in Nigeria.

1.6 The original contribution of the research

The central aim of this research, as shown in the research questions, is to understand how negotiated pedagogy equips students and future architects with capabilities to address the current and future challenges of practice in Nigeria. To understand how negotiated pedagogy equips student for practice, it is crucial to define negotiated pedagogy as the amalgamation of pedagogies that advocate for more social forms of learning through shared emphasis on inclusion, diversity, empathy, duty of care, collaboration, teamwork, criticality, autodidactism, reflection, multiple ways of working with and learning from others.

First, this study has been able to identify ways in which the current pedagogic models for the education of Nigerian architects are unfit for purpose as they rarely equip students and future architects with capabilities to identify what the real issues in the communities are. The reasons for the above accentuates the solitary mode of the design studio models currently in practice, which rarely encourages live projects that allows students to be situated and embedded in their study contexts to identify prospects, opportunities, and challenges and thus be able to develop an appropriate response. It is further perceived as the reasons why architects are fast losing jobs as they only wait in the office for project commission rather than self-initiating projects. This research argues that one of the ways this loss of jobs could be address entails a pedagogy that equips students with the capability to self-projects and creates jobs through understanding and identifying the opportunities that exist in each particular context without waiting for commissions.

Second, the research gathers evidence from diverse sources on the prevailing issues concerning the current state of architecture, education, and practice in Nigeria with emphasis on market trends and socio-cultural-economic conditions influencing architecture practice to give a clearer understanding

of the context in which this research is situated and to further understand the pattern in which practice has evolved over time. This is done using both desk-based and empirical approaches that examined views from educators, practitioners, policymakers, and stakeholders probing their understanding of future practice. These approaches have helped to establish the harmony between the forces that are driving development and the views of Nigerians on future practice.

Third, the thesis critically appraised the importance of western pedagogies and learning theories that are domiciled in education, explaining their relevance and how they could be adapted into architectural education in general and negotiated pedagogy in particular with some form of negotiation and alignment to deliver similar learning experiences. The importance of theory in learning was further examined in light of their relevance to the Nigerian context, considering the understanding that theory does not only influence learning and the choice of pedagogy, but it provides a lens through which to understand the world. The suitability and adaptation of western theories to the Nigerian context are not without challenges in terms of the differences in the value systems and the criticism of their monolithic orthodoxy that privileges Eurocentric values over others. In addressing these critical views, this thesis combines both western and non-western theories in the form of feminist and postcolonial theories as critical lenses to evaluate the extent negotiated pedagogy could enable students to develop capabilities and skills for future practice in Nigeria. In doing this, the thesis examined different postcolonial theories and debates surrounding the ways university curriculum could be decolonised to provide the lens to critique and interpret the finding of this study. This, in turn, enables this thesis to contribute to this nascent debate and call for an inclusive curriculum that addresses issues of relevance, diversity, and inclusive learning.

Fourth, this thesis contributes to new knowledge by not only explicating the extent negotiated pedagogies at the margins across different regional contexts are repositioning architectural education and practice but also encouraging the acquisition and development of new skills and capabilities for future practice. It further uncovers the factors that determine the kinds of skills that students could acquire specific types of future practices. These new skills that students develop enable them to self-initiate projects and create jobs outside of project commissions. More importantly, this thesis uncovers that what determines the type of skills that students prepare for practice is not based on the kind of *practice* but rather the type of *project*, as every pedagogic project requires different types of skills and capabilities for students to deliver the expected project/learning outcomes.

Fifth, this thesis has been able to draw a comparative analysis of the relationship between negotiated pedagogy, the live project, and the design studio to understand their distinctive characteristics and the features they share in common through a structured table. The study further

examined how negotiated pedagogy could be integrated into existing pedagogies in Nigeria with the understanding that its integration will serve to critique and complement the design studio in addressing the changes taking place in the society and practice.

Sixth, the study developed a negotiated pedagogic framework drawn from Malcolm Knowles's learning contract in the form of an assessment framework that enables educators, students, and practitioners to assess themselves differently. While for educators, the framework provides a springboard to assess the socially-mindedness of the pedagogy they espouse and the extent it is enabling the student to acquire skills for future practice. For the student, they assess the social relevance of the skills they hope to acquire towards autodidactic learning that enable them to construct their knowledge by making connections between their lived experiences in and outside their learning contexts. While for practitioners, they assess the extent and relevance of each skill for future practice. The understanding that a pedagogy advocate for more social forms of learning do not make it socially-minded in its approach, but through a negotiated pedagogic framework, its socially-mindedness could be assessed.

Seventh, the study further uncovers how the introduction of digital media tools in architectural design education creates multiple ways of relating to projects without necessarily being immersed in the project context. It presents contemporary and virtual means of engaging in practice and network without physical presence through the approach of 'Designing from Afar' using digital tools such as Facebook, Twitter, WhatsApp, WordPress, and virtual reality software where all barriers associated with being situated and embedded are broken and reconfigured. However, this comes with its own set of challenges.

Eighth, integrating negotiated pedagogy into existing design studio models in Nigeria is not without challenges since its principles challenge mainstream education and practice, the validation criteria, for instance, defines architecture as a building which student must be proficient in designing a complex building to qualify as architects. This view makes it difficult to value any other process of architectural production that does not speculate building as a product. Conflict of interest among professional validating/accrediting bodies in Nigeria is capable of dampening any radical pedagogic approach in bringing social change into the curriculum and finally, the inability of faculty members to accept change due to their ego (especially older academics) and readiness to relearn since change is capable of disrupting the hegemonic structure of existing curriculum.

1.7 Thesis structure

The organisation of this thesis is structured into nine chapters with subsequent outlines. These outlines provide a discussion regarding how each chapter makes a connection to the rest of the work; they are further discussed below to provide a better understanding of the thesis morphology.

Chapter 1 provides an introduction to the subject of inquiry (negotiated pedagogy) with background research highlighting the core motivation to the study with emphasis on the research context and scope. It further presents the aims, objectives and research questions to unpick and understand the extent pedagogies at the margins that advocate for more social forms of learning could enable students to acquire and develop skills for future practice. The research draws on postcolonial feminist theory as a critical lens through which the research data could be interrogated. Following the interpretive lens is the research strategy, methodological approach, and the nature of the outcome discussed in a snapshot. The chapter concludes with the thesis structure that sets out the research trajectory to shape the understanding of negotiated pedagogy in architectural education.

Chapter 2 starts with a formal introduction followed by a critique of the nature of existing pedagogic models in Nigeria. Three different pedagogic models currently in-use in Universities in Nigeria were carefully critiqued to highlight their prospects, challenges, and their structures within the curriculum. The nature of future practice in Nigeria was discussed with emphasis on different definitions drawn from practitioners and socio-economic context. The chapter also examined Nigerian educational, practice, and architectural needs to reposition the research towards identifying research the gap. The section further presented a review of the literature relating to current debates on the architectural design studio pedagogy within the broader context of architectural design, pedagogy, and practice. The chapter ends by articulating the knowledge gap in existing literature relating to values, prospects, and challenges of developing negotiated pedagogy in the Nigerian context.

Chapter 3 discusses different relevant theories and their implications for the entire research. Within this chapter, two significant theories were employed while understanding their epistemological and ontological connections that informed the collection, analysis, and interpretation of research data. A discussion on how the theories complement and contradict one another was elucidated in this chapter.

Chapter 4 outlines each stage of the empirical study, with a focus on the research design and methodological structure leading to data collection and analysis. It also elucidates on the epistemological position developed to situate the qualitative research within a social constructivist

epistemology. This chapter develops the empirical research framework as a narrative of the research trajectory, highlighting the research protocols.

Chapter 5 is one of the four empirical chapters. The chapter categorises and structures the primary data from the interviews of 24 educators in five thematic matrices (pedagogy, context, learning techniques, future practice and future skills, barriers). The data developed from this stage informed data collection in the next stage (case studies) by evaluating how the themes played out in different pedagogic studios. This in turns provided a clear understanding of the patterns, concepts, and categories within the three datasets, reinforcing educators' claims of how students learn and develop capabilities for future practice.

Chapter 6 presents the empirical data from the three case studies, providing a critical understanding of how the claims made by educators in the first dataset played out in real educational context, but this time with students affirming and also challenging educators' claims.

Chapter 7 cumulatively analyses all the results presented through the literature review in Chapter 2, the interviews of 24 educators in Chapter 4, and the three case studies in Chapter 5, with each section building on the understanding given by the previous. The chapter also weaves these essential components of negotiated pedagogy drawn from the empirical datasets with related literature to explore how pedagogues and students construct their understanding of the subject.

Chapter 8 presents the results of the focus group, workshop, and survey with Nigerian educators, students, and practitioners, respectively. From a postcolonial lens, the chapter examines and questions the extent the knowledge developed from the second stage of empirical research could enable students to acquire and develop capabilities and skills for future practice in Nigeria. The analysis and discussions of the result were further summarised, with an emphasis on the aspects of the findings that could be integrated into existing design studio models in Nigeria.

Chapter 9 draws a conclusion of all the elements of the research through a critical reflection of the thesis and appraisal of the extent research findings answers the research relation to the research questions, aims and objectives, design, methodology, and the nature of the findings. This appraisal unpicked how the different research questions were addressed in light of the findings, and the core issues underpinning the research. It also evaluates how the findings could address issues of practice and the education of the architect in Nigeria. The chapter also attempts to widen the debate by evaluating the applicability of the findings beyond Nigeria to other developing countries. Finally, the chapter discusses the limitations of the research to generalise the definition of negotiated

pedagogy. Limitations and other questions raised by the research suggests areas for future research.

Chapter 2 Literature Review

- 2.0 Introduction
- 2.1 A postcolonial feminist critique of architectural design education in Nigeria
 - a. Theory and Project Model
 - b. The Project Model
 - c. The Integrated Project Model
- 2.2 Challenges to architectural education in Nigeria
- 2.3 Debates on architectural design pedagogy
- 2.3.1 Design pedagogy and social concerns
- 2.3.2 Architectural design pedagogy and the authorship function
- 2.3.3 The lack of engagement with necessary skills
- 2.3.4 Evaluating techniques for future practice
- 2.3.5 Exposing and challenging power imbalance in the design studio
- 2.3.6 Product versus process
- 2.3.7 Evaluating pedagogic and theoretical precedence in the design studio learning
- 2.3.8 The pedagogic assumptions and definitions of socially-minded approaches
- 2.4 The nature of future practice in Nigeria
 - a. The definition of future practice drawn from the socio-economic context
 - b. The definition of future practice by Nigerian practitioners
- 2.5 Articulation of what Nigeria needs in terms of architecture, education, and practice
- 2.6 Articulation of research gap
- 2.7 Chapter conclusion

2.0 Introduction

This chapter traces the postcolonial history of architectural education in Nigeria with emphasis on the different design studio models and their challenges in responding to contemporary demands of practice. The study employs postcolonial theory as a critical lens to understand and challenge the hegemonic power relations that characterises the design studio as a colonial heritage, where issues of 'representation' are questioned. Further, it draws on existing literature within the UK and the USA to understand how design studio challenges in the Nigeria context were addressed while opening up further issues that will help reposition design studio learning. The definition of future practice in Nigeria from the socio-economic context and architect practitioners' standpoints will be discussed to create a nuanced view of what education and practice required to address the current needs of the practice. This chapter will also discuss examples of socially-minded practices that reconfigure architecture practice by reuniting and redrawing the lines between education and practice, and local and modern techniques/materials to create a hybrid practice. The knowledge and experiences drawn from this discussion will encourage a better understanding of what the design studio needs to address the complexities challenging Nigerian society.

Conclusions are drawn as to how architectural education and practice may be changing towards addressing the needs of contemporary society. Subsequently, this review of related literature will help to identify knowledge gaps and blind spots on issues that have not been addressed in scholarship but are nevertheless critical towards repositioning this inquiry.

2.1 A postcolonial feminist critique of architectural design education in Nigeria

Drawing on postcolonial theory, this section of the research offers a critical reading of the current state of architectural design education in Nigeria from the perspectives of Nigerian educators. It questions how postcolonial theory in architectural education could provide a critical lens through which the curriculum can be decolonised. This study explores the possibilities of challenging the hegemonic ideologies and power relations that underpin the curriculum of architectural education in Nigeria. It is with the understanding that architectural education has largely been entrapped in an educational model that is rooted in Eurocentrism as the only symbolic representation of the values to be inculcated into students against the socio-cultural, economic, and political values inherent in the Nigerian context. The nature of the inherited curriculum since its transposition has continued to establish an enduring binary between the centre and the margin – education and practice, architects and users, students and educators, product and process. These dichotomies need to be problematised and challenged in order to reconcile the differences and create a curriculum that truly reflects the shared values and aspirations of Nigerian multi-cultural diversities. To further

understand the challenges facing design education in Nigeria, this study evaluates the impact of the British colonial educational heritage within a postcolonial lens and how that influence has repositioned the education of the architect in contemporary Nigeria. It is important to state that there is a dearth of postcolonial feminist literature in architectural education relating to countries in Africa; hence, this study relies on the postcolonial critique of all aspects of education in Africa with a specific interest in Nigeria. Chika Ezeanya argues that the nature of education bequeathed to sub-Saharan Africans promotes Eurocentrism, hence lacking ‘authenticity’ and innovation in the African sense.²⁹

There are three basic pedagogic models currently in use for the teaching of architectural design in Nigerian schools of architecture: (1) The Theory and Project Model (TPM); (2) the Project Model; and (3) the Integrated Project Model.³⁰ Uche Nkwogu, a Professor of Architecture at Imo State University, Owerri-Nigeria, asserts that the current models used in the education of Nigerian architects have been significantly influenced by the Beaux Art and the Bauhaus models.³¹ Similarly, Zanzan Uji, a Professor of Architecture at the University of Jos-Nigeria, sees the curriculum as not just unfit for contemporary needs but modelled to address a specific kind of need – the advancement of British colonial domination in Nigeria.³² Sadly, it has been thirty-seven years since the takeover of schools by Nigerian educators, yet the curriculum had rarely addressed the socio-cultural and economic crises of contemporary Nigeria despite having undergone several revisions at different universities based on their philosophical underpinnings within the NUC³³ minimum academic standard.³⁴ These concerns about the inefficiency of the curriculum in addressing the “changing socio-economic situations of African countries” is not new. In the 1980s, the discourse

²⁹ Ezeanya, p. 308.

³⁰ Ukanwa, p. 17.

³¹ Ukanwa, p. 18.

³² Zanzan A. Uji, ‘Beyond the Critique of the Curriculum of Architectural Education in Nigeria’, in (Ed). Prof. U. O Nkwogu in *Architects and Architecture in Nigeria a Tribute to Prof. E.A Adeyemi* (Akure, Nigeria: Soft Design Computer Consultants, 2001).

³³ NUC – National University Commission sets up a Minimum Academic Standard for all programmes across universities in Nigeria.

³⁴ Uji; Abiodun Olukayode Olotuah, ‘At the Crossroads of Architectural Education in Nigeria’, 2006, p. 83; Yomi MD Adedeji and others, ‘Architectural Education and Sustainable Human Habitat in Nigeria’, *Sustainability Today*, 167 (2012), 89–100 (p. 91).

had taken centre stage; for instance, the 1988 joint conference of the NIA and CAA³⁵ questioned the relevance of the British model of architectural education in Nigeria.³⁶

While the quest for an authentic pedagogy that reflects the core socio-cultural, political, economic, and ecological peculiarities of the Nigerian context receives little attention in the way, the three design studio models operate on relatively similar pedagogic frameworks. The critique of their differences and similarities are discussed below. Primarily, the description given here as an attempt to generalise normatively will differ slightly in certain aspects of what happens in individual schools.

a. Theory and Project Model

The TPM can also be considered as the conventional Design Studio Model introduced into architectural education in Nigeria by the then British educators who established the first architecture school in Nigeria in 1952 at Ahmadu Bello University, Zaria.³⁷ In some ways, this model has undergone a slow restructuring, which, according to Uji, affected the compositional structure of a 5-year B-Arch programme into a 4+2-year BSc and MSc Architecture program, respectively. The TPM, as the name implies, does not necessarily draw much from a theoretical position, but rather is observed to possess similarities with the Ecole de Beaux Art model in the way the design studio is structured, emphasising the studio projects as the medium through which architectural knowledge is transferred from the tutor to the student. Ukanwa presents an analogy of the asymmetrical power structure of the TPM, whereby the tutor develops the brief and provides instructions while students respond differently to the content of that brief in a linear manner.³⁸ Ukanwa's narrative certainly suggests a Tutor-Centred-learning approach; however, which Helena Webster Freire ruptures that binary with the view that a Tutor-Centred learning approach creates an unhealthy learning approach that does not allow students to question how their learning is equipping them for practice, hence promotes a transmission model.³⁹ According to Webster, Tutor-Centred Learning "is not an effective way to inculcate learning" and promote knowledge transfer in contemporary times, but

³⁵ CAA – Commonwealth Association of Architects

³⁶ Olotuah, 'At the Crossroads of Architectural Education in Nigeria', p. 81.

³⁷ Olotuah, 'At the Crossroads of Architectural Education in Nigeria', p. 110.

³⁸ Ukanwa, p. 20.

³⁹ Helena Webster, 'Architectural Education after Schön: Cracks, Blurs, Boundaries and Beyond', *Journal for Education in the Built Environment*, 3.2 (2008), 63–74 (p. 70); Paulo Freire, *Pedagogy of the Oppressed* (England: Penguin Books Ltd, 1996), p. 53.

rather the Student-Centred Learning approach, which is not only effective in enabling students to acquire capabilities for practice but places students in control of their learning.⁴⁰

By placing the tutor as the dominant figure in the education process, the TPM approach prescribes the brief while the student responds to its content without questioning its efficacy in delivering the needed knowledge for practice.⁴¹ This approach to learning has been argued to create an unequal power relation between the teacher and the student. It is based upon the assertion that the teacher is a possessor of all forms of knowledge, while the students are seen as empty vessels waiting to be filled by the teacher.⁴²

The interesting point about this model is its capacity to enable students to acquire skills on how to develop schematic designs, resolve spaces compositions, enhance aesthetical requirements, design from precedence, relate theory to new proposals, analyse and synthesise individual ideas, as well as the ability to integrate existing design knowledge to a new project towards solving new problems.⁴³ It engages students on both group and individual scales, from less complex to more complex tasks as they work from the group-structured projects into individual proposals.⁴⁴ The approach addresses real-life issues from the design studio without necessarily immersing students in the project context to understand what the real issues are. The isolated nature of the design studio learning tends to encourage the development of hypothetical design solutions that are not rooted in the realities of everyday life.⁴⁵

Situating the TPM within a theoretical body of knowledge seems to operate in a paradigm that posits new knowledge as something that is developed by learning from an existing repertoire of knowledge (not necessarily from experience). It takes the form of case studies and precedence studies as ways of addressing contemporary challenges. Piaget's theory of learning seems to

⁴⁰ Webster, 'Architectural Education after Schön: Cracks, Blurs, Boundaries and Beyond', p. 70.

⁴¹ Department of Architecture, FUTA, 'Arc. 401/501 Architectural Design IV Programme Handbook', 2013.

⁴² Paulo Freire, *Pedagogy of the Oppressed* (England: Penguin Books Ltd, 1996), p. 53.

⁴³ Department of Architecture, FUTA, p. 5.

⁴⁴ Department of Architecture, FUTA, p. 6.

⁴⁵ Henry Sanoff and Zeynep Toker, *Three Decades of Design and Community: History of the Community Development Group* (NC State University, School of Architecture, College of Design, 2003), p. 3.

support the TPM by drawing on two aspects of Jean Piaget's 'Theory of Constructionism': accommodation and assimilation.⁴⁶

Primarily, this approach to learning does not encourage the engagement of 'others' in the learning process, which is in line with the core aim of the studio model that transcends the Beaux Art orthodoxy – to perpetuate the self-referral loop of the profession where only the architect's own values are promoted and also encourage the production of the star architects.⁴⁷

The exclusion of other voices in the design studio further perpetuates the emergence of a dominant voice and ideology that transcends into the professional practice, which postcolonial feminist theory challenges. Salama had argued that this approach to learning gives rise to the egoistic tendency whereby the architect believes he knows what the users want.⁴⁸ Dutton goes on to state,

*Only by merging with the everyday can the values, traditions, and aspirations of those who have actively been silenced become the central ingredients of our contribution to help produce a subversive/transformative spatiality.*⁴⁹

Many architecture scholars believe that including other voices in the learning and production of architecture serves to challenge the dominant ideology and figure while promoting polyvocality.⁵⁰ Similarly, the model seems also to create a sense of isolation and disconnection between architecture and other disciplines in the university and, to a large extent, a disconnection to practice as fresh graduates find it difficult to integrate into practice after graduation.⁵¹

⁴⁶ Barry J. Wadsworth, *Piaget's Theory of Cognitive and Affective Development: Foundations of Constructivism* (Longman Publishing, 1996).

⁴⁷ Bryan Lawson, 'Design Education: The Issues', in *Conference on Design Education Proceedings Edinburgh: RIAS*, 1999, p. 127.

⁴⁸ Ashraf Salama, *New Trends in Architectural Education: Designing the Design Studio* (Arti-arch, 1995).

⁴⁹ Thomas A. Dutton, 'Cities, Cultures, and Resistance: Beyond Leon Krier and the Postmodern Condition', *Journal of Architectural Education*, 42.2 (1989), 3–9 (p. 5).

⁵⁰ Brad Grant, 'Cultural Invisibility: The African American Experience in Architectural Education', *TA Dutton, Voices in Architectural Education Cultural Politics and Pedagogy*, 1991, 149–64 (p. 163).

⁵¹ Ikechukwu Onyegiri, Nkemakonam Okofu, and Alozie Chinedu, 'The Value of Architectural Education in Nigeria: Students' Expectations in Six Schools of Architecture in South-East Nigeria.', *AAE Conference Proceedings*, 2014 <<https://architecturaleducators.files.wordpress.com/2015/06/onyegiri-okofu-and-chinedu-2014-the-value-of-architecture-education-in-nigeria-students-expectations-in-six-schools-of-architecture-in-south-east-nigeria.pdf>> [accessed 10 June 2015].

b. The Project Model

The Project Model, labelled by Nkwogu, is currently being explored in several schools of architecture in Nigerian universities.⁵² According to Emma Ukanwa, a lecturer at Imo State University, Owerri-Nigeria, the Project Model is considered to be drawn from the conventional 'Design Studio Model.' This model is similar to the TPM in approach and framework, with only a slight variation in their application format and philosophical underpinnings.⁵³

The architectural design programme handbook of the Department of Architecture at Nnamdi Azikiwe University, Awka-Anambra State, Nigeria, emphasises construction techniques and structural composition, which suggests the importance of translating the design proposal into a workable model. The handbook claims that the application of the Project Model enables students to understand the various components of the building parts right from the design to construction stages.⁵⁴ One of the objectives of the Project Model is to educate future architects to have the capacity to analyse multi-dimensional spatial configurations to social, cultural, and aesthetic concerns.⁵⁵ Its approach is strongly rooted in an adaptive methodological framework drawn from procedural knowledge whereby individual design decisions are linked to existing sets of design principles. The procedural framework is necessary to respond to specific design problems by drawing on precedence. There is focused attention on aesthetics and the overall building form that could be likened to Vitruvius' definition of good architecture (firmness, commodity, and delight).⁵⁶

The teaching style adopts a Tutor-Centred Learning approach that places the tutor as the giver of knowledge; this is similar to the TPM, which decides what and how the students learn. However, this approach has been widely challenged both within and outside of postcolonial standpoints.⁵⁷ The

⁵² Ukanwa, p. 18.

⁵³ Ukanwa, p. 18.

⁵⁴ Department of Architecture, Nnamdi Azikiwe University, Awka, 'Arc.311/411 Architectural Design Programme Handbook', 2012, p. 7.

⁵⁵ Ukanwa, p. 19.

⁵⁶ Ingrid D. Rowland and Thomas Noble Howe, *Vitruvius: 'Ten Books on Architecture'* (Cambridge University Press, 2001).

⁵⁷ Webster, 'Architectural Education after Schön: Cracks, Blurs, Boundaries and Beyond', p. 70; Ikechukwu Onyegiri, Nkemakonam Okofu, and Alozie Chinedu, 'The Value of Architectural Education in Nigeria: Students' Expectations in Six Schools of Architecture in South-East Nigeria.', *AAE Conference Proceedings*, 2014, p. 66 <<https://architecturaleducators.files.wordpress.com/2015/06/onyegiri-okofu-and-chinedu-2014-the-value-of-architecture-education-in-nigeria-students-expectations-in-six-schools-of-architecture-in-south-east-nigeria.pdf>> [accessed 10 June 2015].

tutor develops the brief while the students are expected to respond to it through a linear process of "brief-analysis-synthesis-proposal."⁵⁸ The approach to the Project Model supports the belief that every process of architecture leads to a building as a product. Ukanwa argues that the Project Model privileges the development of technical skills over critical thinking with the notion that this approach to learning centres on turning out graduates that will perpetuate professional practice after graduation.⁵⁹

Another flaw of the Project Model is the way it is structured such that it does not promote teamwork, autodidactic learning, and learner's independence in the way that the tutor designs students' learning experiences while expecting students to only respond to the design brief.⁶⁰

Postcolonial feminist ideology questions this dominant approach to educating architects that discourages the pursuit of any other modes of design that come from outside the studio or the mainstream, such as learning with the users or communities of other practitioners.⁶¹ Against the notion of a singular approach of engaging in the practice and education of the architect is the view that there are other ways of doing architecture from the margins that embrace 'otherness' rather than subordinating them to dominant paradigms.⁶² Drawing from the above, Jyoti Hosagrahar, Professor at Columbia University, New York, argues from a postcolonial standpoint that designing or learning from the margin,

*Seek not simply to take forms imagined elsewhere and locate them in distant places with minor adaptations but to renew and enrich understandings of dominant tendencies from the margins.*⁶³

⁵⁸ Department of Architecture, Nnamdi Azikiwe University, Awka.

⁵⁹ Ukanwa, p. 19.

⁶⁰ Laura L. Willenbrock, 'An Undergraduate Voice in Architectural Education', *Voices in Architectural Education: Cultural Politics and Pedagogy*. New York: Bergin and Garvey, 106 (1991), p. 98.

⁶¹ Jyoti Hosagrahar, 'Interrogating Difference: Postcolonial Perspectives in Architecture and Urbanism', *CG Crysler, S. Cairns, & H. Heynen, H. (Eds.). The SAGE Handbook of Architectural Theory*, 2012, 70–84 (p. 81).

⁶² Nishat Awan, Tatjana Schneider, and Jeremy Till, *Spatial Agency: Other Ways of Doing Architecture* (Abingdon, Oxon [England]; New York, NY: Routledge, 2011), p. 33; Rory Hyde, *Future Practice: Conversations from the Edge of Architecture* (Routledge, 2012).

⁶³ Hosagrahar, p. 79.

Part of the challenge with this and other models is that they only prepare students to respond to problems brought to them rather than equipping them on how to self-initiate projects. Hence, there is a lack of empathy and social concerns on the part of the students.⁶⁴

There is a notion that designing from the margin within a postcolonial context could be viewed from four critical paradigms: context specificities; identity as it relates to people and place; social responsibility in design; and sustainability.⁶⁵ This study will further elaborate on these key themes in the next section.

c. *The Integrated Project Model*

The Integrated Project Model (IPM) is a pedagogic model currently being run by two universities in Nigeria.⁶⁶ The IPM was first introduced in the Department of Architecture, Imo State University, Owerri-Nigeria, in the early 1980s. The model aims at educating,

*Future architects that are capable of understanding society's needs for shelter and translating those needs into climatological (sic) appropriate environment (sic) that should be able to satisfy the social, cultural, and economic aspirations of the society in the local, regional, and national contexts.*⁶⁷

The model develops an approach that is underpinned by the premise of engaging with the project context to understand what the real issues are. Hence it adopts a practice that immerses the students for three weeks within their study contexts. These contexts range from rural communities, semi-urban, and urban conditions and are undertaken by students at different levels of their studies.⁶⁸

Immersing students in a project context does not only enable them to understand what the real issues are but also exposes them to the inherent opportunities and challenges that exist in that

⁶⁴ Ukanwa, p. 17.

⁶⁵ Hosagrahar, p. 80.

⁶⁶ Department of Architecture, Imo State University Students Handbook, 2013.

⁶⁷ Nkemakonam Okofu, 'Architecture at the Edge of Practice: A Pedagogic Approach to Social Architectural Education', in ARCC 2015 Conference Architectural Research Centres Consortium (presented at the Future of Architectural Research, Chicago, USA: Perkins + Wills, 2015), pp. 557–63 (p. 557) <http://www.arcc-arch.org/wp-content/uploads/2015/04/ARCC2015_Perkins-Will-Conference-Proceedings.pdf>.

⁶⁸ Ukanwa, p. 18.

context.⁶⁹ Students are split into five groups of 6-10 students and are saddled with different tasks. Aside from the group proposals, they also work individually to develop specific design needs drawn from the group masterplan proposal. They work to gain the confidence of the locals while immersing themselves in the context, which allows them to obtain the needed data which will then be documented, analysed and synthesised among the different groups of students.⁷⁰

The distinction between the Integrated Project Model and the other two models is the role of students and their studio instructors. The Integrated Project Model allows the student groups to develop their approach to collecting data and engaging with the users/community while the other two expect students to respond to the prescriptive brief based on a linear design sequence. In the same vein, the studio instructors, on some occasions, mediate between the students and project community, similar to the live projects in the UK. However, one of the challenges of the Integrated Project Model is that students use this framework as a way of collecting data from the community. It does not engage them in the process of design decision making, and further still, the proposals never get to be built.⁷¹ The project becomes more of an academic exercise, and tutors never question the suitability of the proposed design contextually, as the solutions were conceptualised and developed in the studio. After the group project stage, students return to the individual design projects that further isolate them away from contextualising the theoretical knowledge developed in studio with the practice experience from project sites. The IPM takes a similar learning curve with the two other models discussed.

There is a greater emphasis on product over the process in the way student work is assessed. Students are expected to produce design drawings, models, 3-Ds, and space relationship matrixes with less emphasis on criticality, analysis, synthesis, and the ability to justify how the solution developed in the studio addresses real challenges on actual project sites.⁷² The amount of synthesis, effort, and knowledge that students acquired while immersed in the project sites are not valorised, instead they are assessed on the volume of finished drawings and models they speculate. In this way, the learning and design processes are never evaluated; rather one aspect of the learning

⁶⁹ Okofu, 'Architecture at the Edge of Practice: A Pedagogic Approach to Social Architectural Education', p. 558.

⁷⁰ Ukanwa, p. 18.

⁷¹ Okofu, p. 562.

⁷² Nicol and Pilling; Dana Cuff, *Architecture: The Story of Practice* (MIT Press, 1992); Bryan Lawson, 'Design Education: The Issues', in *Conference on Design Education Proceedings Edinburgh: RIAS*, 1999.

outcome (visual output) is assessed.⁷³ The way the validation criteria is structured by the professional validating bodies also privileges product over process.⁷⁴ Ralph Mills-Tettey argues that ARCON⁷⁵ course accreditation requirements emphasises the ability of students to develop a detailed knowledge of how to design, interpret briefs, understand users' needs, resolve complex design issues, and working drawings among other criteria.⁷⁶ In the UK, educators hold a similar view that "the educational emphasis in the design studio is primarily on the student's models and drawings" with less emphasis on analysis and synthesis of users' needs.⁷⁷

Evaluating the prospects and challenges of the Integrated Project Model from a postcolonial feminist standpoint encourages immersing students in their project context such that the academic, cultural knowledge and norms integrate with that of the community in a socially-minded way to enrich, critique, and complement each other through a mutually shared process. Homi Bhabha called this mixing of culture a process of 'hybridity' that promotes diversity, polyvocality, and inclusive knowledge production capable of challenging the dominant tendency of the studio model.⁷⁸ The main flaw with the Integrated Project Model, which postcolonial feminist ideology challenges is the understanding that what is gained by both parties (students and the community) is unbalanced as students only learn from the community while the community never get to learn from them.

Similarly, postcolonial feminist ideology questions the emphasis on product over process from the standpoint that mainstream architectural education and practice ascribe architecture as a building with the way it is defined – "the art or practice of designing and constructing buildings".⁷⁹

2.2 Challenges to architectural education in Nigeria

⁷³ Rachel Sara, 'Between Studio and Street: The Role of the Live Project in Architectural Education' (University of Sheffield; 2004), p. 58.

⁷⁴ Ralph Mills-Tettey, 'Roles of the Regulatory Body in Quality Architectural Education in Nigeria', *Architects Registration Council of Nigeria*, 2010, p. 118.

⁷⁵ ARCON – Architects Registration Council of Nigeria

⁷⁶ Mills-Tettey, p. 118.

⁷⁷ David Nicol and Simon Pilling, 'Architectural Education and the Profession: Preparing for the Future', in *Changing Architectural Education: Towards a New Professionalism* (Taylor & Francis, 2005), p. 8.

⁷⁸ Homi Bhabha, 'The Location of Culture', *London and New York: Routledge*, 1994, p. 5.

⁷⁹ 'www.Dictionary.Cambridge.Org'.

The discussions and the criticisms of the challenges facing architectural education in Nigeria will be structured in two ways. The mainstream critique, which will be revisited from a postcolonial feminist and critical perspectives to enrich, problematise, and develop an opportunity for responsive pedagogy.

Architectural education in Nigeria has witnessed three different eras since its inception in 1952.⁸⁰ Firstly, the colonial period, an era between 1952-1962, saw British educators as the only academic staff entrusted with architects' education in Nigeria.⁸¹ Secondly, the 'semi-colonial period', an era between 1963-1979. Zanzan Uji, a Professor of Architecture at the University of Jos – Nigeria, called this stage a "period of experimentation," which saw the influx of other Eastern European nationals such as the Polish who replaced the British educators⁸². Thirdly, 'the independent era,' a period from 1980-onwards, whereby the complete headship of schools came under the control of Nigerian educators "due to the indigenisation policy of the Federal Government of Nigeria." That policy was one of the strategies the Federal Government deployed to reposition the Nigerian economy by taking back control of its destiny. This included addressing the relevance of education for the needs and aspirations of Nigerians as well as promoting Nigeria's unity and laying the foundation for national integration.⁸³ Despite the laudable indigenisation policies of the Nigerian Government toward reasserting regional relevance in meeting her developmental needs, it could still be argued that change in policy did not affect the structure and the content of the curriculum at the tertiary level.⁸⁴ However, it may have brought a positive impact to be primary and secondary educational environments.

The historical narrative of architectural education in Nigeria shows that it has been thirty-seven years since Nigerian educators took over the mantle of headship and the education of the architects in schools of architecture. Abiodun Olotuah, a Professor of Architecture at the Federal University of Technology, Akure, Nigeria, and Uji, has argued that since the takeover of schools by indigenous

⁸⁰ Zanzan A. Uji, 'Beyond the Critique of the Curriculum of Architectural Education in Nigeria', in (*Ed.*) Prof. U. O Nkwogu in *Architects and Architecture in Nigeria a Tribute to Prof. E.A Adeyemi* (Akure, Nigeria: Soft Design Computer Consultants, 2001), p. 113.

⁸¹ Uji, p. 114.

⁸² Uji, p. 113.

⁸³ Hauwa Imam, 'Educational Policy in Nigeria from the Colonial Era to the Post-Independence Period', *Italian Journal of Sociology of Education*, 4.1 (2012), p. 190.

⁸⁴ Hauwa Imam, 'Educational Policy in Nigeria from the Colonial Era to the Post-Independence Period', *Italian Journal of Sociology of Education*, 4.1 (2012).

educators, the curriculum has only slightly been amended to reflect the changes taking place in contemporary Nigeria.⁸⁵ The above narrative raises the question of whether the thirty-seven years plus the twenty-eight years of subsequent learning from the colonial educators is sufficient a period for a new structure to have evolved or the existing to be revamped. Yet, educators have continued to cast aspersions on the inefficiency of the curriculum as colonial heritage since it can no longer respond to the contemporary demands of an ever-changing society.⁸⁶

More importantly, Ekundayo Adeyemi, a Professor of Architecture and the former acting Vice-Chancellor of the Federal University of Technology, Akure, Nigeria, first raised awareness in 1988 concerning the need for a new curriculum that would replace the Beaux Art orthodoxy. His reason stems from the belief that the "Beaux Art model is irrelevant to the concept of architecture as a cultural phenomenon."⁸⁷ Today, yet again, a similar call has gone out with the suggestion that architectural education as a matter of necessity should re-examine itself and the relevance of its pedagogic approaches towards addressing the complexities challenging contemporary Nigeria. Olotuah and others have continuously argued that the profession and schools should reflect the diversity of its client base such that issues of socio-cultural difference can be explored, acknowledged, and integrated into developing an appropriate response.⁸⁸

Similarly, Olotuah, in another forum, argues that "education is culture-dependent," and the policy on education championed by the Federal Republic of Nigeria aims at developing "a free and democratic society, a just and egalitarian society, a land full of opportunities for all citizens."⁸⁹ In contrast, the curriculum of architectural education from its inception is far from realising these values due to the philosophy that underpinned its establishment by the British educators who were influenced by their educational background.⁹⁰ Olotuah further argues that architectural education

⁸⁵ Olotuah, 'At the Crossroads of Architectural Education in Nigeria', p. 81; Uji, p. 112.

⁸⁶ Uji, p. 115.

⁸⁷ A. Ekundayo Adeyemi, 'Structure of Part II Education. *Nigerian Institute of Architects (NIA)*', 4.2 (1988), 34–36; Olotuah, 'At the Crossroads of Architectural Education in Nigeria', p. 82.

⁸⁸ Olotuah, Olukayode Abiodun, 'Architect-Educators and the Curriculum in Architecture: Roles and Expectations in the 21 St Century.', 1.5 (2000), 29–32 (p. 82); Nkemakonam Okofu, 'Integrated Design Studio Learning: Unquestioned Assumptions of How Students Learn', *Journal of Association of Architectural Educators in Nigeria*, 5.3 (2008), p. 77.

⁸⁹ Olotuah, 'At the Crossroads of Architectural Education in Nigeria', p. 83.

⁹⁰ Ralph Mills-Tettey, 'Roles of the Regulatory Body in Quality Architectural Education in Nigeria', *Architects Registration Council of Nigeria*, 2010, p. 116.

should not only appreciate the socio-cultural fabrics of the Nigerian state, but should be "informed by it" and,

*Imbue into students the knowledge and skills to identify the nature of human problems in their environmental context. To enlarge their knowledge base while fostering their creativity. Strengthen their interest, motivation, and commitment to improving the quality of the human environment. Be flexible and be capable of responding readily to changes in the field of architecture.*⁹¹

This research is also a response to the ongoing debates by architectural educators in Nigeria. The 2007 national conference of AARCHES⁹² centred on this debate –the role of architectural education in national development.⁹³ The debate accentuates the notion that architectural education in Nigeria is "at a crossroad."⁹⁴

Subsequently, Ukanwa argues that Nigerian architects are fast losing jobs as their education has only prepared them to act upon project commission rather than self-initiating projects.⁹⁵ Ukanwa opines that the structure of the normative 'Design Studio Model' does not equip students with the capacity to see opportunities and prospects that are inherent in everyday practice, which presents opportunities to self-initiate.

Several issues have continued to trail the inroad development of architectural education in Nigeria. One such challenge is the systemic social order in contemporary Nigeria.⁹⁶ A situation where people, especially students, are taught with contempt the socio-cultural values of the Nigerian identity.⁹⁷ Students are being acculturated towards believing that Western culture has superior

⁹¹ Olotuah, 'At the Crossroads of Architectural Education in Nigeria', p. 83.

⁹² AARCHES - The Association of Architectural Educators in Nigeria

⁹³ Aloysius Awuzie, 'The Role of Architectural Education in the National Development Agenda in Nigeria, Keynote Address at the Biennial AARCHES National Conference/General Meeting, 6-9 September 2007.' (presented at the Association of Architectural Education in Nigeria (AARCHES), Imo State University, Owerri-Nigeria, 2007).

⁹⁴ Olotuah, 'At the Crossroads of Architectural Education in Nigeria', p. 83.

⁹⁵ Ukanwa, p. 19; Okofu, p. 558.

⁹⁶ Uji, p. 110.

⁹⁷ Uji, p. 110.

value capable of addressing modern-day challenges.⁹⁸ It is evidenced in the way architectural design and history courses are structured and delivered in schools of architecture.⁹⁹ This process teaches hegemonic western values and views such that people of colour or non-western cultures discover little about their history, building forms, construction approaches, and techniques.¹⁰⁰ This mind-set draws upon the assertion that anything Western signifies affluence, comfort, and originality while rural/local depicts poverty and counterfeit. Uji states,

*Throughout the period of their study, students of architecture give the impression (wrong or right) that the western style of modern architecture is what ideally symbolises comfort, security and cleanliness and as much more conducive for living.*¹⁰¹

Uji calls for a pedagogy that is not only informed by the value system but one that places the architect-educators with capabilities to deconstruct these notions through the content and manner in which they develop and deliver design and history courses.¹⁰² The process of restructuring the curriculum is best initiated by educators who are directly involved in the process, rather than the school itself, as Uji argues that,

*[...] The task of moulding and remoulding an effective curriculum can be considered to rest entirely in the hands of the architect-educator, and not necessarily on the school of which he is a member.*¹⁰³

Further to this notion that the curriculum of architectural education in Nigeria does not reflect the context where it is explored is the argument that over 54 years of its existence, it has only been reviewed once, in the 1960s by the Department of Architecture Ahmadu Bello University, Zaria-Nigeria. Subsequently, it has never taken on board the influence of the socio-cultural and political

⁹⁸ Uji, p. 112.

⁹⁹ Uji, p. 118.

¹⁰⁰ Brad Grant, 'Cultural Invisibility: The African American Experience in Architectural Education', *TA Dutton, Voices in Architectural Education Cultural Politics and Pedagogy*, 1991, 149–64 (p. 151).

¹⁰¹ Uji, pp. 118–119.

¹⁰² Uji, p. 118.

¹⁰³ Uji, p. 116.

definitions of the Nigerian context or questioned the postcolonial consequences of its inherited curriculum.¹⁰⁴

The duplication of roles, conflicts of interest, duration, the content of course structures, course nomenclature, and philosophies that underpin programmes at different universities have been identified as the significant sources of conflict amongst Nigerian architectural education regulatory bodies.¹⁰⁵ The two regulatory bodies/stakeholders (as discussed earlier) do not only duplicate their roles but also fight for supremacy rather than working in "partnership towards mutually acceptable consensus" in the education of the Nigerian architect.¹⁰⁶ The challenges posed by these regulatory bodies go beyond the conflict of interest in creating confusion and uneasiness in schools of architecture seeking accreditation.¹⁰⁷

In 2007, Nigerian educators at the national conference of AARCHES at Imo State University, Owerri-Nigeria, discussed alternative ways that architectural education could harness the versed potentials inherent in indigenous social and cultural practices.¹⁰⁸ Discussions which centred on the need to develop responsive pedagogy in architectural education in Nigeria also resonated with critical questions raised by Professor Adeyemi in a keynote address at the 7th general annual meeting/national workshop of AARCHES in 2000.¹⁰⁹

Adeyemi questions,

What kind of architecture do we want to produce?

What kind of architecture do we want to accept?

What kind of architectural education is appropriate to the realization of the dream of an indigenous school of African architecture?

¹⁰⁴ Abdulkarim, p. 43; Olotuah, p. 83; Abiodun Olotuah, 'In the Making of an Architect: The Zaria Experience, Higher Education Pedagogies', *Higher Education Pedagogies*, 2016
<<http://dx.doi.org/10.1080/23752696.2015.1134202>> [accessed 18 April 2017].

¹⁰⁵ Mills-Tettey, pp. 108–16.

¹⁰⁶ Mills-Tettey, p. 108.

¹⁰⁷ Mills-Tettey, p. 188.

¹⁰⁸ Aloysius Awuzie, 'The Role of Architectural Education in the National Development Agenda in Nigeria, keynote address at the biennial AARCHES National Conference/general meeting, 6–9 September 2007.'(Imo State University, Owerri-Nigeria, 2007).

¹⁰⁹ Olotuah, 'At the Crossroads of Architectural Education in Nigeria', pp. 83–84.

What role is envisaged for the architect, especially in the 21st century?

*What kind of architecture and architectural education do we want to bequeath to the coming generation?*¹¹⁰

It is essential to state that Adeyemi did not only question the curriculum that was inherited from colonial educators. He also suggested that for a curriculum or pedagogy to be effective, it must define the type of architecture that is contextually appropriate and responsive to the social, cultural, and political landscape. It should respond to a particular context and also to the kind of architecture that it wants to produce within that context. There is a sense that what influences the curriculum or pedagogy is not only about developing skills for practice but also about the philosophical underpinning that must be defined in the process of developing that curriculum.¹¹¹ More so, Adeyemi's emphasis resonates with the importance of architecture and identity that traces the connection between people, place, and pedagogy. It holds the premise that the socio-cultural values inherent in a context inform the type of education and practice that is appropriate, by providing a response to the complex needs of the people within a particular context.

Drawing on the above premises, the research argues that one of the ways towards addressing Adeyemi's questions is through an architectural education that is informed by an understanding of the social, cultural, economic, and political structures of the Nigerian state.¹¹² However, this proposition does not call for the development of a new curriculum, but the need to re-examine the existing to reposition and address its inadequacies. It is something which is in line with Salama's work which proposes that developing any programme of architecture must be underpinned by an understanding and definition of the following three contexts: the philosophy of the school of architecture; the types of students; and the prevailing nature of architecture practice within that context.¹¹³

These challenges confronting architectural education in Nigeria can be positioned within a broader discourse on the impact of pedagogy, particularly regarding the social values of architecture and the changing role of the architect. Crawford, for example, has previously questioned whether architects

¹¹⁰ Olotuah, 'At the Crossroads of Architectural Education in Nigeria', pp. 83–84.

¹¹¹ Olotuah, 'At the Crossroads of Architectural Education in Nigeria', p. 83.

¹¹² Margaret Crawford, 'Can Architects Be Socially Responsible?', *Out of Site: A Social Criticism of Architecture*, 1991, 27–45 (p. 43); Jeremy Till, 'Contingent Theory: The Educator as Ironist', *Stoa*, 1 (1996), 66–79 (p. 70).

¹¹³ Ashraf Salama, interviewed by Nkemakonam, 2015.

can be socially responsible owing to the assertion that the “profession has reduced the scope of architecture to two equally unpromising polarities: compromised practice or esoteric philosophies of inaction.”¹¹⁴

The evidence from this research suggests the need for the development of a pedagogy that is socially-minded, responsive to the changing needs of society, and engages the users in the design and decision-making processes. It should also promote interdisciplinary collaborative learning and explore how to develop knowledge within a situated and embedded context. It also suggests that this newly developed pedagogy must employ the “student-centred learning” approach, which will enable students to self-initiate projects without necessarily waiting for commissions.¹¹⁵

Primarily, the indigenous education curriculum in Nigeria before colonisation, despite being perceived as barbaric and mundane by the coloniser, encouraged a sense of communal integration, selflessness, teamwork, interpersonal relation, reciprocal obligation, the duty of care, and democratic principles that are lacking in the current educational system. As Davide Woolman states with emphasis from Babs Fafunwa that,

*Indigenous education was practical and relevant to the needs of society... The focus of education in old Africa was a social responsibility, political participation, work orientation, morality and spiritual values. Learning was by doing, which involved observation, imitation and participation...knowledge thus acquired are related to a practical need, and, ... is merged into activity and can be recalled when that activity is again required. Traditional education was an organic process with a high level of consistency between actions and desired outcomes. For example, the idea of communal participation was reinforced by immersion in traditions through dance, song, and story, involvement with learning groups, exposure to cooperative work, and ancestor spirit worship that cemented kinship ties and obligations.*¹¹⁶

In contrast, the current educational system encourages individuality, competition, lack of care, and empathy. On the other hand, in the area of learning methods, indigenous reliance on-field experience, active discovery and close observation reflect a progressive pedagogy that seems more

¹¹⁴ Margaret Crawford, ‘Can Architects Be Socially Responsible?’, *Out of Site: A Social Criticism of Architecture*, 1991, 27–45 (p. 43).

¹¹⁵ Helena Webster, ‘Facilitating Critically Reflective Learning: Excavating the Role of the Design Tutor in Architectural Education’, *Art, Design & Communication in Higher Education*, 2.3 (2004), 101–11 (p. 108).

¹¹⁶ David C. Woolman, ‘Educational Reconstruction and Post-Colonial Curriculum Development: A Comparative Study of Four African Countries’, *International Education Journal*, 2.5 (2001), 27–46 (p. 30).

likely to promote what Joan Wink called complete 'transformation' than the studio transmission mode that uses test and crit to eliminate students through failure¹¹⁷.

Postcolonial critics may argue differently that addressing these challenges facing education in Nigeria and by extension, Africa requires a 'reconstruction' agenda that should be predicated on addressing questions of the 'outcome' and intended 'purpose' of education for Nigeria. Within this is the view that the current curriculum needs to be reconciled with the traditional values enshrined in the pre-colonial education system. In an attempt to reunite these opposites entrenched by colonial imperialism, this study explores Homi Bhabha's concept of 'Hybridity' and the 'Third Space,' and Henry Giroux's concept of 'border pedagogy' as a space that "entertains difference without an assumed or imposed hierarchy."¹¹⁸

2.3 Debates on architectural design pedagogy

This section of the research examines debates relating to architectural design education within the UK and the US to learn from diverse experiences. The bulk of the literature calls for different forms of situated and collaborative learning approaches with the view that normative design studio promotes a solitary mode of learning; this is similar to the challenges in the Nigerian context.

The discussions are presented under 8 clusters that address common concerns in the Nigerian context that have been mentioned previously. These clusters, as well as the key protagonists, and main arguments are discussed below.

2.3.1 Design pedagogy and social concerns

This section of the research examines the debate on issues relating to architectural design pedagogy as a response to the challenges discussed in section 2.1. Importantly, the debate draws on the relationship between the different forms of pedagogic elements that include, but are not limited to, theories, context-related issues, positionalities, and different approaches to the design studio pedagogy.

In his 1989 article, *What is Wrong with Architectural Education? Almost Everything*, Peter Buchanan, an architect, critic, and a former deputy editor of *the Architectural Review* argued that despite the design studio being seen as the synthesis of all forms of learning in architectural education, it has

¹¹⁷ Woolman, p. 31.

¹¹⁸ Henry A. Giroux and Christopher G. Robbins, *Giroux Reader* (Routledge, 2016), p. 47; Homi Bhabha, 'The Location of Culture', *London and New York: Routledge*, 1994, p. 5.

been slow in responding to the changes taking place within and outside the building industry:¹¹⁹ "Instead they are ignored as being compromising, even distasteful, in an idealistic flight into indulgent irrelevancy."¹²⁰ Buchanan's argument draws on the inability of both architectural education and practice to respond to the changes taking place in society. Subsequently, it questions whether it adequately prepares future architects to respond to future needs.

More importantly, the above discussion resonates an earlier question raised in section 2.1 by one of Nigeria's foremost educators, Adeyemi,¹²¹ as reiterated by Olotuah that if architectural education is to be responsive to socio-cultural and economic context-related issues in Nigeria, it must first question the kind of architectural education that is appropriate for the Nigerian context.¹²²

Will Hunter, an educator and a co-founder of the New London School of Architecture, argues in a similar line of thought to Buchanan. He states that architectural education is slow in responding to the changes that are occurring in society and architectural practice. He states,

*It is perhaps no surprise that architectural practice has so far gone much further than many architecture schools to find new ways to operate within the changing realities of the construction industry and the world beyond.*¹²³

Hunter further questions whether,

*Architecture schools housed within the state-controlled university system are the best place to create the next generation of architects? Will their often-ossified structures allow enough flexibility to respond to the speed and scale of the changes in the outside world? Can the siloed nature of faculties offer collaborative experience and shared knowledge?*¹²⁴

Hunter certainly believes that one of the ways architectural education could respond to the social concerns and the demands of practice requires not only an environment where students will be

¹¹⁹ Peter Buchanan, 'What Is Wrong with Architectural Education', *Architectural Review*, 185.1109 (1989), 24–26 (p. 24).

¹²⁰ Buchanan, 'What Is Wrong with Architectural Education', p. 24.

¹²¹ Abiodun Olotuah is a professor of Architecture at the Department of Architecture, Federal University of Technology Akure, Ondo State, Nigeria.

¹²² Abiodun Olukayode Olotuah, 'At the Crossroads of Architectural Education in Nigeria', 2006, p. 83.

¹²³ Will Hunter, 'Alternative Routes for Architecture', *Architectural Review*, 232.1388 (2012), 88–89 (p. 88).

¹²⁴ Hunter, p. 88.

exposed to the “buccaneering commercial and creative opportunism that is the hallmark of emerging practices” but also one which offers the opportunity to explore some form of hands-on learning experience in a real context outside the remits of the academy.¹²⁵ Similarly, Sam Jacob, co-founder of the award-winning architecture practice FAT (Fashion Architecture Taste), argues that schools of architecture are “actually the worst place[s] to foster architectural knowledge, skills, and culture.”¹²⁶ It is built from the notion that it does not empower the radical exploration of other ways of learning architecture that allows the “lines between practice and theory, students and practitioners” to be redrawn.¹²⁷

More recently, Ashraf Salama, Professor of Architecture at the University of Strathclyde, UK, argues that “schools of architecture are not adequately preparing students to operate in the real world”. Instead, they support their agenda and domain-centred practices “... instead of experiential learning” by doing.¹²⁸ He further reiterates that the best that could happen to architectural education is if the design studio pedagogy (as a matter of urgency) starts to encourage,

*A more holistic approach to architectural education, one that promotes awareness of socio-cultural and environmental issues, collaboration and teamwork, dialogic learning, sensitivity to and awareness of differences, critical discourse, innovative design, and technical competence. Hence, there is a glaring need to harness and holistically form a student's sense of self, identity, and place through responsible teaching practices and activities.*¹²⁹

Salama’s emphasis on collaboration and teamwork as concepts against the isolationist mode of the design studio resonates with Giancarlo De Carlo’s earlier position in *Architecture Public*, a conference lecture that was first delivered in 1969 in Liège. De Carlo states that: “in reality, architecture has become too important to be left to architects”, hence the emphasis on developing the relationship between the user and the builder.¹³⁰ Moreover, Jonathan Hill, Professor of Architecture and Visual Theory in the Bartlett School of Architecture at the University College London, draws similar

¹²⁵ Hunter, p. 88.

¹²⁶ Sam Jacob, ‘Opening the Black Box/AA Night School’, in *Radical Pedagogies: Architectural Education and the British Tradition*, ed. by Harriet Harriss and Froud Daisy (Newcastle, UK: RIBA Publications, 2015), p. 174.

¹²⁷ Jacob, p. 174.

¹²⁸ Salama, pp. 7–8.

¹²⁹ Salama, p. 8.

¹³⁰ Giancarlo De Carlo, ‘Architecture’s Public’, *Architecture and Participation*, Reprinted, 2005, 3–22 (p. 11).

conclusions. Hill argues that "architecture is far more than the work of architects".¹³¹ According to Hill, schools of architecture should not only educate with a pedagogy that engages others (other disciplines, users/clients) but also one that is responsive to real issues and the concerns of the everyday social world.¹³² To Hill, architecture is a product of the complex engagement of several actors in its production.

2.3.2 Architectural design pedagogy and the authorship function

Bryan Lawson, Professor Emeritus at the University of Sheffield, UK, earlier argued in the 1999 conference paper, *Design Education: Issues*, that the design studio pedagogy is "a bad model of design practice."¹³³ The reason for this is that it is removed from everyday practice by the "absence of collaborators, whether they be clients, users, or other associated professional consultants."¹³⁴ Jeremy Till similarly argues that the structure of the design studio tends to "discourage students from the pursuit of any mode of design that comes from outside the studio."¹³⁵ Till's assertion supports Cuff's earlier argument that the way the design studio learning is structured and propagated is removed from the everyday lived experiences and also removed from the practice of architecture in-use.

Kenneth Frampton also argues in *Towards a Critical Regionalism: Six Points for an Architecture of Resistance* that "no new architecture can emerge without a new kind of relationship between the designer and users."¹³⁶ Drawing on the above submissions made by Lawson, Till, and Frampton, then collaboration, teamwork, and negotiation are posited as critical elements that promote multiple authorship in the co-production of architectural knowledge and product. To this extent, Cuff and Lawson deem architectural production in everyday practice as being beyond the engagement of a single author and instead encourages co-authorship.¹³⁷ Ahrensbach et al. have

¹³¹ Jonathan Hill, *Architecture: The Subject Is Matter* (Psychology Press, 2001), p. 3.

¹³² Hill, p. 4.

¹³³ Bryan Lawson, 'Design Education: The Issues', in *Conference on Design Education Proceedings Edinburgh: RIAS*, 1999, p. 9.

¹³⁴ Lawson, 'Design Education: The Issues', p. 9.

¹³⁵ Till, p. 8.

¹³⁶ Frampton, Kenneth. 'Towards a critical regionalism: Six points for an architecture of resistance.' *Labour, Work and Architecture: Collected Essays on Architecture and Design* 2002, (pp.77-89).

¹³⁷ Lawson, 'Design Education: The Issues', p. 6; Cuff, p. 66.

earlier argued that civic engagement promotes multiple authorship and inclusive design approaches that do not only promote user participation but also encourage co-production predicated on shared understanding.¹³⁸

Rachel Sara, a British educator at the University of West England, UK, argues that "if future architects are to be responsive to the needs of the ever-changing society, then there is a need for two-way learning between architecture students and the community."¹³⁹ This learning should be situated in the context of those needs to enrich the students' experiences. Sara's argument appeals to the notion that architecture and multiple authorship emphasises co-created knowledge and artifacts with users rather than adopting the solitary genius mode of production that is common within the normative design studio model.

More succinctly, Jeremy Till and Sara Wigglesworth, in the paper *Strong Margins*, argue that "architectural education is still guided by the Victorian values of the (male) individual genius architect silently supplying aesthetic delights for rich patrons."¹⁴⁰ They see the work of the late Samuel Mockbee and the 'Rural Studio' as not only a challenge to this solitary genius mode of production but also as a way of exposing students to the challenges and issues associated with working in the real context. It would allow them to work in teams, consider the social responsibilities of the architect, and develop social skills while working in groups.¹⁴¹

Certainly, the above research presents opportunities for collaborative ways of learning and producing architecture that enables multiple skills and shared authorship to be developed for future practice. However, what has remained largely unaddressed, both in these examples and within most alternative literature relating to the challenges facing the normative design studio, is the force that legitimates its existence. Examples would be the professional validating bodies, the philosophical ethos, and the value systems.

¹³⁸ Timothy Ahrensbach and others, 'Forward' *Compendium for the Civic Economy*, London: oo, 2011, p. 8.

¹³⁹ Rachel Sara, 'Introducing Clients and Users to the Studio Project: A Case Study of a Live Project', *Changing Architectural Education: Towards a New Professionalism*, Spon Press, London, United Kingdom, 2000, 77–83 (p. 67).

¹⁴⁰ Till, Jeremy and Wigglesworth, Sarah, 'The Margins', in *Samuel Mockbee and the Rural Studio* (Birmingham, Alabama: Birmingham Museum of Art, 2003), pp. 66–68. (p. 67).

¹⁴¹ Till and Wigglesworth, p. 66–68.

2.3.3 The lack of engagement with necessary skills

It appears from the previous arguments by educators that multiple authorship modes of production encourage opportunities for students to develop multiple types of skills for future practice. It is interesting to note that as far back as the early 1990s, Dana Cuff advocated for social skills to be included within the list of skills required from students' in the design studio in order to better equip them for future practice from a feminist standpoint.¹⁴² Beyond that, she also advocated for the recognition and training of teamwork skills, arguing that already in the atelier system, "students at various levels worked together on competitions according to their ability" through older students often assisting younger ones.¹⁴³ Cuff further emphasises the importance of collaborative skills while working and negotiating with clients and users.¹⁴⁴ The American study is substantiated by the work of Nicol and Pilling, who, over a decade after Cuff, claim that it is the very nature of the design studio structure that is responsible for creating a sense of isolation, which in turn fosters poor collaborative and participative skills in the students.¹⁴⁵ The above view agrees with Lawson's earlier aggressive conclusion about the design studio being a bad model for practice due to lack of collaboration¹⁴⁶. The structure of the design studio, they argue, runs contrary to the practice of architecture, which involves direct engagement with clients and other professionals in the built environment.¹⁴⁷ Their argument revolves around the claim that pedagogic models used in schools of architecture are not consonant with the requirements of professional practice, and as such, architecture graduates struggle to find their bearings in professional practice. Relatedly, it is particularly noticeable now that practice has become interdisciplinary, through its engagement with multidisciplinary design actions, procurement, administration, and construction processes.¹⁴⁸ These skills are essential, given the fact that the expanded repertoire of skills expected of architects has significantly expanded – ranging from facilitating to enabling, designing forms, and supporting social structures.

¹⁴² Cuff.

¹⁴³ Cuff, p. 125.

¹⁴⁴ Cuff, p. 126.

¹⁴⁵ David Nicol and Simon Pilling, *Changing Architectural Education: Towards a New Professionalism* (Taylor & Francis, 2005), p. 6.

¹⁴⁶ Bryan Lawson, 'Design Education: The Issues', in *Conference on Design Education Proceedings Edinburgh: RIAS*, 1999.

¹⁴⁷ Nicol and Pilling, *Changing Architectural Education: Towards a New Professionalism*, p. 7.

¹⁴⁸ Nicol and Pilling, p. 7.

Nicol and Pilling are critical of current educational models, which, in their view, "remain primarily geared towards developing individual 'star architects' as unique and gifted designers, rather than preparing team players."¹⁴⁹ According to Thomas Dutton, it is,

*Only by merging with the everyday can the values, traditions, and aspirations of those who have actively been silenced become the central ingredients of our contribution to help produce a subversive/transformative spatiality with their efforts to construct a counter-hegemonic worldview and a new integrated culture.*¹⁵⁰

Nicol and Pilling's timely assertions were reiterated by the RIBA Building Futures report published in 2011, which argues, maybe predictably, that practice will become more increasingly fluid and multidisciplinary.¹⁵¹

It is evident from the above discussions that the design studio model despite its creative capitals needs to be overhauled as it rarely encourages the acquisition of contemporary skills needed for practice, most importantly within a postcolonial learning context like Nigeria. As suggested by Dutton, Cuff, Morrow, and Sara, on the different approaches towards repositioning the studio for the 21st Century practice demands. It again raises the fundamental question about how the studio might be repositioned in a postcolonial context where issues of identity, gender, power relations, context-specific knowledge, and socio-cultural differences were never integrated into the development of the curriculum of architectural education in Nigeria.

2.3.4 Evaluating techniques for future practice

A call by both the building industry and the public for a new form of architectural education responsive to the changes taking place in the society prompted a two-day International Conference of architectural educators in the UK in 1999. It was titled *Changing Architectural Education Towards a New Professionalism*. The conference centred on four key themes, namely: 'Communication,' 'Collaboration,' 'Lifelong Learning,' and 'A New Professionalism.'¹⁵² David Nicol and Simon Pilling, the editors of the book that resulted from the conference, summarised the range of voices from the

¹⁴⁹ Nicol and Pilling, p. 7.

¹⁵⁰ *Voices in Architectural Education: Cultural Politics and Pedagogy*, ed. by Thomas A. Dutton, Critical Studies in Education and Culture Series (New York: Bergin & Garvey, 1991), p. 5.

¹⁵¹ Building Futures, 'The Future for Architects', Royal Institution of British Architects. URL: http://www.Buildingfutures.Org.uk/assets/downloads/The_Future_for_Architects_Full_Report (Accessed 6 June 2015), 2011, pp. 22–23.

¹⁵² Nicol and Pilling, p. xiv.

book by drawing on the following issues. Firstly, emphasis was placed on developing effective communication skills in architectural education as part of the findings from the Burton Report conducted by the steering group on architectural education by the Royal Institute of British Architects (RIBA) in 1992.¹⁵³ Another concern was that clients had stated that the architect is not a good communicator, listener, or team player, hence the need for a proactive step towards re-appraising,

*What the educational process ought to achieve from a client perspective and reinforce elements that address client needs without threatening the magic which clients look to architecture to provide.*¹⁵⁴

Salama argues that the traditional design studio pedagogy offers students little to no "hands-on learning experiences."¹⁵⁵ Courses in "communication and writing," "critical reasoning and ethical practice," are not usually brought to bear in the studio. Instead, a greater part of the design studio is devoted to learning the science and art of designing buildings¹⁵⁶. He further states that,

*[...] Many of the problems of architectural design education stem from the fact that its content is very broad, much of which is inherently directed towards practical ends without consideration of social, economic and political aspects and issues.*¹⁵⁷

He concludes that the traditional design studio centres on inculcating technical skills and theoretical knowledge that leads to "practical ends" but does not expose the students to the realities of how these 'practical ends' are developed in real-time.¹⁵⁸ At the same time, it does not relate to the social, economic, and political concerns in developing design solutions.¹⁵⁹

¹⁵³Nicol and Pilling, p. 3.

¹⁵⁴ibid.

¹⁵⁵ Ashraf M. Salama, 'Critical Characterisation of Traditional Design Teaching Practices', in *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond* (Surrey, England: Ashgate Publishing Limited, 2015), p. 81.

¹⁵⁶ Salama, 'Critical Characterisation of Traditional Design Teaching Practices', p. 81.

¹⁵⁷ Ashraf M. Salama, 'Critical Characterisation of Traditional Design Teaching Practices', p. 75.

¹⁵⁸ Ashraf M. Salama, 'Critical Characterisation of Traditional Design Teaching Practices', p. 81.

¹⁵⁹ ibid.

The joint report of the government/industrial review of procurement and contractual arrangement in the UK construction industry in 1994 highlights the importance of teamwork and cooperative learning skills critical for architectural practice.¹⁶⁰ The skills have been argued to promote greater synergy and collaboration between members of the construction industry and the client/customer.¹⁶¹

2.3.5 Exposing and challenging power imbalance in the design studio

Communication has been identified as an important element in fostering the relationship between the tutor and the student in design studio learning.¹⁶² Several educators have criticised the lack of communication in the design studio and have further called for an examination of the binary relation between the tutor and students.¹⁶³ Thomas Dutton writes in *Voices in Architectural Education: Cultural Politics and Pedagogy* that there is a sort of unbalanced power relationship between the student and the tutor in the design studio.¹⁶⁴ The tutors develop the brief, design programs and courses of action, and through the crit, assess students' work, based on their conviction, upon which they then assign grades. There is every reason to suggest that it demonstrates an unequal stake in the day to day affairs of the design studio. There is also pressure placed on the students to deliver within a strict timeline and specified work output.¹⁶⁵ In some cases, first-year students are asked to unlearn all other forms of knowledge that they come within the design studio and be ready to adopt a new approach.¹⁶⁶ To this end, the students are seen to be at the receiving end, as Paulo Freire rightly ascribed: the learning established in this process as an educational "banking model" tends to diminish the students' voices in an oppressive binary relation.¹⁶⁷ It is challenged by the concept of critical pedagogy, which places both tutor and student in a negotiated relationship in such a way that they can co-create learning while challenging the power dialectic.¹⁶⁸

¹⁶⁰ Sir Michael Latham, *Constructing the Team* (HM Stationery Office London, 1994), p. 2.

¹⁶¹ Latham, p. 80.

¹⁶² Nicol and Pilling, *Changing Architectural Education: Towards a New Professionalism*, p. 13.

¹⁶³ Nicol and Pilling, *Changing Architectural Education: Towards a New Professionalism*, p. 5.

¹⁶⁴ Dutton, p. 165.

¹⁶⁵ Sara, 'Between Studio and Street: The Role of in Architectural Education', p. 60.

¹⁶⁶ Sara, p. 16.

¹⁶⁷ Paulo Freire, *Pedagogy of the Oppressed* (Bloomsbury Publishing, 2000), p. 53.

¹⁶⁸ Freire, p. 58.

2.3.6 Product versus process

Schools of architecture are criticised for teaching design as product-oriented rather than process-driven.¹⁶⁹ More so, architecture is frequently portrayed as something that, once completed, could quickly be abandoned for another project without recourse to the consequences of its use.¹⁷⁰ The increased attention evidences the exchange value of architecture on graphics, design forms, and the ability of students to manipulate complex building forms.¹⁷¹

More succinctly, Morrow argues that until processes in architectural design learning are recognised and incorporated into the students' assessment mechanisms, the value and efforts put into achieving the product will be lost in translation.¹⁷² More importantly, the live projects pedagogy can be seen to value process just as much, or if not even more so, than the product.¹⁷³ It values the product with the understanding that specific live projects might fail to actualise the product outcome (built outcome), but that does not imply that the learning experiences that the students obtained through creating a detailed process outline should not be valued or assessed in its own right.¹⁷⁴ In a similar line of argument, Anderson and Priest posit that process-based teaching should be valued as a product in its own right.¹⁷⁵ The authors argue that the outcome of a live project should be "recognised and presented" as a product in a similar way to the normative project, irrespective of the stage, the nature of the project, and the approach adopted.¹⁷⁶

Beyond the debate of whether the product should be privileged over the process in architectural education is the emphasis on the importance of critical reflection as not just an opportunity to

¹⁶⁹ David Nicol and Simon Pilling, *Changing Architectural Education: Towards a New Professionalism* (Taylor & Francis, 2005), p. 8; Bryan Lawson, *How Designers Think: The Design Process Demystified* (Routledge, 2006), p. 18; Nicol and Pilling, *Changing Architectural Education: Towards a New Professionalism*, p. 8.

¹⁷⁰ Maurice Mitchell, interviewed by Nkemakonam Okofu, 2015.

¹⁷¹ Nicol and Pilling, p. 10.

¹⁷² Ruth Morrow, 'Architectural Assumptions and Environmental Discrimination', *Changing Architectural Education: Towards a New Professionalism*, 2005, 36 (p. 39).

¹⁷³ Harriet Harriss, 'Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills', 2014.

¹⁷⁴ Harriet Harriss, 'Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills'.

¹⁷⁵ Jane Anderson and Colin Priest, 'Developing an Inclusive Definition, Typological Analysis and Online Resource for Live Projects', in *Architecture Live Project Pedagogy into Practice* (London and New York: Routledge, Taylor and Francis Group, 2014), p. 17.

¹⁷⁶ Anderson and Priest, p. 17.

“make meaning of experience” but to further ground learning experience in a more structured way.¹⁷⁷

Drawing on the above discussion by educators, there is a common emphasis on the need to acknowledge and value ‘processes’ as much as the product in architectural education.

2.3.7 Evaluating pedagogic and theoretical precedence in the design studio learning

Webster argues that it was not until the 1980s that “the theoretical underpinnings of architectural education” were brought into the limelight through the work of Donald Schön in the book *Reflective Practitioner* published in 1983.¹⁷⁸ According to Webster, Schön criticised the dominant “technical rationality in professional education” for failing to create the narrative of how professionals act in real-life practice.¹⁷⁹ He propounded a “new epistemology of professional practice” that demonstrates how skilled professionals act in “unpredictable,” uncertain, and unique situations through the theory of “knowing-in-action,” “reflection-in-action,” and “reflection-on-action.”¹⁸⁰ Helena Webster argues that project-based learning has remained the pathway through which authentic learning takes place in the design studio since the education of the architect was formalised in the academy in the 19th century. Webster further posits that architectural education has privileged two major theoretical approaches (“experiential and reflective learning”) in the education of the architect through the “design studio pedagogy.”¹⁸¹ She writes on the role of the tutor in architectural education through the design studio one-to-one tutorial, taken from research findings accumulated in 2004. The argument accentuates that architectural education is slow in embracing a contemporary “education theory,” one which promotes “student-centred learning” instead of the teacher-centred learning found in “theory-in-practice.”¹⁸² Further to this is the assertion that teacher-centred learning through the one-to-one design tutorial employs a “hegemonic overload” where students see the role of the teacher as domineering and intimidating.

¹⁷⁷ Keith McAllister, ‘The Design Process-Making it relevant for Students’, *ArchNet-IJAR*, 4 (2010), p. 82.

¹⁷⁸ Helena Webster, ‘Facilitating Critically Reflective Learning: Excavating the Role of the Design Tutor in Architectural Education’, *Art, Design & Communication in Higher Education*, 2.3 (2004), 101–11 (p. 102).

¹⁷⁹ Webster, ‘Facilitating Critically Reflective Learning: Excavating the Role of the Design Tutor in Architectural Education’, p. 102.

¹⁸⁰ Webster, p. 102.

¹⁸¹ Webster, p. 105.

¹⁸² Webster, p. 110.

This is in opposition to student-centred learning which employs a “luminal servant” approach that promotes “empathy, mutuality, and openness.”¹⁸³

Drawing from the US experience, Sanoff and Toker argue that what is learned in the context where it will be used will not only be available for use but will also provide a good learning experience for the learner through situated “learning by doing”.¹⁸⁴ They advocate for a pedagogy that is situated and embedded in the context where it will be used, rather than the solitary and hypothetical approach that characterises the design studio.¹⁸⁵ In a similar line of argument, Salama posits that pedagogic theories should be grounded in the depth of practical realities, stating,

*Theories posited without practical application, and testing, remains, by definition, speculative and unconvincing, just as design applications without grounding, in theory, remain isolated as learning experiences.*¹⁸⁶

Drawing from a feminist standpoint is the concern raised by Ruth Morrow, that the structure of the curriculum of architectural education and subsequently, the way architects conduct their practices disadvantage and exclude certain groups of people (single mothers, people with disabilities, and Otherness). Morrow states that the structure of the curriculum,

*Marginalises people with disabilities, single mothers, and families on low incomes. Architects, designing in their image, often centralize their own experiences of space and marginalize and negate the experiences of others*¹⁸⁷

She advocates for inclusive design pedagogy that encourages learning ‘with and from’ the end-users to understand users’ needs. Simultaneously, this approach engages users in both the design and decision-making processes for adequate representation.

Further to Morrow’s advocacy on inclusive pedagogy is the importance of feminising the studio. According to Doina Petrescu, Professor of Architecture at the University of Sheffield, UK, feminist pedagogy promotes not only gender-related issues but also promotes ‘Otherness’ – in the form of

¹⁸³ Webster, pp. 109–10.

¹⁸⁴ Sanoff and Toker, p. 2.

¹⁸⁵ Sanoff and Toker, p. 3.

¹⁸⁶ Salama, p. 71.

¹⁸⁷ Morrow, ‘Architectural Assumptions and Environmental Discrimination’, p. 36.

marginal voices and social concerns towards empowering students to take political positions and be in charge of their learning.¹⁸⁸

2.3.8 The pedagogic assumptions and definitions of socially-minded approaches

In my search to define the path to socially-minded pedagogy, or rather how it could be constituted in the education of the future architect, several questions resonate. Some seek to understand whether socially-minded pedagogy could be defined by the relationship between the pedagogic framework of an academic model and the consequences of its application in the social world. Others seek to consider pedagogies that advocate for more social forms of learning.¹⁸⁹

Exploring further how the term 'social' has been interpreted in recent literature has the potential to reposition this research. According to Dutton, the first discussion about society as it relates to architecture appeared in the era of Vitruvius with the view that "architecture engages society and that a knowledge of society and its processes are basic to the education of architects."¹⁹⁰ This notion was further examined in a 1993 student design project competition held in New York by the Pratt Institute in collaboration with architects, designers, and planners. In an attempt to define what 'socially-responsible' design meant, the competition concluded with the following deductions,

*Socially responsible design celebrates social, cultural, ethnic, gender and sexuality differences; is critical of existing asymmetrical social structures and relationships of power and seeks to redistribute power and resources more equitably; changes society; continually calls into question its own social, cultural, and philosophical premises and, through a continuing dialectic, seeks to ensure that its ends are consistent with its means; seeks in its process, to develop strategies for public intervention and participatory democracy.*¹⁹¹

Dutton and Mann's definition of 'social,' as defined through students' project competitions, is seen as the capacity to act collectively towards empowering, challenging, intervening, and creating a just

¹⁸⁸ Doina Petrescu, *Altering Practices: Feminist Politics and Poetics of Space* (Routledge, 2007), p. 4.

¹⁸⁹ Peter Buchanan, 'The Big Rethink: Architectural Education', *Architectural Review*, 232.1388 (2012), 91–101 (p. 91).

¹⁹⁰ Thomas A. Dutton and Lian Hurst Mann, *Reconstructing Architecture: Critical Discourses and Social Practices* (University of Minnesota Press, 1996), v, p. 18.

¹⁹¹ Dutton and Mann, p. 18.

and egalitarian society for the general good of all, through the use of architectural design as a medium.

Some other useful definitions of the term ‘social’ are drawn from practice through the demonstration that “architecture can be a powerful instrument to effect social change.”¹⁹² It can occur even on a small scale in redefining the role of the architect towards re-enacting the architect’s social and ethical responsibility to society. Andres Lepik, Professor of Architecture at Technische Universität München, Germany, argues that the recent global economic, social, political, and humanitarian crisis creates no better time for “architects to use their knowledge and skills to offer well-designed solutions to localised problems.”¹⁹³ Lepik believes architects are ‘increasingly’ exploring these opportunities to contribute to society in many ways, a point he writes to the experience of nine curated projects at the 2011 MoMA exhibition in New York.¹⁹⁴

Another exciting project that helps gain further understanding of the term ‘social’ from a community project point of view is the Uganda Primary School designed by Francis Kéré in Burkina Faso in 2001. The purpose of this discussion is to highlight the illuminating moments of its construction that could help contribute towards an understanding of the social values of architecture. The school project was inspired by the need to build a conducive educational environment that would raise school attendance in a country where education is regressive. It also explores an interesting experience of the hybrid mix of local materials with modern construction techniques.¹⁹⁵ The school project was challenged by cost, climatic conditions, available local resources, and construction practicalities, among other things.¹⁹⁶ Drawing from the discussion of the project by the architects, the following learning experiences of the project are articulated as follows:

The architects argued that the notion of self-built inculcates a sense of civic engagement that engendered the participation of the members of the community in co-production, which increases a sense of ownership and empathy.¹⁹⁷

¹⁹² Andres Lepik, *Small Scale, Big Change: New Architectures of Social Engagement* (The Museum of Modern Art, 2010), p. 12.

¹⁹³ Lepik, p. 12.

¹⁹⁴ Lepik, p. 13.

¹⁹⁵ F. Kéré, A. Beygo, and A. Lepik, *Francis Kéré: Radically Simple* (Hatje Cantz, 2016).

¹⁹⁶ Kéré, Beygo, and Lepik, p. 76.

¹⁹⁷ Kéré, Beygo, and Lepik, p.83

Evaluating these socially-minded projects from a postcolonial feminist viewpoint demonstrates three critical features. On the one hand, it exposes the failure of mainstream practice and educational models, designed to perpetuate domination and completely guard against their territory. It is with the view that the entry of others could threaten "the magic which clients look to architecture to provide."¹⁹⁸ It also emphasises the importance of encouraging and empowering 'Other' (subaltern) voices that are not usually engaged in the mainstream thinking in making design decisions (users/client/community members) through an inclusive design/learning approach.¹⁹⁹ According to Gayatri Spivak, the subalterns do not have the capacity and instrument of representation; they are silenced and marginalised even when it concerns them, there is a need to empower the subaltern through an agency.²⁰⁰

2.4 The nature of future practice in Nigeria

This section defines future practice in Nigeria from two different contexts: socio-economic; and practice contexts. The importance of examining architecture practice in Nigeria is to understand the role that education can play towards repositioning practice in addressing the changes taking place in society.

a. *The definition of future practice drawn from the socio-economic context*

The definition of future practice in Nigeria is drawn from the nature of the current architectural practice. This study demonstrates that this practice, that has evolved, embeds the socio-economic, and political structures that have influenced architectural industries in Nigeria. Oluwafunmilayo Olubunmi, in the paper *Challenges Facing architects in Practice in Nigeria* mentions six critical factors that not only affect architects in practice, but influence the nature of future practice in Nigeria: macro-economic condition; corruption; management challenges; organisation issues; technology-related challenges; and lack of understanding of the architect's role in the 21st-century practice.²⁰¹ Olubunmi further states how the economic recession of 2007 brought about an unprecedented shift

¹⁹⁸ RIBA, *Strategic Study of the Profession: Phase 2. Clients and Architects*, (London: RIBA, 1993).

¹⁹⁹ Duncan McCorquodale, Katerina Ruedi, and Sarah Wigglesworth, *Desiring Practices: Architecture, Gender, and the Interdisciplinary* (Black Dog Publishers, 1996).

²⁰⁰ Gayatri Spivak, 'Can the Subaltern Speak?', in *Marxism and the Interpretation of Culture*, ed. by Cary Nelson and Lawrence Grossberg (University of Illinois Press, 1988), p. 78.

²⁰¹ Awolere Oluwafunmilayo Olubunmi, 'Challenges Facing Architectural Education in Nigeria', *Unpublished Thesis*, 2011, p. 18.

from investment in the stock market to a near boom in the real estate business, a move in which architecture plays a significant role.

The table illustrated below gives an insight into Nigerian economic indices, which indirectly impact on the construction industry, of which architecture is one of the key players.

Indicative Indices	2013	2014	2015	2016	2017
Population (million)	169	174	179	184	189
GDP per capita (USD)	3,082	3,312	2,766	2,206	1,995
GDP (USD bn)	522	576	494	405	376
Economic Growth (GDP, annual variation in %)	5.5	6.2	2.8	-1.6	0.8
Investment (annual variation in %)	7.9	13.4	0.6	-6.8	-
Industrial Production (annual variation in %)	-0.1	6.0	-3.4	-9.4	-3.6
Unemployment Rate	3.7	4.6	4.3	7.1	7.0
Public Debt (% of GDP)	12.9	13.1	16.0	19.6	23.4
Inflation Rate (CPI, annual variation in %)	8.0	8.0	9.6	18.6	15.4
Exchange Rate (vs USD)	155.2	167.5	196.5	304.5	305.5

Table 2.0 Comparative analysis of Nigerian economic trends.

Source: Extracted from World Bank Group: www.focus-economics.com, retrieved on 10th August 2018.

Table 1.3 shows the trend and state of the Nigerian economy over the last five years, with ten variable indices that measure Nigerian economic progress. The analysis helps to advise both the government, private investors, and citizens on the performance and growth of the economy to ascertain areas that need urgent attention. The table shows that, over the five years, the population of Nigeria has increased by 5 million annually, while its GDP has been decreasing at an average of 51 billion US Dollars. As a country that depends solely on oil revenue, which constitutes about 94% of the country's export earnings and 10% of its GDP, there is every likelihood that the Nigerian economy may collapse if there is a sharp fall in the price of oil as it is a mono-economy.²⁰²

More importantly, the production sector experienced a decline of about -3.6% within the same period (see table 1.0) due to it being "heavily dependent on oil revenue, and a subsequent fall in the price of oil has consequences on its finances."²⁰³ The evidence from this data supports Ukanwa's

²⁰² The Ministry of Budget and National Planning, 'Federal Republic of Nigeria Economic Recovery and Growth Plan 2017-2020', 2017, p. 22.

²⁰³ The World Bank Group, 'Nigerian Economic Report', 2015, p. 2.

earlier argument that Nigerian architects are fast losing jobs as their education rarely prepares them for the challenges of practice.²⁰⁴

In 2017, the Nigerian government launched a 3-year initiative towards addressing the economic challenges facing Nigeria (Economic Recovery and Growth Plan 2017-2020).²⁰⁵

The evidence from economic data suggests that the Nigerian economy is unfavourable for the investment and construction industry due to high inflation, increases in population with a decline in GDP, high-interest rates, high public debt, reduction in the industrial production sector and high exchange rate. The above indicators further suggest that the instability in the economy will lead to a decline in architectural practice, hence the possibility of architects losing jobs as the government rarely invests in infrastructure, thus, construction companies will be unwilling to do business. The above issues raise critical questions about the types of skills and mode of practice the architect needs to survive and create jobs outside of the market economy.

b. *The definition of future practice by Nigerian practitioners*

A further description of future practice in Nigeria is drawn from an empirical survey conducted with 50 practising architects, one which sought to understand their view of the nature of future practice in Nigeria. The respondents were asked to define future practice in architecture by emphasising their educational and practical experiences. It is interesting to note that different definitions were highlighted, with about 85% of practicing architects believing that future practice should encourage collaborative and inclusive approaches to design, procurement, and execution of projects by supporting public-private-partnership initiatives (PPP). This initiative promotes users' participation, private and public sector collaboration, interdisciplinary engagement, and the ability to self-initiate projects. They affirmed the initial assertion that architecture practice involves some form of teamwork amongst different professionals in the built environment through negotiation and collaboration. In contrast, the education of the architect takes place in an isolated environment. Table 2.1 below shows that there is equal advocacy for future practice to be both centred on eliminating quackery, corruption, and the involvement of architects in politics (E), and the

²⁰⁴ Emma Ukanwa, 'Integrated Studio Method as a Sustainable Architectural Module: Procedures, Prospects, and Problems: Association of Architectural Educators in Nigeria (AARCHES), 3.1 (2004), 17–22 (p. 17).

²⁰⁵ The Ministry of Budget and National Planning, p. 23.

engagement of technology to explore the social, political, economic, cultural, and ecological concerns of the everyday (A).

Code	The definition of Future Practice by Nigerian architects	No. of responses	% of responses
A	Future practice should engage with the technology, art, social, political, economic, cultural, and ecological concerns of the everyday.	32	65
B	Sustainable and green architecture practice, energy efficient design practices, new technological tools and processes	17	35
C	Promoting innovative hybrid practices harnessing indigenous materials/techniques and modern technology/methods.	27	55
D	Engaging users in design process, architecture of multiple authorship, participatory design, interdisciplinary practice, socially engendered practice, self-initiating, and collaborative works in form of public, private, partnership (PPP).	42	85
E	Eliminating quackery, corruption, engaging in politics, regulatory mechanisms	32	65
F	Adopting international architecture practice with global trend that embraces new technology in design and construction	30	60
G	Professional practice with emphasis on detailed drawings, BIM designs, working drawings, presentation drawings	17	35
H	Entrepreneurial/ business management, marketing, leadership skills, financial management/risk assessment skills.	7	15
I	Problem solving, creative design skills, abstracting and translating design into practical reality.	7	15
J	Critical thinking, reflective thinking, apprenticeship, experiential learning, practice at the boundaries of core architecture, speculative practice, transformative practice.	23	45

Table 2.1 The different elements that constitute the definition of future practice in Nigeria.

Table 2.1 above further shows that emphasis on critical and reflective thinking, experiential learning, transforming theory into practice, and practices outside architecture (J) was mentioned by 45% of respondents. Other forms of future practice highlighted by Nigerian architects are sustainable and green architecture, entrepreneurial and business management, indigenous practice, BIM, and new techniques for presentation drawings (see fig. 8.5, Chapter 8). Respondents mentioned the importance of international architectural practice with regards to global trends as relevant to the future of architecture in Nigeria. The emphasis placed on interdisciplinary approaches and the use of technological innovations to improve practice has also been shown to be relevant to Nigerian architects in this research, and also significant in the previous study carried out by Building Futures in the UK.²⁰⁶ The distribution of the study component is further illustrated in figure 1.0 (see Chapter 1).

²⁰⁶ Building Futures, 'The Future for Architects', Royal Institution of British Architects. URL: [Http://www.Buildingfutures.Org.uk/assets/downloads/The_Future_for_Architects_Full_Report_2.Pdf](http://www.Buildingfutures.Org.uk/assets/downloads/The_Future_for_Architects_Full_Report_2.Pdf) (Accessed 6 June 2015), 2011, p. 25.

A further discussion on how these definitions align with educators' views and their perceptions of the research findings is highlighted in Chapters 7 and 8. A summary of their views is highlighted in the chart below.

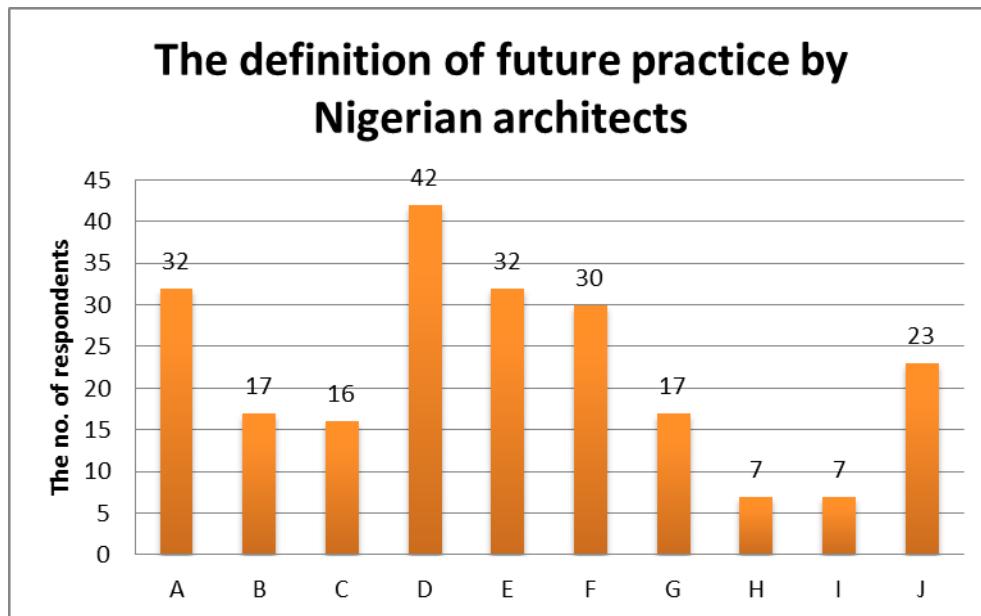


Figure 2.0 A bar chart illustrating the emphasis placed by educators in defining future practice in Nigeria based on their individual experiences.

Key

- A = Future practice should engage with the technology, art, social, political, economic, cultural, and ecological concerns of the everyday.
- B = Sustainable and green architecture practice, energy efficient design practices, new technological tools and processes.
- C = Promoting innovative hybrid practices harnessing indigenous materials/techniques and modern technology/methods.
- D = Engaging users in design process, architecture of multiple authorship, participatory design, interdisciplinary practice, socially engendered practice, self-initiating, collaborative work.
- E = Eliminating quackery, corruption, engaging in politics, regulatory mechanisms.
- F = Adopting international architecture practice with global trends that embraces new technology in design and construction.
- G = Professional practice with emphasis on detailed drawings, BIM designs, working drawings, presentation drawings.
- H = Entrepreneurial/ business management, marketing, leadership skills, financial management/risk assessment skills.
- I = Problem solving, creative design skills, abstracting and translating design into practical reality.
- J = Critical thinking, reflective thinking, apprenticeship, experiential learning, practice at the boundaries of core architecture, speculative practice, transformative practice.

Table 2.2: The key guide for the bar chart.

Discussion

Tracing how future practice is defined from the socio-economic and policy trend of the Nigerian government suggest that the future of architecture practice is on the balance as the government policy framework rarely provides any future hope as to the way the construction industry will be structured in the future. Similarly, high-interest rates, high inflation, the decline in GDP and an increase in a population provide further indicators that business will be at risk due to the high cost of production and uncertainty principles. Practitioners believe that the way around the current economic recession is to reinvent the profession such that architects could develop multiple skills such as ways of engaging with others/users in the design process, how to negotiate and self-initiate projects, and interdisciplinary/collaborative working amongst other new approaches and skills.

2.5 Articulation of what Nigeria needs in terms of architecture, education, and practice

This section unpicks the evidence-based articulation of what is required for the education and practice of architecture directly from the views of educators, practitioners, and policymakers. The aim is to understand the current need of architectural education and practice in Nigeria. Primarily, this approach aims at evaluating the relevance of this thesis in addressing the contemporary needs of both education and practice of architecture in Nigeria. Many scholars have argued that the recent economic recession, amongst other issues, has not only seen the exit of many construction industries since 2015 but also led to a decline in GDP compared to that of 2012 within the construction industry.²⁰⁷

The past President of the Nigerian Institute of Architects (NIA), Ibrahim Haruna, in a colloquium organised by ARCON in 2008, argues that Nigerian architects are still engaged in a sole design-build mode of production with an emphasis on functional and aesthetic needs rather than teamwork and specialisation.²⁰⁸ Haruna further argues that architectural education and practice have for long privileged "how to do the job" over "how to get the job."²⁰⁹ Haruna again re-echoes the inability of

²⁰⁷ Benson Polycarp and Yakubu Ahmed Ubangari, 'The Current Economic Situation and Its Impact on the Built Environment Contribution to the Gross Domestic Product in Nigeria', 1 (2017), 1–9 (p. 4); Pearl Akunnaya Opoko and A. A. Oluwatayo, 'Architectural Education for Today's Challenges', *Arts and Design Studies*, 38 (2015), 24–30 (p. 26).

²⁰⁸ Ibrahim Haruna, 'Marketing Architecture: A Fundamental to Successful Practice', *Marketing Architecture* <<http://www.ibrahimharuna.com/jmcp/index.php/articles/78-marketing-architecture/index.html>> [accessed 31 July 2018].

²⁰⁹ Haruna, 'Marketing Architecture: A Fundamental to Successful Practice'.

the architects to self-initiate project, instead of waiting in the office for the client's commissioning. He argues that Schools of Architecture in Nigeria have little or no programmes on marketing and related entrepreneurial studies.

This research further draws on an empirical survey that engaged practicing architects, educators, and policymakers on what they perceive to be the challenges and the needs of architecture, education, and practice in Nigeria. The survey engaged 50 practicing architects, of which 15 were engaged in both practice and education, while 30 were involved in full-time practice, the ratio of male to female participants stood at 1:10, and five policymakers. An online semi-structured questionnaire was used in this process with a general response rate of 35%, while the policymakers had the least response followed by practicing architects and educators with 50% (see 4.3, Chapter 4). Email and WhatsApp messaging platforms were used to send a link containing an online google questionnaire after consents have been obtained to respondents.

The analysis of the data shows that 75% of practicing architects and educator-respondents believe that the core challenges of architectural practice in Nigeria are economic instability, high cost of imported building materials and personnel, the inability of building designs to respond to context specificities, quackery, and infringement by other allied professions in the built environment. Additional challenges raised by the respondents are lack of leadership role, understanding, teamwork, and interdisciplinary engagement within and outside the regulatory organs of the profession. As one of the respondents states that the NIA and ARCON, are currently fighting over supremacy and relevance. The summary of the survey analysis is discussed in table 2.3 below and also in Chapters 8 and 9, respectively.

S/ No	Nigerian pedagogical needs	Architecture and practice-based needs
1.	The need for a curriculum that prepares students for real life practice through a practice-based learning that is context oriented, culturally, and socially centred ²¹⁰ (empirical survey).	Developing innovative social architecture practice that shifts focus from the few rich to the highly populated poor in rural communities and villages. ²¹¹
2.	The philosophy and objectives of schools of architecture need to be simplified for students in order to inculcate a sense of direction and relevance.	The need to develop capacities to producing architecture that is ecologically sustainable, socially, culturally and environmentally responsive to multi-cultural Nigerian diversity (empirical survey).

²¹⁰ Haruna, 'Marketing Architecture: A Fundamental to Successful Practice'.

²¹¹ Opoko and Oluwatayo, p. 24.

3.	The need to adopt an education that shifts focus from the studio-based model into experiential action-based learning by doing with the context of everyday practice (Haruna, 2008).	Architects need to develop transformative capacity that enables them to turn theory into practice informed by experiential based learning.
4.	A call for entrepreneurial and business models to be incorporated into the curriculum such that students develop social and business skills beyond the technical skills developed in the design studio ²¹² (empirical survey).	There is an emphasis on developing marketing strategies and skills on how to get jobs as schools of architecture only expose students on how to develop technical skills. ²¹³
5.	Architectural education in Nigeria needs a curriculum that creates a connection between education and practice such that practical experiences drawn from practice could be demonstrated in the studio.	The need for interdisciplinary practice that harnesses diverse potentials from different disciplines towards addressing ever-changing societal complexities.
6.	The need for innovative research into local building materials and techniques in order to promote a direct application of research findings into practice.	The need to develop the ability to retain commission by understanding the client and the project context in order to build capacity to self-initiate projects.
7.	Encouraging the development of programmes within an architectural education curriculum that are targeted towards addressing specific proficiencies and skills for future practice.	The need for specialisation and professional expertise within the architecture profession in order to expand the role of the architect as several allied disciplines is fast taking over the roles of the architects.
8.	The introduction of information technology into the education of the Nigerian architect by exposing students to the use of digital technological design and learning tools.	Developing ways that modern technology could be adapted to the local design condition and context specificities.
9.	Developing a pedagogical model that places emphasis on design as a process and also a product (empirical survey).	Developing teamwork and collaborative ways of working with members of the building/construction team and users/clients ²¹⁴ (empirical survey).
10.	Encouraging users' participation in the design and learning process such that the product outcome reflects the true identity and needs of client/users (empirical survey).	Developing skills and capacities on how to work with client/users (empirical survey).
11.	The need to establish a joint education and practice competence standard towards promoting a hybrid balance between the use of local materials and modern construction techniques ²¹⁵ (empirical survey).	The need for practicing architects to engage in politics (both at the local and national level) in order to promote the interest of architecture practice in areas of policy development and implementation ²¹⁶ (empirical survey).

Table 2.3 Articulation of Nigerian pedagogic, architecture, and practice needs.

²¹² Ibrahim Haruna, 'Architecture Practice: The NIA Point of View' (presented at the Colloquium organised by the Architects Registration Council of Nigeria, 1st to 3rd of April, Musa Yar' Adua Centre, Abuja, 2008), p. 25.

²¹³ Haruna, 'Architecture Practice: The NIA Point of View'.

²¹⁴ Haruna, 'Architecture Practice: The NIA Point of View'.

²¹⁵ Opoko and Oluwatayo, p. 27.

²¹⁶ Haruna, 'Architecture Practice: The NIA Point of View'.

Further evidence from the data shows that policymakers believe the Nigerian architectural education and practice landscape needs not only environmentally responsive designs but an education that synthesises a hybrid of local materials with modern techniques in order to remain relevant in the ever-changing world.

2.6 Articulation of research gap

The curriculum of architectural education in Nigeria has been criticised for its inability to equip students with the appropriate skills needed for contemporary practice. It is based upon the notion that it is a colonial heritage whose imposed Eurocentric values conflicts with that of Nigerian socio-economic, political, and cultural values. There is a call for the decolonisation of the curriculum of architectural education in Nigeria, but how this could be done had rarely been addressed.

The Nigerian National Policy on Education places emphasis on using "education as an instrument for national development" by formulating and integrating ideas that promote shared values and aspirations for the common good of Nigerians.²¹⁷ The current reality is that the curriculum, as colonial heritage, has continued to perpetuate dominant hegemonic Western values where other cultural values or norms are relegated to the background. It is seen in the way the design studio is isolated from the real issues on the ground as it continues to solve the problems of society from a distance through hypothetical Problem Based Learning. Limited literature exists on how educational policy could inform a socially-minded pedagogy that addresses contemporary problems of the society from the understanding of its context. Limited literature exists on how educational policy in Nigeria could inform a socially-minded pedagogy that addresses contemporary problems of the society from the understanding of its context. The Nigerian national education policy states in its long-term objective that "effort shall be made to relate education to overall community needs," in which architectural education rarely relates to community needs but only addresses these needs by default.²¹⁸ The importance and the role of context in influencing the type of education appropriate in addressing specific local needs. This resonates with one of the core agenda for the decolonisation of the university curriculum such that its content, teaching style, and the theories informing the curriculum are not only informed by the understanding of its context but structured towards addressing those needs. The Nigerian educational policy holds the interesting premise of using education as an instrument for development and national integration, but how

²¹⁷ Federal Republic of Nigeria, *National Policy on Education* (NERDC press Lagos, 2004), p. 6.

²¹⁸ Federal Republic of Nigeria, *National Policy on Education* (NERDC Press Lagos, 2004), p. 9.

much of the curriculum of architectural education in Nigeria relates to the rich cultural diversities, its people with inclusive practice?

The design studio has been criticised globally as a “bad model for practice” owing to the notion that its learning approach does not reflect the way architecture is practiced – through its interdisciplinary and negotiated engagement with colleagues and other professionals, clients, and users.²¹⁹ Architecture practice explores elements of teamwork, communication, negotiation, collaboration, time, and project management. However, what remains unclear is how these skills could be integrated into the design studio repertoire within a postcolonial context like Nigeria. The critique of the design studio as a bad model for practice does not necessarily translate to the view that all knowledge developed in the studio is wrong, but rather it exposes some practices within the design studio that need to be restructured towards repositioning practice. It is essential to state that some aspects of the design studio model have potential promise in modelling practice as these proposed changes are already repositioning design studio model many schools of architecture.²²⁰

There is limited literature on how marginal pedagogies relating to design education across Africa, Europe, and North America could be negotiated in a socially-minded way such that they bring a radical shift and decentre the way knowledge is conceptualised and reproduced. Through the application of Henry Giroux’s concept of border pedagogy that offers students and educators, “the opportunity to engage the multiple references that constitute different cultural codes and experiences where... the knowledge emanating from the margins can be used to redefine the complex, multiple, heterogeneous realities that constitute those relations of difference” towards informing a pedagogy for Nigeria.²²¹

2.7 Chapter conclusion

In reviewing the literature on architectural education in Nigeria, it becomes apparent that the design studio model as postcolonial heritage is rarely equipping students and future architects with the practical skills needed to address the changing needs of Nigerian’s multi-cultural society.

²¹⁹ Lawson, ‘Design Education: The Issues’.

²²⁰ Rachel Sara, ‘Between Studio and Street: The Role of the Live Project in Architectural Education’ (University of Sheffield; 2004); Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond* (Routledge, 2015).

²²¹ Henry A. Giroux, ‘Border Pedagogy and Die Politics of Modernism/Postmodernism’, *Journal of Architectural Education*, 44.2 (1991), 69–79 (p. 75).

The challenges facing the different design studio models stems from the understanding that Eurocentric ideologies influence their contents, teaching styles, and frameworks with limited emphasis on the diversity of Nigerian socio-cultural, political, and economic values. Despite the call for the curriculum to be revamped entirely and reflect the values above, little has been done in the Nigerian context. A gradual but steady paradigm shift is observed to be taking place within the UK and US where hegemonic, solitary, and competitive ideals perpetuated in the design studio are being replaced with collaborative, socially-minded, student-centred and negotiated models. Learning from the knowledge developed through this paradigm shift as a springboard towards addressing similar challenges in Nigeria provides an opportunity to critique and enhance the design studio model. Several questions raised in Chapter 2 regarding how best to educate and equip the Nigerian architect for practice at this time of economic uncertainty where normative models have failed to provide the needed skills will be addressed in subsequent empirical chapters that explore how knowledge developed at the margins could be negotiated towards redefining architectural education and practice.

There is a growing emphasis on developing appropriate skills for future practice. Further to this is the need to democratise learning in order to engage users in the decision-making process while dissolving the power hierarchy between the students and the tutors in the design studio. However, the introduction of new tools and strategies to enrich the design studio repertoire “cannot emerge without a new kind of relationship between the designer and the end-users”.²²²

The future of architectural design education holds different promising views across different regions. However, the overriding primacy is the emphasis on diversity, inclusion, and engaged socially-minded practice.

A further review of literature provides a wider definition of future practice in Nigeria drawn from both socio-economic and practice standpoints, where both perspectives avow that the future of architecture practice requires a paradigm shift owing to the inability of the Nigerian government to develop a policy roadmap and instruments that support future practice. This shift calls for the development of capacities relating to critical thinking, teamworking, negotiating, collaborating, and self-initiating of projects without waiting for commissions.

²²² Frampton, p. 77.

Chapter 3: A review of related theories informing negotiated pedagogy

- 3.0 Introduction
- 3.1 Postcolonial Theory as a decolonising agenda
- 3.2 Reviews of pedagogic theories and their relevance to design pedagogy
 - 3.2.1 Critical pedagogy
 - 3.2.2 Feminist pedagogy
- 3.3 Postcolonial feminist theory
- 3.4 Review of learning approaches and their relevance to design pedagogy
 - 3.4.1 Deep and surface learning approaches
 - 3.4.2 Situated learning
 - 3.4.3 Experiential learning
 - 3.4.4 Practice-based Learning
 - 3.4.5 Action learning
 - 3.4.6 Engaged scholarship
 - 3.4.7 The threshold concept
- 3.5 Other learning approaches
 - 3.5.1 Interdisciplinary learning
 - 3.5.2 Transdisciplinary research/practice
 - 3.5.3 Multidisciplinary research/practice
- 3.6 Chapter conclusion

3.0 Introduction

This chapter discusses different learning and pedagogic theories and their relevance to the research inquiry. According to Creswell, theories help us make sense of our experiences and the social world.²²³ It also provides a framework for asking research questions, interpreting data and uncovering the deeper meaning and understanding associated with learning in different contexts.²²⁴ The three goals of this chapter are to:

- i. Identify and describe theories relevant to architectural education and allow a better understanding of the different ways that students could engage in learning that are socially-minded.
- ii. Explain ways that theories provide a suitable framework to question and interrogate the existing pedagogic models in Nigeria and understand their challenges in addressing societal complexities in contemporary times. It also suggests ways that these complexities may be addressed.
- iii. It also demonstrates how these related theories influence our view of the connection between education and practice towards repositioning practice. It also helps to map the interconnectedness of different theories towards addressing wicked problems²²⁵.

The first in the discussion is the postcolonial theory that emphasises how architectural education curriculum could be decolonised while also raising questions about the consequences of colonialism in Nigeria. The second part of the chapter evaluates different pedagogic and learning theories and how they could be adapted into architectural education. Further, it discusses the relevance of interconnecting theories. The chapter concludes with the ways in which the adapted theories could be used to interpret and analyse empirical data as a theoretical lens.

3.1 Postcolonial Theory as a decolonising agenda

This thesis draws on postcolonial theory to understand the impact and consequences of colonial influence on architectural education and practice in Nigeria and, by extension, the African nations. Using postcolonial theory as a critical lens provides tools for the “decolonisation of the curriculum” of architectural education, which is a nascent academic discourse currently gaining momentum in

²²³John Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches.*, Third Edition (London: Sage publication, 2008), p. 8.

²²⁴John Creswell, p. 6.

²²⁵Sharon Paynter, ‘Tackling Wicked Problems through Engaged Scholarship’, *Journal of Community Engagement and Scholarship*, 7.1 (2014), 48 (p. 48).

academia. The use of postcolonial theory in this research does not seek to replace a Western curriculum with an indigenous one, but to question and interrogate the consequences of colonial heritage both in the education and practice of architecture in Nigeria. As already mentioned in the earlier section of this chapter, due to the long history of colonial influence in architectural education in Nigeria, architects are far disconnected from the realities of everyday practice.

The postcolonial theory calls us to excavate alternative sources of knowledge by interrogating all forms of domination emanating from curriculum imposition and its aftermath both in practice and in education. This research is particularly interested in the aspect of postcolonial theories that identifies and places emphasis on ways of empowering alternative narratives that reunites and rebalances the polar opposites. Decolonising the curriculum agenda draws on theories that place emphasis on diversity, inclusion, criticality, interconnectedness, and knowledge hybridity. It is based upon the notion that including multiple and diverse sources of knowledge and approaches in the production of knowledge creates a robust way of knowing and seeing the world from multiple perspectives.

Primarily, the application of these theoretical concepts raises critical questions regarding their adaptability in this study. For instance, what implication does this concept of decolonising the curriculum have for the education of the Nigerian architect beyond the notion of replacing existing pedagogic models with an alternative pedagogy? What philosophical and theoretical resources should be drawn on for the Praxis of curriculum change? What implication does the development of an alternative pedagogy have on the existing curriculum? The above questions were used as a lens in collecting, analysing, framing, and interpreting data towards defining a pedagogic framework for negotiated pedagogy. It is discussed in more detail in the methodology chapter (see chapter 4) and subsequently, in Chapters 7, 8, and 9.

Postcolonial Theory: There are three key proponents of postcolonial theory. The first in the triad was posited by Edward Said, who, in his seminal book *Orientalism* emphasised how Western Europe appropriated terms such as Orient and Occident, Others, East and West as a way of dominating and controlling Other non-West through cultural appropriation. Gayatri Spivak, in contrast, used the term Subaltern to describe not just the oppressed or the marginalised but also a “space of difference” in her book *Can the Subaltern Speak?*²²⁶ The third in that series is Homi Bhabha, who built on Said’s concepts of Orientalism and Others by arguing that the colonised has two distinct views of the world

²²⁶Gayatri Spivak, ‘Can the Subaltern Speak?’, in *Marxism and the Interpretation of Culture*, ed. by Cary Nelson and Lawrence Grossberg (University of Illinois Press, 1988).

due to the meeting of two different cultures to form a hybrid culture creating a state of ambivalence.²²⁷

This study is influenced by Homi Bhabha's concept of hybridity that stresses the interdependence relationship between the coloniser and colonised that is "mutually [a] construction of their subjectivity".²²⁸ According to Bhabha, cultural hybridity has the tendency to entertain a difference without an assumed or imposed hierarchy.²²⁹ Hybridity functions as the aftermath in the process of translating the identity of the colonised (the Other) under a single framework within a space he called the "third space".²³⁰ Drawing from Bhabha's concept of hybridity encourages new forms, cultures, and identities to emerge without necessarily tracing the pure traits of either the coloniser or the colonised. Rather, a third space is created, which displaces the histories that produced it.²³¹

Utilising Bhabha's concept of hybridity through a postcolonial lens is informed by the nature of this research, which advocates for the inclusion of multiple sources and approaches in the production of architectural knowledge. It does this as a way of adding richness and diversity when addressing complex and contemporary societal challenges. The process of negotiating these sources and approaches produces a hybrid outcome, such that negotiated pedagogy is not perceived as an entirely western pedagogy. It is rather a negotiated pedagogy that encompasses diverse traits and qualities of different pedagogies operating at the margins, capable of addressing 'wicked problems'.²³² Primarily, the theory of cultural hybridity is employed towards enabling the creation of a space where the pedagogic difference between the existing and the proposed can be negotiated and rebalanced. In this case, the theory of cultural hybridity engenders the negotiation of the existing studio model with the proposed negotiated pedagogy in Nigeria.

Decolonising the curriculum: The term decolonisation is not new. It is a field of study that has long been established in different disciplines such as sociology, anthropology, and education.²³³ Cheryl

²²⁷Homi Bhabha, 'The Location of Culture', *London and New York: Routledge*, 1994, p. 11.

²²⁸ Homi Bhabha, p. 4.

²²⁹Homi Bhabha, p. 4.

²³⁰ Homi Bhabha, p. 87.

²³¹ Homi K. Bhabha, 'Culture's in-Between', *Questions of Cultural Identity*, 1 (1996), 53–60 (p. 88).

²³²Homi K. Bhabha, 'Culture's in-Between', *Questions of Cultural Identity*, 1 (1996), 53–60 (p. 54).

²³³ Cheryl Hendricks and Brenda Leibowitz, 'Decolonising Universities Isn't an Easy Process – but It Has to Happen', *The Conversation*, 2016 <<https://theconversation.com/decolonising-universities-isnt-an-easy-process-but-it-has-to-happen-59604>> [accessed 14 July 2018].

Hendricks and Brenda Leibowitz, both Professors of Political Science, Teaching, and Learning at the University of Johannesburg, South Africa, argue that calls for decolonisation of countries, institutions, minds, and knowledge are not new but have been a product of "the global anti-colonial liberation movement."²³⁴ The year 2016 witnessed a remarkable student protest across universities in South Africa tagged "#FeesMustFall", a response to several uprisings which called for the decolonisation of university curricula in South Africa.²³⁵ Within this, students and academics argue that beyond the hike in fees, the curriculum rarely reflected the core socio-cultural values of the everyday lived experiences.²³⁶ In response, the government froze fees for that year and set up a commission to investigate the feasibility of free higher education for low-income families, which rarely addressed the core concerns.²³⁷

There seem to be different interpretations, approaches, and methodologies to how the curriculum could be decolonised. Four different theoretical standpoints are examined here, to create a nuanced understanding of the trajectories of the issue at stake while simultaneously positioning this research within the wider context of postcolonial discourse.²³⁸

Firstly, there is a debate on the need to challenge the content of the curriculum, which draws on the argument that the content of the curriculum is critical towards addressing the current realities and challenges of everyday life within a particular geographical region.²³⁹ It also raises the fundamental question of relevance in the real world (architecture, for instance), "should universities prepare students for the problems of the first world specialists," or should it prepare architects working in poor, rural areas? Or both?²⁴⁰ In response to the above questions, Suellen Shay asserts that several professional curricula have moved from a broad disciplinary approach to problem-based learning that

²³⁴ Hendricks and Leibowitz.

²³⁵ Lesley Le Grange, 'Decolonising the University Curriculum: Leading Article', *South African Journal of Higher Education*, 30.2 (2016), 1–12 (p. 2).

²³⁶ Le Grange, p. 2.

²³⁷ Le Grange, p. 2.

²³⁸ CHE, 'Decolonising the Curriculum: Stimulating Debate', *Pretoria*, 2017, p. 3
<<http://www.che.ac.za/sites/default/files/publications/BrieflySpeaking%20%283%29%20Curriculum%20decolonisation.pdf>>.

²³⁹ CHE, p. 2.

²⁴⁰ Suellen Shay, 'Decolonising the Curriculum: It's Time for a Strategy', *The Conversation*, 2016.

is context-specific.²⁴¹ According to Dani Wadada Nabudere, Director of the African Study Centre, Uganda, the content of the curriculum should be structured in such a way that it is,

*Relevant to the current needs of the masses, which they can use to bring about a social transformation out of their present plight. We cannot just talk about the production of 'knowledge for its own sake' without interrogating its purpose.*²⁴²

It is expedient that universities in Africa should develop curricula that draw on the lived experiences of the everyday realities.²⁴³ It is grounded on the notion that knowledge developed from context-influenced methodology will not only enable students to develop capacities for an immediate local response but also contribute to global knowledge production from an African perspective.²⁴⁴ In a similar vein, Molebatsi Nkoana, an academic at the University of the Free State, South Africa, emphasises the need to "Africanise Universities" within the African context. He posits that the process brings "change to African Universities by making them relate to the African experiences and the societal needs."²⁴⁵

Secondly, there is a current debate surrounding the need to challenge not only what is taught but how it is taught.²⁴⁶ Mainstream university teaching draws on the notion of a "decontextualised learner" whereby issues of context, social values, norms, and domain knowledge are never seen as critical factors, which influence knowledge production.²⁴⁷ There is a belief that "learners and learning are socially embedded, and that academic literacy is not a value-neutral set of skills to be acquired... but socially constructed", hence the need to recognise context-specific knowledge, and the inclusion of indigenous knowledge into learning.²⁴⁸ The above assertion is argued to validate and recognise

²⁴¹ Suellen Shay, 'Decolonising the Curriculum: It's Time for a Strategy', *The Conversation*, 2016.

²⁴² Dani Wadada Nabudere, 'Towards an Afrokology of Knowledge Production and African Regeneration', *International Journal of African Renaissance Studies*, 1.1 (2006), 7–32.

²⁴³CHE, 'Decolonising the Curriculum: Stimulating Debate', *Pretoria*, 3, 2017, p. 3
<<http://www.che.ac.za/sites/default/files/publications/BrieflySpeaking%20%283%29%20Curriculum%20decolonisation.pdf>>.

²⁴⁴ CHE, p. 3.

²⁴⁵ Molebatsi Milton Nkoane, 'The Africanisation of the University in Africa', *Alternation*, 13.1 (2006), 49–69 (p. 54).

²⁴⁶ CHE, p. 4.

²⁴⁷ CHE, p. 4.

²⁴⁸ CHE, p. 5.

indigenous knowledge as capable of responding to context-related challenges “not just for its own sake”, but also to be open for interrogation like any other form of knowledge.²⁴⁹

Thirdly, decolonising the curriculum creates debate around what constitutes knowledge. Whose knowledge counts? How is knowledge produced? Who is ‘allowed’ to produce knowledge? What assumptions are made about the ideal learner? What are the student-teacher relationship models?²⁵⁰ The definition of what constitutes knowledge seems to place the Western empirical and the detached ways of knowing above other non-Western modes of producing knowledge. There is a further assertion that universities privilege Western knowledge systems over other forms of non-western ways of knowing; Fanon and Said argue that decolonising formal education engenders the acceptance of “indigenous and alternative ways of seeing the world.”²⁵¹ More interestingly, the postcolonial turn questioned these Eurocentric assumptions of what constitutes knowledge.

Decolonising the curriculum is perceived differently by scholars. Thaman, for example, views it as a process of accepting indigenous perspectives, ways of knowing, and seeing the world.²⁵² While Lesley Le Grange similarly argues that knowledge is inseparable from the nature of the university as an institution, and the curriculum is understood as the entirety of the identity, nature, values, orientation, and contextual realities of an institution.²⁵³ Hence, “decolonising the curriculum is much about transforming the university as an institution so that it is influenced by its local context, identity, and values through shifting the current global knowledge structure”.²⁵⁴

Fourthly, decolonising the curriculum calls into question not only the relationship between the location and the identity of the writer/researcher/teacher but also what and how they write and “read ‘traditional mainstream’ texts. Beyond the question of whose knowledge counts, there is the view that a relationship exists between positionality and the perspective of the writer which influences people’s understanding of a subject. Many scholars, such as George Dei, Bagele Chilisa, Dani Nabudere, and Linda Smith question the positionality and the nature of research outcomes which

²⁴⁹ Nabudere, p. 8.

²⁵⁰ Kamanzi.

²⁵¹ CHE, p. 6; Konai Helu Thaman, ‘Decolonizing Pacific Studies: Indigenous Perspectives, Knowledge, and Wisdom in Higher Education’, *The Contemporary Pacific*, 15.1 (2003), 1–17 (p. 10).

²⁵² Thaman, p. 12.

²⁵³ Lesley Le Grange, ‘Decolonising the University Curriculum: Leading Article’, *South African Journal of Higher Education*, 30.2 (2016), 1–12 (p. 8); CHE, p. 7.

²⁵⁴ CHE, p. 7.

focus on indigenous people undertaken by Western researchers. Further, they believe that the narrative experiences of indigenous people are better understood and expressed by someone who is part of that local context²⁵⁵. Gayatri Spivak calls this process "epistemic violence."²⁵⁶ Lesley Le Grange, a senior lecturer at the University of Stellenbosch, South Africa, states that the process of decolonisation is not a quick one, but a slow process as "we can't simply turn back the clock".²⁵⁷ In this instance, Poka Laenui and Chilisa outline five stages in the process of decolonisation: "rediscovery and recovery; mourning; dreaming; commitment and action".²⁵⁸ Beyond Smith's advocacy for an indigenous approach to research as one of the ways to decolonise knowledge production is the view held by Dei and other scholars that diversifying sources of knowledge and methods of engaging in research opens up more intellectual rigour and scholarship.²⁵⁹ De Carvalho and Flórez-Flórez argue that decolonising the university does not imply replacing Western knowledge with indigenous ones, rather they suggest the need to "broaden the diversity of knowledge so that it nurture[s] their curricular programmes."²⁶⁰

Despite the different views about the way the university curriculum could be decolonised, one recurring decimal beyond interrogating the dominant Eurocentric hegemony is the need to contextualise the curriculum such that the local context informs its content, delivery method, and learning outcomes. One way of making the curriculum relevant to the context where it will be used in addressing real-world challenges, as Ted Aoki asserts, is the need to legitimate both the 'curriculum-as-planned' and the curriculum-as-lived to "co-dwell in [a] dynamically tensioned interplay of doubling."²⁶¹ According to Aoki the curriculum-as-lived by both students and educators allows the real-world experience to be invoked and internalised into the learning landscape.²⁶²

²⁵⁵ Chilisa; Smith, p. 183; Dei, p. 112; Nabudere; Jose J. DeCarvalho and Juliana Flórez-Flórez, 'The Meeting of Knowledges: A Project for the Decolonisation of the University in Latin America', *Postcolonial Studies*, 17.2 (2014), 122–39 (p. 122).

²⁵⁶ Gayatri Spivak, 'Can the Subaltern Speak?', in *Marxism and the Interpretation of Culture*, ed. by Cary Nelson and Lawrence Grossberg (University of Illinois Press, 1988), p. 24.

²⁵⁷ Le Grange, p. 3.

²⁵⁸ Bagele Chilisa, *Indigenous Research Methodologies* (Sage Publications, 2011), p. 16.

²⁵⁹ DeCarvalho and Flórez-Flórez, p. 129.

²⁶⁰ DeCarvalho and Flórez-Flórez, p. 129.

²⁶¹ Ted Aoki, 'Interview: Rethinking Curriculum and Pedagogy', *Kappa Delta Pi Record*, 35.4 (1999), 180–81 (p. 180).

²⁶² Ted T. Aoki, 'Legitimizing Lived Curriculum: Towards a Curricular Landscape of Multiplicity.', *Journal of Curriculum and Supervision*, 8.3 (1993), 255–68 (p. 258).

Another key approach towards decolonising the curriculum is through the introduction of feminist theory that calls for inclusive epistemology through diversity, inclusion, participatory learning, interconnectedness, the social production of knowledge, multiple ways of knowing, social activism, and critical thinking.²⁶³

More timely is the view that decolonising,

*Is about rethinking, reframing and reconstructing the current curriculum in order to make it better, and more inclusive. It is about expanding our notions of good literature, so it doesn't always elevate one voice, one experience, and one way of being in the world. It is about considering how different frameworks, traditions, and knowledge projects can inform each other, how multiple voices can be heard, and how new perspectives emerge from mutual learning.*²⁶⁴

The different conversations about decolonising the curriculum raise critical questions about the nature of university scholarship that has privileged a particular way of knowing and producing knowledge, consequentially, architectural design education that has long been predicated on the design studio orthodoxy. It is under this purview that this thesis finds its critical voice in advocating for a negotiated pedagogy that draws on diverse sources, approaches, and techniques that are socially-minded. The above position is further reinforced by Fisher et al. who asserts that decolonised curricula structured on the bases of diversity and inclusion are capable of serving "a multi-racial, multi-cultural and multi-lingual society, yet fit for an international discipline" through the concept of "multi-vocality and multi-intelligence."²⁶⁵

3.2 Reviews of pedagogic theories and their relevance to design pedagogy

According to American psychologist Jerome Bruner, socio-cultural learning context influences the way pedagogy is conceived and developed.²⁶⁶ Joan Wink, Professor Emerita at the College of

²⁶³Jayne E. Stake and Frances L. Hoffmann, 'Putting Feminist Pedagogy to the Test: The Experience of Women's Studies from Student and Teacher Perspectives', *Psychology of Women Quarterly*, 24.1 (2000), 30–38 (p. 30).

²⁶⁴Decolonising the Curriculum Network, 'Keele Manifesto for Decolonising the Curriculum' <<https://www.keele.ac.uk/raceequalitycharter/raceequalitycharter/keeledecolonisingthecurriculumnetwork/kelemanifestofordecolonisingthecurriculum/>> [accessed 13 December 2018].

²⁶⁵ Roger Fisher, Mary E. Lange, and M. Emmanuel N. Nkambule, 'Cultural Hybridity and Vigor in the Decolonised Architectural Curriculum.', *Paranoá: Cadernos de Arquitetura E Urbanismo*. (p. 12).

²⁶⁶Jerome Seymour Bruner, *Toward a Theory of Instruction* (Harvard University Press, 1966), LIX, p. 63.

Education, California State University, USA, argues that pedagogy is better understood and conceptualised under the following models: the transmission, the generative, and the transformative.²⁶⁷ She argues that these three models emphasise learning through the transmission of knowledge from teacher to learner. Learning is generated through hands-on engagement; however, the transformative model takes the learner beyond the hands-on into the “real world to experience, and visualise.”²⁶⁸

3.2.1 Critical pedagogy

Paulo Freire’s notion of critical pedagogy stems from his position that the normative system of education is oppressive and discriminating, in the sense that it promotes domination in the classroom through a subject-object relationship between the teacher and the student. As earlier elucidated in this chapter, Freire asserts that “education has become an act of depositing – in which the students are the depositories and the teacher's depositors.”²⁶⁹ Freire’s criticism accentuates the notion that this model of pedagogy only equips the learner to develop memorisation and the ability to recall information without necessarily developing skills of critical thinking. There is a need for a pedagogy that allows the tutor to aid students’ active explorations, critical engagements, and co-production of knowledge while also recognising the knowledge that students bring to the learning environment.

Henry Giroux sees critical pedagogy as not only a “theoretical and political practice used to resist the increasingly prevalent approach to pedagogy that viewed it as merely a skill, technique, or disinterested method” but also as “a set of theoretical tools that promotes values of reasoning and freedom.”²⁷⁰

About a century ago, John Dewey argued that pedagogy allows students to relate their learning to their teacher and environment with the teacher in a more democratic way.²⁷¹ In doing so, it would

²⁶⁷Joan Wink, *Critical Pedagogy: Notes from the Real World* (Pearson/Allyn & Bacon New York, NY, 2005), p. 8.

²⁶⁸Wink, pp. 8–9.

²⁶⁹Paulo Freire, *Pedagogy of the Oppressed* (Bloomsbury Publishing, 2000), p. 53.

²⁷⁰Henry A. Giroux, *On Critical Pedagogy* (Bloomsbury Publishing USA, 2011), p. 3.

²⁷¹John Dewey, *Education and Democracy* (New York: Macmillan, 1916).

enable them to develop democratic values grounded in their tuition such that the learner, content, and the teacher are given equal agency.²⁷²

Joan Wink's notion of critical pedagogy stems from her reflective and productive experience as a student and a teacher. She was also influenced by the work of Paulo Freire in particular through the idea that "contradiction and changes challenge our assumptions."²⁷³ She draws from the understanding that "critical does not only mean criticise. Critical means to see deeply what is below the surface – think, critique, or analyse.²⁷⁴ Pedagogy does not only mean how a teacher teaches. It is also about the visible and concealed human interactions between a teacher and a student".²⁷⁵ However, despite the complexity and contingent nature of critical pedagogy, Wink believes that it is through its understanding and application that enables the teacher and the student to draw courage and develop their voices by employing critical reflection on their past experiences.²⁷⁶

Beyond its definition, and the narrative perspectives of those educators operating outside of the discipline of architecture, critical pedagogy needs to be considered the inside in order to understand how it relates to architectural education and practice. Salama, for example, argues that critical pedagogy,

*Aims at reconfiguring the traditional student/teacher relationship, where the teacher is the active agent, the knowledge or domain provider, and the students are the passive recipients of the teacher's knowledge. To some extent, it is based on the hidden curriculum concept, which is concerned with questions that pertain to the ideology of knowledge and the social practices that structure the experiences of educators and students.*²⁷⁷

Salama's view supports both Freire's emphasis on the banking model of education and Henry Giroux's notion of 'Critical Theory' in that it attempts to break and reduce the hegemonic power structures that exist between the teacher and the student.

²⁷²Dewey.

²⁷³Wink, p. 4.

²⁷⁴Wink, p. 1.

²⁷⁵Wink, p. 1.

²⁷⁶Wink.

²⁷⁷Salama, p. 330.

3.2.2 Feminist pedagogy

This section of the research defines, classifies, and traces the importance of feminist pedagogy of architectural education to understand and interrogate how feminist pedagogic theory could inform a type of architectural education predicated on promoting inclusive learning, marginal voices, and critical thinking. It also draws on common characteristics and features of different feminist movements and how they relate to the goal of feminist pedagogy. Feminist pedagogy, in the words of Kathleen Weiler, is a pedagogical framework grounded in feminist theory that supports a set of epistemological theories, teaching strategies, approaches to content, classroom practices, and teacher-student relationships.²⁷⁸

Carolyn Shrewsbury, Professor of Political Science at Mankato State University, Minnesota, USA, further argues that feminist pedagogy is the “the teaching/learning processes that guide our choice of classroom practices by providing criteria to evaluate specific educational strategies and techniques in terms of the desired course goals or outcomes.”²⁷⁹ Feminist pedagogy aims at reinventing or removing all forms of standards in the classroom, such that the binary between teacher and student becomes blurred.²⁸⁰

Further to Shrewsbury’s emphasis on dismantling the unequal binary between the learner and the teacher in the classroom is the view of other feminist pedagogues such as Laura McClure, who argue that the teaching approach in a feminist classroom develops skills and knowledge that transcends beyond the classroom and into wider society.²⁸¹ McClure opines that the diverse learning strategies and techniques employed in a feminist classroom use life experience as a learning matrix where knowledge is further broken down such that “race, gender, and class are seen as one.”²⁸²

²⁷⁸Kathleen Weiler, ‘Freire and a Feminist Pedagogy of Difference’, *Harvard Educational Review*, 61.4 (1991), 449–75 (p. 450).

²⁷⁹ Carolyn M. Shrewsbury, ‘What Is Feminist Pedagogy?’, *Women’s Studies Quarterly*, 21.3/4 (1993), 8–16 (p. 166).

²⁸⁰Carolyn M. Shrewsbury, ‘What Is Feminist Pedagogy?’, *Women’s Studies Quarterly*, 15.3/4 (1987), 6–14 (p. 6).

²⁸¹Laura McClure, ‘Feminist Pedagogy and the Classics’, *The Classical World*, 94.1 (2000), 53–55 (p. 53); B. J. Bryson and Victoria A. Bennet-Anyikwa, ‘The Teaching and Learning Experience: Deconstructing and Creating Space Using a Feminist Pedagogy’, *Race, Gender & Class*, 2003, 131–46 (p. 132); Ming-yeh Lee and Juanita Johnson-Bailey, ‘Challenges to the Classroom Authority of Women of Color.’, *New Directions for Adult and Continuing Education*, 102 (2004), 55–64.

²⁸²McClure, p. 53.

Feminist pedagogy is a way of thinking about teaching and learning, rather than a prescriptive method.²⁸³ It encourages critical thinking and “collaborative dialogue” as well as the development of participants’ experiences through “participatory democracy”. The latter of which involves “power-sharing” among participants while promoting learners’ independence; thus, it promotes continuous reflections predicated on the ‘experience of the everyday life’.²⁸⁴ McClure had argued earlier that feminist pedagogy is an offshoot of critical pedagogy by affirming Paulo Freire’s view that “knowledge is not static and unitary but rather results from an open-ended process of negotiation and interaction between teacher and student”.^{285,286}

Some of the practical implications of feminist pedagogy beyond the classroom practice with emphasis on de-centring power, questioning and debriefing, social and political activism, and consciousness-raising.²⁸⁷ Feminist educators employ techniques such as group discussions, peer learning to empower students towards developing skills such as critical thinking, critical voice, self-reflection, collective will, interconnectedness, and the ability to take political/personal positions.²⁸⁸ These skills/approaches challenge other ways of developing and transferring knowledge through lectures, memorising, writing test and observing others.²⁸⁹

The works of Stake and Hoffmann further validated the notion that feminist pedagogy shares similar roots and ideologies with critical and other liberatory pedagogies through the way they challenge the normative view of the nature of education and the relationship between educators, students, and knowledge. They attempted to map a correlative relationship between critical

²⁸³Carolyn M. Shrewsbury, ‘What Is Feminist Pedagogy?’, *Women’s Studies Quarterly*, 21.3/4 (1993), 166–73 (p. 166).

²⁸⁴ Shrewsbury, p. 167.

²⁸⁵McClure, p. 53.

²⁸⁶ Shrewsbury, p. 168.

²⁸⁷Lee and Johnson-Bailey; Suzanna Rose, ‘The Protest as a Teaching Technique for Promoting Feminist Activism’, *NWSA Journal*, 1.3 (1989), 486–90; Bryson and Bennet-Anyikwa; Carol Hanisch, ‘Women’s Liberation Consciousness-Raising: Then and Now’, *On the Issues Magazine*, 2010.

²⁸⁸Bryson and Bennet-Anyikwa.

²⁸⁹Bryson and Bennet-Anyikwa, p. 131.

thinking, collaborative learning, personal experience, social cohesion, and activism within feminist pedagogy.²⁹⁰

On the one hand, feminist pedagogy has been criticised despite its effort to redistribute power because it possesses the tendency of "masking power relations instead of exposing and addressing power compositional makeup."²⁹¹

On the other hand, bell hook also argues that a feminist pedagogy solely predicated on addressing the power relations between student and teacher can often fail to address the power dynamics that operate among class participants.²⁹²

A further classification of feminist ideologies and movement is drawn from discussions by different feminist writers. Judith Lorber, Professor Emerita of sociology and Women Studies, City University of New York, USA, classified feminist perspectives into three broad groups: "gender reform feminisms, gender resistant feminisms, and gender revolution feminisms" to reflect their theories and political strategies.²⁹³

The understanding that feminist pedagogy advocates for the de-centring of the binary between students and educators, encouraging students' voices, personal experiences, social understanding/activism, dialogic/collaborative learning, and critical thinking raises critical questions as to how it might be internalised and explored towards repositioning architectural education²⁹⁴. It is on the understanding that the education of the architect operates on slightly different modes of knowledge transfer in the form of the design studio, the live project, seminar, workshop, group discussion, designing from afar, and community-led project model, among other ways of learning and developing knowledge.

Feminist pedagogy has been applied in architectural education to both challenges the hegemonic design studio orthodoxy and to also empower other voices through projects that advocate for

²⁹⁰ Jayne E. Stake and Frances L. Hoffmann, 'Putting Feminist Pedagogy to the Test: The Experience of Women's Studies from Student and Teacher Perspectives', *Psychology of Women Quarterly*, 24.1 (2000), 30–38 (p. 30).

²⁹¹ Jayne E. Stake and Frances L. Hoffmann, p. 31.

²⁹² Bell, p. 127.

²⁹³ Judith Lorber, *The Variety of Feminisms and Their Contributions to Gender Equality* (Bibliotheks- und Information system der Univ. Oldenburg, 1997), p. 8.

²⁹⁴ Jayne E. Stake and Frances L. Hoffmann, p. 31.

diversity and inclusion. First, feminist pedagogy has been utilised to critique and interrogate the inefficiency of the dominant pedagogic and practice models towards issues such as the solitary nature of the design studio, lack of interdisciplinary engagement, diversity, context, and contingency, unequal power relations, product over process, not addressing the issues of gender, race, and class difference.²⁹⁵ Secondly, the feminist agenda was employed differently as a framework for addressing challenges facing the dominant educational and practice models in architecture. Rachel Sara, for instance, employed a feminist approach to a community live project organised by hands-on-Bristol collectives that "shifted the focus towards inclusive co-creation and participatory practice" to promote the co-creation of knowledge contrary to the isolationist mode of knowledge production.²⁹⁶ In a similar vein, Helena Webster, in a student project at Oxford Brookes discussed how the use of a design dairy introduced critical reflection into the studio learning matrix.²⁹⁷ Ruth Morrow advocates for inclusive design strategies to be employed in practice such that people with any form of disability are engaged in the process of making design decisions that concern them.²⁹⁸

3.2.3 Transformative pedagogy

Salama argues that transformative pedagogy,

*Refers to interactional processes and dialogues and activities between educators and students that stimulate negotiated and collaborative creation and equitable power-distribution; these, in turn, reflect broader social patterns and prepare students for constant change in a rapidly and ever-changing globalised world.*²⁹⁹

²⁹⁵Lee Mitgang and Ernest Boyer, 'Building Community A New Future for Architectural Education and Practice', *Carnegie Foundation for the Advancement of Teaching*, 1996, p. 108; Dana Cuff, *Architecture: The Story of Practice* (Mit Press, 1992), p. 251; Jane Rendell, 'Critical Architecture: Between Criticism and Design', in *Critical Architecture*, ed. by Jane Rendell and others (Routledge, 2007); *Voices in Architectural Education: Cultural Politics and Pedagogy*, ed. by Thomas A. Dutton, Critical Studies in Education and Culture Series (New York: Bergin & Garvey, 1991), p. 17.

²⁹⁶T. Lange and others, 'Making Trouble to Stay with: Architecture and Feminist Pedagogies', *Field Journal*, 7 (2017), 89–100 (p. 94).

²⁹⁷Helena Webster, 'The Analytics of Power: Re-Presenting the Design Jury', *Journal of Architectural Education*, 60.3 (2007), 21–27.

²⁹⁸Morrow, 'Architectural Assumptions and Environmental Discrimination', p. 37.

²⁹⁹Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond*, p. 310.

Salama's above definition draws on four basic principles. These are negotiated interaction between the students and the teacher that involves collaboration, non-hierarchical relationships, and socially-engaged reflection in order for the student to engage in the process of transformation. Salama further argues that transformative pedagogy creates a 'shift' from the traditional educational classroom settings "into the community,"³⁰⁰ which Sara similarly believes, from the perspective of the Live Projects pedagogy, involves "taking the studio into the street."³⁰¹

Joan Wink demonstrates that transformative pedagogy places the students in charge of their learning as independent and 'pro-active collaborative learners' while allowing them to develop confidence in performing any given task.³⁰² Her emphasis is taken with the understanding that through transformative pedagogy the students transform the knowledge obtained in the classroom into practical reality through hands-on learning. For Wink, in order for pedagogy to be transformative, it must situate learning in the real world through experiential learning by doing.

Salama, for example, argues that" transformative pedagogy is about understanding how knowledge is produced, what the components of such knowledge are, and what the learning processes and social practices are that can be used to transmit it."³⁰³

3.3 Postcolonial feminist theory

The postcolonial feminist theory started in the 1980s as a critique of feminist theory from the West with the view that western feminists have continued to 'universalise' the struggle against oppression of women without emphasis on the challenges undergone by the colonised women of colour and people from Other cultural and ethnic groups.³⁰⁴ The postcolonial feminist view holds the assumption that women of colour and people from Other cultural minorities suffer some form of double colonisation by being oppressed by patriarchal and colonial imperialism even after colonisation.³⁰⁵ Mainstream feminists define women by gender only and not by social class, race,

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³⁰¹Sara, *Live Project Good Practice: A Guide for the Implementation of Live Projects*, p. 2.

³⁰²Wink, p. 26.

³⁰³Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond*, p. 311.

³⁰⁴Cheryl McEwan, 'Postcolonialism, Feminism and Development: Intersections and Dilemmas', *Progress in Development Studies*, 1.2 (2001), 93–111.

³⁰⁵Chilla Bulbeck, *Re-Orienting Western Feminisms: Women's Diversity in a Postcolonial World* (Cambridge University Press, 1998).

ethnicity, or sexual preference, without an understanding of how women of colour perceive colonialism.³⁰⁶ Audre Lorde, a feminist critic, in her essay *The Master's Tools Will Never Dismantle the Master's House* uses the understanding of the master's tools and master's house as a metaphor to illustrate how the Third World feminist movement often face the same misrepresentation from mainstream feminists in the struggle against patriarchy, hence the claim of using the same tools against Third World feminists by mainstream feminist.³⁰⁷ Similarly, Chandra Mohanty in *Under Western Eyes: Feminist Scholarship and Colonial Discourses*, noted that women of colour undergo double colonisation both from gender and racial discrimination. According to Mohanty mainstream feminism fails to acknowledge diversity in the experiences of black women.³⁰⁸ To this end, bell hooks argues that the white feminist has failed to recognise that they stand in power relation with women of colour due to the legacy of imperialism. She states,

*it was further assumed that identifying oneself as oppressed freed one from being an oppressor. To a grave extent, such thinking prevented white feminists from understanding and overcoming their own sexist-racist attitudes toward black women. They could pay lip service to the idea of sisterhood and solidarity between women but at the same time dismiss black women.*³⁰⁹

On the one hand, the discussion of how postcolonial feminist theory is perceived and interpreted in architecture has not only been overlooked or downplayed but remained marginal, unlike other disciplines. One such postcolonial feminist critic who voiced her concerns about the intersectionality between race and gender is Lesley Lokko, in her essay *Hit me Baby One More Time*. According to Lokko, it is really challenging to be a black architect in a racially segregated South Africa despite the ratio of black to white population standing at 80:20 (%), but it is more challenging to be a female black architect even beyond South Africa to places such as the UK.³¹⁰ Lokko believes that the complex intersectional overlap of race and gender have the capacity to function as "creative

³⁰⁶Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, *Post-Colonial Studies: The Key Concepts* (Routledge, 2013).

³⁰⁷Audre Lorde, *The Master's Tools Will Never Dismantle the Master's House* (Penguin UK, 2018).

³⁰⁸Chandra Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', *Feminist Review*, 30.1 (1988), 61–88 (p. 61).

³⁰⁹bell hooks, *Feminist Theory: From Center to Margin* (Cambridge, MA: South End Press, 1984), pp. 8–9.

³¹⁰Lesley Lokko, 'Hit Me Baby One More Time', in *A Gendered Profession*, ed. by James Benedict Brown and others (RIBA Publishing, 2016), p. 236.

categories of exploration...and imaginative sources from which to draw new imaginings, specialties and potentially new understandings of architecture."³¹¹

The view that postcolonial feminism only centres on gender and race has further been expanded in the text of Jyoti Hosagrahar. Hosagrahar argues that the postcolonial feminist agenda is enshrined within a "community development projects that place emphasis on enabling, empowering, and partnering with community such that residences become an active agent of transformation rather than a passive object of improvement that only increases their dependency."³¹² To Hosagrahar, it is about the social responsibility of architecture that demands context influenced design solutions that challenge the modernist architecture movement of the universality of form by embracing 'otherness' and the "dominant tendencies from the margins."³¹³

Drawing on Mohanty's emphasis on double colonisation and Hosagrahar's expanded understanding of postcolonial feminist theory, this study argues that despite the take-over of schools of architecture by indigenous educators, the curriculum had rarely been decolonised in the true sense. It continues to use existing colonial structures and institutional frameworks to replicate similar levels of oppression and segregation, creating the effect of double colonisation. This is seen in the privileged position, framing, content, and values the design studio model inculcates in students – that of Western Eurocentric values that relegate the socio-cultural, political, and ecological context-specific knowledge to the background. The professional and state validating bodies are not left out in this 'double bind' as they set out the objectives, architectural education should be committed to, namely,

*Producing Professional Architect, capable of undertaking the whole range of Architectural design activities from schematic design through working and drawing to construction detailing and workshops drawing production.*³¹⁴

³¹¹Lesley Lokko, 'Hit Me Baby One More Time', in *A Gendered Profession*, ed. by James Benedict Brown and others (RIBA Publishing, 2016), p. 236.

³¹² Jyoti Hosagrahar, 'Interrogating Difference: Postcolonial Perspectives in Architecture and Urbanism', *CG Crysler, S. Cairns, & H. Heynen, H. (Eds.). The SAGE Handbook of Architectural Theory*, 2012, 70–84 (p. 79).

³¹³Jyoti Hosagrahar, p. 79.

³¹⁴Julius. Okojie, 'National Universities Commission: Bench Mark Minimum Academic Standards For Undergraduate Programmes In Nigerian Universities', *NUC, Abuja*, 2011, p. 18.

The skills that architects need in Nigeria as defined by practice places emphasis on how to design and engage in project construction management with less emphasis on understanding context, knowledge that students come with, criticality, reflection, teamwork, self-initiation, and negotiation. It justifies why architects are rapidly losing jobs in Nigeria as their education only prepares them with capabilities for office work and producing drawings.³¹⁵ Postcolonial feminist theory provides us with the tools to decolonise the curriculum of architectural education in Nigeria through inclusion and diversity of sources engaged in the production of architectural knowledge. Homi Bhabha believes that complete decolonisation by returning to the status quo prior to colonisation cannot be attained; rather, only through cultural hybridity can a new identity and negotiated relationship emerge without any form of hierarchy.³¹⁶

In developing this new relationship that reconciles marginal knowledge with a mainstream knowledge/approach through inclusive decentring requires a negotiated ‘border pedagogy’. According to Henry Giroux, border pedagogy,

Offers the opportunity for students to engage the multiple references that constitute different cultural codes, experiences, and languages...In this case, students cross over into borders of meaning, maps of knowledge, social relations, and values that are increasingly being negotiated and rewritten as the codes and regulations which organize them become destabilized and reshaped. Border pedagogy decentres as it remaps.³¹⁷

With the application of the concept of border pedagogy, knowledge is co-created within and outside the margins in order to give agency to students’ voices in the design studio while also encouraging users’ to be part of the design process. Students engage knowledge as border crossers with the agency of moving in and out of borders “constructed around coordinates of difference and power.”³¹⁸

3.4 Review of learning approaches and their relevance to design pedagogy

This section of the research examines how different learning approaches influence learning and the choice of pedagogy. Learning how theories inform and influence pedagogies help to provide a

³¹⁵Ukanwa, p. 18.

³¹⁶Homi Bhabha, ‘The Location of Culture’, *London and New York: Routledge*, 1994, p. 6.

³¹⁷Henry A. Giroux and Christopher G. Robbins, *Giroux Reader* (Routledge, 2016), p. 51.

³¹⁸Giroux and Robbins, p. 51.

detailed understanding of the world.³¹⁹ A theory is not only viewed as a framework in which knowledge is obtained, synthesised, and conserved in the process of learning but is also considered to provide a nuanced understanding that underpins teaching and learning towards developing paths that guide the acquisition of skills.³²⁰

Dale Schunk, an educator at the University of North Carolina, USA, argues that there is no single universal definition of learning, but perpetuates the belief that "learning is an enduring change in behaviour, or the capacity to behave in a given fashion, which results from practice or other forms of experience".³²¹ Further, he suggests that learning theories structure these behaviours in discrete patterns for the development of skills and abilities. Schunk's definition of learning could be predicated on three premises: first, that learning brings about "change"; secondly, that the change happens over time; and thirdly, that learning evolves "through experience."³²²

A further understanding of how learning approaches to support and influence the way knowledge is acquired, developed, and used are discussed below.

3.4.1 Deep and surface learning approaches

Paul Ramsden, an educator in the Centre for Higher Education at the University of Melbourne, Australia, classifies learning into two major categories: deep learning; and surface learning.³²³ In the classification, Ramsden argues that the deep learning approach aims at enabling students to understand and develop in-depth knowledge while engaged in the learning process. However, the surface learning approach supports students in completing tasks without maintaining the structure of that task.³²⁴ By relating the above discussion to learning approaches, an overarching relationship is created, which suggests that in every sense, situated learning encourages deep learning.

³¹⁹ Jack Mezirow, *Learning as Transformation: Critical Perspectives on a Theory in Progress. The Jossey-Bass Higher and Adult Education Series*. (ERIC, 2000), p. 11.

³²⁰ Alan Pritchard, *Ways of Learning: Learning Theories and Learning Styles in the Classroom* (Oxford, UK: Routledge, 2009), p. 2.

³²¹ Dale H. Schunk, *Learning Theories: An Educational Perspective*, 6th edn (Boston, USA: Allyn & Bacon, 2012), p. 3.

³²² Schunk, p. 3.

³²³ Paul Ramsden, *Learning to Teach in Higher Education* (Routledge, 2003), p. 47.

³²⁴ Ramsden, p. 47.

Ramsden concludes that a deep learning approach not only helps to execute tasks but also helps to create a critical in-depth understanding of doing the task. More details regarding this are discussed and illustrated in table 3.0 below and within online learning experiences.³²⁵ More interestingly, Sara argues that the Live Project encourages deep learning as it urges students to relate theory to the experience of everyday practice.³²⁶ She likewise believes that normative design studio learning encourages a 'surface learning,' based on the assertion that it promotes a hypothetical approach to learning by simulating realities.³²⁷

3.4.2 Situated learning

Lave and Wenger were the first to develop the concept of situated learning in the 1990s. They understand situated learning as a form of learning where what is learned in a particular setting is specific to that context and the situation where it is learned.³²⁸ More so, situated learning is seen as a form of learning where "knowledge and skills are learned in the contexts that reflect how knowledge is obtained and applied in everyday situations."³²⁹ To situate "means to involve other learners, the environment, and the activities to create meaning."³³⁰ This concept of situated learning is further understood to be a form of learning that 'takes place in the same context' where it is to be applied in such a practical way that knowledge is assimilated and easily retained to a greater extent than abstract learning in the classroom.³³¹

Further to this, one can draw on the learning experience that occurs within a real context through the situated learning approach. This functions in a similar way to some Live Projects, whereby students learn by being embedded and situated in the context where learning takes place to ground their experience through making.³³² According to Anderson et al., a situated learning experience is

³²⁵D. Randy Garrison and Heather Kanuka, 'Blended Learning: Uncovering Its Transformative Potential in Higher Education', *The Internet and Higher Education*, 7.2 (2004), 95–105 (p. 96).

³²⁶Sara, p. 2.

³²⁷Sara, p. 2.

³²⁸Jean Lave and Etienne Wenger, *Situated Learning: Legitimate Peripheral Participation*, Ed (Cambridge: Cambridge University Press, 1990).

³²⁹David Stein, 'Situated Learning in Adult Education. ERIC Digest No. 195.', 1998, p. 1.

³³⁰Stein, p. 2.

³³¹Stein, p. 2.

³³²Harriet Harriss, 'Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills', 2014.

predicated on four premises for effective learning processes in education. The first premise holds the understanding that "learning is grounded in the actions of everyday life."³³³ The second premise emphasises that situated knowledge is acquired "contextually" and transfers only to "similar situations."³³⁴ Thirdly, learning is the result of a "social process encompassing ways of thinking, perceiving, problem-solving, and interacting in addition to declarative and procedural knowledge."³³⁵ Fourthly, "learning is not separated from the world of action but exists in robust, complex, social environments made up of actors, actions, and situations."³³⁶

The above discussions further resonate with specific concerns surrounding the role of situated learning in architectural education and design pedagogy in particular. One concern in particular is the kind of knowledge students develop through a situated and embedded form of learning. According to Harriss, situated learning theory in the Live Projects create a dialectic relationship between the tutor and the student. It not only challenges the dominant pedagogy but also enables students to engage in critical reflection on their learning.³³⁷ It enables students to be self-critical and reflective through enhancing the development of social learning, which can then be mobilised for practice in the real world. It also enhances specific context domain knowledge, which enables students and architects to address context-related problems.³³⁸

3.4.3 Experiential learning

American educational theorist David Kolb, in the text *Experiential Learning: Experience as the Source of Learning and Development*, defines learning as a process whereby knowledge is created through the transformation of experience.³³⁹ Kolb's experiential learning theory draws on John Dewey's, Kurt Lewin's, and Jean Piaget's earlier theories on "learning as a dialectical process that integrates

³³³John R. Anderson, Lynne M. Reder, and Herbert A. Simon, 'Situated Learning and Education', *Educational Researcher*, 25.4 (1996), 5–11 (p.6).

³³⁴ Anderson, Reder, and Simon.

³³⁵ Anderson, Reder, and Simon, p.7

³³⁶ Anderson, Reder, and Simon, p.8

³³⁷Harriss, 'Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills'.

³³⁸John Biggs, *Teaching for Quality Learning at University*, Second edition (Buckingham: Buckingham: Open University Press/Society for Research into Higher Education, 2003).

³³⁹David Kolb, *Experiential Learning: Experience as the Source of Learning and Development*. . (New Jersey: Prentice-Hall, 1984), p. 38.

experience and concept, observations, and action.³⁴⁰ He developed the theory of experiential learning, a theory that is predicated on the four modes of learning processes: experience, reflection; thinking; and cyclical loop.³⁴¹ Further into Kolb's experiential learning cycle is the development of new knowledge through the act of observation and reflection on concrete experience, which is abstracted and generalised through active experimentation. In the above definition, Kolb emphasises how experiences create different forms of learning curves predicated on four conditions.

Firstly, he argues that "learning is best conceived as a process, not in terms of outcomes," a statement underpinned by the notion that if learning is measured based on outcomes, the amount of unquantifiable experiences synthesis which is employed within a learning process.³⁴² This assessment of learning through the understanding process draws on the earlier discussion by Nicol and Pilling in which the normative "design studio pedagogy teaches design as a product rather than design as a process."³⁴³

Secondly, "learning is a holistic process of adaptation to the world."³⁴⁴ Kolb's assertion of learning as a process of adapting to the world around one draws on the belief that it involves the integration of one's whole senses (thinking, feeling, perceiving, and behaving). Embedding the sense with the learning process allows for the holistic transformation of the individual; if framed in Freirean terms, learning occurs by reading the world around you to reading the word.³⁴⁵ Kolb's demonstration of learning as a process of adaptation could be likened to how the Live Projects at Sheffield School of Architecture place a fundamental emphasis on situating students in the context of their learning in order to understand what the real issues are.³⁴⁶ However, the above understanding challenges the normative design studio model which develops hypothetical design solutions without knowing what the real issues are.³⁴⁷

³⁴⁰Kolb, p. 22.

³⁴¹Kolb, p. 23.

³⁴²Kolb, p. 26.

³⁴³Nicol and Pilling, p. 7

³⁴⁴Kolb, p. 31.

³⁴⁵Freire, *Pedagogy of the Oppressed*, p.53

³⁴⁶Sheffield School of Architecture, *A Handbook for Live Projects*, 2013, p. 5.

³⁴⁷Nicol and Pilling, p. 7.

Thirdly, learning is considered to be a continuous process grounded in experience, a view that shows similarity to Schunk's earlier definition of learning. Kolb cites Dewey's emphasis that "the principle of continuity takes up something from those who have gone before and modifies in some way to inform future decision." The above analogy is further evidenced in the work of Donald Schön, as discussed previously. He states that learning takes place through reflection on action and reflection on action as ways of improving upon the previous experiences of actions.³⁴⁸ It could be argued that both the live and studio projects encourage reflection on the students' learning experiences, but the Live Project allows learning by doing, which generates an informed and reflective learning experience.³⁴⁹

However, Boud et al. argue that having experience does not imply that learning has taken place; rather, it is the act of reflecting on experience which generates learning. It is not just a reflection but a critical reflection that enables students to be fully aware of their thinking while simultaneously questioning and re-examining their actions and inactions.³⁵⁰

Fourthly, "learning involves a transaction between the person and the environment."³⁵¹ Kolb argues that the research done on issues relating to learning and the environment is treated as a personal experience that relates the environment to 'books, teacher, and classroom.'³⁵² Understanding the relationship between the architect and the environment resonates with Winston Churchill's statement from 1943 on the debate around rebuilding the Commons Chamber of the British Parliamentary building "... we shape our buildings, and afterward, our buildings shape us".³⁵³ The practice of architecture shapes the city, and the city, in turn, shapes how human activities are ordered.³⁵⁴ Three examples that were drawn from three different design studio contexts further

³⁴⁸Schön, *Educating the Reflective Practitioner: Towards a New Design for Teaching and Learning*, pp. 41–43.

³⁴⁹Sara, *Live Project Good Practice: A Guide for the Implementation of Live Projects*, p. 1.

³⁵⁰David Boud, Ruth Cohen, and Jane Sampson, 'Peer Learning and Assessment', *Assessment & Evaluation in Higher Education*, 24.4 (1999), 413–26 (p. 414).

³⁵¹Kolb, p. 37,

³⁵²Kolb, p. 38.

³⁵³'Hansard's Parliamentary Debates', 1943, vol. 393, cols 403–73.

³⁵⁴Andres Sevtsuk, "How We Shape Our Cities, and Then They Shape Us", *MAJA: The Estonian Architectural Review*, 2012, 2–2012.

demonstrate how experiential learning structures and aids the development of the design studio pedagogy. Firstly, is the work of Henry Sanoff in the Community Development Group:

*Learning takes place through the active behaviour of the student. It is what he/she does that is learned, not what the teacher does. The essential means of education are the experiences provided, not the thing to which the student is merely exposed.*³⁵⁵

To Sanoff and Toker, learning is seen to take place when there is active engagement between a student and the context in bringing about exchange and interaction through a hands-on learning experience, which places less emphasis on the nature of the context itself. Secondly, Salama, for example, argues that experiential learning should not only be associated with off-campus learning but should also take place in lecture-based modules. Hence, the key emphasis is exposing students to learn through direct experience and engagement of what they are learning. This, Salama argues, involves taking students for on-site visits where they can "explore culture, diversity, and peoples' behaviours."³⁵⁶ Students should subsequently discuss and reflect on their learning experiences to ground their knowledge in the experience of the everyday.

3.4.4 Practice-based Learning

Practice-based learning is synonymous with work-based learning. Jean Flanagan, an academic in the School of Healthcare Studies, University of Leeds, UK, defines it as the merging of self-knowledge, expertise at work, and formal knowledge.³⁵⁷ Practice-based learning has its origin in medicine and applied health/social care studies, however, this model of learning can combine knowledge from both practice and academia, which enables students to develop competencies in professional practice while at the same time remaining connected to the university.³⁵⁸

A version of practice-based learning in architectural education is the "in-practice tutelage" that began in France (Ecole De Beaux-Art) and Germany (the Bauhaus) in the 19th Century.³⁵⁹ Evidence

³⁵⁵Henry Sanoff and Zeynep Toker, *Three Decades of Design and Community: History of the Community Development Group* (NC State University, School of Architecture, College of Design, 2003), p. 3.

³⁵⁶Ashraf M. Salama, 'Knowledge and Design: People-Environment Research for Responsive Pedagogy and Practice', *Procedia-Social and Behavioral Sciences*, 49 (2012), 8–27 (p. 22).

³⁵⁷J. Flanagan, S. Baldwin, and D. Clarke, 'Work-based Learning as a Means of Developing and Assessing Nursing Competence', *Journal of Clinical Nursing*, 9.3 (2000), 360–68 (p. 363).

³⁵⁸Flanagan, Baldwin, and Clarke, p. 364.

³⁵⁹Harriss, 'Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills'.

from literature shows that schools of architecture around the world, including Nigeria, have been exploring different learning models to promote practice-based learning³⁶⁰. Some of these models are in the form of internship programmes, placements, Students Industrial Work Experience Scheme (SIWES – in Nigeria). Other examples of practice-based learning in architecture that have some form of affiliations with universities include the Community Development Centres (CDC) in the USA and Project Offices in the UK.³⁶¹ It is significant to the state that architecture schools in the UK are exploring different models of practice-based learning. One such example is a two-year MArch Collaborative Practice Programme at Sheffield School of Architecture, where students study while engaged in practice, hence linking practice-based experience with "academic research and learning."³⁶² One core-emphasis of Sheffield's collaborative practice programme, according to Satwinder Samra, is that "they can earn as they learn, and the work students do in practice becomes live academic content for the university work."³⁶³ It is also validated by the RIBA in part 2 and has been endorsed by the ARB as a potential route towards full membership of the RIBA.³⁶⁴

The implication of this learning theory to this research is the opportunity it provides for students to test the performance of materials at scale while also responding to the challenges posed by validating bodies.³⁶⁵

3.4.5 Action learning

The introduction of action learning in architectural education is seen to play a significant role in enabling students to develop capacities for practice while promoting different approaches to learning. For example, Ruth Morrow developed several action learning approaches used by students to engage with marginal communities, one being the Street Society. According to Morrow, the central aim of this action learning approach, beyond enabling students to learn by doing, is the

³⁶⁰ Sara, 'Between Studio and Street: The Role of the Live Project in Architectural Education'.

³⁶¹Harriss, 'Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills'.

³⁶²'Architecture: Collaborative Practice', *University of Sheffield Postgraduate Study*<<https://www.sheffield.ac.uk/postgraduate/taught/courses/2019/architecture-collaborative-practice-march>> [accessed 26 June 2019].

³⁶³Neal Morris, 'The Schools Pioneering Practice Based Learning' <<https://www.architecture.com/knowledge-and-resources/knowledge-landing-page/the-schools-pioneering-practice-based-learning>> [accessed 12 December 2017].

³⁶⁴'Architecture: Collaborative Practice'.

³⁶⁵Harriet Harriss, interviewed by Nkemakonam Okofu, 2015.

emphasis on shared knowledge and resources sharing whereby “students learn from one another and the clients, and the clients gain insight into the process of design and the value of their built environment.”³⁶⁶

Adding to the positive gains of Morrow’s project is the view that it places students in an equal power relationship with the community, creating an “open-learning design process” where teamwork, ideas, problems, and prospects are co-creatively examined and developed.³⁶⁷ In her work with Atelier d’architecture autogérée, a Paris based practice, Doina Petrescu demonstrates the importance of engaging in a learning process that collectively brings people together through desires, goals, and aspirations. It is a process that works towards taking control of the public (sometimes derelict spaces) that can be managed and re-appropriated as collectives. One of the projects, the Ecobox garden, engaged residents, students, and practitioners in producing mobile furniture. This action learning approach of taking control of public spaces as a way of developing the city brings about thoughts on what, who, and how alternative practice can be co-created to demonstrate “criticality and creativity of a new approach to the city.”³⁶⁸

Marquardt and Bank argue that action learning has different variations, but they all operate on four principles,

*(a) That learning be [sic] acquired in the midst of action and dedicated to the task at hand, (b) that participants work on problems aimed at organisational as well as personal development and the intersection between them, (c) that learners work in peer learning teams to support and challenge each other, and (d) that its users demonstrate a learning-to-learn aptitude entailing a search for fresh questions over expert knowledge.*³⁶⁹

Drawing together the above analogies of action learning explicitly demonstrates the importance of encouraging learners. This encouragement proves beneficial when students are asked to learn through solving problems in unfamiliar terrains, work on real problems, and to their willingness to

³⁶⁶Ruth Morrow, *Street Society 2017* (Belfast, UK: Queen’s Architecture Press, 2017), p. 6.

³⁶⁷Morrow, p. 6.

³⁶⁸Urban-Act: *Practices, Groups, Networks, Workspaces, Organisations, Tools, Methods, Projects, Data & Texts* ([Paris]: Atelier d’architecture Autogéré, 2007), p. 38.

³⁶⁹Michael Marquardt and Shannon Banks, ‘Theory to Practice: Action Learning’, *Advances in Developing Human Resources*, 12.2 (2010), 159–62 (pp. 60–61).

engage in team/peer collaborative learning. More importantly, it advocates for the democratic learning process and social construction of knowledge while solving real problems in real contexts.

3.4.6 Engaged scholarship

The late American educationist Ernest Boyer first coined the term “scholarship of engagement” to describe teaching and research, which connects “the rich resources of the university to our most pressing social, civic, and ethical problems.”³⁷⁰ According to Boyer, scholarship not only entails the engagement of research and publications but also advancing knowledge developed through research and response to civic concerns.³⁷¹ For example, Andrew Van de Ven’s model emulates the view that engaging “practitioners and scholars in co-creating knowledge will strengthen the link between practice and theory.”³⁷² Boyer posits that engaged scholarship allows researchers and students to “contribute to both the climate of the university and the stock of human knowledge” with the freedom to explore creative ideas.³⁷³

Drawing on its applicability to the live projects, as argued by Harriss, community-engaged scholarship students and the host community, collaboratively develop a design brief while defining existing problems.³⁷⁴ There is shared knowledge, and co-produced outcome as students partner with communities in live projects through a mutually negotiated engagement.³⁷⁵ More interestingly, the relevance and influence of this theoretical learning model for this research are that it educates students on social and ethical values of care, empathy, and tenacity towards identifying what the real issues are.

3.4.7 The threshold concept

³⁷⁰Ernest L. Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*. (ERIC, 1990), p. 11. ed.

³⁷¹Boyer, p. 15.

³⁷²Nancy Franz, ‘A Holistic Model of Engaged Scholarship: Telling the Story across Higher Education’s Missions’, *Journal of Higher Education Outreach and Engagement*, 13.4 (2010), 31–50 (p. 32).

³⁷³Boyer, p. 17.23.

³⁷⁴Harriet Harriss, ‘Architecture Live Projects-Managing Emergent Ambiguities in Risk Management and Ambiguity Tolerance’, *Charrette*, 2.1 (2015), 19–31.

³⁷⁵Sara, *Live Project Good Practice: A Guide for the Implementation of Live Projects*, p. 1.

According to Ray Land, Professor of Higher Education, at Durham University, UK, and Jan Meyer, an academic at the University of Queensland, Australia, the threshold concept,

*Can be considered as akin to a portal, opening up a new and previously inaccessible way of thinking about something. It represents a transformed way of understanding, or interpreting, or viewing something without which the learner cannot progress.*³⁷⁶

In an attempt to theorise this concept in teaching and learning, Land and Meyer advocate for the teacher to develop a conceptual gateway or portal which enables the student to internally connect and link a particular concept to the subject of their learning. Doing this allows them to make sense of any form of “troublesome knowledge” within a discipline.³⁷⁷ According to Meyer, the threshold concept is characterised by its transformative, irreversible, integrative, and troublesome tendencies that help to redefine the way students think and view the world.³⁷⁸ Once students grapple with the understanding of the threshold concept, it leads to “transformation,” which has a “potential effect on student learning and behaviour, and it occasions a significant shift in the perception of a subject... value, feelings, or attitude”.³⁷⁹ The new knowledge and learning skills that students acquired as a result of the transformation process are “irreversible and cannot be unlearned,” but it is integrative in such a way that it exposes all former “hidden interrelatedness.”³⁸⁰ More importantly, as Perkins earlier posited, the form of knowledge produced using a threshold concept is argued to be troublesome.³⁸¹

Very little has been written about the application of the threshold concept in architectural education. One of the few research projects that explored this concept within the context of understanding students’ learning experiences is the TRANSark project developed by a group of

³⁷⁶Jan Meyer and Ray Land, *Threshold Concepts and Troublesome Knowledge: Linkages to Ways of Thinking and Practising within the Disciplines* (Citeseer, 2003), p. 412.

³⁷⁷Jan HF Meyer and Ray Land, ‘Threshold Concepts and Troublesome Knowledge (2): Epistemological Considerations and a Conceptual Framework for Teaching and Learning’, *Higher Education*, 49.3 (2005), 373–88 (p. 373).

³⁷⁸Jan Meyer and Land, pp. 416–19.

³⁷⁹Jan HF Meyer and Land, p. 416.

³⁸⁰Jan HF Meyer and Land, p. 374.

³⁸¹Jan HF Meyer and Land, p. 373.

academics at the Norwegian University of Science and Technology Trondheim, Norway.³⁸² This research applied the threshold concept in two main areas: understanding and interpreting the way students learn and transforming theoretical knowledge into practical realities; and how educators extrapolate their pedagogic frameworks into a learning matrix for students to interpret and make connections.

3.5 Other learning approaches

This section discusses the different forms of disciplinary learning approaches and the potential role each could play in influencing design pedagogy. Ann Bruce, Catherine Lyall, Joyce Tait, and Robin Williams classify disciplinary research into three categories: interdisciplinary, transdisciplinary, and multidisciplinary research/learning.³⁸³

3.5.1 Interdisciplinary learning

Several authors featured in the literature discuss issues relating to interdisciplinary practice and research. Veronica Boix-Mansilla, an educator at the Harvard Graduate School of Education, Harvard University, USA, believes interdisciplinary learning occurs when people,

*Integrate knowledge and modes of thinking from two or more disciplines (or well-established fields of study) in order to create products, raise questions, solve problems, and offer explanations of the world around them in ways that would not have been possible through single disciplinary means.*³⁸⁴

Several examples of research work done in the field of health and social services have demonstrated that interdisciplinary practice promotes deliverable end-user outcomes. They also indicate that fostering collaboration and coordinated working relationships with health workers and service users promotes dynamism and co-production.³⁸⁵

³⁸²L. M. Hokstad and others, 'Transformative Learning in Architectural Education: Re-Thinking Architecture and the Education of Architecture', *Threshold Concepts in Practice*, 2016, 231–333 (p. 321).

³⁸³Ann Bruce and others, 'Interdisciplinary Integration in Europe: The Case of the Fifth Framework Programme', *Futures*, 36.4 (2004), 457–70.

³⁸⁴Veronica Boix-Mansilla, 'Teaching for Interdisciplinary Understanding: What Counts as Quality Work?' 2004.

³⁸⁵Tarsem Singh Cooner, 'Learning to Create Enquiry-Based Blended Learning Designs: Resources to Develop Interdisciplinary Education', *Social Work Education*, 30.03 (2011), 312–30 (p. 312).

Jane Rendell, Professor and Director of Architectural Research at University College London, UK, situates another understanding of interdisciplinarity in architecture. Rendell argues that the term interdisciplinarity in recent times been used in place of multidisciplinary "as part of recent research assessment and funding council terminology in the United Kingdom."³⁸⁶ She further states that the nature of architecture as a subject that houses "history, theory, technology, and design embraces knowledge and mode of operation" similar to that of science, humanities, and arts. Hence, architecture can be seen as a multidisciplinary subject.³⁸⁷

Further, with the application of interdisciplinary engagement in architectural education and practice, Harriss' argument that interdisciplinary learning is ambiguous in its use and understanding, but in the live projects "it occupies the interstitial space between disciplines."³⁸⁸

3.5.2 Transdisciplinary research/practice

Transdisciplinary research is seen as a form of research that "focuses on the organisation of knowledge around complex, heterogeneous domains, rather than the disciplines and subjects into which knowledge seems inevitable to become organised in academic settings."³⁸⁹ Similarly, Eric Jantsch, an Astrophysicist, sees transdisciplinarity as "the coordination of all disciplines and inter-disciplines in the education/innovation system based on a generalised axiomatic (introduced from the purposive level down) and an emerging epistemological pattern".³⁹⁰

To further understand the importance of transdisciplinarity in architectural education and practice, one can turn to the assertion made by Julie Thompson Klein, a lecturer at Wayne State University Detroit, Michigan, USA. She states that,

³⁸⁶ Jane Rendell, 'Critical Architecture: Between Criticism and Design', in *Critical Architecture*, ed. by Jane Rendell and others (Routledge, 2007), p. 1.

³⁸⁷ Rendell, p. 1.

³⁸⁸ Harriss, 'Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills', p. 84.

³⁸⁹ Bruce and others, p. 459.

³⁹⁰ Erich Jantsch, 'Towards Interdisciplinarity and Transdisciplinarity in Education and Innovation', *Interdisciplinarity: Problems of Teaching and Research in Universities*, 1972, 97–121 (p. 106).

*Transdisciplinarity is not a new instrumentality. It is a new mode of inquiry, practice, and learning that places ethics, aesthetics, and creativity inside, not outside, of disciplinary and professional work.*³⁹¹

Further to Klein's assertion is the definition of transdisciplinarity to architecture and Urbanism by Isabelle Doucet and Nel Janssens in the book *Transdisciplinary Knowledge Production in Architecture and Urbanism: Towards Hybrid Modes of Inquiry*. They argue that there is a "complex engagement of architecture with the world as both a profession and discipline."³⁹² Further, they suggest that knowledge production in architecture spans between the arts and sciences and between "individual agency and works for the client," making transdisciplinarity more challenging to define.³⁹³

3.5.3 Multidisciplinary research/practice

According to Bruce et al.,

*Multidisciplinary research approaches an issue from the perspectives of a range of disciplines, but each discipline works in a self-contained manner with little cross-fertilization among disciplines, or synergy in the outcomes*³⁹⁴.

Bruce et al. see multidisciplinary research as encompassing less cross-interfacing of ideas and knowledge amongst all disciplines involved. According to the authors, multidisciplinary engagement does not encourage effective collaboration; neither does it "challenge structure or functioning of academic communities" as individual disciplines do not want to surrender their disciplinary autonomy.³⁹⁵

More importantly, in relating these three disciplinary concepts to architectural education and practice, there is evidence to suggest that interdisciplinarity as a term is consistently used in most

³⁹¹Julie Thompson Klein, 'Forward', in *Transdisciplinary Knowledge Production in Architecture and Urbanism: Towards Hybrid Modes of Inquiry*, ed. by Isabelle Doucet and Nel Janssens (Springer Science & Business Media, 2011), xi, p. vi.

³⁹² Isabelle Doucet and Nel Janssens, 'Transdisciplinarity, the Hybridisation of Knowledge Production and Space-Related Research', in *Transdisciplinary Knowledge Production in Architecture and Urbanism: Towards Hybrid Modes of Inquiry*, ed. by Isabelle Doucet and Nel Janssens (Springer Science & Business Media, 2011), xi, p. 2.

³⁹³Doucet and Janssens, p. 2.

³⁹⁴Bruce and others, p. 459.

³⁹⁵Bruce and others, p. 459.

literature relating to architectural education and practice to connote interconnected ways of working with others.³⁹⁶ The understanding of transdisciplinary engagement within architecture is to understand that the relationship between disciplines works towards solving real-world problems that are beyond a single disciplinary framework.³⁹⁷ Several educators demonstrate how the live project encourages interdisciplinary collaboration with students from other disciplines within the context of the built environment.

Similarly, this encouragement can be found among other forms of disciplinary learning approaches that were explored above.³⁹⁸ The primary data seem to advocate for the mobilisation of interdisciplinary learning in order to implement cross-pollination of knowledge and resources. Table 3.1 suggests useful connections on how to translate theory into learning behaviour such that learning outcomes are realised in practical terms. The table shows further connections amongst the theories to highlight what they share in common and their differences. Aligning the features of these theories will help to frame negotiated pedagogy in relation to learning in a real context.

³⁹⁶Harriss,

³⁹⁷Salama, p. 328.

³⁹⁸Sara, 'Between Studio and Street: The Role of in Architectural Education', p. 72; Anderson and Priest; Harriss, 'Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills'.

	Critical Pedagogy	Transformative pedagogy	Radical pedagogy	Feminist pedagogy	Postcolonial feminist
Pedagogic theory	Criticality challenges domination. Take critical positions. Encourages deep learning. Critical thinking and critical reflection. Knowledge production. Autodidactic learning.	Creates a sense of ownership. Involves deep learning. It takes place in the real-world. Flexible, responsive, explorative, and context-rich. Production of new knowledge. Learning-in-action. Reflection in action.	Challenging the institutional norms and the way knowledge is constructed. Capacity to question the essence of learning and its values. It encourages interdisciplinary practice, Collaborative learning/practice. Risk taking, and ambiguity management. Experimentation.	Critical thinking. Valorising students' voices and value of the knowledge they bring into learning. Places emphasis on care, empathy, tenacity and empowerment. Gender related discourses, inclusive design, a dialogue between teacher and student, encourage participatory democracy, and self-determination.	This theory identifies, problematises, and challenges all forms of colonial domination/oppression relating to race, identity, class, and gender. It empowers alternative narratives. Postcolonial feminist theory encourages - diversity, inclusion, criticality, hybridity, multiple authorship, context specific knowledge, and participatory learning/practice.
Learning approaches	Experiential Learning	Situated learning	Action learning	Deep learning	Practice based learning
	Learning by doing. Critical reflection and critical thinking. Encouraging process and product. The transformation of the learner, and promotes situated learning. Encouraging teamwork, negotiation and the capacity to identify inherent problems in a context.	Learning in the same context where it will be used. Context-specific knowledge. Learning is grounded in the action of the everyday. Learning is a social process requiring thinking and reflection. Learning is not separated from the context where the action takes place.	Learning by doing (experiential learning). Shared and negotiated learning from one another, teamwork and collective process. Equal power dynamic. Co-authorship. Encouraging learning to learn (long life learning). Encouraging risk taking and ambiguity management.	Creating an in-depth and critical understanding of the learning context. Encouraging situated learning that links the reality of the everyday practice. Focusing on what is significant. Relating new and previous knowledge in responding to the current task. Distinguishing evidence from the argument.	Promoting self-knowledge. Connecting practice to academic work. Connecting theory and practice. Promoting collaborative learning. Experiential learning. Producing new knowledge. Critical reflection and learning-in-action. Theory testing.
	Threshold concept	Engaged scholarship	Self-Directed learning	Transdisciplinary learning	Interdisciplinary learning
	Encouraging transformation irreversibility, integration and troublesome practice. Linking concept to analogy to aid transformation. Harmonising concepts. Interrelatedness. New knowledge.	Linking teaching, research, and activism towards bringing change in the community. Action learning. Scholarship of discovery, integration. Knowledge application and teaching. Interdisciplinary learning. Co-creating learning.	Promoting Students' control, confidence, and autonomy in learning. Students diagnose their learning needs and specify learning objectives and strategies. Lifelong learning. Transformational and emancipatory learning. Retention and critical inquiry skill.	Linking disciplinary boundaries. Confronting fragmentation and its complexities. Context-specific negotiation of knowledge. Difficult to define due its complex connection with other disciplines.	Promoting knowledge hybridity. Production of new knowledge. Critical thinking. Capacity to resolve complex problems. Encouraging co-production and dynamism.

Table 3.1 The characteristic features of pedagogic theories and learning approaches capable of influencing socially-minded pedagogy

Pedagogic theories	Objectives/ characteristics	Adaptability to negotiated pedagogy	Applicability to the Nigerian context
Critical Pedagogy	<p>Challenges domination, empowers learners to take critical positions and question their learning.</p> <p>Encourages deep learning, critical thinking and critical reflection.</p> <p>Student-centred and promotes knowledge production.</p>	The introduction of critical pedagogy in negotiated pedagogy encourages and exposes the hidden curriculum. Through the act of praxis, students take control and question what and how they learn. It encourages negotiated learning between teachers and students while understanding the relationship between power, politics, and agency. It brings about transformation.	Its introduction in the Nigerian context will encourage: student-centred learning, transformative learning, critical thinking and negotiated learning because of its capacity to empower students.
Transformative Pedagogy	<p>It brings a sense of ownership, involves deep learning, it takes place in the real world. It is student centred, flexible, responsive, explorative, context-rich, it produces new knowledge, learning-in-action, reflection in action, promotes experiential learning, it is collaborative, improve short- and long-term learning outcomes. It facilitates critical and civic engagement of students with their environment.</p>	Taking learning beyond the walls of the classroom into the real world of practice. Encouraging process as well as product, exploring ways that theoretical knowledge is transformed into practical response through (making and fit, incremental building, co-production, action learning, Live Projects), using teaching strategies that promote student engagement and participation.	The applicable theoretical knowledge draws on ways, theoretical knowledge is transformed into solving practical problems. There is an emphasis on student centred learning, experiential learning by doing, developing critical and reflective capacities, developing new knowledge and understanding context specificities.
Feminist Pedagogy	<p>Encourages critical thinking, recognising students' voices and value the knowledge they bring into learning. Promotes gender-related discourses, ethnicity, inclusive design, people with disability, diversifying knowledge sources, challenging traditional values, promotes dialogue between the teacher and student, participatory democracy, equity, self-</p>	An active collaborative classroom that encourages risk-taking. Power is shared as students assume more responsibility for teaching while the teacher assumes more responsibility for learning. Encouraging a learning environment that encourages multiple authorship.	Challenges the conventional design studio orthodoxy, encourages an ability to identify opportunities that students can connect to, recognising the knowledge that students bring. Engages with how to work in a multicultural society, sensitive to issues of gender, race, ethnicity, disability.

	determination, freedom through empowerment, community building, care, empathy, and tenacity.		Questions – how to include diversity and inclusion in teaching and learning.
Radical Pedagogy	Challenging the institutional norms and the way knowledge is constructed. It instigates a revolution by questioning its relevance towards addressing contemporary challenges, interdisciplinary practice, and collaborative learning/practice.	Encouraging students to take pro-active steps in their learning, to get engaged and identify themselves a given project. Equips students with the capacities to address current and future realities. Encourages risk taking, experimentation, inclusive learning, networking, and pro-activity.	Encouraging students to take pro-active steps in defining how their learning is equipping them for future practice. It provokes educators to engage in radical experimentation in exploring new ideas through interdisciplinary practice to create new knowledge. Ways of working in different contexts and develops a network.
Postcolonial feminist pedagogy	For the purpose of this study decolonising the curriculum as a nascent field of academic discourse draws on a current debate around four key assumptions: What constitutes knowledge? Whose knowledge counts (the location and identity of the writer)? The assumption that knowledge is inherently situated in a context calls for a curriculum that is not only responsive to the local social, cultural, and economic needs but influenced by it. Encouraging and accepting indigenous/alternative ways of knowing and seeing the world makes scholarship more robust and intellectually rigorous.	Calls for the inclusion of multiple sources when engaging in learning and doing architecture in order to bring diversity, rigour, and richness to the production of knowledge. This is evidenced in the methodology (the Live Project, Designing from Afar, Loose Fit, Making and Fit, Community-Led Development, Incremental Building). Encouraging users' participation in learning, promoting indigenous knowledge. Encourages an inclusive approach to learning and practice.	This theory encourages different ways of rethinking the curriculum of architectural education in Nigeria that are informed by the social, cultural, ecological, and economic exigencies. Recognising the knowledge that students come with. Encouraging interdisciplinary learning, and theories of inclusive learning.

Table 3.2 The adaptability of western pedagogies to socially-minded pedagogy and the Nigerian context

3.6 Chapter conclusion

This chapter started by identifying and examining the unique characteristics inherent in different education and practice-based theories that are currently informing a pedagogic shift in architectural education and practice. Many of the theories discussed in this chapter have already been explored in architecture, while those experiences are cited as a learning matrix towards understanding how this shift is positioning contemporary architectural education and practice.

The postcolonial theory was employed in this study as a critical lens to help interrogate and understand the role of colonisation in shaping architectural education and, by extension, practice in Nigeria. The reason for employing postcolonial theory stems from the understanding that the architectural design studio model as a colonial heritage has become irrelevant in addressing contemporary socio-cultural, economic, political, ecological, and practice challenges in Nigeria due to the type of values that it promotes – that of Eurocentric ideology. Postcolonial theory as a decolonising agenda invites us to excavate other alternative sources of knowledge that are relevant in addressing questions of identity, race, gender, marginality, context specificity, appropriateness, inclusion, and unity in diversity. The objective of postcolonial theory is not a simple matter of seeking inclusion or “claiming space for hitherto excluded ‘Others’ while leaving the existing hierarchy intact,” as seen in the current design studio.³⁹⁹ It continues to relegate issues of socio-cultural, political, and economic context realities to the background despite the takeover of schools by indigenous educators.

Postcolonial feminist theory takes a step further from understanding what is wrong with the current curriculum of architectural education (the inherited design studio model and its consequences) to suggesting ways of addressing and decentring the dominant elements of the studio model such that the double colonial structural practices are problematised and rebalanced through Homi Bhabha’s concept of hybridity.⁴⁰⁰ In this case, students’ voices are promoted, users are integrated into learning, and diversity of other knowledge sources from the margins are given equal agency in co-creating knowledge through Henry Giroux’s notion of ‘border pedagogy’.⁴⁰¹ Integrating multiple sources of knowledge in the design studio helps to critique, enrich, and equip it with capacities for contemporary practice.

³⁹⁹McEwan, p. 94.

⁴⁰⁰Bhabha, ‘The Location of Culture’, p. 4.

⁴⁰¹Giroux and Robbins, p. 51.

Further discussions on the importance of different learning and pedagogic theories and how they influence pedagogy help make informed decisions, inform ways of structuring students learning experiences, and enable educators to deliver an authentic learning experience for their students. The understanding and the right application of these theories in architectural education allows us to develop tools and frameworks that best address the aims and objectives of developing a pedagogy. As this study aims to develop a pedagogy that is socially-minded, inclusive, and capable of equipping students with skills for practice through authentic learning engagement, it is essential to note that no single theory can capture all learning experiences that are critical towards addressing the complexities of the social world. Hence, the negotiation of multiple learning theories to help make sense of how to address the complexities of the everyday.

The discussions on learning theories suggest that they were developed outside of architecture, while a few of them have been successfully adapted into architectural education. However, the majority of the theories remain largely unexplored in architecture. The particular interest in these theories that this study relates to more broadly is emphasis on learning in authentic and real-world environments that involves negotiation and mediation such that learners are encouraged to see themselves as a part of society that holds greater responsibilities in their actions as citizens. The above emphasis on deep learning in an authentic real-world context makes practice-based learning theory critical for this current shift in architectural education where students enjoy the best of both world – learning while engaged in practice such that each informs the other. These selected learning theories will further be used to critique and situate the empirical data in subsequent chapters such that the weakness of the design studio practices could be exposed and problematised.

The next chapter– research methodology, discusses the design of the research that shows how the collection and analysis of data provides a clear path towards answering the research questions. This chapter also includes further justification of the methods adopted and the theoretical framework that guides the entire research process linking the research questions, literature, research data/analysis, and the findings in a more constructive narrative.

Part Two: Methodology, Data Collection, Data analysis

Chapter 4: Research Methodology

- 4.0 Introduction
- 4.1 Epistemological lens to the research
 - 4.1.1 Positionality
- 4.2 Research Design
- 4.3 Data Collection
 - 4.3.1 Stages of data collection
 - 4.3.2 Other instruments for data collection
- 4.4 Data analysis
- 4.5 Conclusion:
 - 4.5.1 Validity, reliability, and transferability

4.0 Introduction

This chapter discusses the organisation, processes, and the research design employed in identifying and defining the different components of negotiated pedagogy. The discussion covers both theoretical and practical aspects of collecting and analysing data for this study. In order to address the above research objectives, the study adopts a mixed-method (qualitative and quantitative) approach in collecting and analysing data. The rationale for adopting a mixed-method approach is to increase the validity of the findings while creating a deeper understanding of how the different elements inform the definition of negotiated pedagogy.⁴⁰²

This chapter is structured into four parts:

- A: Epistemological lens to the research and the research design (sections 4.1 and 4.2);
- B: Data collection (section 4.3);
- C: Data analysis (section 4.4); and
- D: Conclusion (section 4.5) – This part discusses the pilot study, limitations/prospects of the chosen methods, the reliability, and the measure of validity/credibility of the empirical research.

The discussions here will follow a similar order and explicate the different components of each stage in order to create a coherent narrative of the research process.

Part A

4.1 Epistemological lens to the research

This research is situated within a social constructivist paradigm that holds the assumption that knowledge is socially constructed by people active in the research process. As such, this research adopts a mixed-method approach to collecting and analysing data.⁴⁰³ According to Creswell, adopting a mixed-method approach improves the strength and integrity of the study.⁴⁰⁴ The mixed-method approach also enables the research to assume a worldview position within the social

⁴⁰²Creswell, J. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Fourth edition, international student edition (Los Angeles, Calif: SAGE), p. 50.

⁴⁰³ John Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (SAGE Publications, 2003), p. 8.

⁴⁰⁴ John Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*., Third Edition (London: Sage publication, 2008), p. 478.

constructivist paradigm of subjective knowledge construction by participants active in the research process. This position allows the inductive process of interpreting, developing patterns, and meaning within different data sets.

A further theoretical influence on this study is the 'postcolonial feminist theory' that calls for the decolonisation of the curriculum. The influence of this theory does not necessarily align with the dominant call in postcolonial literature for an outright rejection of the western curriculum. Rather, it is used to question the dominant Eurocentric canon of what constitutes knowledge, while also encouraging how knowledge produced at the margins is decentring this singular portrait of how architects should be educated. More importantly, it is a call for inclusion and negotiation of multiple knowledge sources, approaches, and marginal voices in the way knowledge are produced.⁴⁰⁵ The postcolonial theory, as a decolonising agenda is utilised in the call for an inclusion of diverse knowledge sources and approaches. It is demonstrated in the diversity of data collected and methods employed in this analysis, i.e., data from three regions (Africa, Europe, and North America), cutting across different pedagogic models, collected through critical review, survey, case study, focus group, observation, workshop and analysed using thematic precepts, narrative, and statistical approaches.⁴⁰⁶

4.1.1 Positionality

This research draws on Michael Crotty's understanding of the constructivist approach to research.

According to Crotty:

*All knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of an interaction between human beings and their world, and developed and transmitted within an essentially social context.*⁴⁰⁷

The contingency of knowledge on human practice and vice versa further highlights the fact that nothing is ever static but rather dynamic.⁴⁰⁸ Hence, qualitative research conducted as part of a Ph.D.

⁴⁰⁵Bagele Chilisa, *Indigenous Research Methodologies* (Sage Publications, 2011), p. 17.

⁴⁰⁶ Giroux and Robbins, p. 58.

⁴⁰⁷ Michael Crotty, *The Foundations of Social Research: Meaning and Perspective in the Research Process* (Sage, 1998), p. 42.

⁴⁰⁸ Creswell further believes it is contingent upon the researcher to pay rapt attention to the context, the respondents' views, opinions, and reactions to the phenomenon studied in the process of data collection. The researcher also needs to be sensitive to his own reflexivity both in the interpretations and drawing of patterns in the research data (Creswell, 2008), p.12.

requires the researcher to immerse himself in the data in order to reflect and understand the reality of the everyday life of participants' positions, teachings, learning approaches, and practices.⁴⁰⁹ Consequently, adopting this constructivist position in this research is not aimed at searching for a universal truth or knowledge, but rather an understanding of how people construct realities based on their experience of their everyday lives.⁴¹⁰

The influence of the researcher's own experience within this context is acknowledged, as he does not aim to detach himself from the research. It is based upon the notion that:

*If we assume that we can neutrally observe the social world, or read off events according to pre-existing theoretical ideas, we shall simply reproduce the assumptions and stereotypes of everyday actions and conventions.*⁴¹¹

Following Tim May's assertion, the researcher seeks to understand his place and experience in the research and as a black male, who has been educated as an architect and currently involved in the education of architects yet the curriculum of architectural education in Nigeria rarely prepares students with the capabilities for immediate local response.

4.2 Research design

The research design shows the structural pathways connecting the entire research framework and processes leading from the research question(s) to the research finding(s).⁴¹² It follows Yin's classification of research design as a constituent of at least four components that enhances the conduct of this study. These four components include: "what questions to study, what data are relevant, what data to collect, and how to analyse the results."⁴¹³ In view of the preceding discussions on the epistemological lens and theories influencing the research, this research is structured into three different stages:

⁴⁰⁹ Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, p. 9.

⁴¹⁰ Lev S. Vygotsky, *Mind in Society: The Development of Higher Mental Process* (Cambridge, MA: Harvard University Press, 1978).

⁴¹¹ T. May, *Social Research: Issues, Methods and Research* (McGraw-Hill Education, 2011), p. 30
<https://books.google.co.uk/books?id=mcOszOsWo6wC>.

⁴¹² Dawson R. Hancock and Bob Algozzine, *Doing Case Study Research: A Practical Guide for Beginning Researchers* (Teachers College Press, 2006), p. 31.

⁴¹³ Robert K. Yin, 'Case Study Research: Design and Methods, (Applied Social Research Methods, Vol. 5)', 2002, p. 19.

- Preliminary/first stage (involves the identification of the challenges facing architectural education and practice in Nigeria and contemporary debate on the global challenges/prospects of architectural design education).
- The second stage (empirical data collection, analysis, synthesis, and research findings).
- The third stage (evaluating the research findings in the Nigerian context).

The preliminary stage examined the challenges facing architectural design education in Nigerian through a review of the literature. It also drew on the narrative experiences of educators in other contexts regarding the importance of adopting pedagogies that are socially-responsive to the everyday world. It is believed that socially-responsive pedagogies are capable of equipping students with the needed capacities to confront the needs of contemporary society.⁴¹⁴

The second stage of the research enquiry includes the collection, analysis, and synthesis of empirical data. This stage engaged with 24 purposefully selected architectural educators who are currently exploring different alternative pedagogies across three continents (Africa, Europe, and North America). This part of the empirical data was collected through interviews, case study, and observation techniques. The collected data were carefully analysed and structured into five themes, which were further examined in three case studies to understand the students' views about the claims made by educators. The data from educators' interviews and case studies were further analysed and interwoven with the literature to understand the extent that these socially-minded pedagogies equip students with capabilities for future practice (see fig. 4.0).

The third stage of the research design further examined the applicability of research findings in the Nigerian context, using three different tools such as focus group, workshop, and online survey to explore students', educators', and practitioners' views on the extent negotiated pedagogy equip students with capabilities for future practice in Nigeria. The research findings were presented to a purposeful selection of seven educators and two groups of students and educators in Nigeria through a focus group interview and workshop, respectively. The rationale for adopting these approaches in evaluating the potential values negotiated pedagogy could offer to architecture practice in Nigeria is to have a comprehensive view of what educators and students perceive to be useful for future practice in Nigeria. Similarly, the research findings were also presented to 50 Nigerian practitioners and educators who practice to understand what useful capabilities

⁴¹⁴ Crawford, p. 43; Dutton and Mann, p. 167; Ashraf Salama, *New Trends in Architectural Education: Designing the Design Studio*, p. 236; Nicol and Pilling, p. 7.

negotiated pedagogy could offer to contemporary and future practitioners in Nigeria. The structure of the research design is discussed below (see Fig. 4.0).

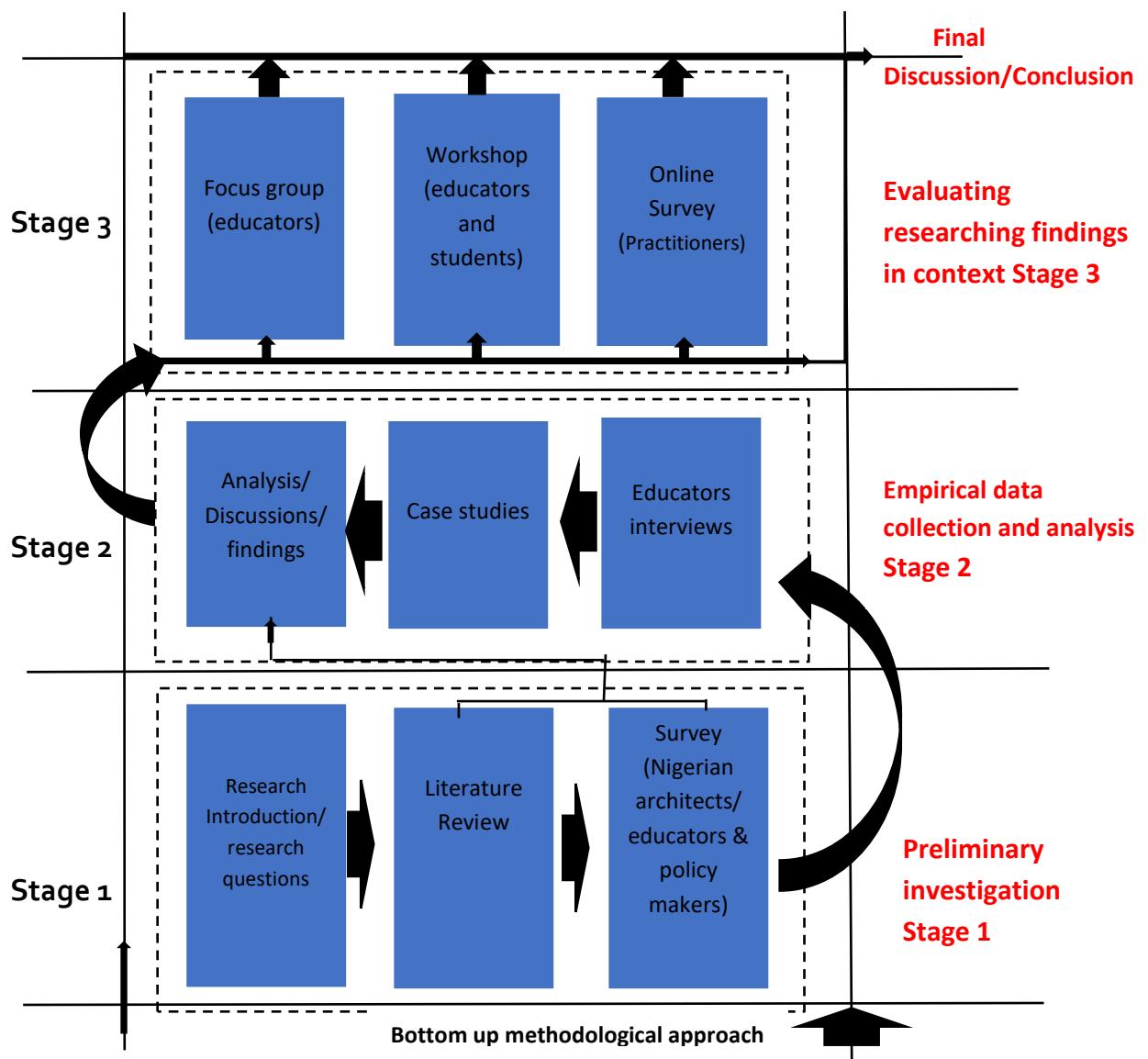


Fig. 4.0 The Overall research strategy and methodological approaches

Part B

4.3 Data collection

As discussed in the preceding section, data collection was influenced by the theoretical and conceptual constructs that underpin the research design. Following this, multiple sources of and approaches in data collection was adopted. The approach was useful in exploring the different

insights that were reflected in the interpretations that educators, practitioners, and students hold about negotiated pedagogy. Moreover, the use of various instruments for data collection in qualitative research has been argued to create diversity and multiple perspectives into research inquiries to further strengthen the integrity and validity of the research process.

Data were collected at every stage of the three research design stages using different instruments. The first stage of data collection dealt with both qualitative and quantitative data in the form of a literature review and an online survey. The rationale for adopting this mixed-method approach was to strengthen the integrity of the research process as well as helping to identify patterns in the way respondents experienced the same phenomenon.⁴¹⁵ Further, it also opened up a nuanced understanding of the challenges facing architectural education and practice in Nigeria.

The second stage of data collection employed a qualitative approach curated through the use of interviews and case study instruments in an iterative way such that data from each stage provides structure for the next stage.

The third stage of data collection was employed to evaluate the research findings in the Nigerian context using a focus group, workshop, and an online survey questionnaire. The data collected at this stage mainly focused on educators', students', and practitioners' views on the extent negotiated pedagogy that could equip students and future architects with capabilities for future practice in Nigeria.

Seeking research ethics and informed consent

The process of obtaining informed consent from the participants was initiated by obtaining ethics approval for two different ethics applications (for students and educators) from the Sheffield School of Architecture Research and Ethics Committee. The ethics application provided a summary of the research aims, objectives, questions, and research methodology and gave a more rounded approach to data collection and analysis. The application demonstrated how data will be collected, managed, stored, and used following all ethical standards for higher education research.

Prior to data collection, the participants were contacted through email, telephone, and the WhatsApp messaging system. They were provided with all necessary information regarding the research aims, objectives, and the nature of their involvement in the research process through the participant information sheet. All consent forms, including (pilot, interviews, workshop, focus

⁴¹⁵ John W. Creswell and Vicki L. Plano Clark, *Designing and Conducting Mixed Methods Research* (Sage publications, 2018).

group, online), offered participants the opportunity to indicate whether they wish to be identified or anonymised in the data.

4.3.1 Stages of data collection

There are two kinds of data employed in this study: primary and secondary data. The primary data have been obtained from interviews, case studies, focus groups, workshops, observations, and surveys, while the secondary data was curated through a review of the literature.

These three stages of data collection as earlier stated in the research design, provides a structure for the next stage such that the findings at one stage become primary data for further investigation in another stage iteratively (see Fig. 4.0).

Data collection stage 1 - [Online survey and Literature review]

The first stage of this study collected two kinds of data, primary and secondary data, in order to identify more broadly the challenges facing architectural education in Nigeria. An online survey was employed to capture primary data that helped to identify the real issues and challenges facing architectural education and practice in Nigeria. The review of literature in the form of secondary data further supports the findings of the initial online survey in establishing in concrete terms the arrays of challenges facing the education and practice of architecture in Nigeria. Fig. 4.1 below illustrates the nature of data collected at this stage of the research and further discusses the two instruments used (online survey questionnaire and a review of the literature).

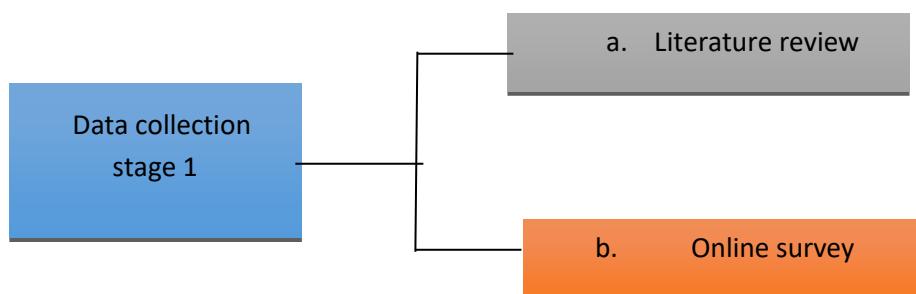


Fig. 4.1 Data collection stage 1

Stage 1a. Literature review

The first stage of data collection for this study utilised the use of a literature review of secondary data to understand the challenges facing architectural education and practice in Nigeria. The rationale for adopting a critical review of literature as a starting point was to understand what has

been researched and documented about the challenges and prospects of architectural education and practice in Nigeria and how those challenges have been addressed in other parts of the world. This process further situates this research within the contemporary discourse on design pedagogy and practice. As Paul Oliver states, the overall purpose of a literature review is to demonstrate the connection between the research subject to other broader areas in order to "help the reader to understand how your study fits into a broader context."⁴¹⁶ The sources of data for this review were drawn from conferences, journals, academic design programmes, reports, university handbooks, and personal interactions with studio staff.

The evidence from this stage of data collection suggests the importance of pedagogies that call for more social forms of learning and doing architecture. The review of literature also identified themes that encourage socially-minded ways of learning that are capable of equipping students with skills for future practice while learning and working in a socially-minded way. The review also explored different pedagogic and learning theories that advocate for more social forms of learning. The findings of the review of the literature provided structure and focus on the online survey investigations.

Stage 1b. Online Survey [Quantitative data] - Questionnaire

Louis Cohen, Lawrence Manion, and Keith Morrison, in the sixth edition of their book *Research Methods in Education*, define a questionnaire as one of the most commonly used instruments for collecting survey information that provides structure and often numeric data: "it is easy to administer without the physical presence of the researcher, and sometimes straightforward to analyse."⁴¹⁷ Cohen et al went further to argue that despite the ease in collecting and analysing questionnaires, the greater challenge lies in the time needed to develop, pilot, and justify the appropriateness of using questionnaires which drew on the kinds of questions needed in order to respond to the research questions.⁴¹⁸ As Brace argues, questionnaires are prone to two significant errors – sampling and non-sampling errors.⁴¹⁹ The sampling error occurs when there is a "random

⁴¹⁶Paul Oliver, *Succeeding with Your Literature Review: A Handbook for Students* (McGraw-Hill Education (UK), 2012), p. 5.

⁴¹⁷L. Cohen, *Research Methods in Education*/Louis Cohen, Lawrence Manion and Keith Morrison (London, 2007), p. 317.

⁴¹⁸ Cohen, p. 318.

⁴¹⁹I. Brace, *Questionnaire Design: How to Plan, Structure, and Write Survey Material for Effective Market Research*/Ian Brace (London, 2004), p. 1.

variation" in the sampling size and could be reduced by increasing the sampling size, while non-sampling error arises from errors in coding, the data entering process and errors committed by interviewers.⁴²⁰

The empirical research employed the use of an online survey questionnaire at the first and the third stages of the research process. The rationale for adopting an online survey was to capture a greater sample of empirical data from educators, practitioners, students, and policymakers on the challenges facing architectural education and practice in Nigeria.⁴²¹ This research started with a review of literature on the challenges facing architectural education in Nigeria, which also helped in the design of the online questionnaire in terms of the types of questions that will help understand these issues identified in the literature. The online questionnaire also helped to identify where the strength of the argument in the literature lies, since the essence of the research was to develop a pedagogy that is capable of addressing pedagogic and practice challenges in Nigeria.⁴²²

The online questionnaire respondents were selected from a list of practicing architects obtained from the NIA and ARCON practice register, through a purposive sampling technique with the understanding that respondents are knowledgeable about the phenomenon being studied (in this case their own experience as architects about the challenges facing education and practice).⁴²³ A total of 65 registered architects was invited to take part in the survey through text messages and emails provided by the NIA and ARCON (see criteria for selection in section 4.4), but only 30 returned their consent forms, while 33 (66%) completed the online questionnaire. Three completed questionnaires were not used as consent was not received prior to the end of data collection. The list of educator respondents was obtained from different WhatsApp groups the researcher belonged to and also recommendations from educators that were already mobilised for the study in the form of snowballing, about 25 educators were invited while 15 responded to the invitation. About 20 policy makers were invited from three local government areas of Imo State-Nigeria (Owerri-North, Owerri West, and Owerri Municipal LGA), while 5 consent forms were returned by policy makers,

⁴²⁰ Brace, p. 1.

⁴²¹A. Misro and others, 'A Quick Guide to Survey Research', *The Annals of The Royal College of Surgeons of England*, 96.1 (2014), 87–87 (p. 5).

⁴²²Misro and others, p. 5.

⁴²³Lawrence A. Palinkas and others, 'Purposeful Sampling for Qualitative Data Collection and Analysis in Mixed Method Implementation Research', *Administration and Policy in Mental Health and Mental Health Services Research*, 42.5 (2015), 533–44; John W. Creswell and Vicki L. Plano Clark, *Designing and Conducting Mixed Methods Research* (Sage publications, 2018), p. 422.

showing a response rate of 35%. The questionnaire was designed to allow respondents to define what the key issues challenging education and practice were in their own terms in the form of open-ended and somewhat semi-structured questions that take about 30-45 minutes to complete (see Appendix D4 for more details). The reason for adopting open-ended questions was to avoid any form of bias or influence regarding their answers.⁴²⁴ I was keen on gender balance in recruiting participants but this was not realised as the number of female architects invited was 15 (30% of the total participants), but only five female architects (One-third of invited female participants) of which two were educators completed their questionnaires. The reason for the poor female to male ratio of 1:10 (10%) could be attributed to an age-long perception that architecture is a male-dominated profession, hence the limited number of female architects both in practice and in education in Nigeria.⁴²⁵ This notion of male-dominated professional has been often challenged in the West but seen as a norm in the Global South.⁴²⁶ The key instrument used to collect the questionnaire was the Google form (an online survey application); the aim of using this approach, as earlier highlighted by Creswell and Clark, was to ease the process of collection and analysis.⁴²⁷ The link to the Google form was sent to the respondents through their emails and WhatsApp addresses. Detailed analysis and summary discussions of the questionnaires are highlighted in section 4.4.1.

Data collection stage 2 - [interview and case study]

The second stage of data collection utilised two different approaches – interviews and case studies in collecting data. It is important to note that the research process is iterative such that the findings at each stage is used as data in the next stage while also informing the nature of subsequent inquiry (see Fig. 4.2 below for the type for data collected at this stage).

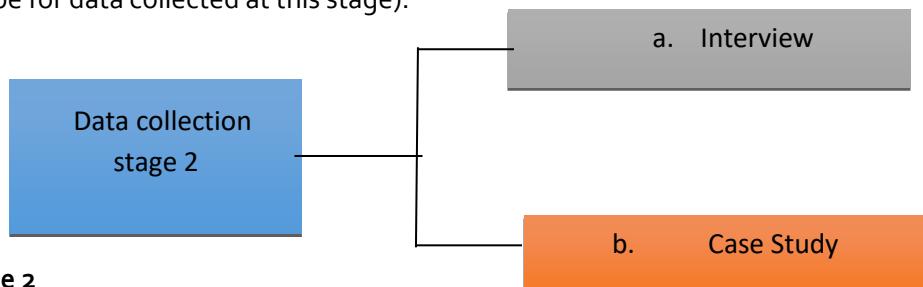


Fig. 4.2 Data collection stage 2

⁴²⁴Creswell and Clark, p. 203.

⁴²⁵ David C. Woolman, 'Educational Reconstruction and Post-Colonial Curriculum Development: A Comparative Study of Four African Countries', *International Education Journal*, 2.5 (2001), 27–46 (p. 32).

⁴²⁶Lesley Lokko, 'Hit Me Baby One More Time', in *A Gendered Profession*, ed. by James Benedict Brown and others (RIBA Publishing, 2016).

⁴²⁷Creswell and Clark, p. 223.

Stage 2a: Interviews

Interviews

Several literature avows to the importance of interviews as a method of collecting data in a qualitative inquiry as Qu and Dumay argue that it "provides a useful way for researchers to learn about the world of others."⁴²⁸ Kvale sees it as a way of understanding the world of others by engaging them in a conversation: "through conversation, we get to know about other people, their experience, feelings and hope about the world they live in."⁴²⁹ Even when the interviewer and the interviewee seem to be speaking the same language, their words may have completely different cultural meanings; hence, the need for a careful and well-planned approach to enrich the quality of data.⁴³⁰

A semi-structured, qualitative open-ended interview technique was employed in the second stage of data collection to explore how educators and students construct realities around the context of their teaching/learning. The aim of adopting an open-ended interview was to allow interviewees the opportunity to discuss in detail their own experiences that are not usually written in publications. Moreover, as Mason highlights: "qualitative interviewing, involves the construction or reconstruction of knowledge more than the excavation of it."⁴³¹ The utilisation of this technique took into account the multiple experiences, interpretations, and meanings that respondents construct whilst giving reflective accounts of their teaching and practices in different contexts. The unit of data collection is the respondents (educators and students), while the unit of analysis is projects, pedagogic frameworks, and diversity of context.

This stage of data collection drew on the emerging themes developed from the first stage to enable an appropriate selection of educator-respondents and the types of questions needed for the interviews. The nature of the interview questions (semi-structured and open-ended) was designed to enable respondents to create a narrative of their experiences in the form of 'storytelling'⁴³². This

⁴²⁸Sandy Q. Qu and John Dumay, 'The Qualitative Research Interview', *Qualitative Research in Accounting & Management*, 8.3 (2011), 238–64 (p. 239).

⁴²⁹Steinar Kvale, *Doing Interviews* (Sage, 2008), p. 1.

⁴³⁰Qu and Dumay, p. 239.

⁴³¹ J. Mason, *Qualitative Researching* (SAGE Publications, 2002), p. 62
<<https://books.google.co.uk/books?id=ot5zndXhrNEC>>.

⁴³² Phebe Cramer, *Storytelling, Narrative, and the Thematic Apperception Test* (Guilford Press, 2004), p. 5.

made it possible to capture the blind-spots between the written, and the reflective, as the real accounts of their experiences were captured.

The rationale for the purposeful selection of interviewees across three regions was to mitigate context bias and further encourage diversity and collaborative learning, which the literature evidence.⁴³³ It also stemmed from the conceptual theory of 'decolonising the curriculum,' which is premised on inclusion, diversity, and the need to engage multiple sources and approaches in the production of knowledge.⁴³⁴ The questions asked were not aimed at discussing how each model was applied in learning; rather, the aim was to capture the critical moments, potentials, opportunities, and theories underpinning each pedagogy and the challenges embedded in each pedagogic approach. The questions further probed into the different types of future skills and practices that are capable of responding to the challenges of the normative design studio orthodoxy. There were two occasions when the interview approach was utilised in collecting data; the first was educators' interviews while the second was within the case studies (and will be discussed under the case studies).

The wide range of context for data collection enabled the formation of a long list of 75 potential respondents that was later trimmed down to 24, based on availability and response rate from the initial invitation. Due to the nature of the data and the location of interviewees (Africa, Europe, and North America), it became imperative to employ different approaches to collecting the empirical data. About 75% of the interview data was collected using telephone and Skype conversations while 25% was done with face-to-face interviews. This was dictated by cost and time constraints. It is notable that conducting a face-to-face interview across the three continents would have required a grant, a situation that was impossible in this research.

Recruiting interview participants. Following a brief review of the literature on the challenges of architectural education and, most importantly, the 2014 conference of the Association of Architectural Educators, held at the University of Sheffield, opportunities arose to meet potential respondents who were further contacted through email, direct messaging, and telephone calls. Respondents who indicated an interest in the research were also requested to give names of other potential respondents to be contacted as participants in the research using the snowballing

⁴³³Creswell and Clark, p. 247.

⁴³⁴ Boaventura de Sousa Santos, *Epistemologies of the South: Justice against Epistemicide* (Routledge, 2015).

technique. The following criteria for recruiting participants were employed such that each participant should be able to meet at least four of these criteria for recruitment if not all:

- Educators who have conducted and/or published research work on alternative forms of architectural design pedagogies.
- Have shown continuous dedication and scholarship in developing alternative design models.
- Those whose education and practice are socially, politically, and culturally-oriented.
- Those whose scholarly work overtime show a proven record in the propagation and exploration of any form of alternative design model curated in conferences, seminars, and symposia.
- Educators and critics who advocate for new forms of pedagogy in teaching and learning in architectural education.

This approach to data collection aimed at exploring students' and educators' understanding of negotiated pedagogy by evaluating the different pedagogic experiences of educators who explore these marginal models that call for more social forms of learning. The educators recruited for this study were drawn from three continents (Africa, Europe, and North America) due to the need to create a balanced and nuanced understanding of respondents' experiences from different perspectives and backgrounds. Another reason for choosing respondents from the three contexts was to understand how this concept of negotiated pedagogy is perceived and explored in different regions and to also widen the scope of its definition since the current design pedagogies in Nigeria were transposed from the UK and the US. It helps to ground the approach adopted in negotiating the different components that constitute negotiated pedagogy. More details of the participants' profiles are discussed in appendix A.

The other set of respondents who engaged in the research were students and practising architects. It became imperative to add students' voices to the whole research process for educators made different claims of the roles of students and the skills that they developed in the different models they espoused. More interestingly, evaluating how these claims played-out added another strand of knowing what students think, which is critical and essential to their own learning. All the students who signed up for the three different projects automatically qualified for the study, but only those students who returned their signed consent forms were recruited for the empirical study. The study also explored the student group structure designed by the tutors with a specific task except for the live project that had only one group.

Collecting data from the three regions presents opportunities in this study to examine the extent different components within negotiated pedagogy that advocate for more social forms of learning equip students and potential future architects with capabilities for future practice. This research aims to draw a generalisation concerning how socially-minded pedagogies at the margins of mainstream design models are preparing students with capabilities that are not usually acquired in the design studio for future practice. However, the apparent aim of the case study approach was not only to examine the authenticity of educators' claims about what/how students learn and the skills they acquire but also to understand what students think about their own learning.

Collecting empirical data was not without challenges. Several interviews were rescheduled due to the difference in time zones, and at some points, there were: poor internet connectivity, language difficulty, and communication barriers. About 15% of the interviews were conducted remotely in the form of a written response to the interview questions (treated as questionnaires), as a way to mitigate the challenges above emanating from poor telephone connections.

Stage 2b: Case Studies

The use of a case study in qualitative research has continued to gain support and recognition in the social sciences in recent times due to its capacity to probe and "investigate a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not evident".⁴³⁵ Dawson Hancock and Bob Algozzine, both Professors of Educational Research at the University of North Carolina, USA, argue that case study research is:

*Richly descriptive, because it is grounded in deep and varied sources of information. It employs quotes from key participants, anecdotes, prose composed from interviews, and other literary techniques to create mental images that bring to life the complexity of the many variables inherent in the phenomenon being studied.*⁴³⁶

The utilisation of the case study method at the second stage of empirical data collection was informed by the need to examine the extent claims made by educators about their teaching styles/techniques, underpinning theories, and the skills that students acquired from the pedagogies

⁴³⁵Yin, 'Case Study Research: Design and Methods, (Applied Social Research Methods, Vol. 5)', p. 13.

⁴³⁶Dawson R. Hancock and Bob Algozzine, *Doing Case Study Research: A Practical Guide for Beginning Researchers* (Teachers College Press, 2006), p. 16.

they explored.⁴³⁷ It also adds students' voices to the overall discussions about the values inherent in negotiated pedagogy. Three different pedagogic projects that were selected are the live projects, Designing from Afar, and Designing from Within. The criteria for selection were drawn from Robert Yin's emphasis on five components of research design.⁴³⁸

Criteria for the selection of case studies

According to Robert Yin, five components of the research design are particularly important in selecting case studies:

- Every case study should be able to provide answers to the research questions.
- The Case study should align with the research proposal (in this case, the extent that negotiated pedagogy enables the acquisition of capabilities for future practice).
- The unit of analysis should be defined in line with the research proposal.
- The case study should have a logical link between data and research proposition (there were claims from educators about how students learn and acquire skills, hence the need to learn from students' own experiences directly).
- The criteria for interpreting the finding(s) should allow effective evaluation, in terms of whether it supports the proposition.⁴³⁹

The selection of case studies for this research also draws on Robert Stake's selection criteria. According to Stake, before selecting a case study, the researcher should be able to answer the question of "what can be learned" and how the lessons learned supports the research proposal. Stake further mention three other criteria that include accessibility, identification of informant, and intrinsic interest in a case.⁴⁴⁰

The rationale for adopting a case study approach was to capture what Diekelmann described as the "lived experiences of students" beyond the claims made by educators concerning how students

⁴³⁷Robert K. Yin, 'Case Study Research: Design and Methods. SAGE Publications', *Thousand Oaks*, 2009, p. 13; Bill Gillham, *Case Study Research Methods* (Bloomsbury Publishing, 2000), p. 2; Arch G. Woodside, *Case Study Research: Theory, Methods and Practice* (Emerald Group Publishing, 2010), p. 2.

⁴³⁸ Robert K. Yin, 'Case Study Research: Design and Methods. SAGE Publications', *Thousand Oaks*, 2009, p. 9.

⁴³⁹Robert K. Yin, 'Case Study Research: Design and Methods. SAGE Publications', *Thousand Oaks*, 2009.

⁴⁴⁰Robert E. Stake, *The Art of Case Study Research* (Sage, 1995), p. 4.

learn and develop skills for practice.⁴⁴¹ The choice of case study further crystallised the understanding of the elements that make pedagogy socially-minded (from educators' and students' views) and how those elements are negotiated towards developing an inclusive pedagogy as Yin suggests the need to understand cause and effect.⁴⁴² It also questions if projects context, the location of the school of architecture, and the types of project influence the type of the action method to adopt in developing pedagogic models.

The selection of the Live Project, Designing from Afar, and Designing from Within case studies and the University of Sheffield as the case study site for this research draws on both Yin and Stake's criteria with emphasis that there exists a link between the selected cases and the research question. The connection between the research questions and the cases is that they are developed at the margins; they advocate for more social forms of learning and possess potentials for a particular type of future practice, as evidenced in the literature (see section 2.2). More importantly, accessibility, identification of informants, and core interest in establishing the relationship between the cases and their socially-mindedness are central in the research design. The interest in understanding how marginal pedagogies are informing a paradigm shift in architectural education where issues of inclusion, diversity, interdisciplinarity, empowerment, negotiation, and ways of self-initiating of projects are addressed. The three related pedagogic projects that were selected for the case studies are types of studio projects that have different emphasis in the way students learn. In the case of the live projects, for example, it was not only student-led but emphasises the importance of engaging and working with the users. The live project was also selected because it encouraged students to learn through a hands-on making approach. The second case study was a studio design project – 'Designing from Afar'. The reason for selecting this project was to uncover whether a studio project possesses features that are socially-minded. More importantly, 'Designing from Afar' encourages remote learning approaches that enable students to learn how to intervene from a distance via the use of digital tools. The third case study was Designing from Within. This project was chosen with the intention of understanding how the approach of Designing from Within, encourages a more socially-minded way of learning and doing architecture.

The rationale informing the use of the live projects and design studio models for the case studies was informed by the findings of educators' interviews where eighteen out of twenty-four educators highlighted the importance of the live project in the definition of negotiated pedagogy. It also

⁴⁴¹Nancy Diekelmann, 'Curriculum Revolution: A Theoretical and Philosophical Mandate for Change', *NLN Publications*, 15–2224, 1988, 137–57.

⁴⁴²Robert K. Yin, *Case Study Research and Applications: Design and Methods* (Sage publications, 2018), p. 157.

stemmed from the need to examine the extent to which the design studio pedagogy is capable of contributing to the definition of negotiated pedagogy (see Chapter 6).

The choice of pedagogic projects and case study sites were influenced by the focus on the University of Sheffield, School of Architecture – known for its strong social ethos in teaching, learning, research, and engagement with the society. As stated in the Live Project Handbook:

*Sheffield School of Architecture has a distinct reputation as a school that embeds social responsibility at its heart. Live Projects act as a touchstone for a socially-engaged attitude to the education, research and practice of architecture.*⁴⁴³

The criticism that the findings of a single case cannot be generalised in terms of “developing concepts”, theory, and the ability to generate “specific insights”⁴⁴⁴ has been disputed by Flyvbjerg who drew on Anthony Gidden’s emphasis on “typicality of judgement” as a means of making a generalisation.⁴⁴⁵

Data collection stage 3 – [focus group, workshop, and online survey]

This stage of data collection utilised three techniques (focus group, workshop, and survey) to evaluate the applicability of the research findings in the Nigerian context. The objective of using different instruments to evaluate the research findings in context was to understand the elements of negotiated pedagogy that has wider applicability in the Nigeria context (see Fig. 4.3)

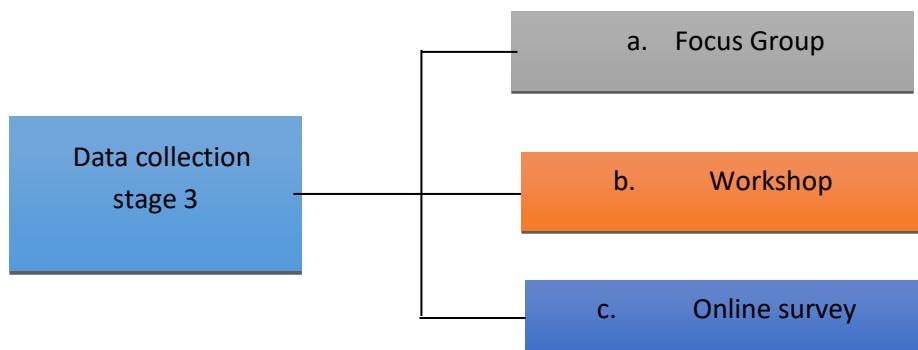


Fig. 4.3 Data collection stage 3

⁴⁴³Sheffield School of Architecture, *A Handbook for Live Projects*, 2013, p. 9.

⁴⁴⁴Geoff Walsham, ‘Interpretive Case Studies in IS Research: Nature and Method’, *European Journal of Information Systems*, 4.2 (1995), 74 (p. 79).

⁴⁴⁵Bent Flyvbjerg, ‘Five Misunderstandings about Case-Study Research’, *Qualitative Inquiry*, 12.2 (2006), 219–45 (p. 220).

Stage 3a: Focus Group discussions

According to Richard Krueger, Professor and Evaluation Leader at the University of Minnesota, USA, a focus group "is the label given to a special type of group interview that is structured to gather detailed opinions and knowledge about a particular topic from selected participants."⁴⁴⁶ Focus groups reveal a wealth of detailed information and deep insight and create an accepting environment that puts participants at ease, allowing them to thoughtfully answer questions in their own words and add meaning to their answers.⁴⁴⁷ Krueger further argues that a focus group forms an opinion poll by addressing specific issues, where participants feel free and safe to share their ideas and views without being "judged."⁴⁴⁸ According to Krueger, the number of participants in a focus group should range between five to eight, but not more than twelve or fewer than four, such that each participant will have the opportunity to share insight, and also sample size should be large enough to generate a diversity of views.⁴⁴⁹

Drawing on the guidelines for setting up focus group discussions by Elliot and Associates, the empirical research articulates the following procedures in collecting and analysing the data: "defining a focus group, designing focus group questions, recruiting and preparing for participants, conducting the focus group, and finally analysing the data from the focus group interview."⁴⁵⁰

Defining the focus group: This focus group was designed to engage Nigerian educators to discuss the findings of the research that examined the extent that negotiated pedagogy equips students to acquire capabilities for future practice, having a sample size of seven educators. Two moderators were recruited outside of the respondents; the assistant respondent was in charge of taking notes while the main moderator anchored the discussion. The discussion lasted for 90 minutes with a 30 minutes session break after 45 minutes.

Designing focus group questions: Seven exploratory questions were presented to the participants after the presentation of position papers to participants, though eight is seen as ideal while twelve

⁴⁴⁶Richard A. Krueger, *Focus Groups: A Practical Guide for Applied Research* (Sage publications, 2014), p. 26.

⁴⁴⁷G. E. Bader and C. A. Rossi, 'Focus Groups: A Step-by-Step Guide..[SI]: Bader Group', 2002, p. 5.

⁴⁴⁸Krueger.

⁴⁴⁹Richard A. Krueger, *Focus Groups: A Practical Guide for Applied Research* (Sage publications, 2014), p. 33.

⁴⁵⁰Elliot and Associates, 'How to Conduct a Focus Group', *Guideline for Conducting a Focus Group*, 2005 <http://assessment.aas.duke.edu/documents/How_to_Conduct_a_Focus_Group.pdf> [accessed 6 October 2017].

the maximum.⁴⁵¹ The questions were examined for ambiguity and reworded when necessary, and the process was designed to enable participants to rethink the content and interpretation of the position paper (see Appendix A3, p.16).

Recruiting and appointment of participants: Utilising the focus group in this stage of data collection involved inviting seven Nigerian educators recruited through a purposive sampling technique, predicated on the understanding that respondents were not only educators who have been teaching architectural design in any Nigerian university but also have a common interest in the pursuit of alternative knowledge. The recruitment of participants for the study was done through an email and mobile phone messaging protocol to educators who have taught architectural design for a minimum of three years in universities in Nigeria (see criteria for recruitment, Appendix B8, p.29). More than thirty potential respondents were contacted, but only eight signed research information sheets and consent forms, which were received from participants while only seven, participated in the focus group. The participants also included educators with substantial knowledge in practice among other qualities that promote socially-mindedness. However, the gender balance was targeted in the process, but was not realised as the ratio of female to male educators in architectural education in Nigeria is seen to be on the margin; out of the five females contacted only one returned her consent form. The group, ideally focused on identifying and discussing how negotiated pedagogy enables students to acquire and develop capabilities for future practice in Nigeria. The focus group participants were presented with a copy of the research findings in the form of a position paper and structured written interview questions for discussion (see Appendix A3).

Conduction the focus group: The focus group was conducted by a team consisting of a moderator and assistant moderator, the assistant takes notes and manages tape recording while the moderator moderates the conduct of the discussions and manages the group dynamics in line with Krueger's propositions.⁴⁵² The method of analysis and the process engaged in the study are discussed in the analysis section (see section 4.4).

⁴⁵¹Elliots and Associates, 'How to Conduct a Focus Group', *Guideline for Conducting a Focus Group*, 2005, p. 2 <http://assessment.aas.duke.edu/documents/How_to_Conduct_a_Focus_Group.pdf> [accessed 6 October 2017].

⁴⁵²Krueger.

Stage 3b: Workshop [students and educators]

The use of a workshop as a research method is relatively sparse when compared with other methods, such as focus groups or interviews.⁴⁵³ Evidence has shown that the use of workshops as a research method started in the 1940s as a way of creative group problem-solving.⁴⁵⁴ The workshop is specifically designed to fulfil a research purpose: to produce reliable and valid data about the domain in question, and it is an arranged event of a limited duration targeted to participants who either share a common domain, or work in the same field, or share a common agenda.⁴⁵⁵

The recruitment of workshop participants was based on the purposeful sampling technique which, according to Creswell and Clark involves “identifying and selecting individuals or groups of individuals” that are knowledgeable about or hold certain experiences of a phenomenon of interest.⁴⁵⁶ In the words of Vanderstoep and Johnson, purposeful sampling, unlike random sampling, is based on a selected purpose or condition which participants have to meet in order to be recruited.⁴⁵⁷ In this study, the criteria for selection was based on the conditions that participants must be students or educators of architecture in Nigerian universities, for students they should have undergone a minimum of one year study in architecture school, the reason being that the research investigation requires people with the experience of architectural design in order to be able to make critical judgments. Participants also needed to have an interest in alternative knowledge production and praxis in order to appreciate the nature of the research findings.

The data collected at this stage of empirical study engaged eight architecture students and two educators within two workshop groups (A and B) to consider whether negotiated pedagogy possesses capacities capable of informing pedagogy in Nigeria. Both the students and educators recruited for the workshop were all from the same university in Nigeria. However, the initial intention was to engage participants from different universities, but this was not possible due to the

⁴⁵³Rikke Ørngreen and Karin Levinsen, ‘Workshops as a Research Methodology’, *Electronic Journal of E-Learning*, 15.1 (2017), 70–81 (p. 71).

⁴⁵⁴Alex Osborn, *Unlocking Your Creative Power: How to Use Your Imagination to Brighten Life, to Get Ahead* (University Press of America, 2009).

⁴⁵⁵Ørngreen and Levinsen, p. 71.

⁴⁵⁶John W. Creswell and Vicki L. Plano Clark, *Designing and Conducting Mixed Methods Research* (Sage publications, 2018), p. 423.

⁴⁵⁷Scott W. Vanderstoep and Deidre D. Johnson, *Research Methods for Everyday Life: Blending Qualitative and Quantitative Approaches* (John Wiley & Sons, 2009), xxxii, p. 209.

availability of participants and logistical issues, hence the use of staff and students from one institution.⁴⁵⁸ The research findings were presented to the participants before the start of the workshop in the form of a position paper (Appendix A3, p.16). The researcher moderated the process while an assistant moderator (non-participant) was also appointed to take notes, and manage the tape recording/observations. Similar to the focus group, participants in the two groups were given a formal introduction and the workshop guidelines; they were assured that there were no right or wrong answers to the questions but rather to be honest with their answers and discussions.⁴⁵⁹

Participants were asked to identify the elements of the findings that have the potential to influence the development of pedagogy and future practice in Nigeria. Each group was given sticky note pads and a set of written questions that provoked discussions on the elements of the findings they believe have potentials of influencing architectural education and practice.

Prior to the start of the workshop, it was discovered that the format adopted for the workshop was quite unfamiliar to both students and educators, as they were asked to examine the findings through discussions and possibly write down their answers on sticky notepads and paste same on the A2 board for further discussions (see Chapter 8). This prompted the need to run a pilot workshop with five participants (four students + 1 educator), participants were educated on the workshop procedures in terms of writing on the sticky notepads and placing them on A2 size boards and group discussions around emerging themes. The reason for asking them to write their ideas in the sticky pad was to facilitate openness and enable a visual image of the different views within the group to be mapped and discussed such that each participant is given the opportunity to express themselves. Evidence from the discussion in Chapter 8 suggests that despite the 4:1 ratio of students to educators in each group, educators seemed to have dominated the discussions while students wrote more of their points on the sticky pads.

While the literature relating to the workshop provided information regarding various workshop setups that facilitate participants' openness and creativity, it rarely provided readily available information regarding methodological issues, such as how to produce and document data or how to argue the data's reliability and validity in relation to analysis.⁴⁶⁰ The claim that the position of the

⁴⁵⁸Vanderstoep and Johnson, *xxxii*, p. 209.

⁴⁵⁹Rikke Ørnsgreen and Karin Levinsen, 'Workshops as a Research Methodology', *Electronic Journal of E-Learning*, *15.1* (2017), 70–81 (p. 73).

⁴⁶⁰Ørnsgreen and Levinsen, p. 74; Lotte Darsø, *Innovation in the Making* (Samfundslitteratur, 2001), p. 201.

researcher as the moderator whose research findings are being examined may prejudice participants' sense of judgement was addressed by encouraging the participants to be as independent and critical as possible and able to justify the reasons for their answers.

Stage 3c: Online survey [Practitioners and educators]

The survey technique as a method adopted for data collection was employed twice in the research during the first and third stages of the study. As already discussed in this chapter, the survey questionnaire is a useful instrument for collecting data, as it "provides a standardise interview across all subjects" in order to enable the interpretation of data across a large sample size when presented with the same questions.⁴⁶¹

The online survey questionnaire was adopted at this stage of the research in order to capture a greater sample of data from a wider range that includes practitioners and not only educators when compared with the focus group cohort. Capturing practitioners' views on the nature of findings allows a better understanding of how educators and practitioners relate to the values inherent in the findings. The third stage of the data collection included an online survey with a stratified demographic sampling based on participants who have three years post-study experience and also registered with the Nigerian Institute of Architects.⁴⁶² The above allows the assumptions from the findings to be widely and rigorously evaluated.

The researcher employed an online questionnaire survey using Google Documents with semi-structured and open-ended questions. The same group of practitioners and educators engaged in the first online survey was also used in order to provide them another opportunity to evaluate the extent to which the findings addressed the concerns they raised in the first survey. The participants were presented with a position paper explaining the nature of the research, the findings and approach employed, this was done after a signed consent had been received from participants (see Appendix E, p. 156). The choice of using an open-ended questionnaire was predicated on the need for "allowing participants to freely provide their views," in this case, the views of Nigerian practitioners and educators on the values of the research findings. Participants were asked to identify the components of negotiated pedagogy that are capable of enabling students to develop

⁴⁶¹ Brace, p. 1.

⁴⁶² John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Sage publications, 2018), p. 265.

and acquire skills for future practice in Nigeria.⁴⁶³ Creswell believes that the more open-ended questions the better the participants express their subjective social realities that are constructed through interaction.⁴⁶⁴

The list of participants' names and email addresses were drawn from the list of registered architects with the Architects Registration Council of Nigeria (ARCON) and the Nigerian Institute of Architects (NIA) obtained from the council. Some other architects were contacted through different WhatsApp groups that the researcher is a member, using a snowballing technique where participants also recommended the names of their colleagues to be recruited⁴⁶⁵. While Creswell and Clark noted that the snowballing sampling technique possesses the potentials of building a network of participants capable of accessing hard to reach groups, hence able to break barriers arising from inaccessibility in order to engage participants who are key to the study.⁴⁶⁶ Twelve short open-ended questions were employed with the aim of understanding how participants perceived/viewed the research findings with the potential of informing future practice in Nigeria. Participants were asked to give reasons for their choice as to if and how the findings could inform future practice in Nigeria (see Appendix B10, p.35).

4.3.2 Other instruments for data collection

The researcher employed different instruments in collecting the empirical data in order to ensure validity and reliability through the triangulation of methodological instruments. This is something Louis Cohen and others emphasised in regard to establishing ways of ensuring validity and reliability.⁴⁶⁷

⁴⁶³John Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (SAGE Publications, 2014), p. 239 <<https://books.google.co.uk/books?id=nSVxmN2KWeYC>>.

⁴⁶⁴Creswell, p. 37.

⁴⁶⁵ Scott W. Vanderstoep and Deidre D. Johnson, *Research Methods for Everyday Life: Blending Qualitative and Quantitative Approaches* (John Wiley & Sons, 2009), xxxii, p. 32.

⁴⁶⁶Kimberle Crenshaw, 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics [1989]', in *Feminist Legal Theory* (Routledge, 2018), pp. 57–80; Vanderstoep and Johnson, xxxii, p. 49.

⁴⁶⁷ Cohen, pp. 112, 115.

Observations

Sarah J. Tracy, Professor of organisational communication and qualitative research methodology at the Arizona State University, USA, argues that “field roles” in qualitative research allow critical moments of the research process to be captured in their natural states.⁴⁶⁸ She further gives four classifications of the different field roles that the researcher can assume in a qualitative research (complete participant-active participant, play participant/participant as an observer, focused participant observer/reactive observer, and complete observer/passive observer).⁴⁶⁹

A complete observer role was adopted in this thesis by being wholly detached from participating in the activities that engaged both students and educators. It is to understand critical moments in the three cases and capture the complexities of the project contexts. According to Tracy, the importance of this role enables the researcher to learn about the scene and the activities that take place in the research process whilst being completely detached from participating in that process.⁴⁷⁰

There was careful documentation of observed data using a research diary to take notes of critical moments of the actions and the roles of respondents (in this case, students and tutors) in the three cases studied. Due to simultaneous activities taking place at the same time by different groups of students, it became difficult to take notes and sketches of all actions, which led to the use of photographs and a tape recorder to capture some active moments while interviews were combined with observation to understand the motives behind the actions students performed.⁴⁷¹

All the observation notes were taken at the time they occurred, while a follow up interview was done subsequently after the students had finished with either the client or working with team mates.

Research diary

The researcher kept a dedicated reflective research diary (in the form of field notes). The notes were kept for each case study, though in the workshop and focus group, the notes were taken by the assistant moderator who took specific accounts of different moments. For instance, in the

⁴⁶⁸ Sarah J. Tracy, *Qualitative Research Methods: Collecting Evidence, Crafting Analysis, Communicating Impact* (John Wiley & Sons, 2012), p. 105.

⁴⁶⁹ Tracy, pp. 105–14.

⁴⁷⁰ Tracy, p. 113.

⁴⁷¹ Kirsty Williamson and Graeme Johanson, *Research Methods: Information, Systems, and Contexts* (Chandos Publishing, 2017), p. 406.

workshop, the students were observed to have done more writing than engaging in the discussion. It is important to state that not every moment in the case studies was captured as some were taking place simultaneously with different activities. For instance, in the case of the live projects, students engaged with the public as different activities were taking place at the same time; hence, the researcher documented only one of the events, which is a challenge on its own. The researcher was a complete observer of the different activities and critical moments in the data collection stages, e.g., the diary became a reminder of some critical moments in the research that aided subsequent analysis of the data. It served as a way of providing support for crucial information and memories that may have occurred that are difficult to capture in the interviews. As Tracy described, field notes should be "[...] rich, thick, and detailed, – allowing the researcher to re-enter the context and revisit those relationships", even years after an initial field visit.⁴⁷²

Part C

4.4 Data analysis

The analysis of data is described by Ian Dey, Senior Lecturer in the Department of Social Policy and Social Work at the University of Edinburgh, UK, as "a process of resolving data into its constituent components, to reveal its characteristic elements and structure".⁴⁷³ Further to Dey's description is Jennifer Averill, Associate Professor of Nursing at the University of New Mexico College of Nursing, Mexico, who emphasises that "insight, meaning, understanding, and larger patterns of knowledge, intent, and action" are what researchers seek in the process of making sense of the data.⁴⁷⁴ Similarly, Sally Thorne, an Australian writer, and researcher understand data analysis as a process of moving "from pieces to patterns" through various processes of organising, reading, categorising, coding, reflection, reviewing, and developing themes.⁴⁷⁵

The analysis of data goes beyond a mere description of its content but revolves around the "breaking down of the data into bits"⁴⁷⁶ through the process of describing, classifying, and

⁴⁷² Tracy, p. 3.

⁴⁷³ Ian Dey, *Qualitative Data Analysis: A User-Friendly Guide for Social Scientists* (Routledge, 2005), p. 31.

⁴⁷⁴ Jennifer B. Averill, 'Qualitative Data Analysis', in *Nursing Research Using Phenomenology: Qualitative Designs and Methods in Nursing*, ed. by Mary De Chesnay (New York: Springer Publishing Company, 2015), p. 1.

⁴⁷⁵ Sally Thorne, *Interpretive Description* (Walnut Creek: CA: Left Coast Press Inc, 2008), II, p. 142.

⁴⁷⁶ Dey, p. 31.

interconnecting the different bits in a more coherent narrative through an inductive approach.⁴⁷⁷ Ian Dey further states that "the core of qualitative analysis lies in these related processes of describing phenomena, classifying it, and seeing how our concepts interconnect."⁴⁷⁸

Further description of the core processes of qualitative data analysis is seen in Fig. 4.4, which shows the relationship between data description, classification, and connection to the research methods.

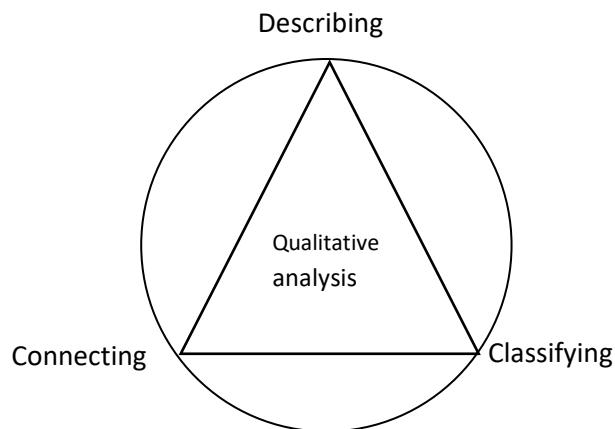


Fig. 4.4: Qualitative analysis as a circular process. Source: Dey (2005), p.32.

Analysis of qualitative data

The understanding that data do not speak for themselves justifies the aim of choosing a suitable analytical method in order to examine and interpret the data. The choice of method for the data analysis was influenced by the researcher's interest in creating a coherent connection and understanding of how the concept of 'negotiated pedagogy' aligns with the features of pedagogies that call for more social forms of learning across the selected regions.

The approaches adopted for analysis enable the understanding of what makes pedagogy 'socially-minded' and how different educators in different educational contexts are exploring it. The study also seeks to understand the extent these pedagogies that advocate for more social forms of learning are equipping students with capabilities for future practice irrespective of the context in which they are explored.

⁴⁷⁷ Dey, p. 31.

⁴⁷⁸ Dey, p. 31.

The nature of the data collected influences the choice of method for data analysis and how best the data could help in answering the research questions that aim at examining the extent that negotiated pedagogy enables students to acquire skills for future practice.

Considering the different sources and the nature of the data, this suggests the use of triangulation of methods utilising qualitative and quantitative methodological approaches for analysis in order to provide robust evaluation and interpretation.

Thematic analysis

Thematic analysis was utilised in analysing the first interview dataset using the transcripts developed from the audio record and field notes. Braun and Clarke define thematic analysis as "a method for systematically identifying, organising, and offering insight into, patterns of meaning (themes) across a dataset."⁴⁷⁹ The reason for utilising thematic analysis was to have an in-depth understanding of the data by drawing on Dey's and Thorne's earlier emphasis on breaking down the data into bits and pieces through reading, categorising, coding, and reflecting to help classify and interconnect them in a more iterative way.⁴⁸⁰ Similarly, Creswell and Clark view thematic analysis as a research process of "identifying, analysing, and reporting patterns (themes) within data."⁴⁸¹ In doing this, the audiotapes were first transcribed and coded manually, by using colour markers across repetitive codes. This process of coding converted the "raw data into usable data through the identification of themes, concepts, and ideas that have common connections with others."⁴⁸² Nvivo software was utilised in the mapping and categorising of data into clusters to enable the grouping and classification of the different qualitative data (see Appendix C2, p.147). It is important to state that the analysis of data sets in this study was largely inductive, allowing meaning to emerge from the data, rather than the more deductive, hypothesis centred approach that favours quantitative research.⁴⁸³

⁴⁷⁹ V. Braun and V. Clarke, 'Thematic Analysis in H. Cooper, PM Camic, DL Long, AT Panter, D. Rindskopf& KJ Sher', *APA Handbook of Research Methods in Psychology II: Research Designs*, 2012, 57–71 (p. 57).

⁴⁸⁰ Ian Dey, *Qualitative Data Analysis: A User Friendly Guide for Social Scientists* (Routledge, 2005).

⁴⁸¹ Creswell and Clark, p. 825.

⁴⁸² Ashley Castleberry and Amanda Nolen, 'Thematic Analysis of Qualitative Research Data: Is It as Easy as It Sounds?', *Currents in Pharmacy Teaching and Learning*, 10.6 (2018), 807–15 (p. 808); Zubin Austin and Jane Sutton, 'Qualitative Research: Getting Started', *The Canadian Journal of Hospital Pharmacy*, 67.6 (2014), 436 (p. 439).

⁴⁸³ Robert K. Yin, 'Case Study Research: Design and Methods. SAGE Publications', *Thousand Oaks*, 2009; Castleberry and Nolen, p. 808.

Thematic analysis was utilised for all the qualitative data sets emanating from interviews, case studies, focus group, workshop, and observation notes, the only difference across the data sets was in the workshop data which was much more interactive, hence captured group decisions and also individual views while other data sets such as the focus group captured individual experience more than group experiences. These themes were negotiated across the iterative data sets by questioning how they responded to the research questions and further written up within the analysis chapters to create a coherent narrative understanding of the different accounts. The analysis of data examined students' experiences while assessing the types of skills and challenges they encountered in the process of learning.

The approach I adopted for analysing the themes paid greater attention to how participants described their roles, processes, actions/inactions, understandings, and values to what they do and less emphasis on the pedagogic models espoused. It is important to state that the interviews, case studies, focus groups, and workshop data were analysed similarly using thematic analysis following transcription. The mode of presentation of the different qualitative data sets was the use of narrative, which was structured under five themes that provided further clarity towards understanding, interpreting, and discussing the data in line with the research questions. A similar process was adopted in analysing the qualitative data despite the different stages of data collection and this process involved the following steps informed by Braun and Clarke's six procedural points of thematic analysis, and they are discussed as follows:

Stage 1: Familiarising with the data

According to Braun and Clarke, the process of familiarising oneself with the data requires reading and rereading of data.⁴⁸⁴ The empirical data were read over three times in order to gain a detailed understanding of it. Hence, I was completely immersed in the content of the data in order to understand the patterns and meanings that are embedded in it. This process was done after the data was transcribed.

Stage 2: Generating initial codes

The process of generating initial analytical codes started after several readings of the transcribed data, such that the patterns that emerged, lead to the development of the initial set of codes. Braun and Clarke advised that the researcher develops as many codes as possible until saturation sets

⁴⁸⁴ Virginia Braun and Victoria Clarke, 'Using Thematic Analysis in Psychology', *Qualitative Research in Psychology*, 3.2 (2006), 77–101 (p. 87).

in.⁴⁸⁵ The analysis of interview data relating to educators within the second stage of the research process recorded 147 codes and they were developed, grouped, and mapped to form clusters of themes in the order that "raw data forms codes and codes form themes and thematic maps."⁴⁸⁶ The codes were regrouped and merged into five candidate themes from 87 codes (pedagogy, techniques, context, future practice and future skills, and range of barriers). Nvivo software enabled a large amount of textual iterative data to be organised in such a way that it helped in understanding the patterns of codes and links between codes across a large body of data. The different themes across the different data collected through interviews and case studies were further unpicked such that they captured something important about the data in relation to the research question, and "represent some level of patterned response" or meaning within the datasets.⁴⁸⁷

Developing new themes was only undertaken with the interview data, while other data sets such as the case study, focus group, and workshop were structured under existing themes with new subthemes to help create nuance while discussing diverse views of respondents. The case study, focus group, and workshop was used to evaluate the relevance of the claims made by educators in other contexts hence the importance of maintaining five themes. The presentation of the discussions using narratives focused on responding to the research questions.

Saturation was reached in the coding of the interview data when 147 codes were developed, and any further codes became a repetition of the initial codes. Guest et al. argue that saturation occurs when no further visible code can be generated.⁴⁸⁸

Stage 3: Search for themes

A theme, as described by Max van Manen, Professor of Education at the University of Alberta, Canada, is "the declaration of the sense you are making of the data and categories."⁴⁸⁹ Gretchen Rossman and Sharon Rallis, both Lecturers at the University of Massachusetts, USA, argued that themes are not objects that a researcher experiences at a certain point in the research, but they are

⁴⁸⁵ Braun and Clarke, p. 88.

⁴⁸⁶ Castleberry and Nolen, p. 809.

⁴⁸⁷ Virginia Braun and Victoria Clarke, 'Using Thematic Analysis in Psychology', *Qualitative Research in Psychology*, 3.2 (2006), 77–101 (p. 79).

⁴⁸⁸ Greg Guest, Arwen Bunce, and Laura Johnson, 'How Many Interviews Are Enough? An Experiment with Data Saturation and Variability', *Field Methods*, 18.1 (2006), 59–82 (p. 74).

⁴⁸⁹ M. van Manen, 'Researching Lived Experience', *State University of New York Press, New York*, 1990, p. 78.

intransitive. Hence, it is a process of “capturing the phenomenon; one tries to understand”.⁴⁹⁰ This stage of thematic analysis was initiated after data had been coded and each code evaluated by mapping the codes against each other in search of commonalities.⁴⁹¹ This is with the intention of finding the different codes that will be combined to form themes, for instance, collaboration, participation, co-designing, and co-production was grouped under learning techniques.

Stage 4: Reviewing themes

The five ‘candidate themes’ that were developed were reviewed by mapping the ‘candidate themes’ and the sub-themes against the raw data in such a way the ‘candidate theme’ agrees with the dataset and to a large extent speaks about the data. This approach enables critical discussions in thematic order.⁴⁹²

Stage 5: Defining and naming themes

I merged this stage with the previous stage (reviewing themes) as the two processes were similar. However, further redefining of the themes in regard to the scope, focuses, and content of the chosen themes was done largely because each theme told the narrative story of the research in a way that it relayed the messages within the dataset. For instance, the theme *co-production* was renamed *technique* to accommodate all forms of techniques employed in the research. Braun and Clarke have argued that one of the reasons for renaming a theme is due to the importance in establishing the relationship between ‘candidate themes.’ Choose a catchy and self-explanatory label that is seen as crucial in developing sub-theme.⁴⁹³

Stage 6: Writing up

The last stage in Braun and Clarke’s thematic analytical framework is the act of writing up. In this thesis, it was done by constructing relevant arguments within the different components of the five themes and subthemes, which helped to question the data to understand the elements, techniques, learning theories, prospects, and challenges inherent in negotiated pedagogy. The arguments were

⁴⁹⁰ Gretchen B. Rossman and Sharon F. Rallis, *Learning in the Field: An Introduction to Qualitative Research* (Sage, 2012), p. 279.

⁴⁹¹ Braun and Clarke, p. 88.

⁴⁹² Braun and Clarke, p. 91.

⁴⁹³ ibid, p. 92.

supported with relevant quotes from the data and were interwoven with relevant literature that helped further contextualise the research narrative in answering the research question(s).

Narrative analysis – discussions and presentations of data

The term 'narrative inquiry' as a contemporary research method was first introduced into research in educational learning in the 1990s by Canadian researchers Connelly and Clandinin. They described teachers' education that centres on 'telling stories' of their own teaching experiences, as cited in Webster and Mertova.⁴⁹⁴ Etherington earlier defined narrative as an act of 'telling stories of lived experiences' and is further re-echoed in the work of Dyson and Genishi, with the assertion that:

*Stories help to make sense of, evaluate, and integrate the tensions inherent in the experience: the past with the present, the fiction with the real, the official with unofficial, the personal with the professional, the canonical with the different and unexpected. Stories help us transform the present and shape the future for our students and ourselves so that it will be richer or better than the past.*⁴⁹⁵

The above statement by Dyson and Genishi positions narrative as a tool that allows the richness and the complexities inherent in the experiences of everyday life to be presented and brought into shaping future actions in ways that capture critical moments of the past, which statistical research cannot explicate.

Furthermore, with the notion that "experience happens negatively [...] hence, the educational experience should be studied narratively".⁴⁹⁶ Beyond the importance of narrative as a critical research tool is the way that it operates as a form of storytelling that helps to "illuminate human actions and complexities."⁴⁹⁷ The above discourse raises the argument that it does not need to be

⁴⁹⁴ Leonard Webster and PatricieMertova, *Using Narrative Inquiry as a Research Method: An Introduction to Using Critical Event Narrative Analysis in Research on Learning and Teaching* (Routledge, 2007), p. 7.

⁴⁹⁵ Anne Haas Dyson and Celia Genishi, *The Need for Story: Cultural Diversity in Classroom and Community*. (ERIC, 1994), pp. 242–43.

⁴⁹⁶ D. Jean Clandinin and F. Michael Connelly, 'Narrative Inquiry: Experience and Story in Qualitative Research', 2000, p. 19.

⁴⁹⁷ Webster and Mertova, p. 19.

"explanatory in the sense that a scientific theory does."⁴⁹⁸ However, "what can be demanded of a narrative is to display in what way occurrences represent actions."⁴⁹⁹

The act of storytelling through the narrative as a method of analysing data is criticised for its integrity and subjectivity that raises "question about which stories should be incorporated and which should be disregarded".⁵⁰⁰ Webster and Mertova argued that in narrative research, "epistemology" concerns should be paramount and addressed accordingly.⁵⁰¹

The narrative configuration for this thesis follows a thematic thread that allowed data from primary and secondary sources to be weaved across each stage. These thematic threads are what Donald Polkinghorne called plots. The five candidate themes, otherwise referred to as plots, were developed through thematic analysis and were constructively configured in the form of "emplotment" to create a coherent framework.⁵⁰² Emplotment is defined as a process of configuring plots to construct a narrative.⁵⁰³ The case study observations note was useful in correlated with the participants' narrative accounts creating a clear trajectory between written and observed experiences of participants' accounts.⁵⁰⁴

The strength of this mode of analysis is that it constructs a full portrait of the iterative processes of negotiating different pedagogies across different context, educators, projects, and students in order to understand how each component interrelate and informs the other in an iterative way.

Analysis of quantitative data – the use of statistical tools

According to John Creswell, beyond using statistical interactive software for analysing quantitative data, it is important that the researcher presents data and the analysis plan as a series of steps that

⁴⁹⁸ Webster and Mertova.

⁴⁹⁹ Webster and Mertova.

⁵⁰⁰ Webster and Mertova, p. 20.

⁵⁰¹ ibid.

⁵⁰² Donald E. Polkinghorne, 'Narrative Configuration in Qualitative Analysis', *International Journal of Qualitative Studies in Education*, 8.1 (1995), 5–23.

⁵⁰³ Polkinghorne, p. 5.

⁵⁰⁴ John W. Creswell and Vicki L. Plano Clark, *Designing and Conducting Mixed Methods Research* (Sage publications, 2018).

help the reader to understand how one step leads to another.⁵⁰⁵ Creswell suggested the following presentation steps:

- Reporting the number of participants who did not return their questionnaires.
- Reporting the way response bias will be addressed, for example, whether non-response by participants have a significant effect on the result.
- Discuss the plan on how to provide a descriptive analysis of the data.
- Provide ways of determining the internal validity of the process.
- Choose an appropriate table or format for data presentation and interpretation of results.

The quantitative data analysis utilised the questionnaire in collecting data in the first and third stages of the research, while Excel Spread Sheets was also utilised in organising and structuring the data in accordance with the way respondents addressed the semi-structured questions. Respondents' profiles were structured already in the Google form database. The nature of the questionnaires provided an opportunity to evaluate how respondents understood and interpreted the research findings, which helped in categorising the themes that emerged from the results. One thing that stood out in the analysis was the response to the questions. The questions were used to structure and cluster the data in order to understand the patterns emerging from the data as the respondents were quite succinct and less critical, and many respondents could not justify why they believed certain skills are critical for the Nigerian context. Using Excel such that survey questions were answered, it was much easier to interpret the data in both stages that utilised questionnaires. A descriptive narrative of each stage was summarily presented on tables, while interpretations and discussions of findings were further presented on bar charts for each data set, defining the frequency of occurrence of variables.⁵⁰⁶

Excel spreadsheet and SPSS software packages were considered for their versatility and adaptability, but Excel spreadsheet was chosen because of its simple interface and also the sample size that was considerably within manageable limits for Excel (50 participants). Table and bar charts were used to present and interpret the findings of the analysis (see Tables 2.0 and 8.7).

⁵⁰⁵Creswell and Creswell, p. 273.

⁵⁰⁶Ranjit Kumar, *Research Methodology: A Step-by-Step Guide for Beginners* (Sage Publications Limited, 2011), p. 275.

Other analytical methods

Different analytical methods were examined on their merits and appropriateness at the start of the data analysis. One such method was 'Grounded Theory' because it promotes the development of theories that are grounded in the data.⁵⁰⁷

However, Grounded Theory was not utilised in this study due to the rules guiding classical Grounded Theory, which denies pre-knowledge of existing literature/theories about a phenomenon before data analysis. It holds the notion that pre-knowledge of the literature/theories could bias the findings and bring about forcing the data to fit within pre-conceived theories.⁵⁰⁸ The above claims allow the Grounded Theory approach to start with data collection and analysis before the review of literature, which seemed to contradict the research design for this study.

Part D

4.5 Conclusion:

4.5.1 Validity, reliability, and transferability

The concept of validity, as David Brinberg and Joseph McGrath have argued since the 1980s, should not be misconstrued to mean the application of appropriate research techniques that authenticates pieces of research, as they write in a book titled *Validity and the Research Process*:⁵⁰⁹

*Validity is not a commodity that can be purchased with techniques. Validity, as we will treat it is a concept designating an ideal state to be pursued, but not to be attained [...] it has to do with truth, strength, and value.*⁵¹⁰

Similarly, Louis Cohen, Lawrence Manion, and Keith Morrison, in *Research Methods in Education*, believed that validity should be "addressed qualitative research through honesty, depth, richness, and scope the data achieves," and not necessarily on the objectivity of the researcher.⁵¹¹

⁵⁰⁷Kathy Charmaz, 'Constructing Grounded Theory: A Practical Guide through Qualitative Research', *Sage Publications Ltd, London*, 2006.

⁵⁰⁸A. Strauss and J. Corbin, *Basics of Qualitative Research Techniques* (Sage publications, 1998), p. 22.

⁵⁰⁹David Brinberg and Joseph E. McGrath, 'Validity and the Research Process', in *Validity and the Research Process* (Sage Publications, 1985), p. 13.

⁵¹⁰Brinberg and McGrath, p. 13.

⁵¹¹ibid, p. 105.

Further to the above, Helen Noble and Joanna Smith referred to validity as a measure of how "the integrity and application" of a particular research method is adopted in a research process, such that the "research findings accurately reflect the data."⁵¹² Noble and Smith further argued that reliability is the capacity to assess the "soundness" of a research finding by relating it to "application and appropriateness of the methods undertaken and the integrity of the conclusions."⁵¹³

The understanding of transferability, as described by Barnes et al., is the applicability of the research findings in ways that the "reader makes the connection between the elements of a study and their own experience," by personalising the knowledge drawn from the research output in their context.⁵¹⁴ Subsequently, they compared transferability to generalisability with the view that the latter is common with quantitative research. It extends and generalises the research findings of a sample population to a much larger population on the basis that it covers a substantive sample size.⁵¹⁵

In ensuring validity, I adopted a triangulation of data collection methods that started with a review of the literature, survey, interviews with educators, case studies, focus group discussions, workshops, and an online survey (see section 4.2 for more details). The research design evaluated criteria for recruiting interviewees (educators).

To ensure validity and reliability in the different stages of the research, the case study was employed to add other voices that are not usually engaged in developing a pedagogy (that of the students) to valorise the discussion.

One of the measures in ensuring validity and reliability that Cohen et al. highlighted is respondent validation which was not employed in the thesis. However, in terms of transferability, the research findings were presented to Nigerian educators, practitioners, and students at different stages in the research using focus groups, workshops, and an online survey questionnaire method to discuss elements within the findings that can be transferred to the Nigerian context.

⁵¹² Helen Noble and Joanna Smith, 'Issues of Validity and Reliability in Qualitative Research', *Evidence-Based Nursing*, 2015, ebnurs-2015-102054 (p. 34).

⁵¹³ Noble and Smith, p. 34.

⁵¹⁴ Jeffrey Barnes and others, 'Generalizability and Transferability', *Writing@ CSU. Colorado State University Department of English. Retrieved from [WWW Document]*
Http://writing.Colostate.edu/guides/research/gentrans/pop2c.Cfm, 2005, p. 2.

⁵¹⁵ Barnes and others, p. 2.

4.5.2 Strength and limitations of the research methodology

The methodological approach I adopted for the entire research was borne out of the need to examine the extent pedagogies that call for more social forms of learning could be negotiated such that they could enable students to acquire and develop capabilities for future practice.

Part of the challenges and the methodological pitfall in the research is the understanding that the research findings cannot be generalised owing to the notion that the sample size (limited sample) could not guarantee a substantive representation. However, the research does not aim to generalise its findings; rather, it is aimed at understanding the uniqueness of each element and how they can be negotiated in a more socially-minded way.

As outlined earlier in this chapter, although Grounded Theory was initially considered as a technique to be employed in analysing empirical data, it was not used due to the classic rules guiding Grounded Theory – emphasised on starting the study with a collection of primary data rather than a literature review.⁵¹⁶

Interviews were conducted predominantly using telephone and Skype conversation, making it cost-effective to recruit appropriate respondents from different locations thereby overcoming challenges that face-to-face interviewing poses. Beyond being cost-effective it provides very critical and sensitive information. While generally successful, this strategy was, however, not without challenges such as occasional technical issues and the generation of a large volume of data.⁵¹⁷

It is essential to state that the three case studies were located in the same context (the UK educational context). The justification for the choice of case studies was due to the logistical and financial challenges associated with having access to three pedagogic projects in the same academic session in different regions. It is not only capital intensive and challenging due to the variations in academic calendars across different regions since three cases are to be undertaken in one academic session with 2 semesters. The claim that the use of a single case study cannot be generalised has been challenged by Flyvbjerg's in his classical work discussed in *The Five Misunderstanding of Case Study Research* (see section 4.4).

⁵¹⁶ Anselm Strauss and Juliet Corbin, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory* (Thousand Oaks, CA: Sage, 1998), p. 7.

⁵¹⁷ Cohen, p.141.

4.6 Chapter conclusion

This chapter has been able to discuss iteratively the range of research approaches and methodological processes adopted in the entire thesis, more importantly, situating the research within a constructivist knowledge epistemology posits knowledge as socially constructed by people's everyday experience.⁵¹⁸ The review of the literature as a data collection method highlighted challenges facing architectural design studio education in Nigeria and how similar challenges in the UK and the USA position the design studio discourse in contemporary times. By using interviews, case studies and focus group discussions, it created more diverse approaches to collecting data, which helped towards gaining an understanding of how educators from three regions explore and define this notion of 'negotiated pedagogy.' It also showed how students' voices from the UK context, through three case studies, extrapolated the definitions constructed by the educators. The findings were further presented to seven Nigerian educators in a focus group interview to understand the elements of the findings that are critical for developing negotiated pedagogy in Nigeria. Students and educators were also engaged through a workshop in order to understand their interpretations of the findings and the transposable values towards future practice.

This range of data from diverse sources was analysed through the use of narrative inquiry technique, rendered in thematic analytical matrixes interwoven with relevant literature to make sense of the rich data collected in order to answer the questions posed by this research. The triangulation of methods adopted in collecting and analysing data was not without challenges/ limitations. One of which is the small sample size that makes generalisation problematic and similarly, the inability to evaluate the claims made in the educator's interviews beyond the UK context.

The next chapter presents the results of educators' interview data organised in a thematic matrix that demonstrates the patterns and connections of the different plots within each theme. It also shows how the subthemes interrelate with the candidate themes, which helps to understand what educators think is critical to the definition of negotiated pedagogy.

⁵¹⁸ Michael Crotty, *The Foundations of Social Research: Meaning and Perspective in the Research Process* (Sage, 1998), p. 42.

Chapter 5: Presentation of Interview Findings

- 5.0 Introduction
- 5.1 Techniques
 - 5.1.1 Learning/working with
 - 5.1.2 Learning from
 - 5.1.3 Collaborative learning approaches
 - 5.1.4 Other forms of Techniques: 'emphasis on process over product' 'loose fit'
- 5.2 Pedagogic theories and learning approaches
 - 5.2.1 Critical,' feminist, 'Radical', and 'transformative' Pedagogies
- 5.3 Future Practice/skills
- 5.4 Context and its relevance to learning
- 5.5 Barriers challenging negotiated pedagogy
- 5.6 Chapter conclusion

Chapter 5: Presentation of interview findings

5.0 Introduction

The review of literature in Chapter 2 examined how the challenges facing architectural design education could be addressed through the exploration of different pedagogic models advocating for more social forms of learning and are currently explored across schools of architecture in different regions.

Evidence from the review of literature also highlighted different potential features that make pedagogy socially responsive to the needs of everyday practice. Critique of the design studio model have opened up opportunities to appreciate diverse ways of addressing the inefficiency of the model by refocusing on giving students agency, engaging users in learning, interdisciplinary practice, emphasis on process as well as product, situated learning in real context, reconceptualising the image of architect from that of a white middle-class male, and viewing learning as a mutual negotiation between the learning and the learning context.

In order to respond to the research questions that seek to understand how negotiated pedagogy is capable of enabling the student to acquire skills for future practice in Nigeria, an interview technique was adopted to examine the views of twenty-four educators across three regions: Africa, Europe, and North America and to investigate claims made in the literature.

Table 5.0 below shows twelve grouped themes from the initial set of 108 independent themes identified in the first set of empirical data. The themes were further regrouped into five major categories based on their common interpretations and how they stood out of the twelve groups (Table 5.1). The discussions on the interview findings centre more on the values inherent in each pedagogic model explored by educated, and not necessarily their methodological frameworks.

12 Grouped emerging themes

Themes	Total
Collaborative learning with an emphasis on co-production and co-designing	15
Time and timing	25
Interdisciplinary practice and learning	19
Architectures and authorship function	15
Entrepreneurial practice and empowerment	11
Community engagement and participatory learning	21
Negotiated pedagogy	31
Context and its influence on pedagogy and practice	49
Diverse types of techniques of engaging in learning/practice	45
Pedagogic approaches and learning theories	51
Future practice and future skills	62
Diverse challenges to the different pedagogies	41
12 grouped themes occurred	375 times

Table 5.0: Emerging themes from educators' interview data

The emergence of five candidate themes

Theme
Techniques
Pedagogy
Context
Future practice and future skills
Challenges to negotiated pedagogy

Table 5.1: Five candidate themes emerging from the regrouping of themes

The analytical discussions of how the five themes contribute towards defining negotiated pedagogy are discussed below.

5.1 Techniques

*The best way to learn is to do; the worst way to teach is to talk.*⁵¹⁹

I used the term technique as a way of discussing the different teaching approaches/styles and the underlying rationale behind the application of those approaches by educators involved in this study. Two prominent techniques were identified in the data, and to a large extent, they defined the underlying drivers of the different models that respondents espoused. There was an emphasis on how students learn/work 'with' and 'from' others. Discussions into how these two techniques played out within the different models propagated by respondents can be seen in sections 5.1.1 and 5.1.2. The discussions on techniques draw on three layers. Firstly, the different approaches and processes educators employed in teaching architectural design using different pedagogic models. Secondly, the reasons, underpinning what they do. Thirdly, how what they do connects students, users, and educators. However, the discussion is not centred on the content of the models rather on what drives the models, learning processes, patterns, and nuanced understandings each respondent holds about how each approach informs and interrelates with other components in the learning process.

Respondents were asked to discuss their approaches to architectural education in terms of innovative pedagogic models and how their teaching practices have evolved. Fifteen out of the twenty-four respondents emphasised the importance of the prefix 'co-' in their teaching.⁵²⁰ The application of 'co-' was used by respondents to emphasise the importance of teamwork, shared mutual understanding, group work, collaboration, and participation between students or between students and users/clients.

Some respondents further emphasised learning as a way of acquiring knowledge with others (between students or between students and users). Other respondents also viewed learning as a process of acquiring knowledge from others, for example, learning from other disciplines, from users/clients, or existing practice.

⁵¹⁹ Paul R. Halmos, Edwin E. Moise, and George Piranian, 'The Problem of Learning to Teach', *American Mathematical Monthly*, 1975, 466–76 (p. 466).

⁵²⁰ Respondents on different occasions used terms such as co-producing, co-authoring, co-designing, co-constructing, co-creating, co-understanding, and co-developing in addressing the above question though holding different meanings in different contexts by different educators. Some other educators used terms such as teamwork, group work, collaboration, and participation to further describe the techniques of engagement inherent in their own approaches.

These concerns are discussed below with particular emphasis on how respondents relate the learning/working relationship among students, educators, and users in such a way that each learns with/from the other. It also considers the relevance of the models in developing techniques and skills for practice.

5.1.1 ‘Learning/working with’

Henry Sanoff, Professor of Architecture at North Carolina State University, Raleigh, USA, understands teamwork as a practice of everyday life. He argues that students need to learn the concepts of sharing without encumbrances, to enable them to contribute meaningfully in any engaged practice. He defines teamwork as the ability to work with other people to enhance learning. This argument does not solely refer to group work – it also refers to the ability of students to learn the ideas behind teamwork and sharing, irrespective of project or practice:

The other important factor is teamwork. Most of our lives involve working in teams, whether you are married, whether you are working in an office, there's always interaction with other people. So, learning how to work in teams is important, but not just placing students into group projects, but really dealing with the basic principles of teamwork, which are the concept of sharing and the concept of minimising authority.⁵²¹

Sanoff highlights the importance of teamwork and the concept of sharing as quintessential aspects of how students work in groups and, in turn, how they develop the skills needed for practice. To be able to work in these ways, Doina Petrescu argues that communication skills are fundamental when working with communities in real contexts. Petrescu’s understanding of how students work with people differs from Sanoff’s approach. Whereas Sanoff anchors on teamwork and the concept of sharing, Petrescu draws on the need for students to develop excellent communication skills that will enable them to relate with others in a context where language is a quintessential aspect of teamwork in group projects. Talking about a specific project where students from a British University worked with communities in Paris, Petrescu notes that:

The students learnt how to work with communities, how to communicate their design, and how to co-design. So, there were quite a number of skills and how to do it in a foreign context because they were in France but they don't necessarily speak French.⁵²²

⁵²¹ Henry Sanoff, interviewed by Nkemakonam Okofu, 2015.

⁵²² Doina Petrescu, interviewed by Nkemakonam Okofu, 2015.

Here, Petrescu highlights how students were able to develop communication skills through mediated negotiation while working in a foreign context (in this case, Paris) despite the language barrier. According to Petrescu, what helped students to communicate their ideas was that her “practice worked as a mediator... we set up also part of the brief, we were there to help, we were there also to tutor them, and so, it was this type of experience”.⁵²³ The students also explored the use of graphic illustrations, diagrams, and sketches as an architectural language not limited by spoken language in communicating their design ideas.

Similarly, another respondent within the Western context, Interviewee 23a, a Professor of Architecture at a university in the UK, argues that for too long, architecture has been predicated on only co-creating objects with no emphasis on co-creating realities and context. She argues that the products of co-creation are polyvocal with multiple aesthetics, while in contrast, those of a normative architecture production,

*Has one voice, one signature, and one coherent aesthetic, [...] Architecture should not only concern itself with creating an object, we do not co-create things, but we co-create context and realities, and the product of co-creation is a polyvocal icon.*⁵²⁴

Expanding the concept of teamwork, communication, and co-creative learning beyond the West (European and American context) is an understanding of multiple layers of teamwork that exist within the South. Bridget Horner, Senior Lecturer at the University of Kwazulu-Natal Durban, South Africa, draws on her pedagogic project experience with students. Horner emphasises the importance of developing and distinguishing between distinct layers of engagements. According to Horner, there is an engagement between students from different disciplines and also between students and community members in the context of a community project that fosters co-creation of knowledge. She believes that through engaging members of the communities, students and tutors could be able to understand the prevailing issues within a context while at the same time experience the interconnected city network. Through a ‘street performance’ project, students of architecture and drama were connected in an interdisciplinary collaborative way that enabled each to learn from the other while also bringing in their own uniqueness into the team. According to Horner:

⁵²³ Petrescu.

⁵²⁴ Interviewee 23a, interviewed by Nkemakonam Okofu, 2015.

My colleague and I believed that getting students on the ground and engaged with the community to find out what the real problems are was an interesting technique. Not to just assume that they know what all the issues are. Because we always think we understand what the problems are, and we've got to provide the solutions. The intention was to get the community to develop their own solutions. We have never been able to take them that far that the communities develop their own solution.⁵²⁵

Another respondent, Interviewee 24a, a Senior Lecturer at a university in South Africa, extrapolates Horner's claims on interdisciplinary and inclusive learning with the assertion that a community-driven collaborative learning approach predicated on the conditions of the everyday communal lives of ordinary people enable students to make connections between their lived realities outside the design studio. He believes that this relationship places emphasis on the principles of sharing, equity, and civic engagement at the margins. The respondent argues that the postcolonial concern of architecture schools in the recent past centres on shifting the site of knowledge production from the centre to the margins. The argument also involves decentring the dominant learning approach from that of an isolationist design studio orthodoxy to an inclusive multiple authorship mode of producing knowledge at the margins where radical experimentation and knowledge explorations are encouraged:

I think the primary focus of the last few years has been to take the Architecture School outside of itself to the respective context of engagement. So, what that means is that in my teaching practice, I am very much interested in working in marginalised context or communities or situations and those kinds of projects cannot be conducted in desktop research. There's been a very strong focus over the last few years of working with communities which live within the informal settlements, and we have worked very directly and consciously within those communities through a community-driven participative methodology.⁵²⁶

While respondents from both the South and West emphasised collaborative learning 'with' others through teamwork and interdisciplinary practice to promote co-creation of knowledge, shared understanding of context, and mutual benefit to all parties involved. The above emphasis on inclusive learning with others specific suggests that pedagogies at the margins irrespective of the geographical context they are produced hold similar view on the need to recognise the diversity of

⁵²⁵ Bridget Horner, interviewed by Nkemakonam Okofu, 2015.

⁵²⁶ Interviewee 24a, interviewed by Nkemakonam Okofu, 2015.

knowledge, hence an invitation to both those at the margins and centres towards co-creating knowledge in a more democratic way.

5.1.2 'Learning from'

Bridget Horner believes in the power of interdisciplinary learning as an approach that expands the scope of knowledge production in architectural design education. Other disciplines can serve as sources of knowledge and inspiration beyond the remit of a single discipline in the production of knowledge. Horner draws on her own teaching experience, which highlights how architecture learns from other disciplines by creating opportunities for architecture to harness potentials from other disciplines and also position learning as a process of knowledge transfer:

I think what we did was a sort of participatory theatre methodology. It's really about learning from drama. We have similar thinking in architecture because the Drama dept. has this kind of sleek side [sic] to it. There is an interesting parallel in the learning approaches between Drama and Architecture disciplines.⁵²⁷

Horner justifies the use of a participatory theatre methodology as a collaborative approach by reframing it in such a way that both drama and architecture learn from each other and also from the people they work with. The argument is drawn upon the understanding that no single discipline or individual has all the answers to complex global challenges. She states:

It's not about an architect or an educator, having the right answers. We don't have all the answers. But it's about being able to realise that the people on the ground know what they want and the architect can learn from them. We don't have anyone having the answers; basically, it's about learning from others.⁵²⁸

Bridget Horner advocates for interdisciplinary collaboration amongst students of different disciplines, and further argues that such engagement enables disciplines to learn from each other. It is not always without its issues, though, as Garret Gantner, Senior Lecturer at the University of Witwatersrand, South Africa, observes. Garret raises questions about the precise kinds of knowledge developed at the boundaries of disciplines:

I think it's beneficial to start questioning what the limitations and the boundaries of the disciplines are. One that gets people to think that there are no correct or incorrect ways to do

⁵²⁷ Horner.

⁵²⁸ Horner.

*things is beneficial. One that tries to get people to cross disciplinary boundaries and at least explore the relationship between architecture and other disciplines like Urbanism, ecology, sociology, and at least be able to understand what they are dealing with.*⁵²⁹

The idea of ‘learning from’ others, however, was not always an answer for disciplinary questioning. Sanoff, for example, also talked about ‘learning from’ but emphasised the importance of a “user-centred approach to architecture” that affords people the opportunity to be part of the decisions that concern them since they have detailed knowledge of the context.⁵³⁰

*My interest and focus are basically a kind of user approach to architecture that people who are affected by design decisions should be involved in the process of making those decisions [...] the only way that you can do that effectively is if you are actually involved in real project when you are talking to the real people and learn from their lived experiences. This requires you to understand the needs of the user group and how-to kind of detail those requirements.*⁵³¹

Another observation from Sanoff’s narrative experience is developing the capacity to articulate users’ needs through “learning from their lived experiences,” which is made possible by engaging the users as active decision-making members of within a collaborative project.⁵³² This notion was also expressed by one of the respondents, Jhono Bennett, Lecturer at the University of Johannesburg, South Africa, who uses the term ‘to understand’ as a way of emphasising how students learn from the community through ‘critical engagement.’ According to Bennett,

*We talked about critical engagement as an active component of what we do in our teaching and in 1:1 engagement network, it is a way of engaging directly with the community to understand what their problems are and in some ways create a mediating interface that allows us (students-educators and the community) to develop appropriate interventions.*⁵³³

There is a common view held by respondents from both the south and west that authentic learning involves learning from the real project context, that engages members of other disciplines, and those who are affected by the design decision (users/clients) such that students can learn from them while making connection between the realities of their lived experiences in and outside the design

⁵²⁹ Garret Gantner, interviewed by Nkemakonam Okofu, 2015.

⁵³⁰ Henry Sanoff, interviewed by Nkemakonam Okofu, 2015.

⁵³¹ Sanoff.

⁵³² Sanoff.

⁵³³ Jhono Bennett, interviewed by Nkemakonam Okofu, 2015.

studio. More interestingly, respondents from the South further believe that beyond interdisciplinary engagement, there is a real need to critically engage members of the communities in order to co-create design solutions that are appropriate to a particular context⁵³⁴. While Sanoff (from the West), believes that there is a need to probe into the lived experience of these communities in order to understand the inherent prospects, challenges, and opportunities; while to Bennett (from the South), it is about creating and understanding the “mediating interface” that helps the students to work with the community.⁵³⁵ All these views reinforce the understanding that there is no one right answer or approach towards addressing the concerns of a particular group of people whose voices have been silenced in issues that concern them. Hence the importance of speaking from the margins.

5.1.3 Collaborative learning approaches

From here, collaborative learning emphasises a mutual form of relationship where students learn with users or other disciplines to co-create knowledge. It is similar to ‘learning with’ much more than ‘learning from.’ ‘Learning with’ others could also be seen as a form of collaboration, a suggestion drawn from Sanoff’s earlier discussion, which posited ‘learning with’ as having the capacity to encourage teamwork and interdisciplinary collaboration.⁵³⁶ Further understanding of collaborative learning is discussed below.

One of the respondents, Carin Cambrink, Lecturer at the Department of Architecture, University of Pretoria, South Africa, argues that for any meaningful spatial response to be effective and reflect the needs and aspirations of users, it requires not only an approach of ‘learning from’ or ‘learning with’ others but a greater level of collaboration between students and members of the community. The word collaboration is used to describe a process that enhances mutual understanding of project contexts and addresses areas of urgent needs.

Cambrink emphasises the urgent need for collaboration between students:

Spatial response really requires certain levels of collaboration between your students and the people that you’re working with to uncover the seat of identity and importance. I believe there’s

⁵³⁴ Bridget Horner, interviewed by Nkemakonam Okofu, 2015.

⁵³⁵ Bennett.

⁵³⁶ Sanoff.

*an active component between students and the people living and occupying the area you are looking at.*⁵³⁷

Cambrink's approach to collaboration articulates how students should work with the community. Cambrink also elucidates on an approach that engages students from different allied disciplines to work together in an interdisciplinary way towards addressing complex political and social challenges that cut across disciplines:

*We teach three different disciplines together: architecture, landscape architecture, and interior architecture. We think it's important for students of these disciplines to be able to indicate what their contributions will be, upon the understanding that problems exist serially not disciplinarily, and with overlapping significance in areas such as economics, anthropology, and sociology. So, from our perspective, it remains crucial for our students to be able to prove that they will be able to contribute from their own disciplines.*⁵³⁸

The above approach, as Cambrink states, demands each discipline to articulate what contributions they bring within the specific context of their engagement. In this sense, Hermies Voulgarelis, Senior Lecturer at Cape Peninsular University of Technology, South Africa, similarly views collaborative learning as not just a means of co-creating knowledge amongst students, but also as a way of incorporating learning how to engage with a real project, involving different stakeholders including the architect and other professional agencies:

*What we (the students and educators) did in the project was to collaboratively develop a permaculture information hub (building) and interactive networking tool with the permaculture society, the School of Architecture, and the host community. The structure became an information hub and a selling spot for community members to sell their own produce from the garden. It was quite a big project where students collaborated with a professional architect to produce the drawings that were submitted to the council for approval.*⁵³⁹

'Collaborative learning', as articulated by educators from a postcolonial context, emphasises the production of knowledge through a shared endeavour between students, community members, professional practice, and private agencies. It is further echoed in the work of Maurice Mitchell,

⁵³⁷ Carin Cambrink, interviewed by Nkemakonam Okofu, 2015.

⁵³⁸ Cambrink.

⁵³⁹ Hermes Voulgarelis, Interviewed by Nkemakonam Okofu, 2015.

Professor of CASS School of Architecture, London Metropolitan University, UK, who has longstanding experience in both contexts (South and West). According to Mitchell, 'collaborative learning' engenders a civic engagement whereby both students and community members work together to develop knowledge and physical objects. Mitchell also believes that collaborative learning engenders a common currency developed from shared ideas, resources, and skills without any form of class restrictions through a process he terms 3D - "discourse, deliberation, and distribution as a form of social justice."⁵⁴⁰

5.1.4 Other forms of Techniques: 'emphasis on process over product' and 'loose fit'

This section discusses the different issues relating to the dynamics of skills and techniques that respondents believe are critical for equipping students with the capacities for practice. The discussions are somewhat tied to a theory which underpins each respondent's pedagogic practice; however, the theories are not explicitly stated within the narratives.

One of the respondents, Ashraf Salama, a Professor and Head, Department of Architecture, University of Strathclyde, Glasgow, UK, argues that educators should make more effort to understand the potentials and skills that students come with. He advocates for more structured design processes such that students can identify themselves within each design/project stage for effective students' learning experiences:

*We should not assume that everybody is an excellent designer or has exceptional visual and intellectual design skills. Everybody is good at something, so trying to develop processes that address multiple types of skills is important. The process that I bring to the student is basically a supportive process that enables them to discover their skills as they work in a project process.*⁵⁴¹

More succinctly, Salama emphasises three important issues relating to process in design studio pedagogy. Firstly, the brief component of the studio project should be incorporated into the design process. Secondly, the need for students to have multiple learning experiences which will expose them to understanding different design processes. Thirdly, acquiring the skills needed to engage users in different design processes irrespective of project type. As Salama states:

⁵⁴⁰ Maurice Mitchell, interviewed by Nkemakonam Okofu, 2015.

⁵⁴¹ Ashraf Salama, Interviewed by Nkemakonam Okofu, 2015.

*The students should go through multiple types of experiences. One of them will be the Live Projects, another could be process-oriented, or simulating clients and users in the design process. So, these are two important aspects related to the process. How to introduce the client and user in the design process is not necessarily bound to having an actual or real project.*⁵⁴²

Salama further emphasises the roles of educators in encouraging students to develop processes that will enable them to respond to specific user/context-related issues rather than a generic design process. However, every design process should be tied to specific needs, and appropriate tools/methodologies should be employed in response to those needs. He states:

*In my view, educators and the design studios' tutors should go and seek out how to enable students to develop processes that they can react to. For example, how to respond to specific social or cultural constraints, specific context, or user-type related factors. These can possibly take place through tools related to active learning, experiential learning, group discussions, and consensus decision-making. So, I wouldn't isolate the process from the social component.*⁵⁴³

Emphasis on 'process' is also key to Petrescu's work as an educator. Whereas Salama looks at processes in direct relation to design pedagogy, Petrescu sees it as a defining condition of the field of architecture:

*Architecture is not only building. Architecture is also about processes, it's also about networks, and this is what I am pushing in my approach to architecture practice and the way that I teach my students.*⁵⁴⁴

This approach chimes with Mitchell's emphasis on a 'loose fit' approach to architecture. According to Mitchell, the 'loose fit' approach sees architecture as a product in flux, one that factors time in the process of its production, and where architecture is not seen as a fixed object but an object undergoing continuous change over time:

The Architecture of rapid change and scarce resources is the name of our research area and if anybody wants to know what we do. I suppose it's part of the larger subject of architecture, and I would say the subject within that particularly talks about a loose-fit approach rather than

⁵⁴² Ashraf Salama, 'interviewed by Nkemakonam'.

⁵⁴³ Ashraf Salama, 'interviewed by Nkemakonam'.

⁵⁴⁴ Petrescu, 'interviewed by Nkemakonam Okofu'.

*a tight-fit approach. Loose-fit tries to bring in the issue of time into architecture... So instead of us seeing architecture as the production of a fixed object, fixed building, we see it as a dynamic process of continuous change.*⁵⁴⁵

Mitchell believes that if the production of architecture is conceived as a loose-fit that involves a gradual process of trial and error through "making and fit" rather a "product of a fixed object," it is only then that architecture can make a connection with the lived experience of the everyday.⁵⁴⁶ Relating Mitchell's proposition about the importance of a gradual process with Petrescu's emphasis on the need to recognise processes in architecture further re-echoes the call to rethink architecture as not only a product but also a process, which may not end up as an object.

5.2 Pedagogic theories and learning approaches

This section discusses terminologies used by respondents to define their pedagogic approaches. In some cases, interviewees expressed their theoretical positions, which reflected the way they viewed the world while simultaneously aligning themselves to existing bodies of knowledge. Others saw pedagogy as emancipatory tools to critique and question the nature of architectural education within the remit of institutional learning. The terminologies used include, but are not limited to: critical pedagogy; radical pedagogy; transformative pedagogy, feminist approaches; and experiential learning.

5.2.1 'Critical, radical, transformative, and feminist pedagogies'

This section of the thesis discusses three key pedagogic terms used by interviewers to demonstrate how theories underpin different models that inform their approaches to teaching and learning. These pedagogic theories "help us to understand how students learn, and indeed, how teachers might enable this to happen."⁵⁴⁷ David Buckingham, Emeritus Professor of Education, Loughborough University, UK, argues that the reality of the classroom pedagogy is much more complicated than the way theories are made to appear.⁵⁴⁸ The practical realities of the application of these pedagogic theories are discussed below.

⁵⁴⁵ Mitchell.

⁵⁴⁶ Mitchell.

⁵⁴⁷ David Buckingham, 'Introduction: Fantasies of Empowerment', *Radical Pedagogy and Popular Culture*. In D. Buckingham (Ed.), *Teaching Popular Culture: Beyond Radical Pedagogy*, 1998, 1–17 (p. 4).

⁵⁴⁸ Buckingham, p. 4.

Critical Pedagogy

Critical pedagogy, as extensively discussed in Chapter 3, draws on pedagogic techniques that empower students to question the relationship between the teacher (as a depositor of knowledge) and the students (as a depository).⁵⁴⁹ Through ‘critical pedagogy’, students are encouraged to question how the knowledge they acquire in the design studio equips them for practice,⁵⁵⁰ and to question this notion of the school as:

*A site for political articulation and terrain of contestation over whose forms of knowledge, history, visions, and authority will prevail as legitimate objects of learning and analysis.*⁵⁵¹

The importance of ‘critical pedagogy,’ then, is “to reconfigure this relationship between the student and the teacher” by encouraging negotiation, critical reflection, collaborative learning, and student-centred learning.⁵⁵² This section of the research presents respondents’ experiences in the use of ‘critical pedagogy’ in their different pedagogic practices.

In her interview, Petrescu predicates her exploration of critical pedagogy on two premises. Firstly, the importance of empowering students and placing them at the centre of their learning. It is how the live project model is structured at the University of Sheffield as students develop and conceive the design briefs. Secondly, the importance of encouraging students to take political positions. Petrescu’s concept of critical pedagogy as a dialogical tool agrees with Paulo Freire and Henry Giroux’s notion of education as a site for political chauvinism.⁵⁵³ Hence, empowering students politically in that sense enables them to gain a voice that allows them to “reconfigure the unbalanced teacher-student power relations.”⁵⁵⁴ As Petrescu notes:

⁵⁴⁹ Paulo Freire, *Pedagogy of the Oppressed* (Bloomsbury Publishing, 2000), p. 53.

⁵⁵⁰ Ashraf Salama, ‘interviewed by Nkemakonam’.

⁵⁵¹ C. Greig Crysler, ‘Critical Pedagogy and Architectural Education’, *Journal of Architectural Education*, 48.4 (1995), 208–17 (p. 208).

⁵⁵² Sanoff, p. 330.

⁵⁵³ Henry A. Giroux, ‘Paulo Freire and the Crisis of the Political’, *Power and Education*, 2.3 (2010), 335–40 (p. 336).

⁵⁵⁴ Ayman Abu-Shomar, ‘The Politics of Education and Critical Pedagogy: Considerations from the English Literary Tradition in “Post-Colonial” Academic Contexts’, *Postcolonial Directions in Education*, 2.2 (2013), 263–313 (p. 295).

I am trying to ask students to formulate questions themselves. To take initiatives, to get engaged, to believe, and to have a political statement within that project. I have never had a programme in the studio; I had just topics or sites and programme briefs for projects that were always conceived by students themselves. I think this is also a way to put the students in a power position.⁵⁵⁵

More succinctly, Petrescu believes that being political further provides a capacity to act, drawing from the earlier argument that “to put students in a power position” requires some political empowerment.⁵⁵⁶ However, this drive for political empowerment goes beyond student empowerment but seen as a theoretical framework to empower others. According to Petrescu,

[...] I am politically motivated; it's not to challenge for the sake of challenging. I really want to get access to ordinary people to gain control of the city... to have access to space that they will self-manage, and my means as an architect to doing this is through designing projects.⁵⁵⁷

Gantner holds a similar view to Petrescu when it comes to the need for encouraging students to take control of their learning and develop their own briefs. According to Gantner, beyond educators’ empowering students, they (students) have a role to play in exercising that freedom in critical pedagogy by seeking out ways to take control of their learning. He states:

The first and primary role that we tried to play was to get students coming out of rather poor secondary education... To get the students out of these modes of thinking that knowledge is going to be delivered to them by their instructors but that they actually have to seek it out by themselves.⁵⁵⁸

The strategy of putting students in control of their learning is also supported by Horner, who argues that the essence of education is to empower students to be in charge of their own learning in order to develop their own contents and approaches:

⁵⁵⁵ Petrescu.

⁵⁵⁶ Petrescu, ‘interviewed by Nkemakonam Okofu’.

⁵⁵⁷ Petrescu, ‘interviewed by Nkemakonam Okofu’.

⁵⁵⁸ Gantner.

*The idea that in education, we are not just filling students with content is wrong; actually, they are coming up with their own content and their own ideas that can contribute to the whole education process. We are not there to fill them with knowledge.*⁵⁵⁹

In contrast, Salama holds a contrary view to Petrescu about encouraging critical pedagogy. According to Salama, the introduction of critical pedagogy in the design studio is capable of developing “politically-motivated architects” who see architecture as a political tool to always challenge existing structures.⁵⁶⁰ He cautions that critical pedagogy will be better understood and explored by students in higher levels of study rather than those in the early stages of their academic careers. He states:

*Critical pedagogy is important and is critical and I have written about it and tried to integrate it in various ways in my work. [...] But I have to warn a little bit about it though I am an advocate of it and transformative pedagogy. There's always a political dimension embedded under critical pedagogy, most people who talk about it are politically-oriented and basically socialist. It is really important to be aware and to be careful about how it is introduced. Because you end up advocating for a specific group of people over all other groups when you adopt a specific type of users. I will say yes critical pedagogy is important, but it doesn't have to be addressed in all the studios. In some of them as students mature and as students understand the nature of design problems and the nature of user types. Because at the end you don't want to produce politically-oriented architects.*⁵⁶¹

It is interesting to observe that within the literature, Salama sees critical pedagogy as an emancipatory tool towards “reconfiguring student-teacher relationship.”⁵⁶² However, although he never contested it as being political, in the empirical data, he holds a different view with the assertion that its introduction in the design studio is capable of producing politically-oriented architects.⁵⁶³ The above is part of the reason why the case study method was adopted to test claims made by educators in the literature and empirical data from students’ standpoints.

⁵⁵⁹ Horner.

⁵⁶⁰ Ashraf Salama.

⁵⁶¹ Ashraf Salama, ‘interviewed by Nkemakonam’.

⁵⁶² Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond* (Routledge, 2015).

⁵⁶³ Ashraf M. Salama, p. 330.

Beyond the claim that critical pedagogy is politically-motivated lies, another argument centred on the belief that the structure of architectural education and practice is designed to serve the elites and their social class. Tony Ward, a practising architect and retired Professor of Community Design in the USA (though currently lecturing at Waikari Institute of Technology, New Zealand) draws on his experience of community design. He argues that the elitist tendency of architectural education should be challenged and one of the ways to challenge it is by promoting political and social equality to bring the even distribution of resources through democratising design processes:

I had taught community design for 48 years, and I did that because I believed that my students have a responsibility to be full participants in the development of a liveable social order. So, one of the issues I have with architectural education is that it's an elitist occupation that serves the interests of the rich and also an instrument of social distinction and segregation. If you are wealthy, you can afford good design, but if you are not wealthy you can afford nothing. I take exception to that, and I see my role in bringing greater social equality to the world occasioned for equal distribution of resources. To develop the consciousness of my students around issues of political and social equality.⁵⁶⁴

There is a similarity between Ward and Petrescu's arguments in so much as they both highlight the need to develop students' political and social consciousness by taking proactive actions and roles in society. However, Ward also voices a critique of the architectural education system, that it is an elitist occupation designed solely for the interests of the rich. To challenge this elitist tendency, educators need to encourage students to be political and socially conscious within and outside the design studio.

The understanding of critical pedagogy, as articulated by one of the interviewees Eric Wright, a practicing architect and Senior Lecturer at the University of Johannesburg, South Africa, is one that has evolved from practice. The focus of his practice-led pedagogy explores how architecture could make a meaningful contribution to the city by challenging the linear design thinking process:

What we aim to evoke in students is not one single understanding of our practice, but rather to raise questions about what it is that we could be doing with focussed intent and broader meaning in our city [...] my involvement at UJ (University of Johannesburg) is seen as an

⁵⁶⁴ Tony Ward, interviewed by Nkemakonam Okofu, 2015.

*extension of our practice method where new and emerging understandings and ways of 'doing things' (processes and buildings) are constantly being challenged and/or supported.*⁵⁶⁵

Another interviewee, Jhono Bennett, argues that his approach to teaching and practice is informed by a sense of critical consciousness and the need to engage students with the reality of everyday life, as he posits:

*In our teachings and the work, we do in 1:1 engagement; we attempt to reflect three core principle values of constructivity, empathy, and criticality in our engagements with students and the communities that we work with. Those three core values underpin what we teach and do in our practice which consciously raises these questions of a) how do you teach and inculcate the core values of those principles b) how do you expose them (students) to the challenges and complexities of the project context and c) how do you get them to be part of the process and relate to people on the ground.*⁵⁶⁶

Bennett's approach to teaching and practicing places emphasis on criticality, empathy, and constructivity as essential skills that students need to develop. He also emphasises the importance of enabling students to develop skills and attitudes on how to relate to project context.

Gantner holds a similar view to Wright, who posits that architecture is a discipline of many languages that requires multiple and integrated approaches in its production. He further argues that architecture is complex to define as it encompasses and synthesises other disciplinary approaches and values. Hence, for architecture to remain connected to these multiple values, it requires an education that reflects the components of these values and identities. Salama earlier emphasised the importance of exposing students to different types of learning approaches:

*I think it's just the belief that there's a lot more to the discipline of architecture than the glossy magazines would suggest. That this is not just an aesthetic discipline, but it is a transcending discipline that is really difficult to define. That one day you might be an anthropologist, the next day you might be a historian and the next day you might be an ecologist, and the next day you might be an artist. The whole of architecture is all those things, and in order to really encompass all of it, you have to approach an education that speaks to all of it*⁵⁶⁷.

⁵⁶⁵ Eric Wright, interviewed by Nkemakonam Okofu, 2015.

⁵⁶⁶ Bennett.

⁵⁶⁷ Gantner.

To Gantner, architectural education must be flexible such that architect's education prepares them, on the one hand, to understand the complexities of the society while, on the other hand, Sanoff sees the education of the architect as one that is capable of responding to the problems and aspirations of communities around it. According to Sanoff:

Everything that I did really started with the bases of what constitutes education and how do students learn that? And then framed a kind of design pedagogy around education principles as well as community action principles.⁵⁶⁸

Similar to Sanoff's emphasis on developing a connection between education and community action, Harriet Harriss, Senior Tutor at the Royal College of Art, London, UK, argues that the role of architectural education is to develop students' critical consciousness such that they can question how their learning prepares them for innovative practice:

Paulo Freire – 'the pedagogy of the oppressed' and 'critical theory' is the kind of work that influences what I do. So, the way I see it, is that education is not a model of tautology, it shouldn't exist to be self-justified. It should exist to give people meaningful skills. It should develop and nurture useful behaviours in the next generations of professionals or creative agents. I believe the role of education is to develop in young people, skills to question, not just giving them a predetermined answer, obviously, that's the true value of education. Without question, you can't innovate.⁵⁶⁹

It is interesting to note that the importance of introducing critical pedagogy in architectural education has been acknowledged across the different contexts, and one overriding primacy is its usefulness in enabling students to question how their learning equips them for practice. Critical pedagogy in a postcolonial context, as evidenced in Gantner, Wright, and Bennet's arguments, is the understanding that it extends beyond criticality to empathy, versatility, multiple experiences, community action, and constructivity. While its application within the West places emphasis on its political consciousness and social justice drawn from the notion that the structure of the social order in society plays out in the design studio, hence, the need to enable students to adopt a political position in learning.

⁵⁶⁸ Sanoff.

⁵⁶⁹ Harriet Harriss, interviewed by Nkemakonam Okofu, 2015.

Radical pedagogy

Radical pedagogy, according to Beatriz Colomina, is a provocative act that questions and revolutionises the production and propagation of knowledge in order to revisit the explorative foundation of architecture education.⁵⁷⁰

Similar to critical pedagogy, radical pedagogy empowers students to question their role as a future architect in reshaping society while taking a political position. According to Petrescu:

*What I think is important to address as a question today and even a long time [sic] is this issue of engagement. In my studio programme, everything I talk about is a transition, change, and the future - how one will face the challenges of the future in every particular context [...] I am pushing the students to ask the questions that are not usually asked and to take the risk. [...] I employ radical pedagogy in the sense of encouraging and pushing students to question their roles as architects and students. To take initiatives, to get engaged, to believe and to have a political statement within each project.*⁵⁷¹

There is a relationship between radical and critical pedagogies as both calls for criticality, empowerment, and political action. In a similar vein, Sanoff argues that any breakthrough in architectural education can only come when it is willing to chart a new course of action by rejecting the old ways of doing things and develop new forms, new approaches, new pedagogy, and new ideas:

*Bauhaus turned its back on everything that was done before, and it was a new form of architecture, new materials, and new ideology. But there were many people to support the idea of the Bauhaus. So, architects rejected the kind of classical styles and embraced new architectural styles. I think the change in education has to turn its back on what's been done before; it has to start looking at something totally different.*⁵⁷²

Sanoff draws on the theory underpinning the Bauhaus movement as a radical one that embraced new architectural forms by rejecting all that was before it, demonstrating the potency of embracing change by taking action. Moreover, three other respondents mentioned the need to embrace

⁵⁷⁰ Beatriz Colomina and others, 'Radical Pedagogies', *Architectural Review*, 232.1388 (2012), 78–82 (p. 78).

⁵⁷¹ Petrescu.

⁵⁷² Sanoff.

radical pedagogy. One overriding principle, however, is the need to take proactive action towards enacting change.

Transformative pedagogy

Keengwe and Onchwari, in a book titled *Handbook of Research on Learner-Centred Pedagogy in Teaching Education and Professional Development*, define transformative pedagogy as:

*Teaching to inform and equip learners with the capacity to effect change in one's environment. It is transformative in that the learner becomes aware of the social, political and/or personal barriers that produce oppression that undermines the ability to make a change or control one's outlook on social-mediated constructs.*⁵⁷³

Eight interviewees drew different conclusions when considering how the pedagogic approaches that they espoused transformed knowledge from a pedagogic framework towards addressing real challenges facing the communities they work with. Gantner, for example, draws on his teaching experience in Rwanda, placing architecture as an agent of transformation by identifying possible drivers within government policies that can propel the growth agenda within the remits of social, economic, cultural, and political contexts:

*The approach that we adopted in the studio projects was to look at the context of Rwanda and that of East Africa in general. The idea was to understand what the initiatives are in terms of policy drivers behind the way the country is developing. What within architecture will those initiatives be? The design studio themes were developed within those initiatives that enabled the students to relate to the context and develop an appropriate response.*⁵⁷⁴

Feminist pedagogy

Feminist pedagogy, as discussed in Chapter 2, section 2.4.2, draws on similar concerns with critical pedagogy, whereby there is a need to “address the systematic inequalities built into cultural institutions, economies, and geographies” through different forms of an inclusive approach to learning.⁵⁷⁵

⁵⁷³ Jared Keengwe and Grace Onchwari, *Handbook of Research on Learner-Centred Pedagogy in Teacher Education and Professional Development* (IGI Global, 2016), p. 84.

⁵⁷⁴ Gantner.

⁵⁷⁵ Betty Sasaki, ‘Toward a Pedagogy of Coalition’, in *Twenty-First-Century Feminist Classrooms* (Springer, 2002), pp. 31–57 (p. 31).

Beyond expressing radical pedagogy as a key characteristic of her educational work, Petrescu espouses her interest in promulgating forms of feminist approaches in architectural education that go beyond discussions on gender to include cultural diversities, marginal knowledge/approaches, race and other issues that students encounter during their research. As Petrescu states:

I am also promoting feminist approaches that have this kind of critical dimension with this idea of encouraging diversity not only in terms of gender but all kinds of cultural approaches that I identify with students. So, I'm always encouraging this kind of minor knowledge or approaches to learning... I am encouraging students to have individual contribution [sic], to identify themselves with the group project and with their own projects at the end, and to have the feeling that they are learning and flourishing.⁵⁷⁶

Interviewee 24a argues that her interest in feminism and inclusion grew not only from the search for theoretical positions that could support her teaching but also drew from an experience of being at the edge of the mainstream. She believes that feminist and inclusive studies create a voice to those at the edge of mainstream thinking:

In the early days of my teaching career, I was interested in inclusion and feminism... I have always been interested in people that sit at the periphery of mainstream thinking of society, people who are not valued, not polarized, not brought into mainstream thinking. I'm interested in inclusion.⁵⁷⁷

A further discussion with five interviewees revealed how the use of feminist pedagogy played-out in the different projects, although it was not mentioned by name. For example, Bennett talks about the importance of a Socio-Technical Spatial Design approach that enables students to work with marginal communities, which allowed them to project their voice to government authorities while also exploring ways to self-initiate projects.

5.3 Future Practice/future skills

This section discusses the different types of skills and practices that interviewees believe students acquire by engaging in the different pedagogic models they espouse. The acquisition of these skills is tied to the pedagogic framework of each model, which is somewhat predicated on the notion that

⁵⁷⁶ Petrescu.

⁵⁷⁷ Interviewee24a.

the role of the architect is changing and those changes necessitate new types of skills in order to address contemporary societal challenges.⁵⁷⁸

Further to the above notion of the changing role of the architect is the assertion that "[...] in 10 years we probably will not call ourselves an architecture practice; it will be something else entirely".⁵⁷⁹ The RIBA Building Futures initiative holds similar optimism that the future of architecture practice is changing, and such changes necessitate a form of education capable of responding with equal rapidity to these 'changing roles.' However, one might want to ask what are these 'changing roles' of the architect, and in what way do they influence the nature of architectural education? The responses to these questions are unpicked through the narrative discussions below.

The ability to 'self-initiate' projects

Sandra Denicke, Course Leader, Professional Diploma in Architecture, the CASS School of Architecture, London Metropolitan University, UK, emphasises the importance of teaching students how to self-initiate projects and develop appropriate skills, without necessarily waiting for commissioning. As she states:

*The community of clients does not usually let us know what their needs are. It is by [sic] us engaging with them and finding means of improving public space that the architectural brief comes up [...] Some years past, most graduates of architecture struggled to find jobs, but what we teach our students is the knowledge of how to self-initiate projects. They learn to possibly think out of the box and acquire certain skills that help them to redefine what architects do.*⁵⁸⁰

Horner, in a different interview, shares similar views with Denicke not only regarding the need for students to think about how to contribute to society, but also not waiting for projects to come to them, rather explore ways to self-initiate projects. According to Denicke:

Students are now really thinking of what their roles can be as architects and how they can contribute to society, I believe that, for me will be the key thing and not to wait for projects to come to you. I think as an architect people can actually afford to look up to you as an elite; it is really an elite profession. If we can start thinking a little bit different about how we practice and

⁵⁷⁸ Gantner.

⁵⁷⁹ Building Futures, p. 29.

⁵⁸⁰ Sandra Denicke, interviewed by Nkemakonam Okofu, 2015.

*how we get clients, I think that will also start to open up a whole new world for the profession.*⁵⁸¹

Ikechukwu Onyegiri, Professor of Housing and Urban Design at the Department of Architecture, Imo State University, Owerri-Nigeria, espouses a similar understanding:

*Students immerse themselves in marginal communities in the context of understanding those inherent challenges, prospects, and opportunities that exist within their study areas... without necessarily waiting for the client's commissioning.*⁵⁸²

Denicke, Horner, and Onyegiri place emphasis on developing students' capacities to self-initiate projects by first understanding the project context and its subjective realities.

'Making and fit'

Mitchell uses the term 'making and fit' to describe a form of future practice that requires an education that explores the concept of experiential learning. It allows students to experiment and contextualise their solution by continuously adjusting the product outcome to context specificities through making rather than a one-off solution. He further argues that through hands-on making, students develop capacities to respond to the realities of everyday practice. Mitchell states:

*I think architectural education and practice should be about 'making and fit.' A hands-on making as a way of learning by making and by accommodating resistance you may find in the process of making. So, it should fit for the social, cultural, and political situations [...] It's a heuristic process of trial and error [...] you adjust as you go along.*⁵⁸³

Learning through making, as a form of experiential learning (as argued in Chapter 2, section 2.5.4), enable students to develop the capacities to respond to the complexities of everyday practice.

'Temporary construction,' 'intuitive construction,' 'loose fit,' and 'incremental building of the city'

The concept of 'making and fit' invokes the notions of temporality, incremental building process, change, and adaptation as Mitchell argues that architecture practice predicated on this concept is

⁵⁸¹ Horner.

⁵⁸² Ikechukwu Onyegiri, interviewed by Nkemakonam Okofu, 2015.

⁵⁸³ Mitchell.

capable of addressing issues of future practice⁵⁸⁴. Mitchell continues to explicate the interrelated processes that support the above concepts. He asserts that architectural education should encourage a gradual building process with the view that a building should not be seen as a fixed object in space to be installed and abandoned but rather as an iterative process of continuous change. Hence, temporary construction, post-occupancy evaluation, intuitive construction, and incremental building processes are the forms of practices that Mitchell believes should promote the concept of 'making and fit':

*We are trying to look at short live construction, temporary construction, post-occupancy evaluation, changes and adapting intuitive constructions, and incremental building of the city... We talk about a loose-fit approach rather than a tight-fit approach. Loose fit brings in the issue of time into architecture.*⁵⁸⁵

Mitchell sees a 'loose-fit' approach as a gradual but incremental building process. He emphasises the issue of 'time' as a critical element in architectural production, but posits it as rarely 'taken on board' in the way buildings are produced.

Multidisciplinary practice

Henry Sanoff argues that multi-disciplinary collaboration amongst different disciplines engenders diversity and opens up new ways of solving problems. He also believes that it allows for insightful knowledge to be gained, which helps to create better architecture production:

*The way a discipline grows is its ability to integrate with other disciplines. If you look at the sciences, the greatest development in science is when different disciplines interact, whether it's Neo-Psychology or Bio-Science. So, what is underpinning my approach is really the integration of many disciplines and how the knowledge from those disciplines can help to inform better design decisions.*⁵⁸⁶

The use of interdisciplinary collaborative engagement, among other forms of disciplinary engagements in architectural education, as articulated in Chapter 2, section 2.6.1. This section

⁵⁸⁴ Maurice Mitchell, interviewed by Nkemakonam Okofu, 2015.

⁵⁸⁵ Mitchell.

⁵⁸⁶ Sanoff.

asserts that it enables a symmetrical interplay between architecture and other disciplines; however, Gantner has argued that each discipline should be able to define its contribution to the relationship.

'Group-working' and 'collective decision-making' skills

Salama highlights the importance of a collective and creative design decision-making process. He believes it is part of an enlarged group of working skills that are essential learning components in making design decisions while working in groups. He advocates for the introduction of critical tools that will allow architects to develop well-rounded experiential and inquiry based-learning skills:

Group working skill is a critical learning skill that relates to consensus decision-making, creative, and collective decision-making that involves making design decisions in groups. Employing tools similar to brainstorming sessions or focused group selective sessions or other kinds of techniques you may introduce to architects' experiential/inquiry-based learning.⁵⁸⁷

'Empathy' and 'duty of care'

Harriss argues that one of the primary obligations for every educator is the 'duty of care', not as defined by professional statutes but rather in relation to students. She states:

I teach because I actually think that you have to care, it's not enough to care about architecture or to care about education or to be an architecture professor. This obligation is not in the RIBA curriculum, but I believe that all good educators inherently have that value. You have to give a damn about the students; it's not enough to love the field or the subject of education and its model. You really have to care about the individual life of the student and every good educator has that interest.⁵⁸⁸

Denicke also talks about 'care', using the term to refer to students as caregivers – a role that does not necessarily bring about providing services, but creating and nurturing activities that will help the community. She sees care as a quintessential skill that students need to develop in order to create a sense of value and importance in their work:

I think what's really important that I want to teach my students is a duty of care... this approach teaches students to have a passion and work for that, that's something they can take for their

⁵⁸⁷ Ashraf Salama.

⁵⁸⁸ Harriss.

*whole life not just to practice as an architect. It teaches students how to design, how to engage, and how to find their own interests. They learn how to communicate, how to talk to people who possibly could be their clients or people on the street, the community, or the council. This is something that is different with the conventional studio; they learn how to communicate with clients and other architects.*⁵⁸⁹

Bennett went further to use another term 'empathy' to describe his approach to teaching and practice. Bennett understands empathy to be associated with understanding people, contexts, and challenges while also developing an attitude of sharing:

*We talk about empathy in a perspective that we understand fully the context and the people that we are dealing with [...] It's really empathy towards aiming to understand, to develop, and to co-understand, with the people, you are working with. Our understanding of empathy is drawn from our understanding that architecture can create a bridge between people, place, pedagogy, and practice.*⁵⁹⁰

Bennett's focus on empathy corroborates Harriss's and Denicke's views on care but is even stronger in its assertion towards collaboration and co-production with others. The difference in approach between Denicke and Harriss in the use of the term 'care', then, lies in who assumes responsibility to provide care; the former believes students should care for the community while the latter argues that the educator should care for the students in enabling them to actualise their goals in life.

Developing multiple learning skills

Harriss emphasises the importance of autodidactic learning, a self-learning skill that students come with upon entry to university. She argues that there is a huge and diverse cultural background of knowledge and skills that could be harnessed into the curriculum to enrich the learning experience and offer up significant learning resources:

[...] Another innovative area of teaching for me is looking at what we call autodidactism. Autodidactic learning is student-led, so it's my belief that students come to the university with a whole range of experiences and knowledge often from diverse cultural backgrounds. We don't

⁵⁸⁹ Denicke.

⁵⁹⁰ Bennett.

*recognise the richness that students bring and how it informs the curricula and enhances learning experiences from their colleagues and into their professors.*⁵⁹¹

Similar to Harriss's emphasis on encouraging an autodidactic learning approach within architectural education, Bennett claims the essential skills that are needed for developing new roles of the architect – one being the socio-technical spatial design role. It is a role that will enable the future architect to effect good leadership, critical reflection, critical engagement, critical thinking, and spatial mapping, amongst others.

When Harriss, Mitchell, and Bennett talk about the importance of certain learning skills for future practice, D'Auria, an Associate Professor of the Department of Architecture, University of Leuven, Belgium, further emphasises the notion of 'global citizenship' which can enable future architects to engage in a multidisciplinary practice. D'Auria elucidates the essential skills that students need to develop, which will enable them to work in a multi-cultural setting in a more interdisciplinary way. This, in turn, creates a sense of global citizenship. She states:

*The idea of a global citizen and critical thinking are two basic kinds of capabilities that are important for students to develop. The third one is the ability to design in a trans-scalar and interdisciplinary way.*⁵⁹²

Gantner, Harriss, Mitchell, Bennett, and D'Auria believe skills such as critical thinking, critical reflexivity, autodidactism, communication, socio-technical, spatial design, teamwork, interdisciplinary, care and empathy, and mapping for future practice, are critical components in developing architectural knowledge. There is a clear push to have these skills embedded in all pedagogic approaches, as well as contributing to the preparation of the future architect in Nigeria.

5.4 'Context' and its relevance to learning

This section of the thesis draws on how the use and the definition of the term 'context' by different interviewees reveal the underlying connections between context and how it influences the structure of studio models. For instance, Salama not only classifies 'context' into three categories, but also argues that in developing any pedagogic model, it is essential to understand students' socio-cultural, political, and economic backgrounds. Gantner and Cambrink, in contrast, believe that the challenge facing schools of architecture is the ability to define their context in terms of underpinning

⁵⁹¹ Harriss.

⁵⁹² Viviana D'Auria, interviewed by Nkemakonam Okofu, 2015.

philosophies and ethos. Onyegiri and Bennett highlight the importance and challenges of immersing students in the project context.

Salama reflects on his experience of how context plays a critical role in developing a program or curriculum of architecture. He elucidates further on how to address context-related issues by relating it to the curriculum or programme of architecture:

My approach to architectural education, for instance, if you want to develop a curriculum or if you want to address content-related issues, you should relate to the social, environmental, and cultural context of a school of architecture [sic] or a programme of architecture.⁵⁹³

Salama provides one of the most detailed reflections on the notion of 'context.' He classifies context-related issues in three broad categories: context at the level of the student, context at the level of the project, and institutional context. The student's context relates to their socio-economic, political, and cultural background. The institutional context relates to the philosophy and ethos underpinning how each school of architecture is structured. The project context relates to the socio-cultural, environmental, climatic, political, and regional variations that define specific rules of engagement in practice. Salama advocates for a balance in context-related issues at all levels and further believes that developing strategies on how to address contextual issues in the studio is also important:

Students have different cultural and socio-economic backgrounds. Sometimes we deal with students as if they are coming from universal backgrounds. Students' backgrounds in my view play an important part of learning and structuring the studio process. If I have 15 students in my studio, I would like to know whether they are coming from a working, affluent, or rich class. Context is critical at the levels of the student, the school of architecture, and the project also. Whether a school of architecture or a project is located in a rural area or a city in the Global South. However, I think it is really important to balance contextual issues.⁵⁹⁴

Salama and Gantner have similarly emphasised the importance and need to define a context while developing any programme or curriculum of architecture rather than transposing a model into another without prior specification. Salama classifies that context-related issues need to be understood, analysed, and balanced in all cases.

⁵⁹³ Ashraf Salama.

⁵⁹⁴ Ashraf Salama.

Gantner argues that in developing a curriculum or programme of architecture, it is important to define the context of engagement – in such a way that the programmes are tied to a set of issues that form the focus of engagement. He further argues that for a programme to be relevant within a context, it must define instruments of engagement that are tied to the prevailing issues within that context. Gantner argues that the biggest challenge in transposing a model from one context into another is in the definition of the context of engagement:

*When you get to a school that is very much globally-focused or even more regionally-focused, the context expands. You know it's easy to define the Rwandan context because it's a small country with a well organised authoritarian political structure. It has a set of issues that are fairly common throughout the country that are not common outside of the country. It's actually specifying what the context is and it is the question every institution answer before it begins to develop any programme.*⁵⁹⁵

Onyegiri holds similar views to both Salama and Gantner when it comes to the importance of understanding the study context. However, he does draw on the need for students to be immersed in their study context to comprehend better what the real issues are. Onyegiri believes that when students immerse themselves in their study area, this enables them to understand the complexities and specificities of that context. He believes that being immersed in a context enables students to develop a detailed understanding of what the real issues are as they develop a partnership with the locals through working collaboratively for the common goal of the people:

*Students apparently immersed themselves in their study context for a period of three weeks as locals to understand the nitty-gritty of communal living and what it really means to live in marginal communities that may be different from where they are coming from. They explore the challenges, prospects, and opportunities inherent in the area collectively with the inhabitants. Gaining more trust from the locals and building coherent partnership while bringing to light numerous hidden and untapped opportunities that could be explored.*⁵⁹⁶

Bennett argues that immersing students in their study context could develop resistance and challenges. The above argument contradicts Onyegiri's assertion that when students are immersed in their study context, they build mutual understanding with the community while gaining detailed and first-hand knowledge of the context. Bennett also elucidates other gains for students working

⁵⁹⁵ Gantner.

⁵⁹⁶ Ikechukwu Onyegiri, interviewed by Nkemakonam Okofu, 2015.

in a real context such that it brings a 'live' component in learning while design studio projects are criticised for not having this embedded within the project:

In our last year's project in 2014, we immersed students directly into their project context, but there was lots of resistance from the students as they could not work as a team within the group. This year (2015), there was no 'live' component because of the protests that were happening across South Africa.⁵⁹⁷

Similarly, Carin Cambrink, Senior Lecturer at the Department of Architecture, University of Pretoria, South Africa, along with Salama, Bennett, Gantner, and Onyegiri, emphasises the importance of understanding context-related issues. Cambrink further elucidates on the need to educate students on the realities of project context and its inherent complexities before they are immersed in the field. He also argues that the complexities that accompany direct engagement with the context are capable of overwhelming and blurring students' focus, as immersing them in the project context opens up new realities that are entirely different from what they are used to. She argues for an understanding of context-related issues prior to field-work:

I think students get overwhelmed once they get into the field, they are overwhelmed by the social and political component, and they get overwhelmed by the economic disparity that they are not always aware of before they get started with that kind of project. So, it's essential to give them quite a strong identity and issues around context in the process.⁵⁹⁸

Subsequently, Sanoff also highlights the importance of understanding context-related issues – as earlier espoused by Salama, Bennett, Gantner, Interviewee 23a, Onyegiri, and Cambrink. However, his argument accentuates the understanding that engaging in projects involving people of different socio-cultural, religious, political, and income levels requires a detailed understanding of context specificities and diversities rather than developing a hypothetical design solution.

In this sense, Gantner opines that students should develop an attitude towards understanding the peculiarities of a context and how it differs from others without necessarily believing the illusions of context homogeneity. He further believes that certain skills are inherent in a particular context and, as such, students need to develop critical thinking capacities that will enable them to distinguish context-related issues. He states:

⁵⁹⁷ Bennett.

⁵⁹⁸ Cambrink.

*In terms of skills that students bring into learning, I think it depends on the breakdown of the student body; to some extent it will be just having a specific kind of knowledge about a specific kind of context. Because everyone grew up somewhere and they have a kind of bases, they assume it is normal. Perhaps some have more exposure and understanding that there's a difference between different kinds of context.*⁵⁹⁹

Beyond understanding diversity in the definition of context and its spatial configuration is the further affirmation of why specific contexts encourage the exploration of different pedagogic models and practices. Mitchell states the values inherent in marginal communities:

*We focused on marginal society at the edge of the cities because we found that they give a greater opportunity for learning in some strange sort of way without trying to negate fragility and scarcity. We think there's a lot of freedom there, although it's bound by scarcity because of the lack of rules and regulations and other state controls; there's a freedom that you don't experience as well.*⁶⁰⁰

By drawing on Mitchell's narrative, which is in agreement with the views of five interviewees that were discussed earlier, the assertion is reached that context not only defines the type of action learning method that is suitable for meeting certain learning outcomes, it also identifies the values in each context that are capable of supporting a particular learning model.

5.5 Barriers challenging negotiated pedagogy

This section of the thesis discusses the different challenges that interviewees believe are critical to the models they espoused. The discussions are articulated in light of how each challenge is perceived and experienced by the interviewees; the views are diverse and polarised and some are collectively shared. The diversity of the challenges highlighted in the discussion reveals the complexity in defining what constitutes negotiated pedagogy. It relates to the notion that some elements which are articulated to be critical in one context may be seen to be less critical in another. However, what has remained unchanged in this chapter are the two prominent factors influencing the pattern of arguments. Firstly, the theory underpinning each pedagogic model – this defines the pedagogic framework and an action method as articulated in section 5.2 of this chapter. Secondly, the context where each pedagogic model is propagated is drawn from the discussions in section 5.4.

⁵⁹⁹ Gantner.

⁶⁰⁰ Mitchell.

In fact, it articulates how the understanding of context was explored, and that context is viewed to be the critical element that schools of architecture struggle to define.

To further understand the nature of these challenges, we can turn to Horner, who argues that the dynamics of the power structure in everyday life play out in the design studio. To Horner, reducing the power imbalance between the tutor and students in the design studio will be challenging due to the understanding that the tutor holds the power to assess students' performance:

What happens in the design studio is a reflection of what happens in real life and also a reflection of what happens outside the studio. This year and last year, we also tried to see how we can reduce power hierarchy and structure, especially between myself as the educator and the students. Obviously, it was quite difficult because students see you as the person that gives them marks at the end of the day.⁶⁰¹

While Horner emphasises the asymmetrical power relationship between tutor and student, Till believes that some schools of architecture are more interested in radical design ideas and forms, through the way they address the concerns of future products as buildings rather than as future practice:

What we did when I was in Sheffield was a debate about what innovation in education means. My argument has been, even in architecture, that there's a sort of strange sense and confusion that schools that were producing the most radical forms, radical ideas, and radical designs are sort of doing it in the most conservative pedagogy. They don't address the right thing as the most important thing which is future practice. They address the issue of the future product as building quite well, but they don't address the issue of future practice, they don't particularly take into account the effects of social and political dimensions of those practices and pedagogies.⁶⁰²

The power dynamics between tutor and students in the design studio is perceived to be unequal across different contexts, due to the dominant nature of the design studio model.

Moreover, the postcolonial view of this relationship further shows that attempts to reduce the power hierarchy are unsuccessful due to the assessment mechanism. Similarly, Olweny's observation of students' attitudes to learning re-echoes Horner's earlier argument about class and

⁶⁰¹ Horner.

⁶⁰² Jeremy Till, interviewed by Nkemakonam Okofu, 2015.

power dynamics. However, Olweny's position is slightly different as he emphasises the students' capability to translate and synthesise design briefs into a graphical presentation.

Mark Olweny, Senior Lecturer at the Faculty of Built Environment, Uganda Martyrs University, Uganda, states that:

The issue was not with the knowledge content it was more about the fact that students don't really understand what architecture is and they struggle as they move on... The challenge is how to translate the information they have, not only recording it but by understanding that the information they received has a place in creating the design narratives, how the brief is translated is an important process that should be designed.⁶⁰³

Horner raises a similar concern to Olweny's earlier dissatisfaction with students' inability to translate briefs into design outputs; however, Horner argues that students rarely connect with the context or people they are designing for due to lack of appropriate skills to do so, as she states:

I started to notice that the students were very disconnected from the people they were designing for and far more disconnected from the context they were designing in. But they seem to just want to design from best architecture and things that look like a star-architects' work [...] How do you persuade students to be more sensitive to the people that they design for and the context that they are designing in?⁶⁰⁴

In this sense, Horner's assertion questions the potency of the design studio approach to learning as it further disconnects students from the reality of the context and the demand of everyday practice. Sanoff seems to agree with Horner's view that "students around the world learn about architecture from magazines, they learn about what the famous architects have done which influences the design studio."⁶⁰⁵ However, Horner further claims that no one has questioned if the studio teaching approach is ideal for teaching architects:

No one has really challenged the way we teach. Whether teaching in the studio culture is the right approach. We kind of accepted this for many years as the way to teach architecture. Moreover, I haven't found anywhere that it's been challenged, though I think some people have

⁶⁰³ Mark Olweny, interviewed by Nkemakonam Okofu, 2015.

⁶⁰⁴ Horner.

⁶⁰⁵ Sanoff.

*tried to make some changes. I do agree with the view that there is a 'disconnection' on how the design studio teaching feeds into practice.*⁶⁰⁶

Sanoff and Horner's arguments make a connection between educators and the medium they use to deliver architectural knowledge. Though Horner faults the design studio for lack of connection with practice, Sanoff criticises architectural education for lacking the tools for knowledge transmission.

Another respondent, Costanza le Mantia, Senior Lecturer in the Department of Architecture and Planning, University of Witwatersrand, South Africa, was dissatisfied with the form of knowledge she received when studying architecture: "[W]hen I first started practising; my understanding of what I thought architecture was, made me go back to school and do research because I was dissatisfied with my architectural education, so I got a Ph.D. in planning."⁶⁰⁷

Viviana d'Auria shares a similar view with Horner and Le Mantia on her dissatisfaction with the kind of architectural education she received. D'Auria argues that her dissatisfaction was predicated on the notion that the school was object-oriented and theoretically-focused, thus lacking any form of experiential/hands-on learning component. She states:

*One important thing that happened when I was a student of architecture was basically the recognition that I was not very satisfied with the kind of architectural education I was receiving. Which had to do with the fact that I was being trained in a school that was object-oriented. So, let's say that the process of how you got to achieve buildings and the broader context they were feeding into was not really considered very much. At the same time, it was a very theoretical and historical kind of curriculum. I guess that's a general thing about Italian schools and that also means that I was missing the kind of applied side of things. So, we didn't have any kind of practical component within our training. We had very few design studios, and design studios were seen as tools to investigate particular issues, they were more well objective than situations.*⁶⁰⁸

D'Auria and Horner's argument centres on their dissatisfaction with the architectural education they received, which lacked adequate skills for practice. Harriss argues that academia may not be the best place for the education of future architects owing to the notion that it may not support the

⁶⁰⁶ Horner.

⁶⁰⁷ Costanza Le La Mantia, interviewed by Nkemakonam Okofu.

⁶⁰⁸ D'Auria.

testing of materials in real time:

Learning on campus has specific limitations. First, because it's a false environment and if you look at an established good pedagogy, not all types of learning can take place more effectively in a campus context. What is the key thing? It is obviously the duty to test the performance of materials at scale, that's what live projects offer. Secondly the ability to use the key more effectively because it creates circumstances to taking enough risk which makes it more challenging. Thirdly, it involves certain engagements with clients and end-users that are quite important to students' learning experience.⁶⁰⁹

Harris's criticism accentuates her position not only from the British tradition but on a more realistic understanding that academia is likely not the best place to "test the performance of materials at scale" or even to take risks.

More so, Thomas Dutton, Professor of Community Engagement, Department of Architecture and Interior Design at the University of Miami, Cincinnati, USA, drawing from the American perspective on how the social structure of the American society is reproduced in the design studio argues that the design studio is not free from the influence of social order despite being seen as a place of 'individuality'⁶¹⁰. According to Dutton,

I started looking at the studio in particular, as to what kind of values and what kind of social capital was being built within it. How does the design studio which is interestingly understood as a place of high creativity and high individuality hopefully produce those kinds of social values and in what ways? [...] I was thinking about if the larger social order of the nation of U.S. [sic] society is partly reproduced in schools, then that said to me the design studios were not free of this kind of influence.⁶¹¹

Salama shares a similar view to Dutton, arguing that the reality of everyday life plays out in the design studio. He posits that the knowledge developed in it is obscure and incomprehensible, as he states: "at the end of a studio process or a project process in the studio, there is a specific type of knowledge developed, and that type of knowledge is always hidden and unclear".⁶¹²

⁶⁰⁹ Harris.

⁶¹⁰ Thomas A. Dutton, interviewed by Nkemakonam Okofu, 2015.

⁶¹¹ Thomas A. Dutton, interviewed by Nkemakonam Okofu, 2015.

⁶¹² Ashraf Salama.

Gantner, in a similar vein, believes that the roles of the professional accrediting institutions also help to define the kind of knowledge developed in the studio. It is exemplified by the notion that, validating bodies place much emphasis on developing technical proficiencies against other skills:

*The accrediting bodies want to see a certain level of technical precision and the ability for architects to become registered within the kind of legal system upon graduation or thereafter. Well, that, I believe has good intentions and I think sometimes it's problematic because it places a lot of emphasis on a kind of professional and technical training. As if you are preparing people only to be plugged into offices and do the kind of work that was needed 5, 10, 20, and even 50 years ago when the systems were set up. The problem with it is that you are perpetuating the system which has a lot of limitations rather than trying to prepare people to shape the profession.*⁶¹³

Beyond the view that the role of an educational institution is to inculcate critical thinking rather than technical proficiencies is the view of another respondent – Interviewee 24a, whose argument accentuates the notion that “*more and more universities produce people who can think but cannot connect the thought of the hand*”.⁶¹⁴ Interviewee 24a advocates for a connection between critical thinking and hands-on making, whereas Salama argues for a collaborative design approach against the egoist architect’s model. As he states:

*Modernism and post-modernism were basically relying on the apprenticeship model and with some variation. The apprentice model contributed to the creation of the egoist and star-architects. The architect who says no - I give the people what I want [...], we must overcome and challenge this role of the architect. The way to challenge this role of the architect is basically either through live projects or community-based design learning or the approach that I am trying to describe in terms of process-oriented, culturally-focused, and student-centred.*⁶¹⁵

Ward holds a similar view to Salama regarding the egoist and star-architect approach to architectural practice. To this end, Ward extrapolates an argument with the notion that the “architect-genius” is a concept based on a collective view developed and maintained within society

⁶¹³ Gantner.

⁶¹⁴ Interviewee 24a.

⁶¹⁵ Ashraf Salama.

or by the social group of a few elitist architects.⁶¹⁶ Ward, like Salama, highlights the need to challenge this role of the architect, promoting a requirement for architecture to become socially responsive to contemporary challenges:

*As part of the elitism of architecture that revolves around the notion of the individual genius, great architecture is made by individual geniuses, mostly men. I know from my life experience, and from history, the individual genius is a social construct designed to support and reinforce the elitism of the architectural profession.*⁶¹⁷

One can draw from Mitchell's initial argument that mainstream architectural education in the UK has become more rigid, and that one of the ways to broaden its rigidity is through 'making and fit' in a more flexible way. Mitchell subsequently argues that the "mainstream construction takes the focus on the production of objects as buildings - you hand it over and you don't think of it again. It's like you are making an object, you put it there and get paid for it, and you move on to the next project" without concerns to the consequences of that object.⁶¹⁸

The above statement is similar to Gantner's argument that the professional validating body takes an interest in producing architects with technical proficiencies rather than critical thinkers – as the RIBA criteria identify every process of architecture to lead to a building as a product. Subsequently, Petrescu, with two other interviewees, sees the RIBA validation criteria as rigid requirements for the education of the architect in the sense that students are expected to design buildings as one of the criteria for assessment. As she states:

*We still have a lot of external pressure from the RIBA accreditation and the fact that we have to respect the RIBA criteria which are quite conservative. According to the RIBA validation criteria both our undergraduate and Masters students will have to do buildings - even complex buildings. This is a limitation; again, it's towing this direction to identify architecture as a building.*⁶¹⁹

⁶¹⁶ Ward.

⁶¹⁷ Ward.

⁶¹⁸ Mitchell.

⁶¹⁹ Petrescu.

More focused on the challenges that negotiated pedagogy will likely face even in Nigeria is the view by Gantner and six other interviewees who argue that academic staff members find it difficult to welcome change, with this found particularly in older educators. According to Garret:

*Potential barriers are many, and the extent to which each exists varies from institution to institution. The first potential barrier is the staff members themselves, especially in well-established universities and particularly people who have been teaching for quite a long time. Because it takes a lot of effort to reshape the way that you teach and it requires a continuous process of relearning. It takes real motivation, and sometimes you get people who have well-established positions at the university who have very senior positions that they earned through research they did 20 years ago. The question of if what they did 20 years ago is still relevant today never enters into the conversation.*⁶²⁰

Sandra Denicke holds a contrary position and understanding to Petrescu, Salama, Gantner, and Horner, who believe that academic restrictions and learning outcomes inhibit the effective implementation of their different approaches to learning. Denicke demonstrates the reasons for holding a contrary view as follows:

*Many years ago, I used to say that many restrictions within the academic timetable constitute a barrier and also learning outcomes generally were seen as barriers but I don't think those are barriers anymore. Maybe because I have been working in the studio for a long time now and I made sure students do meet all their learning outcomes during the year even in short exercises. They are not barriers anymore because we allow students to stay for 2 years, usually in the undergraduate class, though students may need to change the studios as well because the years are quite different, but our students can now stay longer.*⁶²¹

Denicke's argument that considers extending the duration of a pedagogic project in such a way that students are engaged in live projects all year round supports Sanoff's initial assertion that for any pedagogic model not to lose its relevance it must be consciously structured to engage students for up to two consecutive years.

⁶²⁰ Gantner.

⁶²¹ Denicke.

5.6 Chapter conclusion

This chapter discussed the interview findings of twenty-four interviewees involved in the first set of empirical data. The discussions are structured into five themes, while the chapters draw on the following key insights that will aid further discussion and analysis in Chapters 7 and 8.

1. Emphasis on 'learning/working with' and 'learning from' others: evidence from the data irrespective of context suggests that architectural education needs to move away from its self-referral loop of an isolationist mode of learning that characterises the typical design studio model to a more collaborative, inclusive, and shared learning mode. There seem to be different techniques and understanding of how 'others' could be introduced in the learning context, as some respondents advocate for participatory, peer, group, and or interdisciplinary learning while others see learning with communities as critical towards understanding and addressing their aspirations, values, and needs. The use of the terms 'learning with' or 'learning from' sums up the call for a paradigmatic pedagogic shift in learning where knowledge is co-produced not just from the centre but from the margins. Further observation shows that educators from both the West and South context are equally concerned about how their pedagogies could affect marginal communities by engaging them in decision-making that concerns them.
2. Liberatory educational theories such as critical, radical, transformative, and feminist theories were identified to underpin these emancipatory drives for pedagogic relevance and empowerment as presented previously in the literature in Chapter 2. How these theories have been explored by respondents in their teaching further evidences the dissatisfaction with the structure of the current design studio model that privileges knowledge transmission over co-production of knowledge, product over process, isolation over inclusion, and objective view of knowledge over subjective view of knowledge construction. The choices of these theories were predicated on three basic assertions. Firstly, that pedagogic theory enables students to question the kinds of knowledge that they acquire and how it equips them to develop capacities for future practice. Secondly, the assertion that aligning a pedagogic model to a particular learning theory equips it with the necessary tools to challenge normative architectural education in different ways. Thirdly, the notion that a pedagogic theory helps to challenge the unequal student-teacher binary relationship in design studio learning. One of the critical highlights in the data is the acknowledgment of the importance of critical pedagogy in learning design. However, what has remained unclear is the stage in a student's academic career that could be introduced.

3. The interviewees highlighted the importance of developing skills and capacities for future practice. What has remained influential in developing these skills and practices are 2 factors: the 'theories' underpinning each pedagogic model; and the ability to define the pedagogic 'context' of engagement in terms of philosophy/ethos, objectives, and location. Other important concerns articulated in the analytical narratives revolve around developing tools for experiential learning, group-work, the act of making, autodidactic learning skills, consensus decision-making, reflection skills, and group discussion that is predicated on three drivers: care, empathy, and the concept of sharing.
4. The definition of context was identified as having the ability to influence the choice of pedagogic models and the action method employed in relating to each project context. The use of the term 'context' by interviewees was taken to mean different things to different people in different circumstances. One overriding narrative relating to context was the emphasis that the understanding of 'context' in developing pedagogy, enables students and architects to develop a responsive design solution that best address specific needs rather than a one size fit all approach. The importance of context specificity from a postcolonial feminist standpoint values the knowledge at the margins and the one that students come with and bring to their learning, with the assertion that it is relevant in responding to local needs while also decentering the dominant isolationist structure of the design studio. More importantly, context is classified into three categories, namely: student; institutional; and project-related context. The ways context influences the choice of pedagogic model and action methods lies in the definition given to each context prior to the development of a model/programme of architecture. For example, the definition given to each context in terms of specifying what needs/issues a programme aims to address/challenge also defines the pedagogic approach and action method needed to deliver the expected outcomes. The discussions also accentuated the challenges of transposing a model into another context, drawing on the notion that every context should be defined based on its prevalent realities and should be made explicitly clear at the outset with a view that no two contexts are identical in every sense.
5. The interviewees highlighted barriers, which challenged the effective propagation of the different pedagogic models they espoused. Among the different barriers mentioned by interviewees is the assertion that the power relationship between the tutor and the student in the design studio is asymmetrical, with the claim that the students see the tutor as a custodian of all forms of knowledge who then goes on to award them marks at the end of a

studio project. There is a claim that the hierarchical social order that exists in society plays out in the design studio due to the structure of the design studio models, hence further promoting power imbalance in design studio learning. Some other claims arose from the assertion that the university and the design studio settings may not be the right place to propagate these forms of negotiated pedagogies. The above assertion rests on the notion that it neither encourages 'the test of materials at scale' nor allows the taking and management of risk.

6. The roles of professional validating bodies constitute barriers in expanding the role of the architect within the postcolonial context beyond promoting a singular framework of how the architect should be educated. Firstly, the nature of validating criteria that privileges product over process through an emphasis on the development of technical proficiencies. Students are thus expected to produce building designs as part of the requirements for assessments. Secondly, the notion that the end product of every architecture production is a building – which further questions other forms of architectural processes that do not speculate building as end products. As educators involved in this study suggest that the ways to challenge this specific view are by encouraging inclusive pedagogy, exposing students to multiple types of learning experiences, encouraging process as well as product, the introduction of emancipatory theories in learning, interdisciplinary learning, and promoting marginal as well as border pedagogies.

Chapter 6: Presentation of Case Studies

- 6.0 Introduction
- 6.0.1 Claims made by educator-respondents
- 6.1 The choice of the live projects in the case studies
- 6.2 The 'Oriel House' Broomhill Community Library Live project, Sheffield, UK.
 - 6.2.1 Introduction
 - 6.2.2 Background to the case study
 - 6.2.3 Techniques adopted in the live project: 'learning from' and 'learning with'
 - 6.2.4 Pedagogic theories associated with the live projects
 - 6.2.5 'Context' and its relevance in the Oriel House Live Project
 - 6.2.6 Future practice and future skills
 - 6.2.6 'Challenges' in the context of the Broomhill Community Library Live Project.
- 6.3 Strategies and tactics of re-appropriation of public space through the approach of 'Designing from Afar'
 - 6.3.1 Introduction
 - 6.3.2 Techniques adopted in 'Design from Afar'
 - 6.2.7 Background to the MA in Urban Design Programme and the Studio project
 - 6.2.8 Pedagogic theories associated with 'design from afar'
 - 6.2.9 The role of 'Context' in Designing from Afar
 - 6.2.10 Future practice and future skills
 - 6.2.11 Challenges' in the context of 'Designing from Afar'
- 6.3 Re-appropriating the post-Industrial landscape of the city of Sheffield, UK, through a 'Designing from Within' approach
 - 6.3.5 Introduction
 - 6.3.6 Techniques adopted in the 'Designing from Within' approach
 - 6.3.7 Pedagogic theories associated with a 'Designing from Within' approach
 - 6.3.8 Developing future practice and skills
 - 6.3.9 'Context-related' issues in 'Designing from Within'
 - 6.3.10 Barriers challenging Designing from Within
- 6.5 Chapter conclusion

6.0 Introduction

The previous chapter examined the interview findings relating to how educators actively construct their understanding of the potentials inherent in the pedagogy they espouse while making connections between their lived experiences and their own views of students' expectations. This chapter further builds on the understanding set out above by overlaying students' views against claims made by educators. The reason for examining students' views in this chapter is to have a nuanced view of the different components that make pedagogy socially-minded.⁶²²

This chapter further examines how the five emerging themes from the results in Chapter 5: (techniques, types of pedagogies, context, future practice/future skills, and challenges to negotiated pedagogy) played out in three different case studies.

The three pedagogic design projects explored in the case studies are as follows:

- The Broomhill (Sheffield) Community Library Live Project studio, also known as The Oriel House.
- Designing from Afar through Re-appropriation of Public Spaces in Braamfontein, Johannesburg, South Africa.
- Re-appropriating the Post-industrial Landscape through Designing from Within, Sheffield, UK.

The three case studies were examined based on the five themes developed from the analysis of the previous chapter discussing various claims made by 24 educators from different contexts about how students learn, develop capabilities and skills for practice. These case studies vary in scope, approach, and content, and adds variety to the range of methods capable of enriching current design studio learning. The common features amongst the cases are the emphasis on learning from the margins (design pedagogies that sit at the interstices), critical intervention, collaborative learning, context specificity, and different ways of learning.

6.0.1 Claims made by educator-respondents

The claims made by educators are highlighted below, as this chapter examines whether students' views and experiences correlate with the claims made by educators in Chapter 5.

⁶²² Richard T. LaPiere, 'Attitudes vs. Actions', *Social Forces*, 13.2 (1934), 230–37 (p. 230).

- i. Techniques – There is an emphasis on ‘working/ learning’ with or from others as ways of co-producing knowledge through inclusive pedagogy. It involves interdisciplinary learning and group discussions.
- ii. Pedagogy – There is an emphasis on how critical, radical, feminist and transformative pedagogic theories of learning underpin and influence the different pedagogies espoused by educators.
- iii. Context – The role of context and how it influences action learning methods and ways of relating to project sites. Context was classified into three categories: student; institutional; and project.
- iv. Future skills and future practice – There is an emphasis on the following skills: negotiation; teamwork; communication; group decision making; self-initiation of projects; empathy; making and fit; and critical and reflective thinking. Future practices include incremental building process, intuitive construction, loose fit, and ‘making and fit’.
- v. Possible barriers challenging the development of socially-minded pedagogy:
 - Disconnection on how the design studio feeds into practice.
 - Learning on campus has specific limitations, as it does not support the test of materials at scale.
 - The conservative criteria for validation do not support radical experimentation.
 - Limited time allocated for projects presents a challenge.
 - Emphasis on product over process.
 - Less emphasis on context.

While the aforementioned claims made by educator-respondents in the previous chapter summarises the core manifestos for socially-minded pedagogy across the study contexts, students' views will be examined in light of how they construct their own learning experiences as discussed below.

6.1 The choice of the live projects in the case studies

The decision to use the live project case studies was influenced not only by the aim of this research that seeks to draw out and interrogate other forms of design pedagogies that call for more social forms of learning, but also the need to examine how the live projects as a complementary alternative contributes to this call for more social forms of learning. The live projects, as discussed in Chapter 3, widely draw on diverse, socially-minded approaches to learning, as different commentators emphasised the uniqueness of the live projects enabling students to "engage directly with the complexities of real-life situations as a way of learning the theory and practice of architecture".⁶²³ Through the live projects, students learn to question and reflect on what it means to work in practice while developing skills to engage with potential clients, co-develop briefs, manage budgets, negotiate, risk-taking, and ambiguity, among other potentials skills. The live projects expose students to the criticality of possible ways that theoretical knowledge could be applied in practice through hands-on learning by engaging directly with real issues and real users within real budgets.⁶²⁴

The choice of the live projects case study could also be seen to possess potentials capable of responding on the one hand to the challenges facing architectural education and practice in Nigeria as posited in the literature that it equips students/future architects with capacities to self-initiate projects (see Chapter 3). On the other hand, the interstitial, marginal, and theoretical positioning of the live projects make them more pedagogically aligned with the postcolonial feminist ideology that aims to challenge all forms of domination in the education of the architect. The postcolonial feminist ideology holds similar views with the live projects, namely in the way they employ critical pedagogic theory in empowering 'Others' (such as the students and users) to take centre stage in learning. In this case, the live projects are not only student-led but also user-centred through negotiated engagement between users/clients and students in a more democratic way.⁶²⁵

Some of the core skills developed in the live projects are critical and reflective thinking, production, and management skills, while other skills such as listening, consultation, negotiation, iterative working, and presentation that are developed in practice are acquired in the live projects.⁶²⁶ Further

⁶²³ Sheffield School of Architecture, *A Handbook for Live projects*, 2013, p. 5.

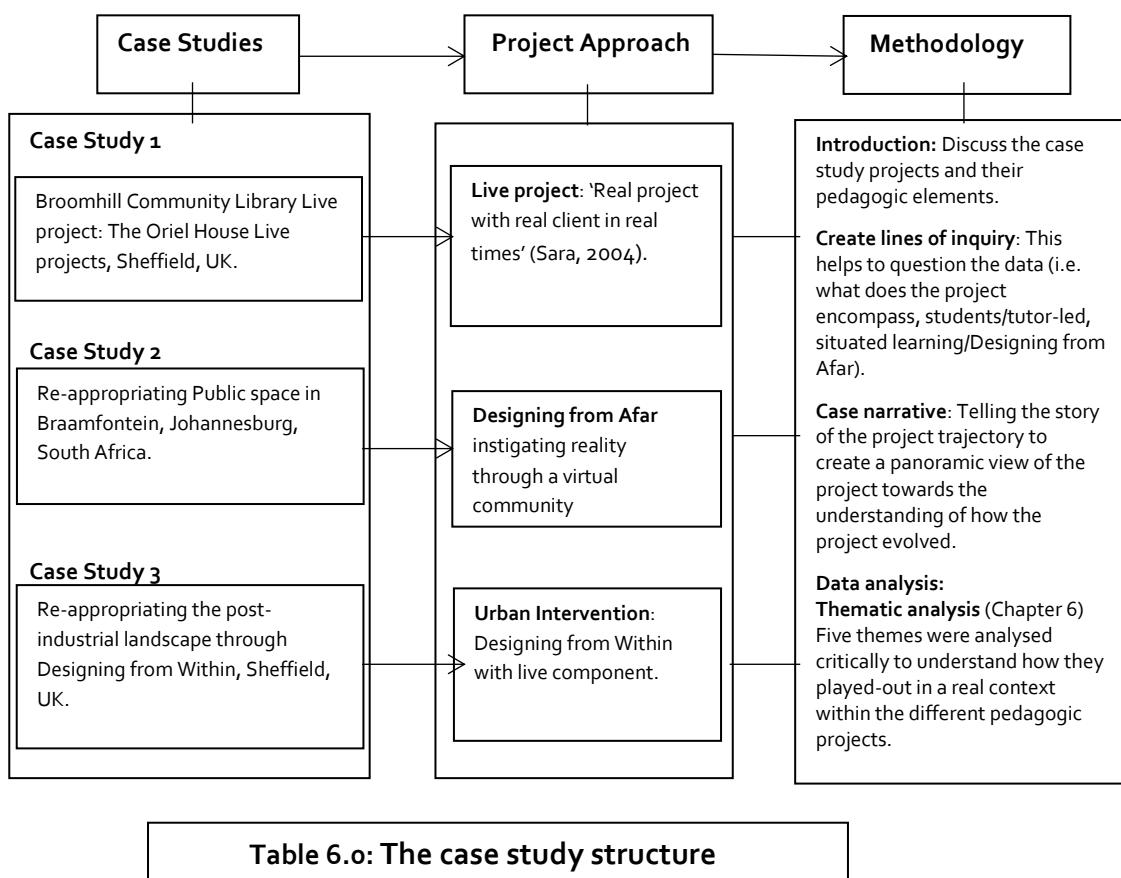
⁶²⁴ James Benedict Brown, 'A Critique of the live projects' (Queen's University Belfast, 2012), p. 256; Carolyn Butterworth and Leo Care, 'A Live Currency: Introducing the SSoA Live projects Handbook.', *Charrette*, 1.1 (2014), 72–81 (p. 76).

⁶²⁵ Rachel Sara, *Live project Good Practice: A Guide for the Implementation of Live projects* (CEBE, 2006), p. 2.

⁶²⁶ Sheffield School of Architecture, p. 6.

to the values of the live projects is the notion that it alters the unequal binary between the tutor and the students such that the tutor's role shifts from an instructor and knowledge depositor to a facilitator while students assume control of their learning through the use of critical pedagogy.⁶²⁷

It is important to state that the nature of the first set of primary data (educators' interviews) also suggests the use of the live projects, as eighteen out of twenty-four educator-respondents made wider claims about their pedagogic positions/frameworks, the nature of student involvement, teaching and learning techniques, forms of future practices and skills students develop, the role of context and the challenges inherent in each of the live project they espoused. In order to test how these claims made by respondents played out in real context, three case studies, of which two are live projects, were explored to understand students' and educators' views.



⁶²⁷ Prue Chiles and Jeremy Till, 'Live projects: An Inspirational Model the Student Perspective', *CEBE Case Study*, 2004, p. 6 <<https://www.heacademy.ac.uk/system/files/pruechiles.pdf>>.

Case Study 1

6.2 The 'Oriel House' Broomhill Community Library Live project, Sheffield, UK.

6.2.1 Introduction:

Case Study 1 discusses a project that was part of module ARC552 (Live Projects 1), forming part of the BA (Hons) degree course in Architectural Studies. The module is recognised and approved by the Royal Institute of British Architects (RIBA), which exempts students from writing the RIBA part 2 examinations in Architecture.

The structure of the live projects module allows the MArch and the masters taught course (MAAD) students the freedom to choose from the different live projects:⁶²⁸

*The live projects at SSoA are fifteen credit modules that run for the first six weeks of every academic year in the Part II MArch. Groups of students from different years and courses work full-time with client organisations external to the University, producing design work that should be of value to the client.*⁶²⁹

The live project, a type of studio project as defined by the British educator, Rachel Sara, is characterised by its distinction from a typical studio project. It takes students outside the normative studio environment, allowing them to foster a relationship with an external client or users in order to produce something that is of value to the client or users and to reconfigure the role of the teacher from that of tutor to collaborator.⁶³⁰ Sheffield School of Architecture based educators Carolyn Butterworth and Leo Care, argue that the live projects provide something of value to the host community both in terms of project outcomes and learning experiences. Importantly, it also enables students to develop social and enterprise skills for future practice.⁶³¹

The live projects at Sheffield School of Architecture are structured in such a way that they "connect the world of academia (students and staff) with the real world outside" (client/users/stakeholder), facilitating students' exposure to the complexities of a real-life situation while exploring possible

⁶²⁸ Carolyn Butterworth and Leo Care, 'A Live Currency: Introducing The SSoA Live projects Handbook.' *Charrette*, 1.1 (2014), 72–81 (p. 73).

⁶²⁹ Butterworth and Care, p. 73.

⁶³⁰ Rachel Sara, *Live project Good Practice: A Guide for the Implementation of Live projects* (CEBE, 2006), p. 1.

⁶³¹ Butterworth and Care.

ways of working in practice.⁶³² Several themes are explored in this process of engagement – students learn how to collaborate and work in groups, how to negotiate with clients and co-create briefs, as well as manage expectations and resources, among other skills they develop in the live projects.⁶³³ In the case of the Oriel House Live project, the engagement of students was initiated as the Broomhill Community Library steering group met with the live projects academic group on the need to engage students in the restructuring project.⁶³⁴

The Broomhill Community Library Live Project consisted of a group of twelve students with the studio staff (an academic staff member known as a mentor) and the client/stakeholder group. The student group, along with the client organised a series of meetings to discuss the progress of the project at different periods within a six-week time-frame of the project. The students also adopted a public engagement approach by seeking voices from the different groups of users in the design and decision-making process. The student group consisted of three international students and nine local British students – the British students have been together during their undergraduate years, whereas the international students were having their first live project UK experience. According to the live projects Handbook, students are assessed based on the following: "submitted materials, public presentation, reflective reviews, and client and mentor's feedback," among other internal mechanisms based on the nature of the project.⁶³⁵

The 'live projects' manifesto, enshrined in the Sheffield School of Architecture Live Projects Handbook, states that the students are exposed to developing three basic types of skills in any project: "production skills, management, and critical skills," among others⁶³⁶. The detailed interactions in the study are further discussed below.

6.2.2 Background to the case study

The Broomhill Community Library has been known to be one of the busiest community libraries in Sheffield over the past 60 years, providing services to the over 50,000 residents of Broomhill and neighbouring wards. It occupies the renowned 'Sunny Villa – the Oriel House' located in the serene

⁶³² Butterworth and Care, p. 75; Sheffield School of Architecture, *A Handbook for Live projects*, 2013.

⁶³³ Sheffield School of Architecture, p. 5.

⁶³⁴ This was an interview excerpt with Leo Care, one of the mentors of the Broomhill Community Live project group at the start of the project.

⁶³⁵ Sheffield School of Architecture, p. 34.

⁶³⁶ Sheffield School of Architecture, p. 5.

area of Taptonville Road, Broomhill, Sheffield.⁶³⁷ The Oriel House became a home for the Broomhill Community Library in 1957. It was previously known as a private home (and its 1870 Victorian garden) designed by the famous British landscape architect, Percy Cane, for a former steel magnate, Arthur Samuel Lee, in the 1930s, before becoming Broomhill Library.⁶³⁸ The live project was set up as a response to the threat of it being closed down. This threat needs to be seen in the wider political context within which public libraries in the UK are facing the threat of closure by councils as part of nationwide cuts, the result of which meant that they could no longer keep up with the running costs of maintaining the facilities.⁶³⁹

After several protests and engagements by community members with Sheffield City Council the library was given a chance to remain open if it managed to restructure into a co-delivered facility run by a group of community volunteers.⁶⁴⁰ Following the successful handover, the co-delivered library marked its first anniversary in September 2015 as a facility managed jointly with the council but run entirely by volunteers. Within the same period, a group of live project students from Sheffield School of Architecture was engaged in giving the facility a facelift, transforming it into a community hub that should be capable of sustaining itself amidst funding challenges. The students were presented with a set of initial briefs filled with vision and business objectives to be incorporated into the existing traditional function of the library by their client. Amongst the needs of the client was the issue of structure, which in the briefs included revamping the 1930 art and craft garden, converting the unused basement and the attic floor spaces into more functional and active spaces to complement their proposed business plan with social needs, and to provide functional space for both young and old to aid the acquisition of new skills and also meet new people. Further to the client's brief was the conversion of existing ancillary spaces into a common social interactive space that would function as a meeting room where people could catch up with friends. Another requirement of the client for the proposed community hub was the creation of children's reading and play space.⁶⁴¹

⁶³⁷ 'Oriel House', *Live projects*, 2015 <<http://www.liveprojects.org/2015/oriel-house/>> [accessed 18 September 2016].

⁶³⁸ Broomhill Community Library, '60 Years a Library', *Heritage Open Day*, 2017 <<http://www.heritageopendays.org.uk/visiting/event/percy-cane-garden-oriel-house>> [accessed 4 July 2017].

⁶³⁹ Judith Pitchforth, 'Broomhill Community Library Developments: An Update', 2016 <<http://www.broomhill-library.org.uk/newsletter>> [accessed 15 January 2017].

⁶⁴⁰ <http://www.broomhill-library.org.uk/newsletter>.

⁶⁴¹ 'Oriel House'.

6.2.3 Techniques adopted in the live project: 'learning from' and 'learning with'

The use of the terms 'learning with' and 'learning from' by interviewees in the case of the live project further re-emphasises the argument raised in Chapter 5, section 5.1.2. This argument was concerned with how knowledge is co-constructed by people active in the learning process (through learning from/with others) as opposed to learning as a solitary endeavour. In evaluating the different forms of techniques that the mentors argue students develop and employ in live projects, is the notion that learning is shifted from a solitary mode to a collaborative approach as Leo Care, a live project mentor at Sheffield School of Architecture (SSoA), University of Sheffield, UK, states:

What we do in the live projects is about understanding the values of being a professional and also working with or within a kind of organisation that engages in a different reflection of what professionals do. We are actually equipping the students, putting them in a situation where they admit that they don't know things or that they don't understand everything and want to work with the communities. We talk about a reciprocal learning process where everybody is learning from each other.⁶⁴²

He further argues that one of the techniques of 'reciprocal learning' is about the ability and willingness to learn and work with others irrespective of their social class or power differences in the relationship rather than claiming superiority over others.⁶⁴³ Care believes that reciprocal learning creates a mutual learning relationship within a learning process that occurs between the students and the people they work with:

What the students said to the client is that: we value what they are doing and what their processes are, we are not coming to teach you, but we are actually coming to work with you (client) to develop something together that has value. We believe that in the process, we learn and hopefully, you learn too. Therefore, it becomes a place of mutual learning.⁶⁴⁴

It is important to highlight that six out of the seven student respondents mentioned 'public engagement' as a tool they employed in relating to the users and stakeholders in the project. To further discuss this point, Paul Bailey, an MArch student at SSoA, emphasises the importance of

⁶⁴² Leo Care, interviewed by Nkemakonam Okofu, 2015.

⁶⁴³ Care.

⁶⁴⁴ Care.

adopting public engagement techniques as a way to understand the comprehensive brief beyond just the needs and aspirations of the client:

We attended events organised by the library, and we subsequently organised a public engagement as a way of developing the brief through a process of engaging with the users/client, stakeholders, volunteer staff, the general public and also the children. This was another way to push the idea of what the community really wanted in the library.⁶⁴⁵

Similarly, Shirin Haddadian (a MAAD student) also emphasises the importance of public engagement. She posits it as a tool that enhances the understanding of what users' needs are beyond the perspectives of the clients, as "the engagement targeted different kinds of people, as we classified the information we got from that exercise through diagrams."⁶⁴⁶ It is reiterated by Toby Buckmaster, another MArch student, who discussed the importance of public engagement with the view that community members were engaged "to design their own community hub" and incorporate their own elements in the design.⁶⁴⁷



Fig. 6.1: A process of co-developing project brief with the client. Source: Fieldwork, 2015.

The above picture shows how students negotiate with the client in the process of co-developing the project brief through organising preliminary meetings that allow both parties to evaluate and negotiate the content of the brief.

⁶⁴⁵ Paul Bailey, Interviewed by Nkemakonam Okofu, 2015.

⁶⁴⁶ Shirin Haddidian, interviewed by Nkemakonam Okofu, 2015.

⁶⁴⁷ Buckmaster, interviewed by Nkemakonam Okofu, 2015.

6.2.4 Pedagogic theories associated with the live projects

This section of the thesis draws on the theoretical connections underpinning the live project as a learning tool. The importance and influence of pedagogic theories in architectural education further link to the discussion in Chapter 3, section 2.4.

This discussion asserts that theory provides a lens through which practice is understood and examined, in order to understand whether the learning of theory influences the action learning method in this project. Further, it considers how the argument held by Care informs the way students engage with the client. Care argues that students should be allowed to find their own rhythm and be given the freedom to develop their own approaches while working with their clients rather than being compelled to take theoretical positions. He states:

I suppose I don't sit down as a mentor of a live project and say you have to be acting in an activist way or in a feminist way or coming from a particular theoretical standpoint or discourse. What I want my students to do is to find an appropriate way of working according to the people that they are working with and the issues that they are finding and how to balance the complexities within the context they are working on. It's about the students understanding themselves, understanding why they are working in a particular way and be able to reflect on that.⁶⁴⁸

The educator further reiterates the notion of allowing students to be in charge of both their learning and client relationships. This supports a student-led approach rather than pushing students to take certain positions, which he argues limits numerous learning possibilities for students:

I think it's all about the students finding out things for themselves; it should be less of how the mentor wants them to behave or approach a particular situation because too much of a pedagogic approach to their work is actually narrowing down many possibilities. I think the students learn as much as they can to make those decisions for themselves.⁶⁴⁹

Encouraging students to be in control of their learning, as espoused by Care, could be linked to what Petrescu and four other educators in Chapter 5, section 5.2, described as an act influenced by critical pedagogy also evidenced in the literature (see section 3.1).

⁶⁴⁸ Care.

⁶⁴⁹ Care.

While Care talks about the necessity of openness of the live projects, with regards to the brief and other aspects of this approach, this is not necessarily perceived in the same way by the students participating in these projects. In this particular case, one of the students draws attention to the fact that the projects are perceived differently in the way they are set up. Bailey states:

My experience from this and the previous live projects I had done in the past could be traced to the fact that the framework, methodology, and learning outcomes draw heavily on the live projects Handbook that describes the roles of students, mentors, and client groups and other external partners, so our position couldn't be different from those prescribed by the handbook.⁶⁵⁰

Salma Ahmed, an international MArch student engaging in the live project in the UK, held a different view. Contrary to Bailey's view that the live project Handbook influenced the project methodology, Ahmed believes that the approach they adopted in the project was influenced by the nature of the brief and also the fact that it was student-led. Ahmed states:

After the first meeting we had with the client group, it was clear on the things they wanted us to do from the brief though we restructured the brief [...] Our approach to the project was influenced by the nature of the brief and individual experiences in the group after several group discussions [...] Because there was no influence from our mentor, we sort of developed a group strategy to address the concerns raised in the brief by the client⁶⁵¹.

Three other students within the group did not mention any form of the theoretical underpinning of the project, probably because they were largely unaware of the need to take pedagogic and theoretical positions while engaged in the project. The evidence from the discussions shows that two out of seven students involved in the study were conscious of taking a theoretical position or held a different view about the project when asked to discuss the theoretical influences on the live projects both as a group and individually.

6.2.5 ‘Context’ and its relevance in the Oriel House Live Project

This section of the thesis discusses how students and tutors involved in this study relate the issue of context to this project. The section also articulates the influence of context on how this live project was set up in terms of action learning and approaches to user engagement. There is evidence that

⁶⁵⁰ Bailey.

⁶⁵¹ Salma Ahmed, interviewed by Nkemakonam Okofu, 2015.

suggests that, for some students who were part of this study, this may have been their first live project experience outside of the typical design projects. Further, for some, it was their first opportunity to doing live projects in the UK context. Considering the above, Bailey argues that issues of context are better discussed with students who have had multiple experiences of live projects in other contexts:

Basically, because I have not worked in other contexts within us to understand how context can influence the approach to a live project or the methodology. So, I'm not in the best position to address this issue of context, but within the context that we worked in, we were guided by the design brief.⁶⁵²

Subsequently, another student, Buckmaster, holds a similar view to Bailey – in the sense that each live project dictates the type of action method that is needed to engage with that context:

What could possibly influence the approach to engaging in a live project will be the type of live projects, we were given the opportunity to choose from the list of 13 live projects, and I believe the other projects will employ different approaches to the way they relate to the site.⁶⁵³

Two other students voiced similar views to Buckmaster – that each project context is unique and should be approached with that sense of uniqueness by understanding the complexities of a project context. Uren, an MArch student, talks more about the importance of conducting research about a context prior to the start of a project in order to gain detailed knowledge. She states:

I think the knowledge of a project context is important at the start of the project because we did a little study about the type of project and the locations as well to enable us to devise the right method of engaging with the community. We used public engagement techniques as a means to understand the users' needs, age groups, and their vision for the library in order to develop an appropriate proposal.⁶⁵⁴

Two other students and the live project Mentor involved in the study seemed not to discuss or take the issue of context on board with the view that the live projects framework, methodology, and the different ways students can engage with each project had already been enshrined in the students' live projects Handbook. However, one of the international students, Salma Ahmed, discussed her

⁶⁵² Bailey.

⁶⁵³ Buckmaster.

⁶⁵⁴ Lucy Uren, interviewed by Nkemaokonam Okofu, 2016.

experience of the UK live projects as being different from her experience in her own country, Sudan, where “students only develop design projects without having a direct engagement with the client or users”.⁶⁵⁵ Ahmed’s narrative resonates with Bailey’s earlier emphasis on how context influences the approaches of live projects.

More importantly, Ahmed’s view seems to suggest the devastating postcolonial impact of colonisation of African states by the West, as they have not only been acculturated but they have completely internalised the foreign culture where they claim ownership of specific practices, in this case, the isolationist nature of the curriculum.⁶⁵⁶

6.2.6 Future practice and future skills

This section of the thesis discusses the different practices and skills that participating students and tutors believe could be acquired through this live project. The articulation of these skills and future practices further test how the claims made by the educators in Chapter 5 play out in a live project. Looking at the work of Care helps us to understand further how these capacities are developed. He argues that the live projects are pedagogic learning tools and do not in any way replicate practice, but rather explore other ways of working in practice:

*We don't use the live projects to mimic practice or simulate it, but what live projects do is to enable students to question what practice could mean and also expand in other ways of working in practice. They also demonstrate how they could work on other projects within the school of architecture while considering the different roles of the architect. The students also question whether live projects are actually architecture, whether there's something else, so those issues are really important to the way that the live projects work.*⁶⁵⁷

Care further reiterates the importance of a live project that puts students in control of their own learning, whereby they make decisions with the clients/users while mentors facilitate the learning process:

The way that we look at the live projects here in Sheffield is kind of different from some other people and I think one of the critical elements of that is our approach (it is student-led). We talk

⁶⁵⁵ Ahmed.

⁶⁵⁶ David C. Woolman, ‘Educational Reconstruction and Post-Colonial Curriculum Development: A Comparative Study of Four African Countries’, *International Education Journal*, 2.5 (2001), 27–46 (p. 30).

⁶⁵⁷ Care.

*about how to deliver the project in a way that the students take the lead. Then the role of the staff is that of a mentor, not tutor which is an important distinction to make and therefore it's not about the staff driving the project but the students.*⁶⁵⁸

One of the student respondents, Helen Berge, believes that the live projects develop team-work and communication skills amongst other valuable skills:

*I will definitely say that live projects develop team-work and communication skills as essential skills because we worked with different sets of people within our group as students and also with the client. The communication and presentation aspects have equally been good in the way we presented the final outcomes to the client; even the public presentation and public engagement were also great based on feedback we received from the client.*⁶⁵⁹

Bailey confirms both the views of educators and his peers concerning the values of the live projects. He argues that the live project engagement equips students with the skill to understand issues in their natural forms and how to develop a response to them:

*Live projects help you to understand the complexities of a real context and enables you to develop skills to attend to those real issues that the studio design approach can't do; skills that allow you to be more critical of the way you work in practice because it enables you to develop a different way of forming your relationship with other people that you work with.*⁶⁶⁰

This observation is echoed by Buckmaster, who articulates group working, effective communication skills, project and time management, and team-work as essential skills for future practice. These skills are developed through the live project and highlight the importance of reflecting on one's own experiences at the end of a project. It enables the evaluation of the quality of the skills and outcomes acquired during a live project:

I could say we consciously developed useful skills while working in a group of people that you didn't actually know and successfully got on to a level where the outcomes become more tangible to the client/stakeholder. We developed good communication skills, effective time and project management while working with clients and colleagues as a team. Being involved in

⁶⁵⁸ Care.

⁶⁵⁹ Helen Berge, Interviewed by Nkemakonam Okofu, 2015.

⁶⁶⁰ Bailey.

real projects with real clients expanded my understanding of relating with clients and colleagues from different cultural background.⁶⁶¹

6.2.7 ‘Challenges’ in the context of the Broomhill Community Library Live Project.

This section of the thesis articulates the different challenges that tutors and students believe constitute barriers towards developing negotiated pedagogy. The narrative of this discussion does not follow the existing structure used in Chapter 5, section 5.5, due to the difference in students' learning experiences. The discussions are categorised into sub-themes based on the issues that I identified from the interview discussions. These sub-themes are as follows: managing project scope, capacity to identify skills; productivity and outcomes, time; and language barriers. It is relevant to state that the challenges highlighted by the students in this live project differ from those identified by educators, as discussed in Chapter 5, section 5.5. For example, managing project scope, language barriers, the project, and learning outcomes were not mentioned by educators. It could be attributed to the understanding that students drew from their reflective experiences of engaging directly in the project while educators relied on their perceived experiences about the students.

Managing project scope

Bailey's emphasis draws on the need to effectively manage live project, both in its scope and the numerous expectations. He further argues that:

The university academics felt that the project could have been better, but I think the client wanted something more tactile, something that reflects their aspiration and ambitions [...] again we got feedback from BBEST⁶⁶² (one of the stakeholders) while also working with the library management. There was a conflict of interest from the client and the stakeholder that made the scope of the Project much more than what we could handle within the limited time as we tried to please BBEST and the library management.⁶⁶³

Beyond the inability of the group to manage the client/stakeholders' expectations, Bailey further argues that it was important to agree with the client/stakeholders on the amount of work the group

⁶⁶¹ Buckmaster.

⁶⁶² BBEST represents Broomhill, Broomfield, Endcliffe, Summerfield and Tapton neighbourhood forum, developed with the aim of promoting the social, economic, and environmental wellbeing of the above neighbourhoods.

⁶⁶³ Bailey.

could deliver within the limited project time rather than raising the client's hopes in vain. He states that "maybe we tried to take on too much; maybe that was why the document at the end of our feasibility study wasn't as strong as it could have been."⁶⁶⁴

Another student respondent, Buckmaster, reiterates Bailey's earlier observation on the challenges of managing expectations and project scope:

*If I had to do this project again, we could recommend people take on different tasks; we could ask people to take on some other things to enable us to have a better scope of work. We need to be brave about our relationship with the client and what we can produce because I think we tried to produce too much and that affected the quality of our output.*⁶⁶⁵

Buckmaster also believes that honesty and boldness are two essential skills needed to meet the project outcomes, particularly regarding working with a set of clients and stakeholders who have different interests in a project.

Identifying individual skills and making group decisions

Bailey emphasises the need to identify and recognise skills that students come with into live projects irrespective of where they are coming from; most importantly, the international students, with the view that the knowledge students come with into learning, could enrich the studio dynamics. Bailey believes that one of the ways of identifying students' potentials requires familiarising with group members at the start of the project through organising formal meetings and brief introductions amongst students:

*One of the things that we reflected on from the Oriel House live project review was working with the international students. We didn't make the most use of that opportunity. I think we should have explored that opportunity early enough; we should have had a meeting at the start of the project to learn more about each member's background and identify the skills that people came with into learning.*⁶⁶⁶

⁶⁶⁴ Bailey.

⁶⁶⁵ Buckmaster.

⁶⁶⁶ Bailey.

Buckmaster argues that part of the challenges of live projects are developing and managing relationships with the group members, two sets of clients, and the mentors. The challenge creates opportunities for students to develop management skills among others:

*It's one of those learning experiences that are in live projects unlike any other project because you have to manage the relationships not only with clients but also the student group and the project mentors. So, managing those relationships was challenging but we developed management skills and how to work with others in the project.*⁶⁶⁷

Similarly, another MArch student, Uren, believes that reaching consensus is challenging in a group-work project. Overcoming this challenge requires an approach that allows every member of the group to justify their proposals through negotiation within the group. As Uren elucidates:

*There were clashes of interest in the group as the group member had different views. What we had done in the past was to organise a short presentation where everyone had a chance to say what he/she thought was most important. At the peak of most of the disagreements, we usually put them into the vote.*⁶⁶⁸

Buckmaster had a similar experience to Bailey and Uren. He emphasises the importance of allowing every member of the group a sense of belonging to express their views while issues with multiple views were resolved through a voting system. In a similar sense, Haddadian stresses on the previous argument highlighted by Bailey and three other students, about the conflict of interest in the garden design. She emphasises the importance of restoring the garden to its historical antecedent to complement the Victorian Oriel House design:

*Part of the challenge the group faced was remodelling the garden; some people didn't want to restore the garden to its original 1930 design due to the reason that it could prevent better design opportunities from emerging. So, we were battling with this issue of restoring the historic relics of the garden and trying something new that would create an opportunity for the new identity since we wanted to transform it into a community hub.*⁶⁶⁹

⁶⁶⁷ Buckmaster.

⁶⁶⁸ Uren.

⁶⁶⁹ Jennifer Horne, interviewed by Nkeamokonam Okofu, 2015.

Subsequently, another MArch student, Berge, emphasises the importance of being honest with the client, in terms of the limit of what they could do as students due to the building regulations:

*The client group had a lot of individual ideas that we brought together create a comprehensive brief with the understanding that not everything they wanted us to do would necessarily work in harmony. There were many things in the library project that they asked us to do that we were not necessarily qualified for (for instance, they needed us to access the structural capability of the building) but instead of letting them down it was important we advise them on the reasons why we couldn't take up those demands.*⁶⁷⁰

Berge's narrative resonates with the emphasis that Butterworth and Care placed on the engagement of live projects as not replicating practice or taking jobs away from practitioners, but rather as avenues for students to explore and question the different ways they could engage in the practice.⁶⁷¹

Productivity and outcomes

Bailey argues that undertaking a live project as a private practice creates every possibility of producing far-reaching product outcomes that go beyond working as a team within the academic structure of a live project that is bound by complexities and contingencies:

*If given similar tasks as that of the live project but as a private practice, I would have produced far more work than working as a group in live project. A similar question was raised by our mentor upon the fact that we did not achieve much with the group work. I think it's an acknowledgement that it took us a long time to work as a team.*⁶⁷²

Buckmaster shares a similar view to Bailey regarding the notion that lack of leadership structure is capable of affecting the level of outcome. He, therefore, advocates for a structure in the live projects that will empower someone in the group to assign duties and manage all resources while still operating democratically.

⁶⁷⁰ Berge.

⁶⁷¹ Butterworth and Care, p. 75.

⁶⁷² Bailey.

Time and its challenges to live projects

Buckmaster argues that the nature of the live projects within the structure of the curriculum of the MArch programme makes time an essential component. The live projects struggle with other modules for equal attention despite engaging with the outside client, hence the call for more time to be added to the live projects module:

*Time was seen as a challenge because within this same period we had dissertations and a couple of other modules demanding equal attention. However, there were many things that the client wanted to do, for example - to develop a feasibility study for a funding application, remodelling of the library into a community hub, the back-garden design, and interior and furniture design among other things. It took us two weeks to produce the project model despite the unfriendly distance between the workshop and the studio. There is a need for more time to be added to the live projects.*⁶⁷³

All the student respondents involved in the live project argued that the six weeks duration allocated in the curriculum was not sufficient for realising project and learning outcomes.

Language and context barriers

Haddadian argues that language and cultural differences are capable of challenging the effectiveness of the live projects. She argues that most international students who are not fluent in a particular culture or language will always struggle at certain points of the project. It could deter students from making a meaningful contribution within the group stage:

*I did not understand all that the client was actually saying which I think challenged me in making a contribution in the group discussion, though some members of the group didn't have a similar challenge. I cannot talk about things that go on in my mind - for example, there was a time that I wanted to disagree with the group, I knew what the issues were, but I would not defend it in the way that I wanted to. This was also due to the fact that 9 out of the 12 members of the group were already familiar with each other before the project.*⁶⁷⁴

Ahmed raises a similar argument to Haddadian on the challenge of language and cultural barriers:

⁶⁷³ Buckmaster.

⁶⁷⁴ Haddidian.

*Several times that I intended to make contributions in the group I was never bold enough to speak up because I find it very difficult to convincingly make my points. Obviously, I know what I wanted to say, but I had this doubt that I might not be making sense, maybe not using the appropriate terms or language to communicate reasonably, so most times, I expressed my ideas in writing.*⁶⁷⁵

The above issues raised by Haddadian and Ahmed could be further investigated under race, gender and power relations in student groups. Interestingly, Sharon Bernstein argues that "race intertwines with gender in determining the power structure within the classroom"⁶⁷⁶ (see Chapter 3 for a detailed discussion). Bernstein's submission from the American perspective holds the assertion that despite the complicated nature of communication in a multi-cultural gendered classroom, white males tend to dominate discussion while females and people of colour including Asians and other minority groups, suffer oppression.⁶⁷⁷ In a similar vein, Thomas Dutton earlier argued that the social order that exists in the society tends to play out in the design studio where issues of class, race, gender, and sexuality reconfigure how students engage in group discussions.⁶⁷⁸

Another feminist scholar, bell hooks, argues in *Talking Back* that "moving from silence into speech is for the oppressed, the colonized, the exploited, and those who stand and struggle side by side a gesture of defiance that heals, that makes new life and new growth possible."⁶⁷⁹

Beyond the language barrier is the caution raised by one of the students, Bailey, that students should avoid making unrealistic claims that cannot be achieved in live projects:

When you are engaged in a community project, and you make promises to the people without fulfilling those promises you have not only let the people down, but you have also ruined their hopes and aspirations. It's important not to make ambiguous claims, hence before making

⁶⁷⁵ Ahmed.

⁶⁷⁶ Sharon Bernstein, 'Feminist Intentions: Race, Gender and Power in a High School Classroom', *NWSA Journal*, 7.2 (1995), 18–34 (p. 19).

⁶⁷⁷ Bernstein, p. 31.

⁶⁷⁸ *Voices in Architectural Education: Cultural Politics and Pedagogy*, ed. by Thomas A. Dutton, Critical Studies in Education and Culture Series (New York: Bergin & Garvey, 1991).

⁶⁷⁹ bell hooks, *Talking Back: Thinking Feminist, Thinking Black* (South End Press, 1989), p. 9.

*promises, be very realistic about what you can achieve and be realistic about how to achieve those promises.*⁶⁸⁰

Similarly, Uren argues that in normative practice, clients do not usually understand what the architect does, and the processes of achieving the brief remain unclear. However, in the live projects, the users/clients work with the architect to realise their expectations rather than giving them what the architect perceives they want:

*There is an understanding that people don't necessarily know how the architect actualises the content of the brief but the architect knows what the client wants. However, it's important not to raise people's expectations, but rather learn how to work with the client to actualize their own expectations and even give much more in the process; I think that's the beauty of live projects.*⁶⁸¹

More interestingly, the live project Mentor, Care, opines that the live project should be less of what the students want and more on how to fulfil the expectations of client/users, as he states: "we (students) will like to learn from you (the community), and we can actually work together. We can use our shared knowledge and skills to make a difference in your community".⁶⁸²

Care's emphasis on collaboration and co-production resonates with Buchanan's assertion that the typical design studio pedagogy is centred on producing the 'solitary genius' rather than a social collaborator, hence the need to work with others.⁶⁸³

⁶⁸⁰ Bailey.

⁶⁸¹ Uren.

⁶⁸² Care.

⁶⁸³ Buchanan, p. 89.

Case Study 2

6.3 Strategies and tactics of re-appropriation of public space through the approach of 'Designing from Afar'

6.3.1 Introduction

The second case study project centres on the re-appropriation of public space-public intervention project located in Braamfontein, Johannesburg, South Africa, that employs Designing from Afar as an approach to engaging with the site. The project and the aforementioned approach of engagement were chosen upon the need to question whether there are other ways through which the design pedagogy can be socially-minded without being 'LIVE'. There was a need to consider whether studio projects possess elements of a socially-minded pedagogy.

6.3.2 Background to the MA in Urban Design Programme and the Studio project

The MA in Urban Design (MAUD) is a studio-based design programme with emphasis on community participation and spatial design at the School of Architecture, University of Sheffield.⁶⁸⁴ The MAUD is a non-accredited master programme shaped in the form of a post-professional/specialist programme that runs for a period of twelve months, starting in September every year up to August of the following year.⁶⁸⁵ The programme is open to candidates with a minimum entry requirement of a Second-Class Upper-division from an undergraduate degree qualification in any of Architecture, Landscape Architecture, Town Planning, or prospective candidates within the built environment.⁶⁸⁶

The MAUD design project was a six-week project conducted during the 2015/2016 academic session within the period of March-April, 2016, at Sheffield School of Architecture. The context of this project was to re-appropriate the use of public spaces in Braamfontein, South Africa, but carried out from Sheffield, through an approach termed Designing from Afar. The project was built around the theme 're-appropriating the idea of public space' drawn from the understanding that "the production of urban space is a shared enterprise."⁶⁸⁷ The studio raised some critical questions as to whether any public space within the city of Braamfontein exists – where citizens and inhabitants can

⁶⁸⁴ '[Https://www.sheffield.ac.uk/architecture/postgraduate/masters/urban-Design](https://www.sheffield.ac.uk/architecture/postgraduate/masters/urban-Design)'.

⁶⁸⁵ '[Https://www.sheffield.ac.uk/architecture/postgraduate/masters/urban-Design](https://www.sheffield.ac.uk/architecture/postgraduate/masters/urban-Design)'.

⁶⁸⁶ '[Https://www.sheffield.ac.uk/architecture/postgraduate/masters/urban-Design](https://www.sheffield.ac.uk/architecture/postgraduate/masters/urban-Design)'.

⁶⁸⁷ 'Sheffield School of Architecture: MAUD 2015/2016 Urban Design Project 1', 2015, p. 1.

work and “co-produce the city outside of market demands.”⁶⁸⁸ The studio aimed at designing strategies and tactics of re-appropriation by first understanding the production of these spaces drawn from the assertion that the “city is a complex social product that is continually shaped and reshaped by different actors, political, and economic forces.”⁶⁸⁹ Using this approach of Designing from Afar as a way of re-appropriating spaces in another context was perceived by the tutors as an approach to explore alternative ways of creating interventions without necessarily immersing students in the project context. It did, however, allow engagement with a network of locales, professionals, and developing partners (The Local Studio and One-to-One Engagement Studio, all based in Johannesburg) who are virtually or contextually situated in the project context and are also the beneficiaries of the project.⁶⁹⁰

The students were distributed into six groups of five. Each group had different themes and topics to enable them to explore further the understanding of their project context while relating to the social, historical, political, and cultural fabrics of the context.⁶⁹¹ In responding to the methodological framework developed by the tutors, students were asked by the tutors to study precedents of public spaces, public life, re-appropriation, and to identify agents of change. They were asked to question the meaning and understanding of public space, why it was necessary, and how the spaces are used. They were then asked to critically analyse this as a learning matrix in order to respond accurately to the needs of the project.

To further understand how students developed those strategies and tactics for re-appropriating public spaces in Braamfontein, South Africa, I explored the subsequent discussions which mapped narratives of the different components explored by students and their instructors.

⁶⁸⁸ibid, p. 1.

⁶⁸⁹ ibid, p. 2.

⁶⁹⁰ Beatrice De Carli, interviewed by Nkemakonam Okofu, 2016; Jhono Bennett, interviewed by Nkemakonam Okofu, 2015.

⁶⁹¹ It is important to state that students’ educational and social backgrounds were a mix of mainly Chinese as two-third of the students were from China, while 2 students were from India, 4 EU Nationals and one British, hence the diversity in approach and understanding of the project task. The distribution of their educational backgrounds includes Architecture, Geography, Urban Planning, and Environmental Science amongst other built-environment disciplines.

6.3.3 Techniques adopted in 'Design from Afar'

Beatrice De Carli, the Course Leader for this project, argues that the MAUD studio project explores how to develop the profile of an engaged urban practitioner through different methodologies. She elucidates on the profile of an engaged urban practitioner:

I don't take the strategies and tactics of re-appropriation through the idea of designing from afar as a model, but rather it is a practice, but when it is reflected upon, it could be made a model. However, we are working towards developing the profile of an engaged urban practitioner by employing any of the following approaches: action learning, experiential learning, and learning by doing through critical reflection.⁶⁹²

She further argues that exploring the concept of Designing from Afar as a practice equips students with the capacity to test theories, strategies, and tactics as engaged urban practitioners:

The process that we adopted exposes the students to a different mode of practice. Such that they can be engaged urban practitioners and not just urban designers. In this sense, the idea of 'designing from afar' is one component of the work that allows us to test some ideas of designing, theoretical concepts, and some tools in a context that is not exposed them to a live community but at the same time not exposing the community to my students who are still in the process of learning.⁶⁹³

Alexandre Gaiser, a MAUD student involved in the study, further expands De Carli's concepts of Designing from Afar. He talks about the importance of a 'single infographics' presentation technique as one of the tools that enable the students to synthesise all the individual ideas in the group in a single graphical order:

In one of our group presentations, we developed functional analysis, manifestos, development strategies and tactical interventions in a single piece of graphic format. This was done with the idea of linking all the bits and pieces of our individual concepts to our broader long-term intervention.⁶⁹⁴

⁶⁹² De Carli.

⁶⁹³ De Carli.

⁶⁹⁴ Alexandre Gaiser, interviewed by Nkemakonam Okofu, 2016.



Fig. 6.2: Single graphic presentation technique.

The students employed the single graphic presentation drawing that synthesises all the individual strategies to the long-term group strategy in a coherent structure.

De Carli further emphasises the need for students to learn how to work with digital media tools as networking tools that will enable them to relate to the project context without necessarily immersing them in that context. She talked about the importance of Facebook, Twitter, WordPress, and WhatsApp as critical social media tools that possess the capacities to connect networks of partners, users, and developers in contemporary learning and practice contexts.

6.3.4 Pedagogic theories associated with 'design from afar'

In exploring pedagogic positions and frameworks, the instructors were more concerned about their positions and reflexivity in the way they teach and conduct projects while the majority of the students did not see taking pedagogic positions as critical to the learning process.

De Carli challenges the normative approach to architectural education for not being socially and politically-minded when dealing with context-related issues:

Part of the motivation for this project was drawn against the backdrop that the traditional approach to architecture, which from my own experience as a student of architecture was not enriched in the social point of view. It was not radically embedded within the understanding of social and political contexts, and it is not working towards changing how cities are produced.⁶⁹⁵

⁶⁹⁵ De Carli.

The importance of developing pedagogic or theoretical positions was not only considered critical by the studio instructors but one of the student respondents. Gaiser argues that spatial agency,⁶⁹⁶ as a theory of practice, enabled the group to relate and question how their strategies could make connections to the extensive network of users and designers and other actors:

*In contextualising our project within some pedagogic theories, we explored the concept of spatial agency and how it will work with the methodology of 'Designing from Afar' by viewing our roles and that of other agents (the local studio and 1:1 studio in Johannesburg) as 'shared enterprise' towards the production of space. We proposed the bottom-up approach in engaging the users in implementing our strategies.*⁶⁹⁷

Beyond understanding the role of spatial agents in developing strategies for the project is the argument on issues relating to security and social segregation. Maureen Kinyuah, a MAUD student, argues that the cause of insecurity and the lack of use of public spaces are traceable to social segregation, power and class imbalance. She states:

*My interest in the Johannesburg project was influenced by my understanding of some level of social segregation and to some extent insecurity in the use of public spaces as people withdrew into their inner private spaces due to fear and lack of trust that exists in the city. I felt it was important to promote some sort of inclusive design approach through the design of strategies that will reduce every power hierarchy and class differences.*⁶⁹⁸

Kinyuah's submissions further resonates with the ideological principles underpinning Homi Bhabha's postcolonial concept of hybridity with the view that by adopting an inclusive design approach as a design strategy towards re-appropriating public space that integrates people of different ethnic backgrounds, class, races, gender, cultural and social hierarchical structures are capable of creating a happier and more progressive society.

⁶⁹⁶ Alexandre Gaiser talked about gaining knowledge from a talk delivered by a studio guest Lecturer, Tatjana Schneider, Senior Lecturer at the School of Architecture, University of Sheffield, on the importance of spatial agency as a network that links the role of the architect as a spatial agent that act, mediates, and intervenes for others "who build, live in, occupy, visit, and perceive architecture" to the roles of other agents who contributed in the network towards developing strategies in re-appropriating the public spaces in the project (Schneider and Till, 2009, p.99).

⁶⁹⁷ Gaiser.

⁶⁹⁸ Kinyuah, interviewed by Nkemakonam Okofu, 2016.

6.3.5 The role of 'Context' in Designing from Afar

This section of the thesis discusses students' and instructors' understanding of the term 'context' in this project. This understanding is critical to the definition of the project and states that Designing from Afar takes the approach of developing design interventions without immersing students in the project context; rather, it employs the use of local agents. To further understand whether context influences the definition of socially-minded pedagogy, this research draws on the following key discussions in the case study.

De Carli, argues that context does not influence the overall pedagogic framework, but does dictate the type of action learning method needed in engaging with the site. She believes that what influences the methodological framework are both the institution and students' context-related issues. De Carli and Salama share similar views on how the institutional, project, and students' contexts influence the ability to relate to each project site in developing design pedagogy. She states:

There are different types of contexts, and one context, I think, influences a lot is the institutional context involving teaching and learning. The institution and the types of students influence the methodology. It modifies how the methodology is developed from the ground on a daily basis because you are responding to a group of students who have their own backgrounds and positions. However, the context may not affect the overall pedagogic framework like pedagogy on social forms of learning, but does affect what and how students engage in a particular project.⁶⁹⁹

Subsequently, De Carli posits that doing an action learning project with the community demands an approach that creates a synergy between the community and the students. It requires some level of responsibilities to be delineated amongst students and members of the community:

If you are working directly with the community, you will be thinking of a different type of approach and a different type of responsibility that will work between the community and the students. Students also provide you with a lot of contexts from where they are coming from and also the skills they bring into the learning process.⁷⁰⁰

⁶⁹⁹ De Carli.

⁷⁰⁰ De Carli.

The educator's argument on the need to value the skills and knowledge that students bring into the learning context complements Harriss's position stated previously in Chapter 5, that architectural education should harness the values that are present within the different forms of knowledge that students possess upon entry to the design studio.

To further understand the students' perception of whether the nature of the project context influenced the action method in this project, this research considers the view of three students. They believe that the project was designed by the module instructors to provide ways of developing strategies for re-appropriation from a distance without being immersed in the project context. Hence, Sudeshna Sarka, one of the MAUD students, states:

The programme was developed by De Carli (module instructor) in a way that did not anticipate for us to be immersed in the context. So, our role in the project was to develop strategies with the resources we obtained about the context from Local Studio (one of the project design partners) that is already on-site and have been working on similar projects.

Another student discussed how they employed the use of digital tools to relate to the project context. It enabled them to understand and locate what the problems were in order to address these problems. Gaiser states:

The programme was structured in a way that we could not be easily immersed in the project context, we did research about the context and also used digital media tools in the forms of Facebook, Weblog, Twitter, and WhatsApp to develop networks with local partners and people within our site.⁷⁰¹

The use of digital tools became an alternative to relate to the project context, supporting the notion that the pedagogic framework of a model does not aim at exposing students to the volatility of the project context.

6.3.6 Future practice and future skills

This section of the thesis discusses the types of future practices and skills that are developed using the approach of Designing from Afar – an approach that employs the use of digital tools in expanding ways of developing knowledge when it is difficult to immerse students in the project.

⁷⁰¹ Gaiser.

Future practice

De Carli emphasises the importance of Designing from Afar as an approach to developing strategies and tactic of re-appropriation through teaching and learning alternative ways to engage as an urban practitioner and a spatial designer, beyond the normative approaches:

I'm interested in developing teaching and learning methodologies that have to do with how to engage as urban practitioners [...] On one hand, there's a type of practice that I'm trying to define which is spatial design and engaged urban practice while on the other hand what I'm trying to achieve are methods for teaching these forms of practices and underline a sort of aim that drives how they progress. So, there's a teaching component, a self-reflective component, and the methodology.⁷⁰²

Gaiser, a MAUD student respondent, had a somewhat different take on questions about the practice and skills students develop through the approach of Designing from Afar. While De Carli emphasises methodologies for engaging urban practitioners, the student's perspective shows an interest in concrete tools. De Carli's propositions are centred on learning new ways to practice that go beyond the traditional modes of urban design practice. She elucidates the importance of using digital tools and platforms to create new experiences that help to develop new skills for the future:

I think the importance of working with digital media was fundamental to a different kind of practice where we acquired new skills that were different from the usual urban design skills. It was a new experience for me and it exposed me to different ways of testing new ideas through design projects.⁷⁰³

Future skills

De Carli further elucidates on how students develop critical thinking skills while learning with the approach of Designing from Afar. However, she argues that employing the above approach can be frustrating for students since it disarms them with the traditional skills and tools that they are used to:

⁷⁰² De Carli.

⁷⁰³ Gaiser.

One of the most important skills students develops using this approach to learning is critical or critical thinking. It's a very important capacity that students develop to be able to engage reflexively and in a critical manner; where they detach themselves and reflect on the way they work, though it can also be quite traumatising for some students depending on their geographical and educational backgrounds. Another aspect I think is something that has to do with care; it is a word I think is quite important to what we do. [...] These skills go beyond the professional requirements for practice for engaging with the city and the wider community.⁷⁰⁴

The importance of developing critical thinking as an essential skill for future practice was further echoed by Sarka, who views it differently, believing that critical thinking enables students to make future decisions. De Carli, however, sees it as the capacity to reflect on the experience in order to improve future action. De Carli's view resonates with Donald Schön's theory of reflective practice (reflection in action) discussed previously in Chapter 3, section 2.2.4:

Another skill that we developed using this approach was critical thinking which to some degree enabled us to question what kind of practice that we will want to go into in the future [...] If I'm going to do a Ph.D. Then I think this approach with more analytical twists will be very useful otherwise for professional practice purposes the approach may be slightly different.⁷⁰⁵

It is interesting to draw on Sarka's inference that academic project models are quite different from real-life practice models: asserting that transposing an academic or research model into real practice will be practically challenging except it undergoes restructuring.

To further draw on De Carli's list of skills that she expects students to acquire from the project using the methodology she highlighted earlier on, Kinyuah, as well as two other students, who believe that acquiring skills on how to develop strategies and tacks to re-appropriate spaces were helpful in the project intervention. According to Kinyuah:

We acquired a lot of skills using this approach of 'Designing from Afar', I developed skills on how to work in a group, how to tolerate and accommodate other people's views, how to negotiate, and how to synthesise ideas from people of different disciplinary backgrounds and perspectives. I also developed graphic presentation skills, how to use digital media tools to

⁷⁰⁴ De Carli.

⁷⁰⁵ Sudeshna Sarka, interviewed by Nkemakonam Okofu, 2016.

*network and relate to people in our study context without necessarily being immersed in the context.*⁷⁰⁶

Similar to Kinyuah's emphasis on the importance of developing different types of skills for future practice is the view of another student, Hussein, who argues that working with digital tools enhances the development of digital skills, communication skills, and the production of open source for resources:

*We learnt how to work with the digital tools and mediums without being at the project site, how to develop digital network and relate with people on the digital platforms without the physical barrier of being present at the site and how to communicate with colleagues that are coming from different academic backgrounds while working as a team despite individual differences, and how to share resources and work digitally with NGOs and deliver similar objectives.*⁷⁰⁷

Sarka also emphasises the importance of developing and using digital media platforms to explore different ways to share and exchange useful ideas. As he states: "We explored the use of digital tools such as blogs, Facebook, and Twitter handle to develop networking and online presentation skills that were used in engaging with the online community of digital users for feedback in the design processes."⁷⁰⁸

6.3.7 'Challenges' in the context of 'Designing from Afar'

This section of the thesis discusses the different barriers that both the students and the module instructors involved in this project believe are challenging the use of this pedagogic approach to learning. Among the several challenges facing designing from afar approach, as voiced by the students and the educators, is the capacity to work in a team and make group decisions, the limited project timeline, the use of digital tools, and the problems with the tutor-led approach to learning.

⁷⁰⁶ Kinyuah.

⁷⁰⁷ Ateeb Hussain, interviewed by Nkemakonam Okofu, 2016.

⁷⁰⁸ Sarka.

Challenges associated with taking group decisions

Gaiser, one of the student respondents, understands the concept of group work as a process that involves deliberation and negotiation of members' ideas. It enables the group to reach consensus, but it also comes with the challenge of understanding the group dynamics. He also comments on the length of time needed to work as a group, noting that students are expected to deliver the expected learning outcomes within a short time frame. However, this is a crucial component of a six-week project as Gaiser states:

We had the challenge of understanding ourselves as a group at the start of the project, but much later we developed teamwork skills, which to some extent reflected on how we developed strategies and manifesto. It was much more opened and evolving as we deliberated. It took us about two weeks to actually understand ourselves and work as a group.⁷⁰⁹

Students, however, not only spoke of the challenges that the group-work model posed in terms of time. Hussein, for example, emphasises the difficulties around reaching consensus and issues caused by students not following established practice. He states:

We had to compromise on different occasions on our individual ideas so as to reach a consensus, though some members of the group in one of our presentations changed the group strategy without informing any member of the group even when the group had already taken a stand and decide before the presentation, it actually caused some issues in the group performance.⁷¹⁰

Beyond the actual group work, Hussein brings up another challenge that arose in the project. He argues that a critical component of the action learning approach was missing – throughout the entire process real users were not engaged, which he argues limits the students' ability to understand the needs of the users:

Part of the problem we had was that users' and the inhabitants' voices were missing in the process since we were not on the ground to understand what the user would have wanted those spaces to be used for, so we believed that aspect was missing in the whole process, the people we had in our network were professionals not necessarily users of the spaces.⁷¹¹

⁷⁰⁹ Gaiser.

⁷¹⁰ Hussain.

⁷¹¹ Hussain.

The above quote raises the question of whether digital tools as a means of relating to the context can, in any way, replace the experience and complexities inherent in being situated and immersed in the project context.

It is also essential to state that two other student interviewees (Chinese students) expressed their concerns on how educational and socio-cultural differences affected them in communicating effectively within the groups. The above concern was also corroborated by Kinyuah, also an international student, who stated that the Chinese students in the group preferred lone working than working as a team.

Time as a challenge in developing knowledge and interventions

All student respondents emphasised the importance of group dynamics and its inherent challenges if not properly harmonised. Beyond this, Kinyuah, Hussain, and Sarka argue that, in addition to the aforementioned points, time was a major challenge with issues ranging from the expected volume of work, developing group cohesion and dynamics, comprehending the group task, and the deliberation of an individual's ideas before reaching consensus. Sarka believes another challenge associated with group work was that the group reshuffled in every project. It demanded a new process of understanding and building new group dynamics within the limited time set for the project. However, this is how the pedagogic programme was developed in such a way that at each stage of the project, the groups were reshuffled, and new groups emerged. Sarka states:

Obviously, there are some challenges and gains in group work that you cannot wish away, part of the challenges we had was limited time, and we could not have proper discussions about everything since we needed more time to work on the project.⁷¹²

In contrast, Gaiser holds a different view to the rest of the student respondents on the issue of timing. Despite buying into the notion that a reasonable amount of time was spent on understanding the context and its inherent challenges, he argues that the time allocated was adequately sufficient to deliver the expected learning and project outcomes considering the structure of the curriculum:

I think we took too much time to overcome this problem of never knowing enough of the context to be adequately equipped to develop the needed interventions [...] but to some extent I think

⁷¹² Sarka.

the time we had was enough to finish the project given the amount of work to be done considering the compact nature of the MAUD programme.⁷¹³

Beyond the view that it took a long time for students to develop team dynamics is Hussain's view that developing a work of quality requires a substantial amount of time amidst other prevailing issues that challenged the project.

Challenges with the digital media tools

Gaiser emphasises the importance of using digital tools when engaging in projects that address a particular context from afar, but also argues that not being immersed in the project context denied them the opportunity of having a real-life experience of its features, challenges, and opportunities that exist therein:

I think digital tools were fundamental in helping us to understand the area. There was no live component in the project, but only the digital feedbacks from our networks. However, what I couldn't understand in the project was the complexity of the context, not immersing in the context did not actually allow us to see beyond the written problems on the project site.⁷¹⁴

Similar to Gaiser's appraisal, another student respondent, Ateeb Hussain, recognises the potentially innovative approach of engaging with users through digital media but also highlights some of the challenges:

Part of the problems we experienced with digital media was late feedbacks from a few members of the digital community residing in Johannesburg, but I believe they were not aware of it and they rarely knew about us. So by the time they responded to our strategies we had already gone into the next stage of the project.⁷¹⁵

This point was also supported by Kinyuah, who further emphasises the difficulties in connecting with the actual users of those spaces due to limited time for the project and the lack of access to the real users:

⁷¹³ Gaiser.

⁷¹⁴ Gaiser.

⁷¹⁵ Hussain.

The challenge with the digital medium was that the digital community feedbacks were quite scanty and not detailed. More so, the feedbacks were not coming from the people who use these spaces rather designers who work within the locality as they only responded to our proposed strategies and tactics but were not collaborating with the group in the process of developing those strategies. We couldn't make a connection with the actual users of these spaces and the time was really not enough to make those connections.⁷¹⁶

There was another further challenge to the educators' methodology. Kinyuah explains that the lack of constructive feedback received via digital media platform:

I think using the digital media tools to connect to the network of users was an interesting approach, but was not useful to us in developing strategies and interventions in the project. The feedbacks we received were not on how to develop strategies or ways to approach the project, but rather critiques of our proposals based on their own perceptions.⁷¹⁷

Challenges with the tutor-led approach

Gaiser argues that there are some challenges associated with the tutor-led approach to design. He faults the framework for not allowing students any form of flexibility to decide the content of the brief:

The methodology we used was the tutor-led approach, we were given specific briefs each week, and we had limited engagements at a collective level in the studio. The programme layout stated specific instructions/requirements needed at each stage of the project, and we could not respond outside of the framework designed by the tutor, so our focus was to fulfil those requirements.⁷¹⁸

The challenges with the tutor-led approach further highlighted the fact that students began to question their role in contemporary studio learning – which was criticised for narrowing down the potential for innovation and radical experimentation.⁷¹⁹

⁷¹⁶ Kinyuah.

⁷¹⁷ Hussain.

⁷¹⁸ Gaiser.

⁷¹⁹ Ashraf Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and beyond*, pp. 313-314.

Case Study 3

6.4 Re-appropriating the post-Industrial landscape of the city of Sheffield, UK, through a 'Designing from Within' approach.

6.4.1 Introduction

The title for the third MAUD design project at the School of Architecture, University of Sheffield (2015/16) was Re-appropriating the post-industrial landscape of the city of Sheffield. This project was part of the three urban design studio projects within the MAUD programme as structured in the curriculum. This project engaged students in five different groups saddled with the task of exploring how to re-appropriate derelict spaces in Sheffield City Centre by developing strategies that would trigger the 'Designing from Within' approach to developing the city in the future.

Each group worked in one of the five sites, each selected by the studio staff. The project was structured in three stages. The first stage required students to explore the site in order to understand its uses, organisation, controversy, and future plan for the project site, land ownership, and relevant policies. The second stage of the project required students to "outline design principles that will inform the group proposal" in terms of relating to designing intervention areas, and the nature of partnerships, programs, and spatial arrangements.⁷²⁰ The third stage built on spatial strategies that extrapolated on themes developed in the second stage, culminating in developing elements as intervention strategies. The project brief set out to develop and test student skills on how to re-appropriate spaces. The outputs were to be articulated in a way that engendered the Designing from Within approach. One of the Designing from Within approaches adopted for this project was the Community Land Trust (CLT). Part of the role of each group, as defined in the programme handbook, included: surveying; situating; and gathering and mapping to understand the best approach to re-appropriate spaces within the different sites within Sheffield city centre.⁷²¹ The project introduction further stated that students would be engaging directly with the city through site exploration, developing design principles, and spatial strategies.⁷²² Students were to be assessed in two key areas of engagement in the project. First, the urban installation and how the group engaged and communicated their design strategies to the public. Second, through an

⁷²⁰ De Carli.

⁷²¹ 'ibid, p. 47.

⁷²² 'ibid, p.47

individual reflective design portfolio, "as either A3 book or an online blog showing a week-by-week journal of notes, sketches, analytical diagrams".⁷²³

Site exploration and reconnaissance enabled students to have detailed knowledge about the city and its potentials/challenges. Beyond this, the methodology was said to expose students to the processes of how to develop design principles and spatial strategies. The students worked with external partners, including Sheffield City Council, Sheffield CLT, and Studio Polpo.⁷²⁴

6.4.2 Techniques adopted in the 'Designing from Within' approach

Discussing this particular project, Beatrice De Carli, the overall Course Leader of the MAUD programme, considers the immersion of the students in the study context as one specific anticipated learning outcome of this project. To De Carli, in employing a technique that allows students to be immersed in the project, the context not only enables them to understand the nature of vacancies that exist but also provides the opportunity to understand the internal mechanisms that will allow re-appropriation to work. She states:

*The idea behind the project was to bring the students back to Sheffield to a place where they can actually be on site and talk to people and have a sense of the city that is more embedded and situated [...] So we are relating to two parallel issues, one is the issue of vacancies in the city centre and the internal question around the regeneration of the city centre of Sheffield. These issues are quite important for the agenda of the council because the city centre has been going through this very long process of decay and abandonment.*⁷²⁵

De Carli elucidates further on the framework and the process of how students engage in developing a partnership with Sheffield CLT. She also shares possible ways of forming an inclusive designing from within initiative that engenders mutual interest and participation:

The MAUD project came in at a moment when Sheffield CLT was trying to develop a partnership in the city with the council or with other housing movements in the city of Sheffield. So, we thought of using this project as a way of supporting Sheffield CLT in establishing this partnership. So, this means that the students may not necessarily engage in this participatory

⁷²³ 'Sheffield School of Architecture: MAUD 2015/2016 Urban Design Project 1', p. 50.

⁷²⁴ 'Sheffield School of Architecture: MAUD 2015/2016 Urban Design Project 1', p. 48.

⁷²⁵ De Carli.

*design activity with the communities, so they are not sitting with a group of residents to design a potential CLT or to explore and map together with the city centre of Sheffield.*⁷²⁶

De Carli explains the type of designing from within approach they advocated for adoption in the project methodology drawn from an existing UK city planning model that views it as an approach where a community of people or interest advances the development of the city based on common interest with the group. She states: "the community can be a community of place (or of people living in the same area); it could also be a community of interest (of people living all over Sheffield who want to live differently)".⁷²⁷ Similarly, Cristina Cerulli, Senior Lecturer in the Department of Natural and the Built Environment, Sheffield Hallam University, UK (though at the time of this interview a Senior Lecturer at the University of Sheffield) co-developed this Designing from Within approach, emphasising the importance of immersing the students in the realities of their project context. She feels it exposes them to its complexities, prospects, and challenges while developing a partnership with local agencies:

*I see the project as a journey that I do with the students, and there's one bit of shared understanding in the past six weeks. The motivation is to expose them to the complexities of the real live projects that is being developed and also the complexities of interfacing with the local authorities and other policy landscapes.*⁷²⁸

Subsequent to educators' emphasis on immersion is the view of three out of the six student respondents who echoed the importance of being immersed in the project context as a way to understand the nature of vacancies in the city centre. They also viewed the use of urban installation as a public engagement tool that the different groups employed to communicate their proposals to the general public further. Alexandre Gaiser, one of the students, states:

*The installation that we did in the city was targeted at engaging the public on issues relating to our re-appropriating spatial strategies and understanding their views about the proposal that would possibly work with women-led development.*⁷²⁹

⁷²⁶ De Carli.

⁷²⁷ De Carli.

⁷²⁸ Cristina Cerulli, interviewed by Nkemakonam Okofu, 2016.

⁷²⁹ Gaiser.



Fig. 6.3: Engaging the public through Street Installation.

The students at the end of the project engaged members of the community and the general public through street installations at strategic locations within the site of intervention in order to communicate their proposed spatial strategies. Public engagement was also targeted towards understanding the perceptions and views of the public on which sites present the highest potential for 'Designing from Within' and how that might work.

Further to the development of the urban installation technique, De Carli emphasises the need for students to repudiate all skills and tools associated with professional urban design practice in order to learn new skills. She argues that the brief as set encourages the students to employ the technique of 'walking and talking' as a way to understand the city and its people:

We asked the students to unlearn a lot of what they had learned before and to test a new set of knowledge and a new set of roles and make sense of those together as ways of acquiring new skills. For example, the very first activity that we did even before the studio, we had to dismantle urban design tools and methods that we were used to, to skill up the students in preparation for the studio project.⁷³⁰

To further understand how students understood and explored this concept of unlearning their professional skills, we can turn to the view of Sudeshna Sarka, one of the students involved in the project. She argues that unlearning professional practice skills through this project involves different levels of risk-taking due to the distinction between an academic project and a project in the professional practice domain. She states:

⁷³⁰ De Carli.

My training and experience in practice have structured me to work differently, but in this project I had to unlearn a lot of the methodologies and tools that I was used to, again, there is a huge difference between an academic project and professional practice as they involve different levels of risk and management techniques.⁷³¹

Gaiser expresses a slightly different view, though not in stark contrast to De Carli's emphasis on the design approach. He argues that there is a need to question and understand 'design processes' in developing product outcomes.

6.4.3 Pedagogic theories associated with a 'Designing from Within' approach

This section discusses learning theories adopted by educators and students related to their positions in the project and further aligns them with a body of knowledge. The educator's narrative suggests that the choice of theories for this project is seen to be influenced by the objectives of the project, which aimed at developing strategies for re-appropriation through a 'Designing from Within' approach. Hence, the adoption of a theory that supports 'Designing from Within' serves as a starting point.

Factors influencing the choice of learning theories

The project instructor, De Carli, argues that the partnership built on shared participatory processes through a 'Designing from Within' approach promotes the acquisition of diverse learning experiences. De Carli sees the existing opportunities and situatedness of this research within a defined context as an opportunity towards building community-driven participatory research in city development:

The basic idea was to situate the project within an existing debate and existing research. The Sheffield project was to give the students the possibility to engage more explicitly with the issues of participation and community-centred development. The Designing from Within approach we refer to is not the community of users because it doesn't exist yet, but we refer to a community of interest.⁷³²

⁷³¹ Sarka.

⁷³² De Carli.

Developing a network of partners with common interests allows a more democratic process of the building of the city rather than a market-led development approach, due to shared communal interest as against neoliberal capitalist tendencies.

Contrary to the community-led development approach underpinning 'Designing from Within' is the view of one of the student respondents that the project was rather tutor-led. According to Hussain, the project was tutor-led, as educators developed and designed the project methodology; even the students' experiences were also pre-designed. He views the pedagogic process as prescriptive and structured such that they only responded to the dictates of the framework outline given by the tutors:

I think the tutors conceived the project. We were divided into 5 groups to study 5 different areas in Sheffield. Our role as a group was to develop strategies of re-appropriating spaces within the different sites assigned to the groups through a Designing from Within approach.⁷³³

This view that the project was tutor-led was also echoed by one of the Instructors, Cerulli, who further argues that the distinction between this project and other live projects lies in their prescriptive nature:

In this project, the briefs are entirely tutor-led but in live projects, the briefs are developed by tutors and the client, but in this one, the briefs are much more detailed, and you could say it is much more prescriptive in terms of outputs than the traditional live project.⁷³⁴

Similarly, De Carli argues that "the role of the tutor in this project involved the designing of the students' experiences. Our roles as instructors were mediating the engagement between the students and the Community Land Trust."⁷³⁵ The understanding that educators engaged in this project designed the project framework and students' experiences further raises the question of how free students are to question the forms of knowledge they acquire from this project when the project itself is prescriptive and their learning experiences structured.

⁷³³ Hussain.

⁷³⁴ Cerulli.

⁷³⁵ Cerulli.

Types of pedagogic theories and their implications in projects

Whilst the first case study (the live project), placed responsibility on the students to take control of their learning and engaged 'others' in the learning context through the application of critical pedagogy, 'Designing from Within' seems to encourage transformative pedagogy as one of the educator-respondents states. Cerulli argues that the use of transformative pedagogy in practical terms equips students with capabilities to transform theoretical knowledge in addressing real-life problems innovatively through experimentation:

*What underpins my approach to the work that we do with students is the desire to develop pedagogic steps that are informative and transformative. The idea of giving opportunities to students to test tangible, practical skills in solving real problems.*⁷³⁶

A similar understanding of transforming classroom knowledge into practical skills that are used to address real problems through experimentation radically is what Joan Wink described as transformative pedagogy (see Chapter 3). Colomina et al., however, termed it radical pedagogy.⁷³⁷ Beyond the application of transformative pedagogy as a theoretical knowledge which solves practical problems is the emphasis on critical pedagogy, as expressed by De Carli who elucidates that this is how students develop critical thinking, believing that students first need to understand what Designing from Within actually means in order to extrapolate the meaning on the ground. More importantly, this understanding of critical pedagogy enables students to critically question existing structures and agencies that exist in developing partnerships. She states:

*The students had to bridge between these concepts of CLT and community development initiatives by questioning what Designing from Within means in their own understanding. Bridging these concepts creates a space of appropriation, and they were thinking of what happens in those spaces.*⁷³⁸

Cerulli argues that the methodological approach they developed for the project encourages students to question the brief objectively through individual and group lenses and take a critical position:

⁷³⁶ Cerulli.

⁷³⁷ Beatriz Colomina and others, 'Radical Pedagogies', *Architectural Review*, 232.1388 (2012), 78–82 (p. 78).

⁷³⁸ De Carli.

*We are not just only encouraging them to challenge the brief but within the brief, there are opportunities to do things differently. We prompt their every step to articulating their positions as a group and as individuals, so this is a group work that should also be looked at through an individual lens through their portfolios. Each of the students will present the same work in their own individual portfolio, and that is also where they are encouraged to engage in critical thinking skills explicitly.*⁷³⁹

Taking Cerulli's assertion, the application of critical pedagogy by students in their learning goes beyond the ability to question the way they also learn to involve taking positions that require critical thinking. Hence, the relationship between critical thinking and critical pedagogy, as articulated by Cerulli, shows that while questioning the forms of knowledge students acquire, it should be done critically and constructively and not just for the sake of questioning. She further reiterates the importance of pushing the students to take critical positions and challenge the brief where necessary, but admits that the brief was tutor-led and quite prescriptive in defining the tools and action methods:

*I tried to encourage the students by forcing them to articulate their positions in every step of the project. The brief is relatively prescriptive compared to other types of briefs that we looked at. It is prescriptive in terms of the tools that students have to use, and we gave them much freedom to interpret it the way they understood it. We encouraged them to challenge the brief if they had reason to do something differently.*⁷⁴⁰

Reiterating her earlier emphasis on encouraging students to challenge either the brief or the institutional norm or practices through what she termed 'collective processes', Cerulli elucidates on this principle:

*One thing I think we haven't talked about is the 'collective processes,' it underpins my research and practice. For me it is a philosophical position where I believe that 'collective processes' are the alternative ways of doing things or the way of resisting the status quo of neoliberal production of the city, and the work we do can be underscored by it.*⁷⁴¹

⁷³⁹ Cerulli.

⁷⁴⁰ Cerulli.

⁷⁴¹ Cerulli.

The principle of collective processes challenges the neo-liberal hegemony in the way a city is produced. She argues that understanding collective processes engenders a collective decision-making mechanism within group work, which helps to deliver critical skills that influence group dynamics.

6.4.4 Developing future practice and skills

The understanding of the types of future skills and practices that educators believe students develop in this project is weighed against what the students themselves articulated to have been acquired in their learning and is discussed below.

The ability for educators to articulate and reflect on the processes in each of the projects they engage with students enables them to assess and validate the claims they put forward and also helps to inform future projects. This notion was critical to Cerulli, who reflected on her experience working with students in different projects concludes that some of the live projects rarely leave traces of their existence beyond the six weeks allocated for them in the curriculum. She argues that adopting a medium-long term using live projects approach will not only be sustainable over a long period but will also allow the possibility for projects to create a good learning experience for the students such that it will outlive the duration of students' engagement in a particular project. As she states:

I think retrospectively, you will also see that outside the six weeks of the project very few have got any legacy. It's something that's great for the student and great for the client, but then it gets also forgotten very often. So, I am interested in looking at a sort of medium-long term approach that engages and establishes something that is ongoing as well, though it's not happening this year because of the change in the format of the studio for this year.⁷⁴²

However, the outcome of Cerulli's reflection on the project calls for a 'medium-long term' live projects, while De Carli calls for the need to improve on the failures of each project while upholding the success stories in planning future events:

We might have to do more with the intensity, but at the moment I am thinking of what to change based on what worked and what didn't work. I think part of the change will be to allow more space for students to reflect on their learning experiences.⁷⁴³

⁷⁴² Cerulli.

⁷⁴³ De Carli.

One of the central issues in the three cases discussed in this thesis is the emphasis on adopting an approach that enables students to understand context-related issues. In the case of the live project, being embedded and situated was critical. For the second case study, it was the use of digital tools in relating to the context. In the third case study, De Carli again talked about being situated and embedded in the project context in order to understand the physical, political, and social contexts of a project:

*One of the key things we teach in the methodology is to be situated and embedded to understand the physical, political, cultural, and social configuration of the project context. What we want to teach are ways to relate to the context.*⁷⁴⁴

The educators in this project were not keen about labelling future practices, but rather named the method of engagement and the type of relationship that was developed in those engagements.

Similarly, all the students believed that being immersed in the project context enabled them to experience how others use spaces.

Further, they noted that context enabled them to use the technique they termed “walk into the future”⁷⁴⁵ – an ability to extract the inherent opportunities and prospects that exist in those spaces, as Gaiser, one of the students, states:

*At the beginning of the project, we took a walk through the city, through all important areas of the site. I think that was very interesting because it gave us an opportunity to understand the city and also interact with people that live in and use these spaces in the city. To understand what people feel about the city and the issues that we were dealing with.*⁷⁴⁶

The notion of understanding the reality of the project context through the ‘walk into the future’ technique was earlier articulated by one of the module instructors as critical to the Designing from Within approach. The forms of future practice that educators and students discussed in this project case narrative draw on methodologies and attitude of relating with users, partners, and project context; to a large extent, this suggest a collaborative approach to practice.

⁷⁴⁴ De Carli.

⁷⁴⁵ De Carli.

⁷⁴⁶ Gaiser.

Following on from this is the issue of developing capacities in the form of skills that enhance future practice. De Carli highlights the importance of supporting students to develop socio-practical skills that will equip them for different forms of practice. She encourages students to develop critical thinking, teamwork, and capability to understand context, (including mapping techniques and strategies). She states:

*I am encouraging the students towards developing social skills such as teamwork, capacity to understand context, the capacity to think critically, the capacity to develop networks, and community of interest, and mapping skills that are critical for future practice.*⁷⁴⁷

Developing skills for future practice is important but the most crucial question not addressed by educators was how to ascertain that students acquired these skills since evidence from Case Study 2 shows that educators designed students' experiences in terms of the skills and learning experiences. Three students-respondents, Gaiser, Akinyuah, and Hussain, who corroborated tutors' claims by reflecting on their experiences as discussed below.

To Hussain, developing critical skills for communicating their ideas within and outside the group was as important as learning how to map these ideas in ways that would allow critical reflection. He further explains other skills developed by students:

*Actually working in this way has helped us as a group to develop skills on mapping techniques, how to map ideas, strategies, and concepts in a way that can allow us to test some of those skills on the ground with the public during the public installation in the city. Through the mapping techniques of 'walk into the future,' we were able to understand the real issues in the city.*⁷⁴⁸

Designing from Within, as the name suggests, is an approach that is led by the project community. However, evidence from the data shows that it is a community of interest/developers, not necessarily a community of users. Gaiser further elucidates the importance of working as a team and managing expectations from both the development partners and the student group. Hence, they acquired skills in networking and time management while also exploring concepts such as bottom-up and top-down approaches in relating to agents.

⁷⁴⁷ De Carli.

⁷⁴⁸ Hussain.

The discussions show that both the students and educators engaged in this project place emphasis on the importance of developing skills for future practice. Importantly, what determines the type of skills that students develop in the project was predicated on the different tasks/roles performed by each student. This assertion attests to the diverse skill sets that each student claims to have acquired within the same project.

6.4.5 'Context-related' issues in 'Designing from Within'

This section discusses how participating educators and students understood the role of context in a 'Designing from Within' project. Evidence from previous cases suggests that context influences action learning and ways of engaging in pedagogic projects. The following discussions enable a nuanced understanding of context within the 'Designing from Within' approach.

One of the educator-respondent De Carli sees context as not only an important component to be considered in the designing of the project, but as influential to the type of tactic and method used when engaging with the site:

I think context is fundamental to the way the project was structured; one of the things that students learnt in this project was how to connect to the context, they adopted a couple of approaches to understanding what the real issues are, for instance, 'walk into the future' was one of the tactics that exposed the students to real issues of how spaces were appropriated and able to identify the actors that could play a role in the Designing from Within.⁷⁴⁹

According to De Carli, context not only influences the action learning method, but also the project brief and how that brief feeds into the general pedagogic framework in such a way that it becomes difficult to replicate the same brief with a similar methodological approach to the project site. Drawing from her narrative, the knowledge developed from this project can be transposed, but the action method in achieving similar outcomes is site-specific. Hence, understanding the project context is critical to developing a response in a 'Designing from Within' project. De Carli states:

The brief for this project was tailored to the situation in Sheffield, and we couldn't just replicate this somewhere else, in terms of the pedagogic framework and the approach in working with partners [...] however, you could be achieving similar outcomes elsewhere, but you would have gone for a completely different process in a way.⁷⁵⁰

⁷⁴⁹ De Carli.

⁷⁵⁰ De Carli.

This notion of context dictating how to engage with each project site is further echoed by one of the students. Hussain's analogy highlights the role context plays in dictating the type of design approach and practices that could be developed within any geographical context:

Context is definitely one of the factors that influence strategies, especially in urban design because all the design strategies are made by the users in mind. In terms of context, different countries have different kinds of people and different strategies. For instance, we proposed setting up a community kitchen in Sheffield, but I don't think such a proposal could easily be accepted in any city in India because people will not come very freely to cook food in public like how it's been understood here in Sheffield.⁷⁵¹

The understanding of context is perceived differently; to some students and educators, it is about the geographical location of a project, while for others, it is the circumstances that form the setting of an event. Hence, the definition of context, as Gaiser puts it, is something that has to be defined in a project not only as an issue relating to a place but also as a projecting frame of reference:

I have a different view about how context influences the type of intervention to be developed for a specific place, though there are some strategies that could also be more generic. Even within this project, the five different groups also had five different experiences because our frames of references were different, for instance, in our group the context of the project was how women-led development could become a sustainable mode of developing the city. So, to me context is beyond a place, but also about a frame of reference.⁷⁵²

In this sense, the above assertion resonates with Gantner and Horner's earlier argument that the definition of context is what schools of architecture attempt to explicate prior to developing any programme or pedagogic model.

6.4.6 Barriers challenging Designing from Within

This section discusses the different barriers that students and educators in this project believe are challenging the re-appropriation of space through Designing from Within initiatives. The highlights of the discussions are discussed below.

⁷⁵¹ Hussein.

⁷⁵² Gaiser.

De Carli's reflective experience of this project suggests that one of the ways of communicating proposed Designing from Within intervention strategies requires engaging the right audience through an exhibition rather than street installation:

*Stepping back into those events that we had in the city, I don't think those events are successful in communicating with the public. It would have been useful and more effective if it was organised through the exhibition with the City Council and charities in attendance.*⁷⁵³

Subsequently, De Carli highlights the challenges students encountered at the start of the project due to the lack of clear and succinct descriptions of the project processes. She believes that the reason for the confusion was the tools given to work with, in part due to the approach of the instructors when it came to engaging with the students:

*In the general evaluation, the students had a hard time settling into the project, I think we didn't give them a clear understanding of what the project was sitting on. So, for the first week, we saw that students were confused, but much later in the second week they started understanding the project framework.*⁷⁵⁴

Confirming these challenges that the students encountered at the start of the project, Hussain believes that the complicated structure of the project brief contributed to confusion at the early stage of the project. He also emphasises the importance of gaining experience from a previous project as a learning matrix towards solving future challenges.

Beyond the methodological complexities expressed by students involved in the study, Cerulli criticises the nature of participation and co-production processes that are not negotiated at the start of a live project. She cautions that such processes, if not negotiated, could not only be exploitative but also capable of reflecting an unequal relationship as to what is gained by both parties involved. She further advocates for adequate negotiation of the terms and conditions of engagement prior to engaging in co-produced live project:

I am very conscious about the ethics of what we do, and I do know that a lot of participatory work, including many of the live projects are almost somewhat exploitative in nature. The primary outcome is something that will look good on the school website and something that

⁷⁵³ De Carli.

⁷⁵⁴ De Carli.

will look very good on people's portfolios, and that is the actual driver for many of the students. Co-production is a relationship where both parties have something to gain and its fine if that is discussed clearly and the terms of exchange are explicitly stated. Oftentimes students' projects are framed as a co - production but they are not really genuine co-production because what is gained by different parties is unbalanced and, in some cases,, they can be exploitative sort of relationship.

In this sense, Cerulli further argues that the danger with pedagogic projects that advocate for co-production is that often they are premised on claims that are unachievable within the project timeline:

One thing that I am really keen to pass on to the students is that it's great to engage with the project, but they should be honest about what it is that they are doing rather than making claims that are bigger than what they will offer. We are doing a six-week project, and we are not changing the world through that. That is a useful step, and for them, there's great learning outcomes and exposure to ways of doing things.⁷⁵⁵

One of the MAUD student-respondent argues that the six weeks allocated for the project was not sufficient to engage both the users directly and to evolve and develop the interventions:

I felt that the users could have been more involved in the project, but given the structure of the MAUD programme, we had limited time to engage the users more directly in developing the strategies. I think time was a major problem where we could not involve the users in the process.⁷⁵⁶

However, despite the argument put forward by a student respondent concerning the lack of user engagement, serving as a hindrance to the development of an appropriate response (in part due to the limited project time), De Carli suggests something more. She posits that there is a need for a balance between the project timeline and the outcomes to allow for optimal student reflection:

More practically, I think there's a need for a good balance between the timeframe and the amount of work that the students had to do and I am also wondering what is a good balance and how do I allow for more student-led reflections in the process?⁷⁵⁷

⁷⁵⁵ Cerulli.

⁷⁵⁶ Hussain.

⁷⁵⁷ De Carli.

More importantly, Cerulli also argues that the legacy of the live project rarely lives beyond the six weeks that students engage in the project. She calls for the temporality to be challenged as she states:

*If you want to analyse the majority of the work, I think retrospectively you will also see that outside the six weeks of the project very few have got any legacy. It's something that's great for the student and client, but then it gets also forgotten very often.*⁷⁵⁸

Two educators hold similar views that one of the ways to challenge this temporality of the live projects is by "looking at a sort of medium-long term approach", where students can stay longer while projects are structured to outlive the six weeks.⁷⁵⁹

There is no consensus across the different data set that time is a constraint as educators and students argue differently, but the underlying emphasis is that time plays a critical role in learning, reflection, developing pedagogies, and engaging with the project for the students and educators in different ways.

6.5 Chapter conclusion

This chapter discussed the experiences of the studio instructors and students involved in the three different case study projects within the different design modules of the MArch and MAUD programmes in Sheffield School of Architecture. This part of the study was initiated in order to add the students' voices to the whole discussion, and further test how the claims made by educators in Chapter 5 played out in real learning and project contexts.

The following summary highlights the key issues that were critical in the 3 cases studied that further authenticate the claims made by educators.

The claims made by educators in Chapter 5 concerning different techniques that place emphasis on 'learning with' and/or 'learning from' others were supported by the three case studies in the way students engaged in the live projects, Designing from Afar, and Designing from Within. There is a general understanding drawn from this study that the live project pedagogy is student-led and community-centred, promoting social and civic values associated with the library project. Some of these values, as discussed by the respondents, are articulated in the following areas: the co-

⁷⁵⁸ Cerulli.

⁷⁵⁹ Cerulli.

construction of the project brief by the students and the users/clients, the use of public engagement to incorporate users/community's voices in the design of the new hub while understanding what the real issues were, and the emphasis on collaborative working. Further, there was an exploration into the value of teamwork with others in a collaborative way, exploring the values of teamwork (while also managing members' expectations) and there was a clear display of willingness; in other words, the image of the novice wanting to learn and share knowledge with the community.

The concept of 'time', and how it feeds into the structure of the pedagogic models in these projects, is perceived differently by both students and educators. Some student-respondents argued that the allocated six weeks for the project was not adequate for students to develop intervention and insufficient to internalise what they have learnt in a more reflective way. However, there is a general emphasis across the three cases that the six weeks period allocated for each of the projects challenges the quality and nature of outcomes. To some students and educators, adding more time to the project would help to achieve the expected learning and product outcomes. However, in contrast, some students argued that adding more time to the project rarely affected the expected learning and product outcomes. Similarly, there is a general view by students that the concept of time is tied to the structure of each pedagogic project.

There is a general emphasis on aligning each pedagogic approach to specific learning theories, as shown by educators though students seemed unclear on the implication of theories to their learning. Only two out of seventeen students related their design strategy to existing theories, which are distinct from the three core theories discussed in Chapter 5 by educators. What influenced the choices of the theory that educators employed in each project are understood and tied to the objectives of each pedagogic model.

Another critical issue in the three cases was the understanding of the term 'context', particularly how it influences the choice of pedagogical approach and action learning methods in engaging with each project site. The definition of context is structured into three categories (students, institutional, and project), and this agreed with the classification made by Salama (see Chapter 5).

There is a general assertion by students and some educators that the nature of the project context influenced the action learning method in terms of how to relate to the project sites and the users. In this sense, some educators argued that the framework of a pedagogical model could be transposed into another context, but learning how to engage with the project site was context-specific.

The ethics of engaging in the live projects have been reflected upon by educators and students with two different views, though these are not contradictory in any way. One of the views held the

assertion that students should be explicit and honest with what they can achieve in a live project rather than making an ambiguous claim that is unachievable. The other talked about encouraging students to be he needs to be focused when engaged in different projects; this is drawn from the view that they can easily be overwhelmed by the complexities of the context.

The three cases studied explored three different pedagogical models that defined their relationships with the project context. The evidence from the cases showed that all the pedagogic models employed exhibited traits that make them socially-minded irrespective of the approach they explored in engaging with the context. Some of the interesting contributions to the exploration of 'Designing from Afar' were its ability to harness the use of digital media tools such as Facebook, Twitter, WhatsApp, and WordPress when it is impossible to be immersed in the project context. It expands ways of building networks and community of practice which was not mentioned in Chapter 5.

The educators and students engaged in the three case studies emphasised the importance of developing skills for future practice. Developing skills for practice is underscored by the type of pedagogy, for instance what determines the type of skills that students develop is the nature of each pedagogic project. This was evidenced from the list of skills associated with each project, as each project came with its own set of unique skills that enabled the students to deliver the expected outcome. For example, the Live projects centred on developing teamwork, critical thinking, negotiation, collaboration, hands-on learning, presentation skills, communication, and resource management skills, while 'Designing from Afar' centred on developing digital skills, networking, and capacity to synthesise multiple ideas. Some skills are common in all three cases, for instance: communication, critical thinking, reflective, and teamwork skills.

In conclusion, the evidence from educator's interviews and the case studies showed how pedagogies at the margins possess potentials capable of addressing the inefficiencies of the design studio model. It also showed how knowledge developed at different margins are providing possible ways in which the curriculum of architectural education could be decolonised and repositioned towards addressing contemporary pedagogic and practice challenges. The next chapter further builds on the two empirical chapters by providing a more detailed analysis and discussion on how the different components that make pedagogy socially-minded could be negotiated from a postcolonial feminist standpoint.

Chapter 7: Discussions and findings

- 7.0 Introduction
- 7.1 The components of negotiated pedagogy - how they interrelate and inform the development of capabilities for future practice.
 - 7.1.1 Pedagogy – The extent to which pedagogy interrelates with other components and prepares students for future practice.
 - 7.1.2 Context – the extent to which the understanding of context interrelates with other components in equipping students for future practice.
 - 7.1.3 Techniques (Teaching/learning styles) - the extent to which learning techniques interrelate with other components in equipping students for future practice.
 - 7.1.4 Future skills and future practice – the extent to which students acquire and develop future practice and future skills towards repositioning architectural practice.
 - 7.1.5 Range of barriers capable of challenging the acquisition and development of negotiated future practice and future skills.
- 7.2 Using the learning contract in developing a negotiated pedagogic framework.
- 7.3 Chapter Conclusion.

7.0 Introduction

This chapter builds on the findings of the previous two empirical chapters that identified and examined the components of negotiated pedagogy, and the extent to which these elements shape the way students learn and acquire capabilities for future practice. The core aim of this chapter is to evaluate the extent to which other forms of pedagogy that call for more social forms of learning enable students to develop capabilities for future practice. Further, this chapter examines the barriers challenging the development of negotiated pedagogy within the context of design education.

In order to address these research questions, there is a need to understand the components of negotiated pedagogy, their interrelatedness, and how they enable students to acquire capabilities for future practice. These components are discussed under the existing five themes: techniques, pedagogy, context, future practice and future skills, and barriers (see section 7.1.1-7.1.5).

Interrogating the extent to which negotiated pedagogy enables students to develop capabilities for future practice is approached by using critical and feminist theories drawn from different learning contexts to evaluate and question how educators and students construct their own knowledge by making connections between their lived realities within and outside their learning contexts (section 7.1).

The evidence from both primary and secondary data suggests that a particular type of education engenders a particular type of practice, which is also informed by a particular type of pedagogic framework, theory, technique, and context (see section 3.2). The capabilities and skills that students should be encouraged to acquire, as shown in chapters 5 and 6, are self-initiation of project, negotiation, teamwork; care; empathy; criticality; interdisciplinary learning, communication, and ability to synthesise multiple ideas for future practice (7.1.4).

Section 7.1.5 identifies and evaluates barriers that are capable of challenging the acquisition and development of negotiated pedagogy and future skills. The section also establishes that the extent to which these barriers exist varies from institution to institution (context). For instance, the barrier arising from validation criteria may cease to exist if the criteria set in a particular institution/context is flexible and encourages radical experimentation (section 7.1.5).

The chapter concludes first, by drawing on the implication of the results in informing a negotiated pedagogic framework using Malcolm Knowles learning contract as a learning matrix (7.2). Second,

it synthesises the findings from each of the sections and how they address the two research questions that form the focus of this chapter (7.3).

7.1 The components of negotiated pedagogy - how they interrelate and inform the development of capabilities for future practice.

The discussions relating to the five themes developed from the analysis of the results is specifically structured to capture the 'how' of architectural design pedagogy, not the 'what' of design pedagogy. Hence the research is not framed around the content of what is taught but how it is taught and the different pedagogic scenarios that advocate for more social forms of learning. The five components of negotiated pedagogy, as discussed in Chapter 5 and Chapter 6, are pedagogy, techniques, context, future practice, and future skills. The extent to which these components interrelate and inform the acquisition and development of capabilities for future practice is further examined individually in this section.

7.1.1 Pedagogy – The extent to which pedagogy interrelates with other components and prepares students for future practice

What role pedagogic/learning theory plays in developing negotiated pedagogy?

Discussions relating to the role of pedagogic theory and learning approaches in informing negotiated pedagogy touches on Mark Smith's three classifications of pedagogy as it relates to:

1: the art of teaching - responsive, creative, and intuitive, and 2: the craft of teaching - skills and practice, and 3: the science of teaching - research-informed decision-making and the theoretical underpinning.⁷⁶⁰

Primarily, pedagogy forms a significant part of the theme that emerged from the different stages of the research. Pedagogy was employed by educators in the form of theories to help articulate their ideas and positions more constructively and subsequently demonstrated in practice. Interesting, Thomas Dutton⁷⁶¹ once stated that architectural educators position their teaching within a theoretical body of knowledge, but this assertion was later questioned by Morrow and Brown that

⁷⁶⁰ Smith.

⁷⁶¹Thomas A. Dutton, 'Introduction: Architectural Education, Postmodernism, and Critical Pedagogy', *Voices in Architectural Education: Cultural Politics and Pedagogy (Critical Studies in Education & Culture)*, by Thomas A. Dutton, Xv-Xxix. New York: Bergin & Garvey, 1991, p. xvi.

the nature of architectural education, which takes it bearing from practice, has continued to be influenced by practice through its focus on output rather than input.⁷⁶² How these theoretical tools have been employed differently by educators to empower students and challenge certain pedagogic practices that present students as empty vessels to be filled with the teachers' knowledge is further examined in this section. This act of depositing knowledge (banking model) in students by educators has been called to question in Paulo Freire's and Henry Giroux's work.⁷⁶³

As identified in Chapter 2, that one of the challenges of architectural education is the nature of the design studio model that places students as passive listeners rather than active collaborators and consumers rather than co-producers of knowledge.⁷⁶⁴ The design studio model "constructs a model of cultural assimilation," whereby students learn to subordinate their other identities in order to imbibe the epochal spirit of the architect.⁷⁶⁵ Petrescu, for instance, challenged this notion of educating the architect by employing a critical pedagogic theory in empowering students to take control of their learning, to identify themselves as essential figures in constructing their own learning and encouraging them to take political positions in order to decentre the amount of power in the hands of the tutor. Through critical pedagogy, students are also encouraged to question the type of knowledge they receive and how it is equipping them for future practice. Gantner and eight other educators hold a similar view to Petrescu, that critical pedagogy places students in control of what and how to learn. To Gantner, students need to develop a critical mindset and understand that "knowledge will not be delivered" to them, but rather, they have to "seek it out by themselves". Horner and Harriss believe that the knowledge students come with into learning should not only be valued but be adapted into learning such that it enriches the whole education process. Salama provides a critical summary that:

⁷⁶²James Benedict Brown and Ruth Morrow, "Live Projects as Critical Pedagogies" in *Live Projects: Designing with People* (Melbourne: RMIT Press, 2012), Edited by Melanie Dodd, Fiona Harrisson and Esther Charlesworth. 232-247.'

⁷⁶³Paulo Freire, *Pedagogy of the Oppressed* (Bloomsbury Publishing, 2000), p. 53; Henry A. Giroux, *On Critical Pedagogy* (Bloomsbury Publishing USA, 2011).

⁷⁶⁴C. Greig Crysler, 'Critical Pedagogy and Architectural Education', *Journal of Architectural Education*, 48.4 (1995), 208–17 (p. 208); David Nicol and Simon Pilling, 'Architectural Education and the Profession: Preparing for the Future', in *Changing Architectural Education: Towards a New Professionalism* (Taylor & Francis, 2005), p. 7; Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond* (Routledge, 2015), p. 37.

⁷⁶⁵Crysler, p. 208.

*In seeking critical pedagogy, the classroom is not only a place where information is dispensed by teachers and consumed by students, but it is also a vibrant interactive learning environment for the production of new knowledge grounded in the student's own learning experiences and practices.*⁷⁶⁶

Arguably, this is one of the common features shared by higher education in general and not only architecture. As Joan Wink points out, there are three modes of knowledge transfer (transmission, generative, and transformative pedagogies). The transmission model deposits knowledge into students, in a similar way to Paulo Freire's "banking concept" and Ramsden's "surface learning" approach.⁷⁶⁷ The generative model builds on the transmission model whereby the learning process becomes more interactive, involving hands-on learning as the teacher directs questions, and the students are yet to internalise and make complete connections of the knowledge. The transformative model takes the learner beyond the hands-on into the "real world, to experience, visualise," and enable them to develop the capability to transform the present and shape the future through transformative pedagogy.⁷⁶⁸ It is similar to the deep learning espoused by Ramsden (see 3.4, Chapter 3).

Evidence from the data shows that educators are concerned about taking pedagogic positions relating to the models they developed and practiced more than giving title to the models, which emphasises the inherent pedagogic baggage that educators come with into learning.⁷⁶⁹ The evidence from the students' views about pedagogy further suggests that students, unlike educators, are influenced by the theoretical positions of their tutors, as one of the students mentioned that the model was 'tutor-led,' which in itself constitutes a challenge. Another student draws on his experience in the live project, which could be "traced to the fact that the framework, methodology, and learning outcomes draw heavily on the live project handbook."⁷⁷⁰ The students, however, hold different views about taking pedagogic/theoretical positions. Some see the live project handbook as a guide that prescribes the project trajectory and the rules of the game to be followed by every student engaged in the process, while some see the theoretical position as somewhat inherent in

⁷⁶⁶Salama, p. 354.

⁷⁶⁷ Ramsden, p. 46.

⁷⁶⁸ Wink, pp. 8–9.

⁷⁶⁹ Lawson.

⁷⁷⁰ Bailey.

each model, stemming from the view that educators had “already taken theoretical positions” from its conception.⁷⁷¹

Educator-respondents consistently used terms such as “encouraging students to take positions” and “develop their own approach,” while at the same time, those pedagogies were already biased with prescribed theoretical positions.⁷⁷² It highlights that there are limitations to taking positions on the part of the students. First, the model is already biased by assuming a position. Second, the educator is likewise influenced by certain theories, hence forcing students to take a particular position within the structure of the pedagogic model, denying them the opportunity to question their learning that Care believes “narrows down many possibilities.”⁷⁷³

Further evidence from the data suggests that certain pedagogic theories inform certain types of action learning (how you engage in and relate with users within a particular context). Critical pedagogy, for example, has been widely discussed in different disciplines by academics and scholars. Some of the key advocates of critical pedagogy whose works have had tremendous influence on this study are Paulo Freire, Peter McLaren, Henry Giroux, and Greig Crysler, all of whom advocate for educational approaches that empower students to question the kind of knowledge they receive, and repositions the teacher and the learner as partners to negotiate the conditions of their engagement in the learning process.⁷⁷⁴ Of great importance to Freire, McLaren, Giroux, and others is the position that critical pedagogy is defined by the context in which students learn, which places critical pedagogy as not only emancipatory pedagogy but a project for individual and social transformation. Interestingly, Joan Wink’s definition of critical pedagogy further crystallises how it is often understood as a lens to critique teaching and learning:

*Critical pedagogy is a prism that reflects the complexities between teaching and learning. It is a prism that sheds light on the hidden subtleties that might have escaped our view previously. The prism has a tendency to focus on shades of social, cultural, political, and even economic conditions, and it does all of this under the broad view of history.*⁷⁷⁵

⁷⁷¹ Gaiser.

⁷⁷² Petrescu, ‘Interviewed by Nkemakonam Okofu; Care.

⁷⁷³ Care.

⁷⁷⁴ Crysler, p. 208; Freire, *Pedagogy of the Oppressed*, p. 54.

⁷⁷⁵ Wink, p. 26.

Any attempt to define critical pedagogy under single theoretical constructionism undermines its nuanced complexity and further narrows its diverse application, as McLaren reminds us that: "there is no one critical pedagogy."⁷⁷⁶ Extrapolating Wink's definition of critical pedagogy as a critical lens can be further viewed within the context of architectural education, as earlier articulated in the literature review (see 3.2.1). Salama, for example, draws on the seminal works of Paulo Freire, particularly on the need to question the dialectical relationship between teacher and student in the production and propagation of knowledge within the classroom. Salama believes that the introduction of critical pedagogy will "help the students to question and challenge" the forms of knowledge they receive in the design studio and help to reconceptualise the assumptions that the teacher is the custodian of 'knowledge' while the students are deemed "passive recipients."⁷⁷⁷ Further explicating this understanding of critical pedagogy is the view held by Harriss on how Paulo Freire's notion of critical pedagogy influenced her work. She is of the view that the essence of education is to create and develop students' "skills to question" the value of what they learn rather than waiting to be filled with ready-made knowledge.⁷⁷⁸

Using critical pedagogy as a lens to evaluate the data enables us to question the relational flux between the students and educators and "attempts to show the logic of specific relations and struggle in the educational process. Where students and teachers question how knowledge is constituted, for whom, and what purpose."⁷⁷⁹ This study examines the way it was explored in the three cases. According to some of the live project students, the project "framework, methodology, and learning outcomes draw heavily on the live projects handbook" that carefully designed students' experiences'.⁷⁸⁰ One educator sees the third case study project brief (Designing from Within) as entirely tutor-led and prescriptive in terms of the learning outcomes.⁷⁸¹ It certainly suggests that the practice of critical pedagogy requires much more action than it is theoretically framed such that the objectives of employing critical pedagogy are achieved. Chris Argyris and

⁷⁷⁶ Peter McLaren, 'Che: The Pedagogy of Che Guevara: Critical Pedagogy and Globalization Thirty Years after Che', *Cultural Circles*, 3 (1998), 29–103 (p. 227).

⁷⁷⁷ Salama, 'Seeking Responsive Forms of Pedagogy in Architectural Education', p. 13.

⁷⁷⁸ Harriss, 'Interviewed by Nkemakonam Okofu.

⁷⁷⁹ C. Greig Crysler, 'Critical Pedagogy and Architectural Education', *Journal of Architectural Education*, 48.4 (1995), 208–17 (p. 208).

⁷⁸⁰ Alexandre Gaiser, interviewed by Nkemakonam Okofu Okofu, 2016.

⁷⁸¹ Cristina Cerulli, interviewed by Nkemakonam Okofu Okofu, 2016.

Donald Schön's concept of espoused theories versus theories-in-use that was further examined by Paulette Kerr in his writing provides one of the most useful insights into understanding that what people say is often different from what they do.⁷⁸² It explains further how educators who advocate for critical pedagogy end up employing tools that challenge its application in the studio. Again, Ted Aoki's view may also be useful in ensuring the connection between espoused theory and theory-in-use. As earlier argued in Chapter 3, Aoki argues that the curriculum will only be relevant in enhancing learning if it is legitimised as both lived curriculum (by students and educators) and planned curriculum.⁷⁸³

Petrescu and other educators view critical pedagogy as a tool employed to help question how students learn. Petrescu, for example, espouses similar concerns to Harriss, namely that the educator should encourage students "to ask questions that are not usually asked," and take control of their learning.⁷⁸⁴ Moreover, one of the educators makes the connection between critical pedagogy and 'the duty of care' as an obligation on the side of the educators to the students, which she argues is not enshrined within the RIBA code of practice.⁷⁸⁵

There is a further assertion that "the role of the educational institution is not to provide training but to provide education in terms of critical thinking", while architecture practice provides technical training.⁷⁸⁶ However, these roles between education and practice are always in flux, as Gantner argues. He believes that professional bodies exert pressure on architectural education to train students with skills for practice.⁷⁸⁷ The arguments raised by Horner and Gantner draw on Paulo Freire's *Pedagogy of the Oppressed* that advocates for a pedagogy that empowers students as critical agents, placing them in control of their learning while contributing critically to the production of knowledge.

Robert Lake, an educator at Georgian Southern University, USA, re-emphasises the importance of critical pedagogy in education. He stresses that the practicality of it should go beyond positionalities

⁷⁸²Paulette Kerr, 'Espoused Theories and Theories-in-use of Information Literacy: A Model for Reflection and Evaluation', *Proceedings of the American Society for Information Science and Technology*, 46.1 (2009), 1–7.

⁷⁸³Ted T. Aoki, 'Legitimizing Lived Curriculum: Towards a Curricular Landscape of Multiplicity.' *Journal of Curriculum and Supervision*, 8.3 (1993), 255–68 (p. 255).

⁷⁸⁴Petrescu, 'Interviewed by Nkemakonam Okofu.'

⁷⁸⁵Harriet Harriss, interviewed by Nkemakonam Okofu Okofu, 2015.

⁷⁸⁶Gantner.

⁷⁸⁷Gantner.

of the student and the teacher; instead, it should allow for students to evolve and find ways to move beyond their thoughts and modes of thinking that encompass 'others' experiences' and critical reflections.⁷⁸⁸

These nuanced understanding of the importance of critical pedagogy expands the scope of its application beyond just challenging all forms of domination in learning. Another way of enacting the principles of critical pedagogy is by "enabling ordinary citizens and inhabitants of big cities" to take control of their environment through political and social action.⁷⁸⁹ She further argues that developing collaborative design strategies with users empowers ordinary people socially and politically towards taking control of their environment.⁷⁹⁰

Similarly, another educator, Tony Ward, believes critical pedagogy should address both political and social inequalities that exist in the learning environment through developing the students "consciousness... around issues of political and social equity".⁷⁹¹

The debate concerning the introduction of critical in architectural education raised a series of concerns to educators. Salama for example, cautioned its introduction into architectural education on the assertion that "there's always a political dimension embedded under critical pedagogy," while Petrescu and Ward believe that students should be encouraged to take political positions as a means of engaging and empowering people directly.⁷⁹² To further contextualise the above debate and shape the discourse, educators were asked to discuss the stage they believe critical pedagogy can be introduced to students of architecture. Salama states that "critical pedagogy is important, but it does not have to be addressed in all the design studios."⁷⁹³

It is vital to make clear that Petrescu and Ward do not contest the introduction of critical pedagogy in architecture education, rather they encourage students to take political positions against Salama's assertion that its introduction is capable of producing "a politically motivated" architect.⁷⁹⁴

⁷⁸⁸ Robert L. Lake, 'Radical Love in Teacher Education Praxis: Imagining the Real through Listening to Diverse Student Voices', *The International Journal of Critical Pedagogy*, 7.3 (2016), p. 83.

⁷⁸⁹ Doina Petrescu, interviewed by Nkemakonam Okofu, 2015.

⁷⁹⁰ Petrescu, 'Interviewed by Nkemakonam Okofu.

⁷⁹¹ Ward.

⁷⁹² Salama.

⁷⁹³ Salama

⁷⁹⁴ Salama.

Peter McLaren had earlier argued that "the educator's task is to help students critically engage with the politics and ideologies which inform the exposition of critical pedagogy."⁷⁹⁵ However, further evidence from literature avows the tendency of "indoctrinating" students in employing critical pedagogy. Foley et al. draw on the analogy of a K-12 teacher's experience, which argues that "once the teacher engages critical pedagogy that emphasises change and collective action towards transforming inequities, she may be accused of indoctrinating her students."⁷⁹⁶

Daisy Christodoulou also views the above notion of indoctrinating students through critical pedagogy in her book *Seven Myths about Education* with the assertion that knowledge transmission does carry the risk of indoctrination, which is also an inevitable part of the teaching and foundation of skills.⁷⁹⁷ It is expedient to note that Joan Wink and Paulo Freire, on different occasions, argue that critical pedagogy invokes knowledge transformation, not knowledge transmission. Hence, drawing on the above discussions brings to bear the understanding that teaching of critical pedagogy in the classroom engenders political consciousness through the promotion of certain kinds of knowledge/learning that serves to decentre the binary between students and educators.⁷⁹⁸ While its practical application within the classroom challenges all forms of indoctrination and dogmatism through its emancipatory and transformation agenda,⁷⁹⁹ Christodoulou argues that one of the ways of addressing indoctrination of knowledge is by developing student-centred pedagogy (in the form of critical and feminist pedagogies) rather than imposing foreign knowledge beyond their understanding.⁸⁰⁰

The interesting observation from the discussions above shows that critical pedagogy is perceived differently by different educators. For example, it is perceived to empower students to challenge power domination and take control of their learning, while in another example, critical pedagogy is seen to instigate political consciousness and political indoctrination. It raises the question of

⁷⁹⁵ Peter McLaren, *Critical Pedagogy and Predatory Culture: Oppositional Politics in a Postmodern Era* (Psychology Press, 1995), p. 15.

⁷⁹⁶ Foley, Jean Ann, Doug Morris, Panayota Gounari, and Faith Agostinone-Wilson, 'Critical Education, Critical Pedagogies, Marxist Education in the United States', *Journal for Critical Education Policy Studies (JCEPS)*, 13.3 (2015), p. 121.

⁷⁹⁷ Daisy Christodoulou, *Seven Myths about Education* (Routledge, 2014), p. 109.

⁷⁹⁸ Daisy Christodoulou, *Seven Myths about Education* (Routledge, 2014), p. 109.

⁷⁹⁹ Jean Ann Foley and others, 'Critical Education, Critical Pedagogies, Marxist Education in the United States.', *Journal for Critical Education Policy Studies (JCEPS)*, 13.3 (2015), p. 121.

⁸⁰⁰ Daisy Christodoulou, *Seven Myths about Education* (Routledge, 2014), p. 110.

whether it should be introduced in architectural education since there are divergent views about the role of critical pedagogy in education.

The above discussion shows that critical pedagogy is essential in architectural education not only because it empowers students to question how and what they learn; it also calls for co-construction of knowledge between students and teacher. However, what has remained unclear is when and how it should be introduced. It constitutes debate both in empirical research and literature.

Another critical lens in understanding the extent negotiated pedagogy is influenced by pedagogic theories that advocate for change is the introduction of radical pedagogy, which takes critical pedagogy one step further. One of the respondents argues that for architectural education to make meaningful progress, it must reject the traditional ways of doing things and embrace a totally new approach, new methodologies, and new mentality.⁸⁰¹ Sanoff, for example, draws on the antecedent of the Bauhaus that “turned its back on everything that was done before and it embraced a new form of architecture”.⁸⁰² The review of literature in Chapter 2 draws on Beatrice Colomina et al.’s definition and understanding of radical pedagogy as a pedagogic approach that challenges and revolutionises how architecture education is propagated by taking a risk – which is the height of pedagogic experimentation. These experiments explore new ways of developing architecture beyond disciplinary boundaries. Colomina et al. state that:

*Radical architectural pedagogies aimed to challenge the status quo by attempting to destabilise the very institutions they depended on, and in so doing, they generated forms of institutional critique.*⁸⁰³

Colomina et al.’s emphasis on radical pedagogy supports Sanoff’s propositional pedagogy that calls for a radical approach to architectural education by rejecting the traditional approach to doing things through proactive experimentation and exploring new approaches to education and practice.

Further to Colomina et al.’s emphasis on the importance of radical pedagogy lies Petrescu’s definition of feminist pedagogy as an inclusive approach to learning that recognises and encourages diversity, gender-related discourses, race, ethnicity, and calls for students’ voices to be recognised in the learning process.⁸⁰⁴ She advocates for an inclusive pedagogic practice that promotes social

⁸⁰¹Henry Sanoff, interviewed by Nkemakonam Okofu, 2015.

⁸⁰² Sanoff.

⁸⁰³ Colomina and others, p. 78.

⁸⁰⁴ Petrescu, ‘Interviewed by Nkemakonam Okofu.

concerns beyond gender and race to what she terms 'minor knowledge'. According to Petrescu, one of the ways of promoting critical and feminist pedagogies is by encouraging students to identify themselves with a pedagogic project and make their contributions as individuals within the groups be known.

Another respondent expresses a similar view to Petrescu's emphasis on feminism and inclusive pedagogies, beyond an educational tool, as a form of practice that draws its strength from a theoretical body of knowledge for insight. Interviewee 23a believes that through inclusive pedagogy, "people who are not valued, not polarised, not brought into mainstream thinking or mainstream activities" are recognised and given equal agency.⁸⁰⁵ One of the interesting things about the arguments made by the two educators is their definition of feminism as an expanded approach that addresses issues beyond gender in balance to the valorisation of people at the periphery of mainstream thinking, "marginal voices" in learning and design decision making.⁸⁰⁶ It is also interesting to state that other educators discuss feminist approaches in their teaching but rarely mentioned it as such. For instance, Jhono Bennett mentioned the importance of the socio-technical spatial design technique employed in engaging marginal communities in appropriating and self-initiating projects while projecting their demands and identity to the government. More than five other educators discussed their actions and the way they encouraged students in the studio projects without identifying themselves as feminists. One educator also mentioned the influence of Paulo Freire's 'pedagogy of the oppressed' and critical theory in her work but rarely mentioned her feminist position when she talked about her passion for supporting students to actualise their dream and succeed in life as the goal for teaching. The above narrative indeed suggests that educators may be espousing a certain theory through their practice without identifying with such positions; this could be attributed to the blurring boundaries between critical and feminist pedagogies that collectively call for social change.

Both critical and feminist pedagogies, as evidenced in the data, intersects by rejecting all forms of domination, inequality, and oppression, while also advocating for emancipation and co-production through social and political actions. Another common intersection in the literature is that they emerged from critical theory and neo-Marxist ideologies.⁸⁰⁷

⁸⁰⁵ Interviewee 23a, Interviewed by Nkemakonam Okofu, 2015.

⁸⁰⁶ Interviewee 23a.

⁸⁰⁷Burbules and Berk, p. 9.

However, Elisabeth Ellsworth, Professor of Media Studies at the New School, USA, had earlier warned that critical pedagogy should never be confused with feminist pedagogy because both have their individual "assumptions and goals."⁸⁰⁸ Ellsworth further argues that critical pedagogy holds the assumption of encouraging students' voices, empowerment, and advocates for all forms of emancipatory agenda by challenging canonical knowledge and oppressive pedagogic practice. Critical pedagogy is about social change and it takes "the side of those groups who are disenfranchised from social, economic, and political possibilities."⁸⁰⁹ While feminist pedagogy encourages diversities, inclusion, equality, gender balance, reconciliation of difference, and the knowledge that students come into learning with no aim of "destroying the validity of other people's perspectives."⁸¹⁰

To further contextualise the claims made by educators concerning the influence of pedagogic theories in learning, this research draws on students' experiences in the three case studies. The evidence from the data suggests that the different projects employed different pedagogic theories and were also influenced by different factors. One of the student interviewees, Kinyuah in Case study 2, believes the group was influenced by understanding the project context. Hence, feminist pedagogy encourages an inclusive design approach. Kinyuah states: "[...] it was important to promote some inclusive design approaches through the design of strategies that will reduce every power hierarchy and class differences".⁸¹¹

In the case of the live project, some students argue that the choice of the pedagogic approach "was influenced by the nature of the brief and individual experiences."⁸¹² Other students believe the theory underpinning the project drew "heavily on the live project handbook" that specified students' roles in the project, hence they felt that their "position couldn't be different from those prescribed by the handbook".⁸¹³ However, the educators involved in the projects hold different views on taking theoretical positions. Care, for instance, believes that within the live projects, students should not

⁸⁰⁸ Elizabeth Ellsworth, 'Why Doesn't This Feel Empowering? Working through the Repressive Myths of Critical Pedagogy', *Harvard Educational Review*, 59.3 (1989), 297–325 (p. 298).

⁸⁰⁹ Nicholas C. Burbules and Rupert Berk, 'Critical Thinking and Critical Pedagogy: Relations, Differences, and Limits', *Critical Theories in Education: Changing Terrains of Knowledge and Politics*, 1999, 45–65 (p. 3).

⁸¹⁰ Carolyn M. Shrewsbury, 'What Is Feminist Pedagogy?', *Women's Studies Quarterly*, 21.3/4 (1993), 166–73 (p. 167).

⁸¹¹ Kinyuah.

⁸¹² Bailey.

⁸¹³ Bailey.

be coerced into taking a particular position rather, they should be given every opportunity to decide the theory and approach that best suits them.

An interesting observation from the case studies shows that the different pedagogic frameworks engendered different methodological approaches. For instance, the live project pedagogy emphasised experiential learning through immersing students in their study context. The second case study espoused a pedagogic framework of 'Designing from Afar,' hence employing a methodology that used digital media tools that enabled students to relate to the context without being immersed in it. The third case study (Designing from Within) similar to the first, also emphasised being embedded and situated, hence it developed a methodology in the form of action learning that enables the students to be situated and immersed in the project context. The above analogies from the three case studies suggest that pedagogic frameworks demand different ways of responding to context-related issues. It might not take the form of a project context; it may be shown through institutional or students' context-related issues.

The above narrative raises the question of what then influences how the pedagogic framework is developed. Does the understanding of the context in any way play a role in the way a pedagogic framework is developed? Perhaps, educators' personal and educational experiences possess possible indicators to influence their choice of pedagogy, as illustrated in Chapters 5 and 6. Ten educators mentioned how their education influenced their pedagogic position and pursuit, D'Auria, for example, talks about her dissatisfaction "with the kind of architectural education" she received, which had "no practical component within it" but was somewhat "object-oriented."⁸¹⁴ Another educator describes her education as "very theoretical" and "lacking practical component."⁸¹⁵ It is perceived that these dissatisfactions prompted educators to embrace alternative pedagogy to challenge those dominant views of how knowledge should be produced.

7.1.2 Context - the extent to which the understanding of context interrelates with other components in equipping students for future practice.

Simon Unwin argues in *Analysing Architecture* that the context of a place defines the kind of architecture for that place, while architecture defines the context in some ways like France is known as the Eiffel Tower.⁸¹⁶ Unwin states: "[...] The place is to architecture... as meaning is to

⁸¹⁴ D'Auria.

⁸¹⁵ Bridget Horner, interviewed by Nkemakonam Okofu, 2015.

⁸¹⁶ Unwin, p. 15.

language".⁸¹⁷All the educator-respondents view context as a critical component in developing architectural design pedagogy.

Salama classifies context-related issues into three categories: student, institutional, and project contexts, which is not only "critical at the level of the student [...] the school of architecture, but also at the level of the project as well".⁸¹⁸ First, Salama's preoccupation with context-related issues stems from the need for educators to understand their students' socio-cultural, educational, and economic backgrounds towards developing responsive pedagogy. Second, he argues that the context of each school of Architecture – its location, ethos, and philosophy is capable of influencing the type of pedagogic model that is appropriate for that School. Third, the geographical location of a project is capable of defining the type of architecture and practice required for that context. Salama advocates for a balance in context-related issues within learning. More importantly, he stresses the need to develop strategies capable of addressing them in the design studio. In this sense, Salama and Gantner share a similar view regarding the need to develop models responsive to the context of different schools of architecture as opposed to transposing a pedagogic model into another context without questioning whether it will suit the context.

In a similar line of thought, De Carli also concurs to the classification of context into three categories, but holds the view that "the institutional context and the types of student context influence the methodology."⁸¹⁹ De Carli had earlier argued, in the case of 'Designing from Afar,' that the institutional and the student's contexts influence the project methodology. In the case of 'Designing from Within,' she espouses a different view, where the project methodology and framework are no longer influenced by context but only influence the action method, which is site-specific. De Carli states:

*Context may not affect the overall methodology in the larger framework, but does affect what students do in a particular project... it does affect the type of action method and approach to the site.*⁸²⁰

⁸¹⁷Unwin, p. 15.

⁸¹⁸Salama.

⁸¹⁹De Carli.

⁸²⁰De Carli.

The above evidence from the data suggests the possibility of an educator espousing two different positions in two projects based on the paradigmatic and pedagogic underpinnings. Learning from De Carli's roles and positionalities in the two cases, this suggests that methodological frameworks are not static, but rather driven by positionality and theoretical underpinnings. However, students hold different views regarding the understanding of context. Buckmaster, for example, in the case of the live project, believes that "what could possibly influence the approach to engage in a live project will be the type of live project," with the view that different projects employ different approaches.⁸²¹ Another student in the same live project holds a contrary view, that "the knowledge of a project context is important" and capable of influencing the action learning approach.

Similarly, in the case of the 'Designing from Within' approach, Hussein states that "different countries have different kinds of people and different strategies,...for instance, in India people don't come very freely to cook food in public like how it's being understood in Sheffield", hence context plays a critical role in informing the method of engagement.⁸²²

The above discussions further valorise the importance of context in defining negotiated pedagogy, but how and who defines it remains unclear as students and educators advocate for it to be defined prior to the start of a project. Transposing a pedagogic model into another context, welcomes different views from educators. Gantner, for example, argues that the challenge in developing a model lies in the definition of the context, not necessarily how to transpose it into another context. According to Gantner, "It's actually specifying what the context is and this is the question that every institution answer before it begins to develop a programme".⁸²³

According to De Carli, the pedagogic framework regarding the learning outcomes and theory underpinning a model can be transposed into another context, but the action method as to how you relate to each context is site-specific. The definition of context is further explicated by Audrey Alverson's analogy that supports Gantner's earlier argument:

*If I were to ask you, "How do you feel about context?" You'd likely respond with, "Context of what?" See, you'd need some context from which to understand my question about context.*⁸²⁴

⁸²¹Buckmaster.

⁸²²Hussain.

⁸²³Gantner.

⁸²⁴Audrey Alverson, 'Contextual [Mis]Understanding', *Defy Rules*, 2010 <<https://defy-rules.com/tag/architectural-context/>> [accessed 24 February 2017].

The educators in this study further emphasise the importance of relating context to the social, cultural, political, and ecological concerns of everyday life. Salama, for example, believes that in addressing content-related issues, it is important to relate it to "the social, environmental, and cultural context of schools of architecture or a programme of architecture."⁸²⁵ In a similar line of thought, Sanoff believes that engaging in a project context allows student knowledge to be grounded in the realities of the everyday "social, cultural and political" world, which creates a better learning experience for them.⁸²⁶

Onyegiri, Bennett, and Cambrink highlight the importance of immersing students in their project contexts in order to expose them to the realities and complexities inherent in the real world. It does not only expose them to contemporary challenges but also enables them to explore ways of developing solutions that are sensitive and responsive to the prevailing issues in a particular context.

However, Cambrink argues that "students are overwhelmed by such incidence once they get into the field".⁸²⁷ Hence, he suggests that one of the ways of avoiding this is to develop students' consciousness on context-related issues by enabling students to develop capabilities on how to respond to context-related design projects.⁸²⁸ It then raises the question of whether students learn best within or outside the project-based learning, which Salama argues that the design studio model provides students with the opportunity to learn using various tools such as design game, simulation, and scenario play to address issues of context.⁸²⁹ It is essential to note the issues of context and how the current pedagogy rarely acknowledges the knowledge or is informed by the understanding of context and how it addresses local needs from within.

Some educators have also questioned the place of architectural education within the university setting. Harriss, for example, believes that "not all different types of learning can take place more effectively in a campus context."⁸³⁰ She further argues that the campus setting does not support the test of "materials at scale," neither does it create "circumstances for taking enough risk."⁸³¹ Harriss

⁸²⁵ Ashraf Salama, Interviewed by Nkemakonam Okofu

⁸²⁶ Sanoff.

⁸²⁷ Cambrink.

⁸²⁸ Ashraf Salama, 'Interviewed by Nkemakonam Okofu'.

⁸²⁹ Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond* (Routledge, 2015), p. 37.

⁸³⁰ Harriss, Interviewed by Nkemakonam Okofu

⁸³¹ Harriss, 'Interviewed by Nkemakonam Okofu'.

believes that architectural education that engages the live project model outside of the campus setting addresses her earlier concerns. This view resonates with an earlier discussion in the literature review by Will Hunter and Peter Buchanan – that the education of the architect is best pursued outside the ossified structure of the university setting (see Chapter 2, section 2.2.1).

The definition of context has been identified as an important concern in learning. There is a general view that in developing a model or curriculum of architecture, it is crucial to define the pedagogic context prior to the start of that programme, but how it is defined is relatively subjective to educators. According to some educators, context is defined along the lines of students' socio-cultural background as well as issues relating to the ethos of schools of architecture and the type of project. For other educators, it is defined through the characteristics of a project site. Context is categorised into three core related issues: student; institutional; and project. For example, the live project as a type of studio project centred around co-creating knowledge and product outcome with the users through experiential learning, hence students were encouraged to engage directly with the users and learn from direct experience with the project context. The second project centred around ways of re-appropriating public space from afar, hence it explored the concept of 'Designing from Afar' with the use of digital tools. The third project also centred around ways of re-appropriating public space from within, hence, 'Designing from Within' through community-led initiatives as opposed to market-led development.

Emphasis on being 'immersed and situated' within the project context was consistently presented as a process that enables students to understand what the real issues are. It addresses the claim made in the literature that the traditional design studio pedagogy rarely responds to social, political, economic, and cultural context-related issues. The assertion accentuates the notion that immersing students in the project context not only enables them to understand the complexities and realities inherent in everyday life but also equips them with the capability to engage with users in the process of co-developing interventions. Understanding of the prospects and challenges inherent in a project context enables students to self-initiate projects that address local needs.

The way context has been framed around pedagogic projects questions how non-project-based learning could address context related issues and enable students to develop capabilities to negotiate, communicate, and self-initiate projects. It is a limitation within this chapter in understanding the role of context outside project-based learning; this opens up an opportunity for future research that will interrogate how other pedagogies address these issues. It might be

interesting to understand how students could develop capabilities to address context related issues in non-project-based learning.

Another compelling proposition is the argument that the use of digital media tools enables students to relate with project context without necessarily being immersed in it. The argument accentuates views held by the 'Building Future' report that 21st-century practice demands for a form of community of practice where design professionals with different skills and backgrounds engage in projects without being physically present at the project site. Further to this notion of community of practice that connects both professionals, users/stakeholders, and citizens with digital media network is the understanding that barriers arising from being situated and embedded within a project context are broken.

7.1.3 Techniques (Teaching/learning styles) - the extent to which learning techniques interrelate with other components in equipping students for future practice.

This section of the research seeks to question to what extent learning techniques interrelate with other components of negotiated pedagogy towards enabling students and future architects to acquire and develop capabilities for future practice. It also interrogates whether learning techniques reposition students towards acquiring and developing skills for future practice different from the techniques employed in the design studio. It examines other factors capable of influencing the type of learning techniques and approaches students could develop.

The term 'technique' used in this research, as earlier discussed in Chapter 5, refers to the key drivers and approaches that inform how the respondents engage with the project, context, methodological framework, and the actors within a particular pedagogic model. However, the approach employed in this discussion does not aim to provide a chronological description of any pedagogic model, but rather examines common features, patterns, and arguments that support or challenge the different teaching/learning styles used by respondents.

Terms such as learning/working 'with' and learning 'from' were prominent in the data. Another set of terms used by the respondents in the four different stages of data collection to describe the way students, users, and tutors learn and co-produce knowledge were: teamwork; co-designing; collaboration; co-creation; co-developing; co-production; co-authorship; and group-work to describe the different ways people develop knowledge in a socially-minded way.

There is an underlying connection that places emphasis on the importance of working/learning 'with' and learning 'from' others, which is seen to give 'real world' meaning and relevance in re-

enacting the social and ethical agenda to architectural education.⁸³² One of the educators in the interview elucidates on the importance of working with others to create a sense of partnership: "[...] whether you are working in an office, there's always interaction with other people."⁸³³ Petrescu, in a similar manner, states that "the students learn how to work with communities," co-create, and co-produce ideas in the form of multiple authorship.⁸³⁴ This way of working and co-creating knowledge, as explained by one of the live project' students, went deeper than just working with others but built "a deep sense of understanding and empathy."⁸³⁵ The approach to working and learning (with and from others) tends to shift the self-referral loop and isolation of the design studio as its own world by including others.⁸³⁶

This notion of 'working with others' is also perceived to go beyond the relationship between the students and the community, but does encompass "working with or within an organisation that engages in a different kind of reflection."⁸³⁷ This approach of working/learning with others (users/stakeholders) supports the following learning theories as elucidated in literature in Chapter 3, section 3.2: engaged scholarship that connects knowledge produced at the university in the form of research towards addressing civic concerns that leads to co-creation of knowledge. Action and experiential learning by physically engaging in the project also draws on situated learning theory with the understanding that learning is not separated from the context where the action takes place. This view, in turn, creates a deep learning curve that links the reality of everyday practice towards creating new knowledge grounded in the action of the everyday world. By engaging others who are not usually valued into the learning, context does not only democratise learning but also breaks the learning binary between tutor and students, which Donald Schön, in his seminal book, painted as a typical approach to the education of the architect.⁸³⁸

⁸³²Margaret Crawford, 'Can Architects Be Socially Responsible?', *Out of Site: A Social Criticism of Architecture*, 1991, 27–45 (p. 27).

⁸³³ Sanoff.

⁸³⁴Petrescu, 'Interviewed by Nkemakonam Okofu.

⁸³⁵Paul Bailey, interviewed by Nkemakonam Okofu, 2015.

⁸³⁶Bryan Lawson, *How Designers Think: The Design Process Demystified* (Routledge, 2006), p. 127.

⁸³⁷Care.

⁸³⁸Donald A Schön, *Educating the Reflective Practitioner: Towards a New Design for Teaching and Learning*. (San Francisco: Jossey Bass, 1987).

Learning/working ‘with’ or ‘from’ others further de-centres and rebalances the unequal power binary between the tutor and students, which is rarely addressed in typical design studio learning. In this case, the focus shifts from tutor to others (client, users, peers, and other professionals) where students become more confident in working with others beyond their tutors and evaluate how the knowledge, they acquire in the studio becomes useful while also equally valuing those of the client/users. In this way, students develop further skills on how to negotiate, collaborate and evidence independent critical thinking, work and manage teams, and critically synthesise different ideas in a more democratic sense, which in its own right creates a “polyvocality of multiple aesthetic” as against a “single coherent aesthetic” commonly espoused in the design studio.⁸³⁹

Another value inherent in working/learning with others in the learning context, as stated by Leo Care, is the notion of reciprocity in learning, evidenced in the live project. According to Care, the live project promotes “reciprocal learning process where everybody is learning from each other”; in this case, learning is seen as a mutual sharing of ideas where shared knowledge and resources are valued in their own right.⁸⁴⁰ This further challenges the notion that there is only one view about how the architect should be educated by simply stating that “no individual knowledge is placed superior over others.”⁸⁴¹ However, learning is not limited to the relationship between students and organisations. Horner, for example, argues that students also learn from other disciplines through “interdisciplinary collaboration.”⁸⁴² She goes on to frame this more widely by stating that it is not so much about the architect having the right answers but understanding that learning is a two-way communication:

*It is about being able to realise that the people on the ground know what they want and the architect can learn from them. We don't have anyone having the answers. Basically, it's about learning from others.*⁸⁴³

This further promotes the notion of learning from others as a way to understand what the real issues in different contexts are, and this is based upon the view that users are also experts in their

⁸³⁹ Interviewee 23a, interviewed by Nkemakonam Okofu Okofu, 2015.

⁸⁴⁰ Leo Care, interviewed by Nkemakonam Okofu Okofu, 2015.

⁸⁴¹ Care.

⁸⁴² Horner.

⁸⁴³ Horner.

context.⁸⁴⁴ Horner's argument challenges the orthodoxy of the design studio model, which, according to Slessor, prevails in most architecture schools of architecture that are preoccupied with cultivating the "lone genius rather than the enlightened collaborator."⁸⁴⁵ The dominance of this model challenges the integration of architecture into the community it claims to serve.⁸⁴⁶ Salama, for example, extrapolates on Slessor's emphasis on the preoccupation of schools of architecture towards producing 'star-architects'. As he argues, that "apprentice model contributed to the creation of the egoist and star-architects, the architect who says no – I will give the people what I want."⁸⁴⁷ The absurdity of the model, however, has also been acknowledged but remains far from being addressed.

The respondents in this research were clear that the design studio model was incompatible with the use of architecture as an instrument for social integration, one capable of relating the profession with society in ways that reunites the disjunctions between the understanding of architecture as an artistic invention rather than a social art.⁸⁴⁸ Tony Ward, for example, argues that the notion of the architect-genius does not promote social integration or collaboration in any way as it places architecture as an elitist occupation exclusively for the reach of a few individuals:

*Architecture revolves around the notion of the individual genius, mostly men... The ritual and elitist attitude to architecture are corrosive to the good and the harmonious social order.*⁸⁴⁹

In contrast to an architecture focused on individual authorship, the empirical data revealed approaches that see the learning and the development of architecture as a collaborative process strengthened through its engagement with others. This collaborative engagement rests on the notion that "the product of co-production creates polyvocality with multiple aesthetics while that of a normative architecture production has one voice, one signature, and one coherent aesthetic."⁸⁵⁰

⁸⁴⁴Elizabeth B.-N. Sanders and Pieter Jan Stappers, 'Probes, Toolkits and Prototypes: Three Approaches to Making in Co-designing', *Co-Design*, 10.1 (2014), 5–14 (p. 13).

⁸⁴⁵ Slessor, p. 81.

⁸⁴⁶Margaret Crawford, 'Can Architects Be Socially Responsible?', *Out of Site: A Social Criticism of Architecture*, 1991, 27–45 (p. 27).

⁸⁴⁷ Salama, Interviewed by Nkemakonam Okofu Okofu, 2015.

⁸⁴⁸Ashraf Salama, *New Trends in Architectural Education: Designing the Design Studio* (Arti-arch, 1995).

⁸⁴⁹ Ward.

⁸⁵⁰Interviewee23a, Interviewed by Nkemakonam Okofu Okofu, 2015.

The engagement of others outside the design studio further shifts the way knowledge is developed in architectural education from teaching to learning with others, which encourages collaboration against competition and self-referral through the focus on self-directed and collaborative learning where capabilities on group discussion, teamwork, negotiation, synthesis of multiple ideas, communication, and ability to identify prospects are inherent in a context in order to self-initiate projects.⁸⁵¹

The evidence from this research clearly emphasises the need for students to work/learn with and/or from others. Some of the interviewees suggest possible ways for students to work and learn collaboratively while developing shared knowledge. Some respondents, including Sanoff, were precise when articulating the aims of teamwork. For Sanoff, teamwork engenders the two basic principles of "sharing and minimised authority," which is how students relate to each other.⁸⁵² "Learning how to work in teams," while developing capabilities for future practice, goes beyond "just placing students into group projects," but requires the sharing of ideas in a more democratic way with less emphasis on power and structure.⁸⁵³

Further evidence from the study avows that the different reasons underpinning the aim of including others in the learning context were tied to different objectives. Petrescu, for example, highlights that "students should learn how to work with communities, how to communicate their design, and how to co-design"⁸⁵⁴ in order to "develop something that is of value to the community",⁸⁵⁵ which is seen in both the methodological framework and her feminist theoretical approach. This approach focuses on issues of "civic participatory urbanism and gender relations between coproduction and resilience that place emphasis on empowering local residents in self-managing projects, engaging in social and ecological practices."⁸⁵⁶ Students add value to the people they work with while acquiring and developing tangible skills for future practice, which are rarely acquired in the design studio.

⁸⁵¹ Care

⁸⁵² Sanoff.

⁸⁵³ Sanoff.

⁸⁵⁴ Petrescu.

⁸⁵⁵ Sara, live project Good Practice: a guide for the implementation of live projects, p. 1.

⁸⁵⁶ Petrescu, Doina. "Losing control, keeping desire." *Architecture and participation* (2005): 43-64.

The view that “architecture is too important to be left to architects” resonates in the empirical research as educator-respondents not only criticise the normative design studio orthodoxy for not engaging others in the design and decision-making processes but hold the view that architecture brings a transformation to the built environment which affects both the designer and the user.⁸⁵⁷ Hence, “people who are affected by design decision should be involved in making those decisions.”⁸⁵⁸ The above assertion made by Giancarlo De Carlo is demonstrated through the ‘Live Project pedagogy,’ ‘Designing from Within,’ ‘User-Centred Based Design Pedagogy,’ ‘Loose Fits’ approach to design, and ‘Designing from Afar.’ However, the main emphasis across the different pedagogies was the inclusion of others in the learning process (users/clients, interdisciplinary actors, policy-makers), which promotes collaborative learning rather than competitive methods. It is not only about introducing others in the process of learning and making, but also about how the different actors negotiate, collaborate, co-produce, communicate, and share knowledge in a socially-minded way. Understanding architecture and authorship further crystallises the assertion that the outcome of co-production creates multiple voices and multiple aesthetics while that of sole authorship creates “one signature, one voice, and one coherent aesthetic.”⁸⁵⁹ These features distinguish negotiated pedagogy from the normative design studio that promotes isolation and competition.

In contrast to Petrescu, Horner places importance on interdisciplinary collaboration among students from different disciplines. Gantner, however, cautions on the importance of recognising the disciplinary boundaries, stating that the unique contribution each discipline brings to the table should be valued.

While some respondents highlighted the importance of encouraging interdisciplinary collaboration among students of different disciplines, Cambrink, for example, believes that each discipline should explicitly state what its contribution would be in that engagement, as “problems exist serially but not disciplinarily.”⁸⁶⁰ Cambrink reiterates Petrescu’s earlier assertion that the students should

⁸⁵⁷ De Carlo, p.11.

⁸⁵⁸ Sanoff.

⁸⁵⁹ Interviewee 23a.

⁸⁶⁰ Cambrink.

develop a collaborative link with the communities in order “to uncover the seat of identity and importance.”⁸⁶¹

There is a view that learning with others (peers) enables students to identify themselves within the group they are working with and can make individual contributions in the learning process.⁸⁶² Care also refers to a live project as a pedagogic model that allows for “a whole gamut of architectural approaches,” where students develop individual and collective capabilities while exploring how to work in practice.⁸⁶³

Despite this real concern over unequal power relations between the students and educators, the learning techniques discussed were perceived to be critical but often only straddled the surface. The term ‘enabling’ was used repeatedly in the context to describe the processes of ‘learning with’ and ‘learning from’ others. Salama’s pedagogy, for example, emphasises on the need to seek out “ways to enable students to develop processes they can relate to.”⁸⁶⁴ Keemgwe and Onchwari also employed this term as a way “to inform and equip learners with the capability to effect change in one’s environment.”⁸⁶⁵ The reasons for adopting the technique of learning with and learning from others were not extensively articulated through the interviews. However, Sanoff and Toker’s work that was used to inform the literature provides clear aims of pedagogy informed by formerly described principles. In their book, *Three Decades of Design and Community: History of the Community Development Group*, they state that:

*Schools of architecture should demonstrate a commitment to responsible architecture deriving from ecological, social, and democratic imperatives [...] they should orient the profession, the local community, client and building users towards ecologically sound and socially just democratic processes and solutions.*⁸⁶⁶

On a practical level, Pretrescu believes that one of how educators could enable students to develop responsive learning processes is by “asking them to formulate their own questions, to take

⁸⁶¹ Cambrink.

⁸⁶² Doina Petrescu, interviewed by Nkemakonam Okofu, 2015.

⁸⁶³ Care.

⁸⁶⁴ Salama.

⁸⁶⁵ Keengwe and Onchwari, p. 84.

⁸⁶⁶ Sanoff and Toker, p. 4.

initiatives, to get engaged, to believe and to have a political statement” within the project they are engaged in”.⁸⁶⁷

Moreover, there were also those voices that highlighted the complexity of architectural education. Salama, for example, sees this approach as potentially dangerous, asserting that one may end up producing politically motivated architects. He, therefore, believes that educators should encourage students to take political positions based on their academic maturity. However, the above assertion raises the question of how students’ academic maturity is measured. Gantner, in particular, talks about “architecture as a transcending discipline,” one that requires a range of different skill sets that can engage with historical, anthropological, ecological, or artistic questions.⁸⁶⁸

In line with other suggestions for the development of different techniques, Mitchell explores the concept of a ‘loose fit’ approach which allows engagement with the dynamic process of “continuous change”.⁸⁶⁹ Mitchell demonstrates the concept of ‘loose fit’ as an approach that emphasises freedom, flexibility, adaptation, change, and the ability to accommodate resistance. He posits that ‘loose fit,’ unlike the normative architecture practice that is regulated by a code of practice, enables the production of architecture as a gradual and incremental process.

De Carli, in Case Study 3, acknowledges the importance of hands-on learning, but advances the concept by suggesting that students need to be “situated and embedded to understand the context where you are working” and able to explore the opportunities within it.⁸⁷⁰

In line with the above discussion regarding the importance of ‘being situated and embedded’ is the work of Sanoff and Toker which views ‘experiential learning’ as a form of hands-on learning where “what is learned is likely to be available for use if it is learned in a situation much like that in which it is to be used.”⁸⁷¹ In this sense, De Carli’s approach resonates with the core premise of the Rural Studio educational model that aims at educating students to be, “more sensitive to the power and

⁸⁶⁷ Petrescu, ‘Interviewed by Nkemakonam Okofu.

⁸⁶⁸ Gantner.

⁸⁶⁹ Mitchell.

⁸⁷⁰ De Carli.

⁸⁷¹ Sanoff and Toker, p. 3.

the promise of what they do [...] be more concerned with the good effect of architecture rather than with good intentions".⁸⁷²

In the case of 'Designing from Afar,' De Carli discusses the importance of encouraging students to explore how digital tools could help them relate to project contexts when it is practically not possible to immerse "students who are in the process of learning" in the project context.⁸⁷³ The application of digital tools such as Facebook, WordPress, Twitter, and WhatsApp to relate to project context is perceived to reposition architectural education and practice with digital technological trends while expanding its reach and community of practice.

However, beyond the many possibilities that digital media tools present in case study 2, students outline different challenges inherent in this approach to learning. Hussain, for example, critiques this concept of learning with the assertion that it denies them the opportunity of understanding "the complexity of the context," despite engaging with locals.⁸⁷⁴ Another student also argues that this pedagogic model failed to capture "users' and inhabitants' voices," not only in the process of co-developing knowledge but also in understanding "what the users would have wanted those spaces to be used for."⁸⁷⁵

There is a consensus on the need to develop a pedagogy that exposes students to multiple types of learning experiences that challenge the notion that 'there is only one way of doing architecture' or seeing every consequence of architecture as a building.⁸⁷⁶ The educator-respondents advocate for students to be exposed to different types of learning experiences such as the live project, Designing from Afar, Designing from Within, the Loose Fit approach to design, and the User-Centred Based design approach in order to "appreciate knowledge and complexities of issues from different perspectives."⁸⁷⁷ Similarly, educators advocate for students to be exposed to different types of learning experiences through different pedagogic models. Upon this, there is a view by educators that developing strategies and techniques that enable students to respond to specific context-

⁸⁷² Ashraf Salama, Interviewed by Nkemakonam Okofu

⁸⁷³ De Carli.

⁸⁷⁴ Gaiser.

⁸⁷⁵ Hussain.

⁸⁷⁶ Gantner; Jeremy Till, interviewed by Nkemakonam Okofu, 2015.

⁸⁷⁷ Henry Sanoff and Zeynep Toker, *Three Decades of Design and Community: History of the Community Development Group* (NC State University, School of Architecture, College of Design, 2003), p. 3.

related issues using various techniques such as active learning, experiential learning, group discussions, and consensus decision-making processes are critical for future practice. This emphasis on context presents a new argument that the knowledge of a context plays a critical role in dictating the type of action learning method needed in engaging with each project.

7.1.4 Future skills and future practice – the extent to which students acquire and develop future practice and future skills towards repositioning architectural practice.

In addressing the main research question that seeks to understand the extent to which negotiated pedagogy encourages students to develop capabilities for practice, it is crucial to identify what these capabilities are and how they are acquired for future practice. These capabilities include socially-minded skills and practices that are acquired by adopting specific learning theories, techniques, and action methods that are defined by the understanding of context specificities.

There has been a debate for close to three decades concerning the need to reposition architectural education towards future practice; this debate accentuates ways to educate the next generation of practitioners who will be responsive to the changes taking place in society.⁸⁷⁸ The debate seems to be happening not only in architectural education and practice but also within and outside of architecture.⁸⁷⁹

Mia Scharphie, a Landscape Designer and Educator from the School of Architecture at North-Eastern University's College of Art, Media and Design, Boston, USA, emphasises the changing role of the architect in research in her work *Emerging Modes of Architectural Practice*.⁸⁸⁰ She argues that the architect needs to develop a new form of practice that requires new forms of skills that are beyond those acquired in traditional schools of architecture.⁸⁸¹ Similar to Scharphie's emphasis on the changing role of the architect and architecture practice is an early work of Tatjana Schneider and Jeremy Till, titled *Beyond Discourse: Notes on Spatial Agency*. They reconfigured the role of the

⁸⁷⁸ Nicol and Pilling; Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and beyond*.

⁸⁷⁹ Nicol and Pilling; Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and beyond*.

⁸⁸⁰ Mia Scharphie, *Emerging Modes of Architecture Practice: Reframing the Value Proposition of Architecture*, 2015, p. 1
https://issuu.com/neuarchitecture/docs/emerging_modes_of_architecture_prac_3b339bb819de15 [accessed 24 June 2017].

⁸⁸¹ Scharphie, p. 1.

architect as a spatial agent, "an anti-hero, someone who co-authors from the beginning, someone who actively and knowingly gives up authority."⁸⁸² Understanding this spatial agency role of the architect, as Schneider and Till argue, not only questions the definition of architecture and authorship but also recognises that architecture is more than the work of the architect.⁸⁸³ It is a collaborative endeavour, including other agents who play critical roles in its production.

Similarly, Rory Hyde, in 2012, explicates thirteen emerging practices at the edge of architecture that are continuously challenging normative architecture practice while opening up possibilities for interdisciplinary learning that possess the potential to blur disciplinary boundaries.⁸⁸⁴

Future practices and their implications for learning

The respondents involved in this study did not explicitly outline the different types of future practices which they aim to prepare students for, but they do emphasise more on developing skills for practice in a certain way. Sandra Denicke, for example, talks about ways of enabling students to develop skills to self-initiate projects. Self-initiation of projects is seen here as both a form of future practice and skills which students need to develop. As a practice, according to Denicke, "what we are teaching our students is to learn how to self-initiate projects and possibly think out of the box."⁸⁸⁵ Moreover, one of the ways of doing this is by seeking out "how to improve public space" and relate with communities to understand what the real problems are.⁸⁸⁶ This attitude of enabling students to identify opportunities and prospects within the community that they can relate to rather than awaiting project commission further resonates with Ukanwa's view of what is needed to reposition architecture practice for the future.⁸⁸⁷ There is a need to inculcate in students the attitude of not waiting in the office for clients to initiate projects before they can take action.⁸⁸⁸ Another critical capability that students need to acquire and develop while self-initiating project is empathy, care,

⁸⁸² Tatjana Schneider and Jeremy Till, 'Beyond Discourse: Notes on Spatial Agency', *Footprint*, 3.1 (2009), 97–112 (p. 97).

⁸⁸³ Jonathan Hill, *Architecture: The Subject Is Matter* (Psychology Press, 2001).

⁸⁸⁴ Onyegiri et. al, p.65

⁸⁸⁵ Denicke.

⁸⁸⁶ Denicke.

⁸⁸⁷ Emma Ukanwa, 'Integrated Studio Method as a Sustainable Architectural Module: Procedures, Prospects, and Problems: Association of Architectural Educators in Nigeria', *Association of Architectural Educators in Nigeria (AARCHES)*, 3.1 (2004), 17–22 (p. 18).

⁸⁸⁸ Sandra Denicke, interviewed by Nkemakonam Okofu, 2015.

and the tenacity to work without pay – which means that finance becomes the last consideration in the scale of preference.

Denicke's narrative draws on project initiating as one of the many ways of intervening in different contexts where public interest is involved, which agrees with Ana Holder's thesis. Anna Holder, in her Ph.D. Thesis titled *Initiating Architecture. Agency, Knowledge, and Values in Instigating Change*, argues that project initiating occurs through any of the following ways: as a response to threat; a "conversation across organisation"; an "existing model of practice"; or as a way of exploring opportunities that exist in a context.⁸⁸⁹ The difference between Denicke's notion of self-initiation of a project within the live project model, as discussed in Case Study 1 and Ana Holder's thesis centres on the nature of the brief.

Horner's understanding of one of the ways to self-initiate projects requires students to identify opportunities and challenges that exist within a context that they can respond to, rather than wait for a client's commissions; it further reasserts Denicke's earlier position.

Further extrapolating Denicke and Horner's approach to self-initiation of project is that of Onyegiri's argument that students need to "immerse themselves in the project context" towards "understanding those inherent challenges, prospects, and opportunities that exist within their study areas".⁸⁹⁰ However, De Carli suggests that there are other ways of understanding inherent challenges in a project context beyond immersion. One of these ways, as De Carli explained earlier, is using digital tools such as Facebook, Twitter, WordPress, and WhatsApp to create a network space in which users/clients, practitioners/experts, students, tutors, and stakeholders operate alongside each other in a virtual and real space in which the teacher can neither control nor predict the outcome.⁸⁹¹

Denicke's concept of 'self-initiating' draws on care and empathy, as two critical capabilities that students need to develop in order to initiate projects. According to her, "this approach teaches students to have a passion and work for it that is [sic] something they can take for their whole life in their practice as architects".⁸⁹² De Carli and Harriss stress the importance of care in different ways.

⁸⁸⁹ Anna Holder, 'Initiating Architecture: Agency, Knowledge and Values in Instigating Spatial Change' (University of Sheffield, 2014), pp. 150–52.

⁸⁹⁰ Onyegiri.

⁸⁹¹ Brown and Morrow.

⁸⁹² Denicke.

Harriss believes it is the responsibility of the tutor to care about the students' development as a priority: "it's not enough to care about architecture or to care about education."⁸⁹³ De Carli and Denicke see care as a sense of concern that students develop into what they do and the people they work with. In a similar vein, the RIBA, in its code of professional conduct, states that: "members are expected to apply high standards of skill, knowledge, and care in all their work."⁸⁹⁴ To RIBA, 'care' is a duty every architect owes to the practice of exhibiting diligence and skills to all professional standards. The above evidence avows the importance of empathy and duty of care as critical skills needed in both education and practice.

Despite educators (from different contexts) emphasising on the importance of developing the capability to self-initiate projects, it is interesting to observe that none of the students mentioned this capability within the different projects as essential for practice, though it does not deny the possibility that they also developed this skill. It is in some way questions educators' claims about the capabilities they believe students developed, which reemphasises an earlier caution about some educators' intentions of appearing as successful pedagogues, whereas, in reality, there seemed to be a gap between proposed learning outcomes and achieved outcomes. This finding makes the assessment mechanism critical to ascertain whether students acquired those capabilities. Another key issue rarely mentioned in the empirical data by educators or students is how this capability will be employed in practice.

Educators and students in the interviews and case studies mention the importance of interdisciplinary practice several times. Many express the view that by engaging in collaborative learning with different disciplines, as opposed to solitary learning, there is a greater capacity to deal with complex challenges. How this notion of interdisciplinary practice has been employed in this study further shows the diversity in the way educators and students define negotiated pedagogy. Sanoff, for example, argues that interdisciplinary collaboration engenders integration and cross-pollination of ideas that are capable of informing rich and diverse design decision-making processes. He believes that the way a discipline grows is its ability to integrate with other disciplines.⁸⁹⁵ Subsequent to the importance of interdisciplinary practice is D'Auria's emphasis on enabling students to develop capabilities to "be able to design in a trans-scalar and a kind of interdisciplinary

⁸⁹³ Harriet Harriss, interviewed by Nkemakonam Okofu, 2015.

⁸⁹⁴ RIBA, *Code of Professional Conduct for Members of the Royal Institute of British Architects*, 2005, p. 5.

⁸⁹⁵ Henry Sanoff, interviewed by Nkemakonam Okofu, 2015.

way that brings about the notion of global citizenship.⁸⁹⁶ The notion of global citizenship through interdisciplinary learning hinges on the concept of diversity, inclusion, and polyvocality, as a student develops a critical mind to understand the complexity of the world order and subsumes issues of identity.⁸⁹⁷

Future skills' and their implications for learning

There seemed to be more emphasis on developing future skills than future practices, which further indicates the invaluable nature of these skills and the understanding that they could be employed in other practices beyond architecture. As discussed earlier, many educators emphasised the need to develop future skills that will enable students to engage in future practice. However, their discussions regarding these skills centred on how the skills will enable them to perform certain roles within different projects, and not necessarily seeing skills as an attribute that qualifies you as an architect. For example, one of the educators believes that "group working skill is a critical learning skill that relates to consensus decision-making, creative, and collective decision-making process."⁸⁹⁸ Another educator emphasised the importance of developing teamwork skills that should be characterised by democratised process and sharing. Salama, for example, states that:

*Learning how to work in teams is important, but not just placing students into group projects, but really dealing with the basic principles of teamwork, which are the concept of sharing and the concept of minimising authority.*⁸⁹⁹

In this sense, Petrescu believes teamwork goes beyond understanding group dynamics and involves learning how to work with the users and communicate their design ideas. Jhono Bennett, another educator, shares a similar position on the need to develop co-designing skills. Interestingly, Bennett classifies skills into learning and practice skills between young and old students.

Similarly, one of the students in the first case study (Broomhill Community Live Project) emphasised the importance of developing teamwork and communication skills that enabled them to relate to group members and clients. She states that "develops team-work and communication skills as essential skills because we worked with different sets of people within our group as students and

⁸⁹⁶ D'Auria.

⁸⁹⁷ Ian Davies and others, *The Palgrave Handbook of Global Citizenship and Education* (Springer, 2018), p. xxvi.

⁸⁹⁸ Salama.

⁸⁹⁹ Sanoff.

also with the client.”⁹⁰⁰ Identifying teamwork and communication skills does not necessarily make one a good team player or define the type of teamwork experiences needed in engaging in each project since context, as evidenced in the earlier section, influences action learning. Teamwork depends largely on the ability of the team members to understand the principles of sharing and minimised authority, as one of the educators stated.⁹⁰¹ Harriss, in her thesis, argues that in developing effective team working and interdisciplinary collaboration, the school of architecture needs to develop programmes that encourage “collaboration, decentralised team management, flexibility, and criticality.”⁹⁰² Further evidence from literature avows to the values of interdisciplinary teamwork as a tool for future practice, “where a large number of professionals with different skills and background, coming together when a project required them to”; this shift further concerns the reality of future practice.⁹⁰³ Despite this perceived shift in architectural practice, professional validating bodies such as RIBA and NIA, through their validation criteria, rarely positioning themselves to embrace this reality or structure ways of addressing the challenges that come with it.

One of the challenges of teamwork and interdisciplinary collaboration, as expressed by one of the students, is understanding and managing team dynamics, which attest to why “it took us longer time to work as a team”⁹⁰⁴. Another student believes that collective decision-making was lacking within the group due to the issue of tribe within the group – which was attributed the reasons why the group was not able to make collective decisions and work as a team.

Developing interdisciplinary team and group working dynamics were seen as critical approaches that are needed to challenge the ‘high level of individuality’ and the ‘solitary’ nature of the traditional design studio pedagogy. It is essential to state that not all design studio projects encourage the solitary model of learning anymore as different studio educators have started challenging this mode of production by introducing socially oriented practices using different approaches. For example, Designing from Afar is a type of design studio project that attempts to

⁹⁰⁰ Berge.

⁹⁰¹ Sanoff.

⁹⁰²Harriet Harriss, ‘Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills’, 2014, p. 159.

⁹⁰³Building Futures, ‘The Future for Architects’, Royal Institution of British Architects. URL: [Http://Www.Buildingfutures.org.uk/assets/downloads/The_Future_for_Architects_Full_Report_2.pdf](http://www.buildingfutures.org.uk/assets/downloads/The_Future_for_Architects_Full_Report_2.pdf)(Accessed 6 June 2015), 2011, p. 17.

⁹⁰⁴ Paul Bailey, interviewed by Nkemakonam, 2015.

examine the extent to which digital media could reconnect communities of users, professionals, and students in developing interventions through shared knowledge and learning resources.

Apart from teamwork and communication skills, another student elucidates on his experience, drawing on the importance of time and project management. According to Buckmaster, "effective time and project management while working with clients and colleagues as a team became much visible when I reflected on my experiences later on".⁹⁰⁵ The understanding that through critical reflection students could evaluate their learning and how it prepares them for practice has become crucial in negotiated pedagogy. The importance of reflection in architectural education, as theorised by Donald Schön in his seminal book *The Reflective Practitioner*, remains influential to the teaching of architecture despite been criticised for lack of criticality and unquestioned assumptions about the way students learn.⁹⁰⁶ Webster argues that Schön's uncritically associated reflection with solitary artistry that the learner acquires by simply reproducing means that the master's artistic expression as the only way professional knowledge could be transferred through apprenticeship needs to be questioned.⁹⁰⁷ This thesis aligns with Webster's view that reflective learning should be viewed in a way that encompasses a totality of the "affective, cognitive, and corporeal dimensions" of student's way of knowing.⁹⁰⁸

It is relevant to state that both educators and students avow to the importance of critical thinking in architectural education as one educator simply states: "the role of education is to develop in young people the skills to question...without questioning, you can't innovate".⁹⁰⁹ Three students emphasised the importance of developing critical thinking, which enables students to understand complexities inherent in the acquired knowledge within the educational setting. According to one of the students, "the live project helps you to understand the complexities of a real context and enables you to develop skills to attend to those issues" which the traditional studio project approach rarely exposes students to "critically examine the complexities of real issues in real context".⁹¹⁰ Educators earlier talked about developing a sense of criticality through critical pedagogy, but rarely

⁹⁰⁵ Buckmaster.

⁹⁰⁶ Helena Webster, 'Architectural Education after Schön: Cracks, Blurs, Boundaries and Beyond', *Journal for Education in the Built Environment*, 3.2 (2008), 63–74 (p. 66).

⁹⁰⁷ Webster, 'Architectural Education after Schön: Cracks, Blurs, Boundaries and Beyond', p. 66.

⁹⁰⁸ Webster, 'Architectural Education after Schön: Cracks, Blurs, Boundaries and Beyond', p. 66.

⁹⁰⁹ Harriet Harriss, interviewed by Nkemakonam Okofu, 2015.

⁹¹⁰ Bailey.

discussed not accepting the way knowledge is delivered to them but rather able to “question the relevance of that knowledge” in addressing contemporary issues.⁹¹¹

From the views of educators involved in this study, critical thinking is about encouraging students to question the knowledge that is being passed on to them, to have a political statement, to challenge the status quo, to seek knowledge by themselves, to get engaged and identify themselves, but how students do this remains contested and unclear since critical thinking has been listed as one of the key graduate outcomes. In recent years, universities have been compelled to comply with the competency framework and prepare students for the world of practice after graduation, and as such critical thinking has then been reduced to a measurable outcome or even as an independent body of inquiry.⁹¹² Brookfield argues that the way critical thinking is presented to students to help them evaluate arguments and undertake academic exercises, as required by the university, “stripped it of the idea of cultivating receptive scepticism and challenging taken-for-granted assumptions,” which need to be challenged.⁹¹³

Evidence from the data suggests that educators mentioned the importance of encouraging students to develop critical thinking skills while students, on their part, acknowledged having developed critical and reflective mindset. Though, educators rarely discussed the type of critical thinking and the extent it prepares students for future practice. Interestingly, Barnett reminds us that the way practice is framed and understood has implications for what is taught, as well as how and where it can be learned⁹¹⁴. It also has implications for what type of critical thinking is needed in university education and for future practice if we are to understand how to “do justice both to the challenges of practice in contemporary world but yet also do some justice to its liberal if not emancipatory promise,” as questioned by Barnett.⁹¹⁵

In the second case study, students identified another set of unique skills that were not mentioned in the first case. Kinyuah, for instance, highlights the importance of digital media tools that enable

⁹¹¹Garret Gantner, interviewed by Nkemakonam Okofu, 2015.

⁹¹²Franziska Trede and Celina McEwen, ‘Critical Thinking for Future Practice: Learning to Question’, in *The Palgrave Handbook of Critical Thinking in Higher Education* (Springer, 2015), pp. 457–74 (p. 457).

⁹¹³S. D. Brookfield, ‘The Power of Critical Theory for Adult Learning and Teaching’, *The Adult Learner*, 85 (2005), p. 85.

⁹¹⁴Ronald Barnett, ‘Framing Education for Practice’, in *Education for Future Practice* (Brill Sense, 2010), pp. 15–25 (p. 18).

⁹¹⁵Barnett, p. 18.

them to relate to the project context since they were not immersed in it. She states: "I also developed graphic presentation skills, how to use digital media tools to network and relate to people in our study context without necessarily [sic] immersed in the context."⁹¹⁶

Further evidence from the third case study highlighted the skills that students claimed to have developed that are different from the previous projects. These skills include: synthesis skills; how to manage a network of developers and stakeholders; how to develop strategies; up-scaling; interviewing and organisational skills; and communication skills (the latter of which was shared with the other projects):

*We developed skills on how to develop policies and strategies, how to develop networks of community, of stakeholders... among other skills are how to develop timelines within the design proposal and the idea of up-scaling in the design process. Communication skills, interview skills, organisation skills were important in a way that we had to set up everything by ourselves.*⁹¹⁷

In the three case studies investigated here, students similarly claimed that developing skills such as group/teamwork, critical thinking, communication, and negotiation skills employed different approaches and techniques. It is important to state that students developed other important skills, which they did not mention but were expressed in their work; such skills include mapping techniques and model making, graphics rendering, ability to work within tight schedules, and others.

Whilst the emphasis on developing skills remained central to educators in this study, the types of skills that students come into the learning process are never discussed or recognised. Gantner, for example, believes that "the skills that students bring into learning... depends on the breakdown of the student body that is just having a specific kind of knowledge about a specific kind of context".⁹¹⁸ Further to Gantner's emphasis on the skills that students come with into learning is Harriss' "autodidactism" – a form of knowledge that students come with into learning.⁹¹⁹ According to Harriss, "auto-didactic learning is student-led, so I believe that students come to the University with a whole range of experiences and knowledge often from diverse cultural backgrounds."⁹²⁰ Harriss

⁹¹⁶ Kinyuh.

⁹¹⁷ Gaiser.

⁹¹⁸ Gantner.

⁹¹⁹ Harriss, 'Interviewed by Nkemakonam Okofu.

⁹²⁰ Harriss, Interviewed by Nkemakonam Okofu

argues that the knowledge students bring into learning is not recognised or valued despite the richness and the diversity it brings in enriching the curricula. The understanding that autodidactism is a form of self-directed learning raises questions as to whether all forms of knowledge that students come with into learning are products of self-directed learning. The fact that students come into learning with certain skills does not necessarily make such a student an autodidact, but rather the view that students should come into a new learning context empty in order to be filled and be inculcated with the knowledge of how to become an architect should be questioned. Paulo Freire and others have earlier warned about resisting the 'banking' model of education through critical and feminist pedagogies. This call for recognition of the totality of knowledge (in terms of skills and cultural baggage) that students come with into learning aligns with the postcolonial feminist agenda that advocates for students' voices to be recognised (see section 3.1).

However, all of the educators who highlighted the need to develop skills for practice never questioned whether the students acquired those proposed skills or if the skills can be acquired in academia or are best acquired in practice. More importantly, they also failed to question to what extent these skills prepare students for current practice. It is one of the reasons why the case study approach was adopted to evaluate whether the skills that educators claimed students developed while employing different pedagogic models were realised.

Another interesting finding from this research is the pattern of the relationship between pedagogic projects and skills that students developed. Understanding these patterns addresses the question about what determines the type of future skills that students developed in each project. The patterns of the skills that students developed changed as the project changed; further evidence revealed that each project comes with the requirement of peculiar skill-sets needed in order to achieve certain learning objectives and outcomes, hence the suggestion that each project dictates the type of skills that students need to develop in order to deliver each project/learning outcome. The pattern also revealed that what determines the skills developed by students is dependent on the type of project and pedagogic framework.

7.1.5 Range of barriers challenging the acquisition and development of capabilities for negotiated future practice.

This section addresses sub-research question one that seeks to examine the extent that the knowledge developed from negotiated pedagogy enables students and future architects to acquire

and develop capabilities and skills for future practice in Nigeria. This section also examines how the claims made by educators in the interview played out in the three case studies. The evidence from the data shows that some of these barriers are not new in architectural education, but how they are addressed across these marginal pedagogies presents a fresh insight in evaluating the possible challenges of transposing negotiated pedagogy into the Nigerian context.

The way power, agency, and social structure exist in society is also seen to play out equally in architectural design studios as educators argued differently. Horner, for example, believes that the power, agency and social structure that exist in the design studios is not only "a reflection of what happens in real life," but exists in an unbalanced and hierarchy social structure, which also plays out in the design studio affecting the relationship between the educator and the students.⁹²¹ She attributes the cause of such imbalance in the tutor-student relationship to the assertion that "students see you (tutor) as the person that gives them marks at the end of the day, and several attempts to reduce such unequal relationship has always been unproductive."⁹²²

Beyond the power imbalance in design studio learning is the emphasis on class, culture, and language differences. Drawing on these instances and how they played out in the case studies is exemplified in the view held by Salma Ahmed (student), who argues that language, learning, and socio-cultural class differences impeded her ability in "making contributions to the group discussions" with the project client.⁹²³ The challenges posed by the lack of effective communication through language and socio-cultural class differences towards effective team working within student groups are not new, as explained by Singh and Rampersad in their study, which showed that differences in values and beliefs challenge group work in a multicultural learning context.⁹²⁴ They also see language as a medium through which cultural values are expressed; hence, its diversity affects students' confidence and ability to express themselves fluently.⁹²⁵ This concern was raised by two out of five female students in a total of seven student interviewees. Investigating this challenge under gender-power structures seems to also suggest that despite having more female

⁹²¹ Horner.

⁹²² Horner.

⁹²³ Ahmed.

⁹²⁴ Penny Singh and Renitha Rampersad, 'Communication Challenges in a Multicultural Learning Environment', *Journal of Intercultural Communication*, 23 (2010), 1404–1634 (p. 1404).

⁹²⁵ Penny Singh and Renitha Rampersad, 'Communication Challenges in a Multicultural Learning Environment', *Journal of Intercultural Communication*, 23 (2010), 1404–1634 (p. 1404).

than male students (ratio of 5:2), the social and gender-power structure that exists in the society is also replicated in the studio which in some way supports Dutton and Ward's earlier assertions that the social order in society plays out in the design studio. According to Bernstein, there is "an intricate webbing of gender, sexuality, and race, informing how students speak to each other during class conversations. I realised that the boys controlled classroom talk".⁹²⁶

Beyond race, social, and gender-power structure affecting effective communication and teamwork, further evidence from the three cases studied seems to suggest that international students and women of colour, when learning in a multicultural context in a group project, are faced with issues of double even triple colonisation (race, gender, and class difference).⁹²⁷ These issues emanating from race, gender, and social class have not only defined whose voice is important in learning within a group project but also makes the voice of women of colour much more invisible despite the nature of the classroom.⁹²⁸ Other visible evidence that supports power imbalance in the second and third case studies was the nature and structure of pedagogic projects. The educators designed students' experiences, requesting them to unlearn previously acquired skills and asking them to act in a certain way without providing them with the opportunity to negotiate their learning despite their diverse academic backgrounds. The notion of 'unlearning' has been argued both in literature and empirical data with the view that the approach fails to acknowledge the knowledge that students come with, into learning. The Designing from Within approach, for example, expects students to "unlearn a lot of what they had learned previously, and test new sets of knowledge".⁹²⁹ This notion of 'unlearning' is not only problematic but falls into the same trap that negotiated pedagogy, through critical and feminist pedagogies, challenges in all its approaches. Asking students to 'unlearn' essentialises knowledge as a commodity that is only authenticated by the tutor; hence, any other form of knowledge that students come with into learning is rarely valorised.⁹³⁰ Asking

⁹²⁶ Sharon Bernstein, 'Feminist Intentions: Race, Gender and Power in a High School Classroom', *NWSA Journal*, 7.2 (1995), 18–34 (p. 20).

⁹²⁷ Lesley Lokko, 'Hit Me Baby One More Time', in *A Gendered Profession*, ed. by James Benedict Brown and others (RIBA Publishing, 2016); Audre Lorde, 'Sister Outsider: Essays and Speeches' (Trumansburg, NY', *The Crossing Press*, 44 (1984), 111; Chandra Talpade Mohanty, '"Under Western Eyes" Revisited: Feminist Solidarity through Anticapitalist Struggles', *Signs: Journal of Women in Culture and Society*, 28.2 (2003), 499–535.

⁹²⁸ Lokko.,

⁹²⁹ De Carli.

⁹³⁰ Paulo Freire, *Pedagogy of the Oppressed* (Bloomsbury Publishing, 2000), p. 53; Crysler; Jyoti Hosagrahar, 'Interrogating Difference: Postcolonial Perspectives in Architecture and Urbanism', *CG Crysler, S. Cairns, & H. Heynen, H.(Eds.). The SAGE Handbook of Architectural Theory*, 2012, 70–84; Henry A. Giroux, *On Critical Pedagogy* (Bloomsbury Publishing USA, 2011); Helena Webster, 'Facilitating Critically Reflective Learning:

students to come empty to be filled with the teacher's knowledge has been discussed extensively in this thesis through the works of critical and feminist pedagogues such as Paulo Freire, Henry Giroux, Greg Crysler, Henry Sanoff, Doina Petrescu, Jeremy Till, Helena Webster, and Harriet Harriss (see Chapters 2 and 3). Of core importance to both Freire and Giroux, critical pedagogy is defined by the context in which students learn.⁹³¹ Such contextualisation of learning makes critical pedagogy a project of individual and social transformation that resists one single pedagogical theorisation, hence the importance of exposing students to multiple pedagogic theories and learning experiences.

The use of the term 'unlearning previous skills' in the third case study also raises questions concerning how educators who present their models as liberatory, student-centred, and community-focused yet adopt tools and approaches that challenge those ideologies and theories underpinning them. The above narrative is similar to the postcolonial critique of architectural education in Nigeria, discussed in Chapter 2, and will be critically examined in Chapter 8, where Nigerian educators continued to use the same instrument of domination in the way the design studio model is propagated despite the indigenisation policy.

Salama argues that the knowledge developed in the design studio process or project is obscured and incomprehensible:

*At the end of a studio process or a project process in the studio, there is a specific type of knowledge developed and that type of knowledge is always hidden and unclear.*⁹³²

Further to the nature and type of knowledge produced in the design studio is the question raised by one of the educator-respondents, who asked whether "teaching in the studio culture is the right approach" to educating future practitioners.⁹³³ It rests on the notion that there is a disconnect between the knowledge produced in the "design studio and how it feeds into practice."⁹³⁴ Another respondent relates to the earlier view that "the design studio, which is interestingly understood as a place of high creativity and high individuality reproduces the same kind of social values" that are

Excavating the Role of the Design Tutor in Architectural Education', *Art, Design & Communication in Higher Education*, 2.3 (2004), 101–11.

⁹³¹ Brown and Morrow.

⁹³² Salama.

⁹³³ Horner.

⁹³⁴ Horner.

seen in society.⁹³⁵ Dutton underscores the individual creative potentials of the design studio, which Salama, in his terms, suggests that the type of creative knowledge produced in the studio process or project is “unclear and hidden.”⁹³⁶ Salama further emphasises the need for another level of research to make that knowledge clearer.⁹³⁷ This analogy also suggests that individual knowledge production, despite its creative capital within the design studio, is ‘unclear and hidden’ and rarely addresses the diverse needs of people from different contexts.⁹³⁸ Hence, there is a need to explore multiple types of learning approaches in the form of interdisciplinary learning, the live project, designing from afar with the use of digital tools, and community-engaged learning approaches.

Till’s argument (as discussed in section 5.5), that the preoccupation of most schools of architecture revolves around the notion of future product rather than future practice, resonates with Petrescu’s argument that the RIBA validation criteria is “quite conservative” in the sense that they expect the “Undergraduate and Masters students to produce complex design drawings [sic]” in order to qualify as architects.⁹³⁹ Ganter’s views further reinforce both Till’s and Petrescu’s position about the limitations imposed by schools of architecture and the validating bodies by stating that, “the validating bodies want to see a certain level of technical precision and the ability for architects to become registered.”⁹⁴⁰ Identifying architecture as a building challenges any other form of architectural production that does not speculate building as the end product. Some of the educators demonstrated through different pedagogical practices that you “do not necessarily have to build buildings to be recognised as architects”; in other words, there are other ways of doing architecture that involve networking, participatory practice, spatial agency, placemaking, and architectural activism amongst others.⁹⁴¹ However, this could be attributed to the understanding that the above emphasis on other ways of doing architecture outside the designing of buildings is not recognised in the curriculum of architectural education in the UK and Nigeria. Moreover, it is essential to state

⁹³⁵ Dutton, ‘Interviewed by Nkemakonam Okofu.

⁹³⁶ Salama.

⁹³⁷ Salama.

⁹³⁸ Salama.

⁹³⁹ Petrescu, ‘Interviewed by Nkemakonam Okofu.

⁹⁴⁰ Gantner.

⁹⁴¹ Doina Petrescu, interviewed by Nkemakonam Okofu Okofu, 2015.

that this study looked at three cases in which one of the three was part of the RIBA accredited course that was much more open than other approaches.

There is a sense of the commodification of architecture as an object through the rules imposed by both the schools of architecture and validating/accrediting bodies which reduces architecture and the learning of it to the production of artefacts where any architectural learning/process that does not speculate or reinforce the production of an object is rarely accepted or appreciated. Assessment criteria within the normative design studio have also been seen to reinforce this commodification of architecture through emphasis on product over process. The evidence from this study and previous research by Boud, Sara, Brown, and Harriss, challenge the privileging of product over process both in assessment and in the description of learning outcomes through the live project model and assessment mechanisms.⁹⁴² According to the commentators, the live project presents opportunities to assess processes (teamwork, collaboration with users/clients) with less emphasis on outcomes against the design studio's assessment of product outcomes (buildings).⁹⁴³ Educators have also suggested that 'others' (students, educators, and community members client/users) should be included in the assessment as a way of decentring the amount of power with the tutors.⁹⁴⁴

The educators also mentioned other issues identified by the students as potential challenges in the case studies as critical to learning in a socially-minded way. Gaiser, for example, emphasises the lack of teamwork skills and the capability to manage each group as one of the challenges to the group at the early stage of group work: "We had the challenge of understanding ourselves as a group at the start of the project."⁹⁴⁵ He also advocates for an approach that enables students to integrate and identify the potential skills that each member comes with, into the group. However, all the students involved in Case Study 1 held similar views to Gaiser but emphasised management skills due to concerns regarding conflict of interest. It affected the ability to develop teamwork skills, as Bailey notes: "managing those relationships were a bit challenging."⁹⁴⁶ It is essential to state that five

⁹⁴²David Boud, Ruth Cohen, and Jane Sampson, 'Peer Learning and Assessment', *Assessment & Evaluation in Higher Education*, 24.4 (1999), 413–26; Rachel Sara, 'Between Studio and Street: The Role of the Live Project in Architectural Education' (University of Sheffield, 2004); James Benedict Brown, 'A Critique of the Live Project' (Queen's University Belfast, 2012); Harriet Harriss, 'Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills', 2014, p. 51.

⁹⁴³Harriss, p. 51.

⁹⁴⁴Sheffield School of Architecture, *A Handbook for Live Projects*, 2013; Harriss, p. 227; Brown.

⁹⁴⁵Gaiser.

⁹⁴⁶Bailey.

respondents earlier emphasised the importance of developing skills for team/group work, while Sanoff and Care highlighted the need to manage the different levels of relationships by developing these needed skills. This concern with group dynamics is expressed in relation to teamwork within the student groups; they rarely mentioned any challenges emanating from working with the users. This could probably be attributed to the role of the tutor in moderating the relationship between clients and students.

There is growing concern by both students and educators that 'time and timing' play a critical role in learning and developing pedagogic projects.⁹⁴⁷ Such concern underscores the debate of whether the time allocated for different projects is sufficient for students to develop the expected learning and project outcomes while also reflecting on their learning experiences. Many students believe that the allocated time is neither adequate to reflect on their learning experiences nor sufficient to meet the proposed outcomes considering the amount of work expected of them. Educators have further proposed for the time students spend in each project to be extended beyond the six weeks up to two years, such that students could critically reflect on their learning experiences and possibly engage in post-occupancy evaluation of built outcomes.

7.2 Using the learning contract in developing negotiated pedagogic framework

The Learning Contract, as defined by Malcolm Knowles, is a framework "for negotiation between the external needs and expectation and the learner's internal needs and interest."⁹⁴⁸ Knowles further highlights the importance of the Learning Contract as a medium for making "learning experiences a mutual undertaking between the learner and his/her helper, mentor, teacher, and often peers."⁹⁴⁹ Several authors have drawn inspiration from Knowles' Learning Contract framework and model; an example is the work of Geoff Anderson, David Boud, and Jane Samson in a book titled *Learning Contract: a Practical Guide*. They define the Learning Contract as a document used in the planning of a learning project that is written and negotiated between a learner and a teacher in order to "achieve a specific learning goal."⁹⁵⁰ Learning Contracts, according to Knowles' framework, involve engaging in the process of "diagnosing needs, formulating objectives, identifying resources, choosing

⁹⁴⁷ De Carli.

⁹⁴⁸ Malcolm S. Knowles, *Using Learning Contracts: Practical Approaches to Individualizing and Structuring Learning* (Jossey-Bass, 1986), p. 27.

⁹⁴⁹ Knowles, p. 27.

⁹⁵⁰ Geoff Anderson, David Boud, and Jane Sampson, *Learning Contracts: A Practical Guide* (Routledge, 2013), p. 2.

strategies, and evaluation accomplishments.⁹⁵¹ Table 7.2 shows a typical example of a learning contract highlighting the five core elements of a Learning Contract drawn from Knowles's Learning Contract model.

Learner: _____	Learning Experience: _____			
What are you going to learn? (Objectives).	How are you going to learn it? (Resources and strategies).	Target date for completion	How are you going to know that you learnt it? (Evidence).	How are you going to prove that you learned it? (Verification)

Table 7.0. The structure of Malcolm Knowles's Learning Contract. Source: Knowles, 1986, p.34.

Adapting the structure of the Learning Contract in developing a negotiated pedagogic framework, draws on Knowles's five-core thematic framework that invites students, educators, and practitioners to examine how the pedagogy they explore prepares them for future practice. The primary emphasis of the framework is on encouraging the development of pedagogies that are socially-minded through an honest response to structured questions raised by the framework. It encourages any pedagogy that advocates for more social forms of learning to critically appraise its approach, learning style, definition of context, theories underpinning it, theoretical underpinnings, and method of engaging with the project context. It also highlights the potential skills and practices that students will develop while also stating the possible challenges associated with it (see table 7.1 for more details).

⁹⁵¹ Knowles, p. 28.

Core themes	What are you going to learn/what skills/practices are you going to develop? (Objectives)	How are you going to learn it/how do you develop these capabilities? (Resources and Strategies)	Applicability (who employs this framework)	How are you going to know you have learnt and acquired skills for future practice? (Evidence)	How are you going to prove that you have learnt? (Verification)
Context	How do you define your context as it relates to the student, institution, and project? What influence does context play in defining the action method and capabilities that students develop in each project/learning context? State specificities of each context, as well as how to identify learning opportunities/challenges within each one.	How does context influence the resources, strategies, and tools needed to deliver the expected outcomes? How does exposing students to different contexts and ways of learning enable them to develop capabilities for practice? What kinds of learning/practice tools do you need in a particular context? What strategies do students employ in identifying context specificities, opportunities, and challenges?	The role of context in learning and practice is important to educators, students and practitioners.	What evidence shows that context plays a critical role in learning and acquiring capabilities for future practice?	Demonstrate how each pedagogic learning theory influences the nature of learning and practice outcomes, i.e. values of situated learning, the live project, designing from within.
Pedagogy	Which pedagogic/learning theories enable students to develop multiple ways of learning/engaging in architecture practice? Which pedagogic/learning theories advocate for more social ways of learning/practice, encourage users' participation, interdisciplinary learning, teamwork, student-centre learning, negotiation, multiple authorship, incremental building process, loose fit, consensus decision making, group discussion, inclusion design, and use of digital media tools?	What tools, strategies, and learning resources do you employ to expose students to multiple ways of learning and engaging in practice? What techniques, tools, and resources equip students towards understanding the role and importance of taking theoretical/pedagogical positions in learning? What pedagogic resources allow students to understand what the real issues are, how to self-initiate, and how to respond to users' needs by directly engaging in the context? What theories do you employ to encourage students to take pedagogical positions?	This applies to both students and educators.	What evidence shows that students and educators have been influenced by the pedagogic and learning theories informing the model they espouse? What is the nature of outcomes and skills that students have acquired and developed in the process?	Educators and students should be capable of demonstrating how knowledge developed from theory has been employed in addressing real issues. Using suitable assessment frameworks to assess whether the set objectives/outcomes have been achieved. Using feedback, peer review, educators and client assessment mechanism to assess how students have successfully transformed knowledge obtained from theory into addressing practice related issues.
Techniques	What techniques encourage different ways of working/learning with or from others. There is a need to adopt techniques that enhance the development of skills such as: self-initiation of projects, teamwork, loose fit, incremental building process, live construction, student centred learning, hands-on making, and interdisciplinary learning.	What resources, strategies, and tools do you think encourage the development of the aforementioned capabilities needed for future practice? Which strategies/techniques encourage users' participation, co-designing and multiple authorship?	This applies to students, educators, and practitioners.	What evidence shows that the techniques adopted are capable of providing students with appropriate skills for future practice?	Using different assessment framework to verify how techniques adopted have helped to deliver expected learning/project outcomes.
Future practice and future skills	Which forms of future practices do you think advocate for more socially-minded ways of learning and engaging in practice? How do students develop capabilities to self-initiate projects, negotiate, work in team, critical and reflective thinking, communicate, time and project management, and ambiguity, understand users' needs, and loose fit?	What resources, tools, and strategies encourage the development of appropriate capabilities for future practice?	This applies to students, educators, and practitioners.	What evidence justifies that students developed appropriate skills for future practice? What determines the type of skills that students develop?	Using different assessment mechanisms to assess the types of future skills and forms of future practices that students have developed.
Challenges	What are the challenges facing the development of skills for future practice using negotiated pedagogy?	What are the challenges facing transposition, adaptability and application of negotiated pedagogy in different contexts?	This is applicable to students, educators and practitioners.	The challenges facing negotiated pedagogy could be evidenced by examining the nature of the learning/project outcomes and students' reflective experiences.	Using different assessment mechanisms to evaluate and understand the barriers capable of challenging the development of skills and practices.

Table 7.1 Conceptual framework for negotiated pedagogy

Chapter conclusion

This chapter has examined to what extent other forms of pedagogy that call for more social forms of learning are enabling students to develop capabilities for future practice. Further, this chapter also examined the barriers challenging the development of negotiated pedagogy within the context of design education. The analysis of the results provides the following keys insights.

The view that “architecture is too important to be left to architects” was questioned in the empirical study as educator and student respondents not only criticised the normative design studio orthodoxy for not engaging others in the design and decision-making processes but also held the view that architecture brings a transformation to the built environment which affects both the designer and the user⁹⁵². Hence, “people who are affected by design decision should be involved in making those decisions”.⁹⁵³ Educators believe that exposing students to different types of learning experiences such as the Live Projects, Designing from Afar, Designing from Within, Loose Fit approach to design, and User-Centred based design approach enabled them to “appreciate knowledge and complexities of issues from different perspectives”.⁹⁵⁴

The question of architecture and authorship further crystallises the assertion that the outcome of co-production through ‘learning with’ and ‘learning from’ others create multiple voices and multiple aesthetics while that of sole authorship creates “one signature, one voice, and one coherent aesthetic.”⁹⁵⁵

The empirical study evidences a claim that context plays a critical role in dictating the type of action learning method needed in engaging with each project and needs to be defined in terms of student, institution, and project prior to developing a pedagogy. Since each context defines the type of action learning method, pedagogy, and in turn, dictates the type of capabilities needed by students to address local needs, there is a need to develop ways of understanding context specificities.

Further evidence avows to the importance of immersing students in their project context as against the solitary mode of learning consistent with the traditional design studio in order to identify the prospects, opportunities, and challenges that exist in each project context. It accentuates the notion

⁹⁵² Giancarlo De Carlo, ‘Architecture’s Public’, *Architecture and Participation*, 2005, 3–22 (p. 22).

⁹⁵³Henry Sanoff, interviewed by Nkemakonam Okofu Okofu, 2015.

⁹⁵⁴Sanoff and Toker, p. 3.

⁹⁵⁵Interviewee 23a, interviewed by Nkemakonam Okofu Okofu, 2015.

that immersing students in project contexts enables them to develop capabilities and skills to engage with users in the process of co-developing interventions for each specific context.

Another proposition to situated learning is the argument that the use of digital tools has the potential of enabling students to relate with the project context, and share resources without necessarily being immersed in it but through digital networks (social media platforms) that link the users/client, community of practitioners, and students in real-time.

Architectural education has been criticised for not locating its teaching within a theoretical framework owing to the assertion that architectural education is still rooted to its origin (practice), hence aligned more towards professional goals than its pedagogic allegiance. Interestingly, all educators engaged in this study were keen not only about aligning their pedagogical framework to an existing theoretical body of knowledge, but the need to recognise other forms of knowledge that are not polarised, to encourage students to be in control of their learning, and question how their learning equips them for contemporary practice. In doing this, critical, feminist, and transformative pedagogies were employed differently to challenge the orthodoxy of the traditional design studio model for not adequately preparing students for future practice.

Identifying and developing future skills that are needed for future practice is essential but what determines the appropriate skills needed for practice is beyond the curriculum learning outline. The argument accentuates the understanding that the skills developed in the three projects were relatively similar as students worked in groups in all projects. This study shows that the skills developed were project-specific; hence the acquisition of group working skills such as teamwork, communication, negotiation, project and time management, interpersonal, synthesis, critical and reflective thinking skills were common but nuanced in how they could be applied in different contexts. Distinct skills that were developed in each of the three projects due to the context specific type of action learning method. For example, in the case of the 'Live Project,' students acquired skills on how to understand users' needs and self-initiate projects with clients. In the case of 'Designing from Afar,' students acquired skills on how to use digital networking tools and manage the network of developers and clients. The third case study, 'Designing from Within,' employed street installation techniques and developed appropriate skills that enabled students to communicate their ideas to the city inhabitants.

Among the different barriers capable of challenging negotiated pedagogy is the view that what is gained in a co-produced pedagogic project is likely to be unbalanced and exploitative if the conditions and terms of participation of the parties involved are not explicitly stated or negotiated

in that process. There is a view that the amount of time allocated for pedagogic projects is not sufficient for students to develop appropriate skills and achieve tangible outcomes, hence the need for long-term projects that runs independent of the academic programme calendar.

What this chapter has been able to unpick is the extent to which the different components of negotiated pedagogy enable the acquisition and development of socially-minded skills for future practice and the possible barriers that could inhibit the acquisition of these skills. The next chapter will further examine the extent to which these different components of negotiated pedagogy inform the acquisition and development of capabilities for practice in Nigeria through a postcolonial lens.

Part Three: Evaluation of research findings

Chapter 8: Evaluating research findings in context through a postcolonial feminist lens

- 8.0 Introduction
- 8.1 The extent the components of negotiated pedagogy are effective in enabling students to acquire capabilities for future practice.
 - 8.1.1 The role of context in informing the acquisition and development of capabilities for future Practice in Nigeria
 - 8.1.2 The role of pedagogic and learning theories in defining the type of future practice for Nigeria.
 - 8.1.3 The role of teaching and learning techniques in informing the acquisition and development of capabilities for future Practice in Nigeria.
 - 8.1.4 Relevant future skills for future practice in Nigeria
- 8.2 The suitability of negotiated pedagogy in Nigeria
 - 8.2.1 To what extent can the components of negotiated pedagogy be integrated into the design studio in Nigeria?
- 8.3 The barriers capable of challenging the acquisition and development of negotiated skills for future practice in Nigeria
- 8.4 Chapter conclusion

8.0 Introduction

This chapter seeks to examine to what extent the components of negotiated pedagogy are effective at enabling students to acquire and develop capabilities and skills for future practice in Nigeria using a postcolonial feminist lens.

In addressing this research question, the chapter evaluates the implications of the research findings in the Nigerian context by interrogating the findings from the focus group, workshop, and survey through a postcolonial feminist lens that draws on critical and feminist theories. By adopting this approach, this thesis evaluates the extent to which each component of negotiated pedagogy will be useful in enabling students to acquire and develop criticality, teamwork, self-initiation of projects, negotiation, communication, ability to understand users' needs, interdisciplinary collaboration, and care and empathy, using four postcolonial and feminist theorists and agenda as lens.

The effectiveness of these components is studied here with regard to acquiring and developing capabilities by drawing on Homi Bhabha's concept of hybridity, Donna Haraway's notion of contextual knowledge, Paulo Freire and Henry Giroux's notion of criticality, and Diana Petrescu's social activism as theoretical lenses to evaluate the relevance of negotiated pedagogy for Nigeria, situated within a broader discourse on marginality, relevance, diversity, inclusion, and change in the way knowledge is produced. Employing postcolonial feminist and critical theories stem from:

This chapter is structured into four sections: the extent to which the components of negotiated pedagogy are effective in enabling students to acquire capabilities for future practice; the extent to which components of negotiated pedagogy could be integrated into the design studio in Nigeria; the barriers capable of challenging the acquisition and development of negotiated skills for future practice in Nigeria; and the conclusion. Employing these postcolonial feminist themes as lenses to examine the findings further raises questions as to whether negotiated pedagogy can best equip students with capabilities for practice in Nigeria when integrated into the design studio or a standalone model. While it is essential to evaluate how negotiated pedagogy could be integrated into existing design studio models in Nigeria, it is also necessary to examine how the different values promoted by both pedagogies could be negotiated.

It is not enough to state that negotiated pedagogy equips students with capabilities for practice without questioning how architectural practice might change through the acquisition and

integration of these skill sets into existing studio models in Nigeria. The above argument further raises questions concerning the implications of applying negotiated pedagogic skills for future practice in a postcolonial Nigerian context as educators see no issue with the current design studio models in preparing students for future practice.⁹⁵⁶ The above questions regarding the implication of negotiated pedagogy and how it might influence practice are addressed in each of the sections of this chapter.

From here, the thesis also addresses the second research question that seeks to evaluate the barriers capable of challenging the acquisition, development, and application of negotiated pedagogic skills for future practice in Nigeria by interrogating how those perceived challenges may be addressed such that the process of acquiring and applying them does not serve as a means of reinforcing stereotypes which the research challenges.

The chapter concludes the extent to which the components of negotiated pedagogy interrelate and enable students to acquire and develop capabilities for future practice in Nigeria. This is done by evaluating the potentials of these skills and the inherent barriers challenging their utilisation for future practice in Nigeria.

8.1 The extent to which the components of negotiated pedagogy are effective at enabling students to acquire capabilities for future practice in Nigeria.

This section of the research examines the extent that context, pedagogic theories, teaching, and learning techniques are effective at enabling students to acquire and developing ten skill sets identified by Nigerian educators, students, and practitioners. In doing this, the study evaluates the findings from the focus group, workshop, and survey using the postcolonial feminist lens at different stages of the analysis.

8.1.1 The role of context in informing the acquisition and development of capabilities for future Practice in Nigeria

To what extent do context and the knowledge that students come with into learning inform the acquisition and development of capabilities for future practice in Nigeria?

Respondents in the focus group, workshop, and online survey were presented with the findings of the first and second stages of the research and were then asked to identify with reasons the components and elements within the research findings that are critical towards acquiring and

⁹⁵⁶Alexander Fakere, focus group interview discussion with Nkemakonam Okofu, 2017.

developing skills for future practice in Nigeria. There were also asked more specifically if they agree with the findings that context defines action learning and should be defined prior to developing a pedagogy. Majority of the respondents in the different platforms mentioned the importance of understanding and integrating context-specific knowledge into learning such that students will be equipped and “prepared to solve real-life problems,” which requires their understanding of the “different socio-cultural aspects” as highlighted by a respondent of the focus group (see Appendix D2, p.149).⁹⁵⁷

The claim this research makes is that students need to not only understand the different socio-cultural aspects of their context but also have the ability to develop appropriate capabilities and skills informed by that knowledge towards addressing local needs, which educators have a role both in the type of pedagogy and encouragement they give to students. As bell hooks rightly argues, “to educate as the practice of freedom is a way of teaching that anyone can learn,” which Giroux reminds us that postcolonial theories call on educators to reconsider the crucial role of “gaining a sense of dignity and power” and see education as an aspirational project towards total liberation.⁹⁵⁸

The evidence from the three data collection instruments (survey, workshop, and survey) agree with the findings that context should be defined in terms of students, institution, and project prior to developing pedagogy in order to identify their specificities and integrate this into learning.⁹⁵⁹ While some educator respondents who were both in the focus group and workshop believe that the importance of context cannot be over emphasised in terms of “understanding the verse local building materials across the country that are not studied in schools of architecture,” it should form the bases for curriculum restructuring such that students are exposed to the “values inherent in their localities.”⁹⁶⁰ The above view raises critical questions about the honest level of integration and synergy or lack thereof between the current curriculum of architectural education and the realities of the Nigerian local context. Interestingly, the initial survey examining what educators, practitioners, and stakeholders perceive as the needs of future practice and education in Nigeria

⁹⁵⁷Alexander Fakere, focus group interview discussion with Nkemakonam Okofu, 2017.

⁹⁵⁸Henry A. Giroux, ‘Public Pedagogy and the Politics of Resistance: Notes on a Critical Theory of Educational Struggle’, *Educational Philosophy and Theory*, 35.1 (2003), 5–16 (p. 10).

⁹⁵⁹Fakere.

⁹⁶⁰Ayodele Ikudayisi, focused group interview discussion with Nkemakonam Okofu, 2017.

supports this claim with the view that architects could retain commission by understanding their client and project context (see section 2.4).

Further evidence from the workshop and survey agrees with the research findings on the importance of understanding and defining context specificities in terms of the dominant knowledge inherent in a place and the knowledge that students come with into learning, which requires students to be situated in that learning context. Of the 50 architects engaged in the survey, 31 (62%) agree with the finding that immersing students in their learning context is important. Some of the reasons are that it enables them to identify opportunities, challenges, and prospects inherent with it, and be able to respond through appropriate design solutions rather than a "one size fits all" approach (Appendix D2, p.149). About 71% of respondents both in the focus group and workshop support the view that context constitutes a critical component of negotiated pedagogy that needs to be further interrogated (see Appendix D2, p.149).

Two senior architects believe that architecture developed from a context influenced methodological approach promotes authenticity and a sense of shared "identity," yet none of the practitioners or educators have in any way built or designed buildings that encourage the use of local building materials or techniques. It also suggests that educators and practitioners want to see future practice much more influenced by the definition of the Nigerian local context, and perhaps promote the Nigerian architectural identity over the current Western-influenced practice but are afraid to take the radical step, probably due to the fear of losing their professional practice license. Primarily, the conditions of engagement and remuneration of professional architects' services of ARCON and NIA rarely mention how context could influence the services of the architect to the client.⁹⁶¹ It further suggests that the professional practice regulatory bodies in Nigeria do not see context or its definition as an important factor capable of influencing the practice.

Among the items identified as essential for developing skills for practice in Nigeria by respondents is the need to define context and immerse students in project context in order to identify opportunities, prospects, and challenges while also develop critical inquiry and self-initiation of project capabilities to address them.

Respondents identified and agreed with the key findings relating to context, as highlighted in the box discussed above and illustrated in fig.8.1. Evidence from the findings shows that more than

⁹⁶¹Architects Registration Council of Nigeria and Nigerian Institute of Architects, 'Condition of Engagement and Remuneration for Professional Architects' Services', 2011.

60% of respondents in the three platforms agree that context should be defined while the knowledge that students come with into learning be recognised (see Figure 8.1)

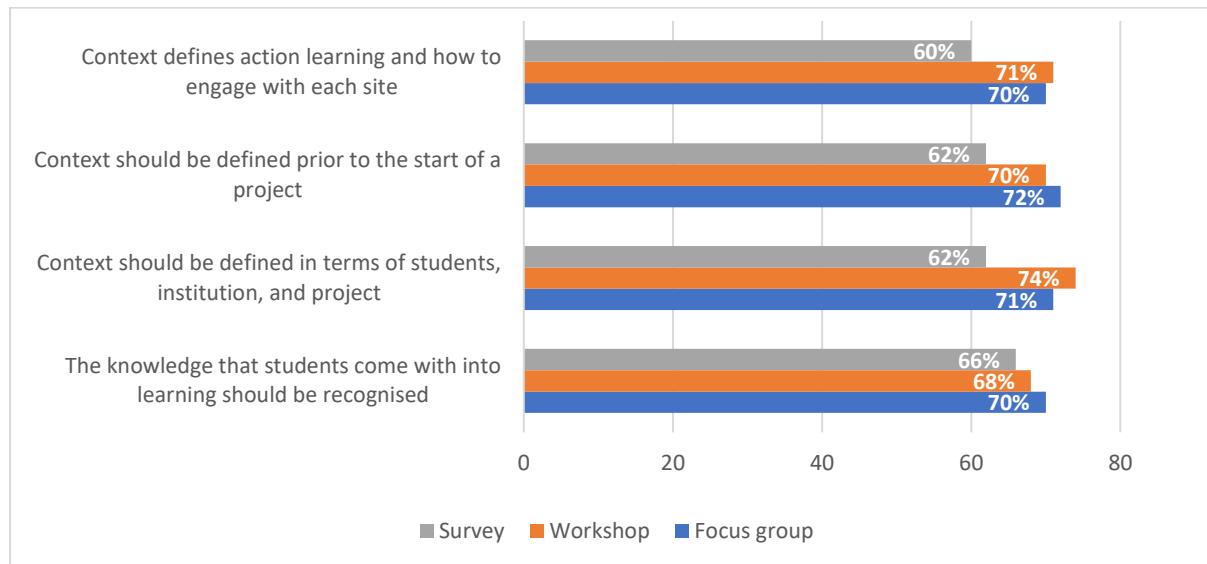


Fig. 8.1 A bar chart illustrating the role of context towards acquiring skills

The understanding of the data further provokes the following questions previously raised in Chapter 3 to illuminate the importance of decolonising the curriculum agenda (which this thesis in a broad sense, aims to provide tools towards rethinking the curriculum). What implication does the understanding of the knowledge inherent in a context have towards decolonising the curriculum of architectural education in Nigerian? What are the philosophical and theoretical resources that should be embraced towards the praxis of curriculum change? What implication does negotiated pedagogy that is predicated on the knowledge of a context have for future practice in Nigeria? How does the knowledge about the importance of context in developing pedagogy help the acquisition of appropriate skills for the future in Nigeria?

Drawing from Donna Haraway's notion of situated knowledge as a critical lens to examine the findings further supports the claim that the knowledge of a context (in this case, one that is not valorised) has the potential of not only providing an objective view but also an in-depth understanding of a subject.⁹⁶² The uniqueness and specificity of context, as stated by one of the

⁹⁶²Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, 14.3 (1988), 575–99 (p. 583).

participants in the survey, equips “designers with critical skills to both identify and address challenges and opportunities in a context”⁹⁶³ (see Appendix D3, p.150). While in architecture, de-emphasising context simply means that “much knowledge and training that would be useful in practice is unattainable”.⁹⁶⁴ This issue of context specificity is also seen to be a critical focus in postcolonial literature that calls for the decolonisation of the curriculum.⁹⁶⁵ Drawing from the researcher’s own experience as a student, architect, and teacher, that aligns with the idea that learning must be situated, and situated reflexively, in order that dialogue and negotiation between the teacher and the student can be developed where the knowledge that student comes with is valorised.

According to Haraway, “there is good reason to believe that vision is better from below the brilliant space platforms of the powerful” because it provides the “capacity to see from the peripheries and the depth” that is rarely acknowledged.⁹⁶⁶

Though Haraway warns that taking this subjugated position does not provide a rite of passage, appropriating a vision of the less powerful while claiming to see from their position needs to be critically “re-examined, decoded, interrogated and reinterpreted.”⁹⁶⁷ Despite Haraway’s caution, none of the respondents ever questioned how students could develop these capabilities, or indeed whether the institutional context provides the best place to acquire these capabilities and skills. A feminist critique, Sandra Harding, in a similar vein, argues that knowledge is marked by its origin and to deny this marking is to make false claims of the universal applicability of knowledge that subjugates other forms of knowledge and their producers.⁹⁶⁸ Lave and Wenger’s notion of situated knowledge further avows to Haraway and Harding’s views of the potency of situated knowledge; although this may not have been drawn from a postcolonial or feminist standpoints, it certainly agrees with the notion that knowledge is situated and can only be potent in specific situations or

⁹⁶³Davide Oyedemi, focused group interview discussion with Nkemakonam Okofu, 2017.

⁹⁶⁴Dana Cuff, *Architecture: The Story of Practice* (Mit Press, 1992), p. 250.

⁹⁶⁵Boaventura de Sousa Santos, *Epistemologies of the South: Justice against Epistemicide* (Routledge, 2015); Bagele Chilisa, *Indigenous Research Methodologies* (Sage Publications, 2011); Jose J. DeCarvalho and Juliana Flórez-Flórez, ‘The Meeting of Knowledges: A Project for the Decolonisation of the University in Latin America’, *Postcolonial Studies*, 17.2 (2014), 122–39.

⁹⁶⁶Haraway, p. 583.

⁹⁶⁷Haraway, p. 584.

⁹⁶⁸Sandra Harding, *Whose Science? Whose Knowledge?: Thinking from Women’s Lives* (Cornell University Press, 2016), p. 273.

contexts as such, but any attempt to generalise its application will be counter-intuitive.⁹⁶⁹ To this end, Dani Wadada Nabudere states that "we cannot just talk about the production of 'knowledge for its own sake' without interrogating its purpose."⁹⁷⁰ Then, what is the relevance of university education if it only prepares students to address First World problems, if it is not relevant to its local context, which makes it unfit for purpose?⁹⁷¹

Beyond making a case that the knowledge inherent in a place and the one that students come with into learning should inform the development of pedagogy is the view that such knowledge needs to be sufficiently rigorous and at best relate with the local needs of its immediate community and students at large.⁹⁷² Drawing from the evidence derived from the analysis of data, this suggests that respondents rarely explored the different platforms (focus group and workshop) created for them to rigorously interrogate the efficacy and adaptability of findings in enhancing future practice in Nigeria. The reason that could be attributed to this, from the researcher's view, is not far from the understanding that criticality in architectural education in Nigeria rarely exists as the current model exposes students, and by extension educators, to learning through Schön's theory of reflection with solitary artistry.⁹⁷³

As evidenced in Chapter 7, this thesis points out that context in terms of students, institution and projects need to be defined and used in developing a pedagogy such that the content, learning style, and method of engaging with each site is informed by its specificities. This process of identifying prospects, opportunities, and challenges in a context, helps students develop critical inquiry skills to understand those issues and be able to self-initiate projects that are drawn from the uniqueness of each context. These arguments and their implications for the Nigerian context have been supported by respondents' positions and views (see Appendix D2, p149).

⁹⁶⁹Jean Lave and Etienne Wenger, *Situated Learning: Legitimate Peripheral Participation*, Ed (Cambridge: Cambridge University Press, 1990), p. 34.

⁹⁷⁰Dani Wadada Nabudere, 'Towards an Afrokology of Knowledge Production and African Regeneration', *International Journal of African Renaissance Studies*, 1.1 (2006), 7–32.

⁹⁷¹Suellen Shay, 'Decolonising the Curriculum: It's Time for a Strategy', *The Conversation*, 2016.

⁹⁷²CHE, 'Decolonising the Curriculum: Stimulating Debate', *Pretoria*, 3, 2017, p. 3
<http://www.che.ac.za/sites/default/files/publications/BrieflySpeaking%20%283%29%20Curriculum%20decolonisation.pdf>.

⁹⁷³Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (London: Ashgate Publishing Limited, 2011).

8.1.2 The role of pedagogic and learning theories in defining the type of future practice for Nigeria.

To what extent are pedagogic and learning theories effective at enabling students to acquire and develop capabilities for future practice in Nigeria?

The understanding is that theories, by their very nature, are a framework, which guides our knowledge of the world around us⁹⁷⁴. Postcolonial feminist theory, in this instance, provides us with the emancipatory tools to not only examine the way one is oppressed through existing pedagogic structures and social relations but also provides the platform to challenge and redress those unequal relations (see section 3.1). If the essence of education, as Richard Shaull rightly puts it in *Pedagogy of the Oppressed*, is "the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world,"⁹⁷⁵ and that pedagogy is the instrument for liberation (as stated by Henry Giroux), then what best approach do we engage in rewriting and "naming the world for ourselves, rather than be named through the colour-tinted glass of the Europeans"?⁹⁷⁶

All respondents in the focus group, workshop, and online survey were presented with the research findings and asked to identify with reasons the components of the research findings that are critical towards acquiring and developing skills for future practice in Nigeria. In this regard, 75% of respondents in the focus group, 35% from the survey, and 75% from the workshop identified critical pedagogy as an essential theoretical tool to assert student's open-mindedness in learning. While 68% from the focus group, 60% from the workshop, and 64% from the survey identified the importance of transformative pedagogy in transforming theoretical knowledge into practical application, which simply suggests that practitioners view transformative pedagogy more essential for practice in Nigeria than other forms of pedagogic theories (see fig. 8.2).

⁹⁷⁴ Chris Argyris and Donald A. Schön, 'Organisational Learning II: Theory, Method and Practice', *Reading: Addison-Wesley*, 1996.

⁹⁷⁵ Freire, p. 34.

⁹⁷⁶ Wa Thiong'o, p. 21.

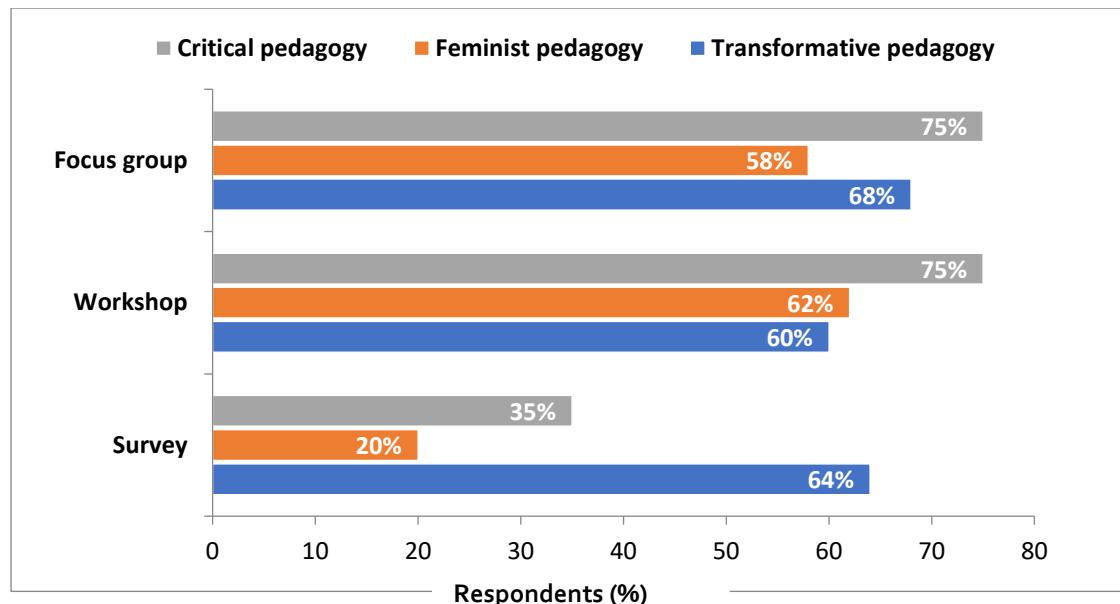


Figure 8.2 A bar chart illustrating the role of theories towards acquiring skills

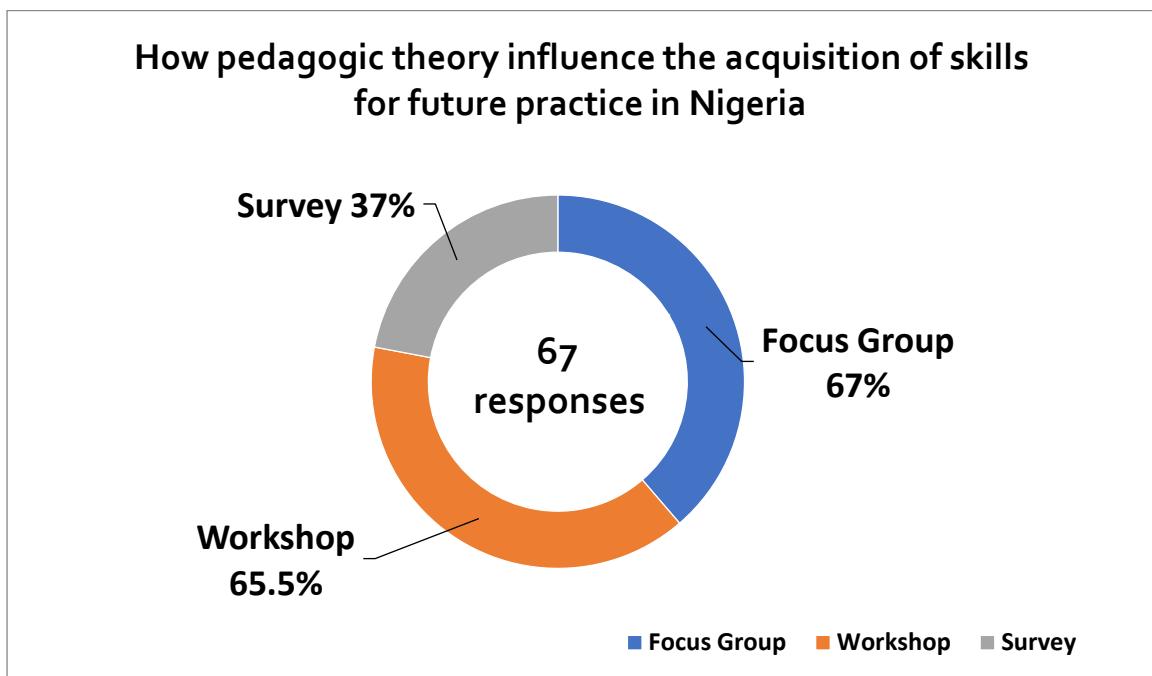


Fig. 8.3 The influence of pedagogic theories towards the acquisition of skills in Nigeria

Figure 8.3 shows that Nigerian educators and students value the role of theory in influencing pedagogic models and skills needed for future practice, while practitioners are less interested in relating theory to practice.

Of the 50 survey respondents, only 10(20%) practitioners mentioned the importance of feminist pedagogic for future practice in Nigeria; they seemed to be more concerned about types of future practice and future skills (See Appendix D3, p.150). The reason may also be attributed to the fact that none of the questions mentioned theory specifically, though they were asked to identify any element within the findings that is important to both practice and education.

Educators and practitioners sparsely mentioned feminist pedagogic theory and approach to learning except for two female educators in the focus group and workshop who believe its introduction has a way of encouraging gender balance within the academia. This evidence yet again reveals the dominating relations of power in many aspects of architectural education not only in students' enrolment (ratio of male to female intakes) but also in staff ratio. Against this form of domination, Dutton argues that the way architectural history is taught presents western males as the only producers of knowledge, where women and non-western cultures are rendered invisible as people with no history.⁹⁷⁷ Through this manner of promoting a singular voice, groups of people, and gender stereotypes as superior to the other, certain hegemonic values are being inculcated, but this time not from the western male but non-western male reproducing the same form of cultural hegemony that the West is being accused of.⁹⁷⁸ In a similar vein, a postcolonial feminist critic, Lokko, argues that women of colour are "caught up in this double bind," exposed to the effects of double colonisation as a consequence of race and gender bias. In the view of Lokko, black South African female architects are not only faced with racial bias but also gender inequality, which needs to be interrogated and challenged.⁹⁷⁹ Consequently, the introduction of critical pedagogy according to two respondents in the focus group will address context-related problems by empowering local identity, while "Student-Centred Learning will enable students to develop confidence in themselves."⁹⁸⁰ The data further buttresses how the choice of theory promotes context-specific knowledge and voices from the margins.

Oyedemi in the focus group is not alone in identifying the importance of critical pedagogy as another respondent in the group quickly added that "if critical pedagogy as defined in this finding is

⁹⁷⁷*Voices in Architectural Education: Cultural Politics and Pedagogy*, ed. by Thomas A. Dutton, Critical Studies in Education and Culture Series (New York: Bergin & Garvey, 1991).

⁹⁷⁸Laura L. Willenbrock, 'An Undergraduate Voice in Architectural Education', *Voices in Architectural Education: Cultural Politics and Pedagogy*. New York: Bergin and Garvey, 106 (1991), p. 99.

⁹⁷⁹Lesley Lokko, 'Hit Me Baby One More Time', in *A Gendered Profession*, ed. by James Benedict Brown and others (RIBA Publishing, 2016).

⁹⁸⁰Aliyu Sani, focused group interview discussion with Nkemakonam Okofu, 2017.

introduced in Nigeria, it will enable students to be critical and able to develop critical thinking skills such that they can question in order to innovate new ideas.”⁹⁸¹ Oyedemi’s view establishes the link between critical pedagogy and critical thinking while re-echoing an earlier argument in Chapter 8 that the choice of theory informs the types of skills needed for each pedagogic project. Drawing from the researcher’s own experience, this suggests that the majority of Nigerian educators rarely relate theories to the pedagogy; rather, they espouse the philosophical ethos underpinning each curriculum or school of architecture. Beyond the lack of interest in theories is the assertion that educators recycle course content all year round with limited emphasis on reflecting on the experience of previous years to inform the future, which one of the respondents argues that educators teach the way they were taught, which according to him is a wrong practice.⁹⁸²

Critical pedagogy has been identified as a potential theory for learning in Nigeria, but none of the respondents mentioned its emancipatory agenda except for Nwokocha who believes that,

*Educational culture in Nigeria does not support an approach where students question the knowledge of the teacher, or the way knowledge is transferred to them, but they accept everything passed onto them by the teacher. There is every possibility of the younger students abusing the process, but matured students can handle it.*⁹⁸³

Nwokocha’s view re-echoes Salama’s earlier emphasis that critical pedagogy should be introduced at the postgraduate level due its political nature (see section 8.1.2).

Revisiting Nwokocha’s view about educational culture in Nigeria certainly affirms the understanding that architectural education, like other professional educations in Nigeria, continues to promote Tutor-Centred learning rather than Student-Centred learning, which Paulo Freire views as a bad model and need to be challenged using critical pedagogy.⁹⁸⁴ Consequently, Freire calls for critical pedagogy that empowers both the students and educators towards co-creating knowledge.⁹⁸⁵ Another important point that could be drawn from Nwokocha’s comment about educational culture in Nigeria is this notion of essentialising students as recipients of the teachers’ knowledge, which re-

⁹⁸¹ Oyedemi.

⁹⁸² Fakere.

⁹⁸³ Remigius Nwokocha, focused group interview discussion with Nkemakonam Okofu, 2017.

⁹⁸⁴ Paulo Freire, *Pedagogy of the Oppressed* (Bloomsbury Publishing, 2000), p. 53.

⁹⁸⁵ Freire, *Pedagogy of the Oppressed*, p. 53.

echoes Bhabha's notion of mimicry on the part of Nwokocha (educator) who was quick to label a culture that was imposed on the 'other', and in some ways contrary to the socio-cultural structure of Nigeria prior to colonisation. Chinua Achebe, in his seminal novel *Things Fall Apart*, decried the level of cultural epistemicide in Nigeria since the entrance of British colonial rules that "things have fallen apart, the centre can no longer hold."⁹⁸⁶ Okonkwo, the main character in the novel, states succinctly that he "would rather die resisting than live on bent knees in a world, which they could no longer define for themselves on their terms."⁹⁸⁷

Similarly, Oyedemi mentions critical pedagogy and the theory of transformative pedagogy as possible theoretical underpinnings that could support negotiated pedagogy in Nigeria. It is centred upon the notion that critical and transformative pedagogies will bring change to the way students and tutors view learning. He further believes that when students are empowered to question the way they learn, there is a greater opportunity to "innovate and maximise their full potential if they are allowed to be in charge of their learning."⁹⁸⁸

Sani, clearly emphasises the importance of critical and transformative pedagogic theories with the view that "it will enable students to develop critical skill" capable of improving the "creative capacity in transforming acquired knowledge into solving practical problems."⁹⁸⁹ Sani's narrative suggests his understanding of the relationship between theory and pedagogic framework. Similarly, there is a narrative understanding that could be drawn from the discussions with the Nigerian educator-respondents engaged in this research, one which shows their interest in the three learning theories.

Detailed evidence shows that the students were more interested in the values inherent in critical pedagogy, while one of the female respondents identified feminist pedagogy as an important theory that will encourage more female voices in the design studio, which at the moment is at its lowest ebb.

⁹⁸⁶Chinua Achebe, *Things Fall Apart* (Knopf Double Day Publishing Group, 1995), p. vii.

⁹⁸⁷Ngugi Wa Thiong'o, 'Moving the Centre', *The Struggle for Cultural Freedoms*, 1993, p. 21.

⁹⁸⁸Oyedemi.

⁹⁸⁹Aliyu Sani, focused group interview discussion with Nkemakonam Okofu, 2017.

8.1.3 The role of teaching and learning techniques in informing the acquisition and development of capabilities for future Practice in Nigeria.

To what extent are teaching and learning techniques effective in enabling students to acquire and develop capabilities for future practice in Nigeria?

All respondents identified the importance of 'learning with' and 'learning from' others for its emphasis on inclusive learning. Respondents in the focus group affirmed the importance of learning with/from others as one of the focus group respondents believes that "architectural education in Nigeria needs a responsive pedagogy that reflects our social, cultural and political values" in order to be useful to the system.⁹⁹⁰ It is quite easy for respondents to agree with the importance of learning/working with or from others, yet they never questioned the isolationist mode of the design studio learning at least to compare its values with that offered by negotiated pedagogy. To a large extent suggests that respondents are not critical about their choice, as a large number of educator respondents saw nothing wrong with the current studio pedagogy, yet they believe that learning in this sort of way enables students to acquire capabilities for future practice. The reason for this might also be that they want to please the researcher.

Of the 50 practitioner respondents, 15 (30%) identified different forms of learning techniques that place emphasis on inclusion, participation and collaborative ways of learning, while all the respondents in the focus group believe learning with clients/users will make practice more engaging and diverse in representation (Appendix ED4, p.151). Similarly, nearly all the students and educators (96%) in the workshop about agreed with the findings that engaging users in learning using different approaches as shown in fig. 8.4, which encourage a sense of community and bonding such that skills in negotiation, participation, and co-designing can be acquired by students for future practice (Appendix D4, p.151).

It is important to state that interdisciplinary learning, group discussions, loose fit, incremental building, post-occupancy evaluation with users were also discussed in the focus group and workshop with the understanding that they encourage a form of practice that brings the architect closer to their social responsibility. There is also an understanding that the approaches of employing these techniques are context-specific, which again demonstrates the interconnectedness between skills, techniques, and context.

⁹⁹⁰Davide Oyedemi, focused group interview discussion with Nkemakonam Okofu, 2017.

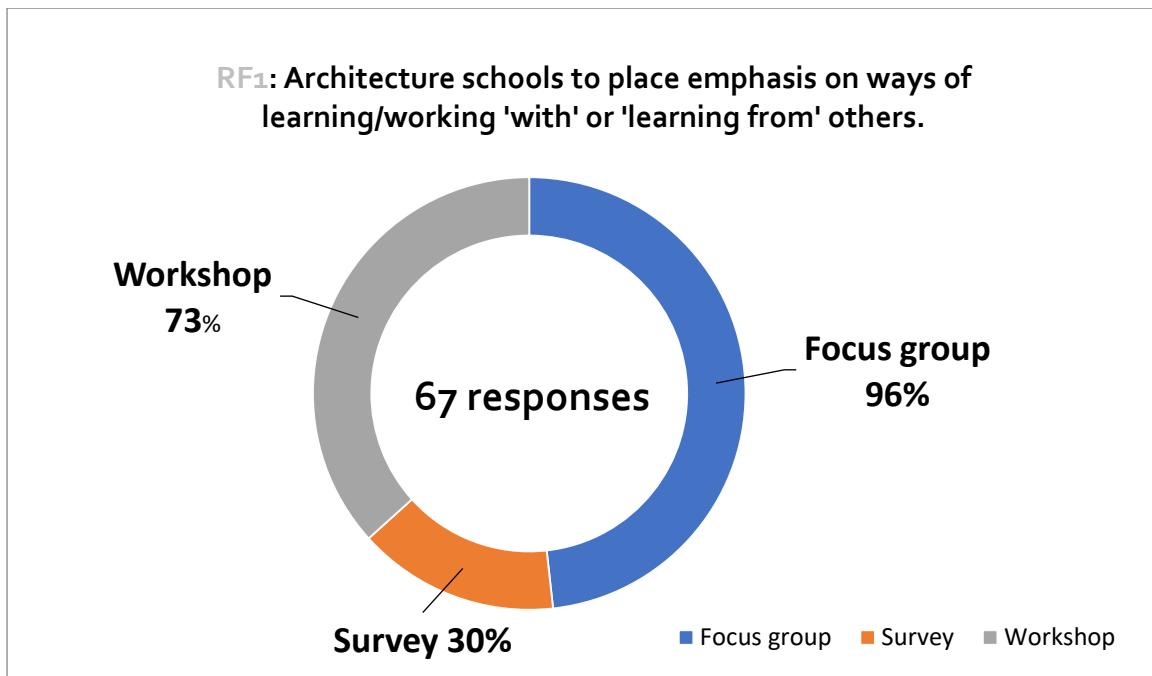


Fig. 8.4: The influence of techniques towards the acquisition of skills in Nigeria

Another widely mentioned technique across the different platforms that promotes learning 'with/from' is the emphasis on interdisciplinary learning; this was discussed more in the focus group and workshop, while practitioners rarely encouraged collaborative ways of working. It in some ways, contradicts the way architecture practice within the built environment is structured, which is predicated on collaborative engagement with engineers, surveyors, builders, financial institutions, and all other members of the allied professions. The idea that architecture practice in Nigeria operates on a sole proprietorship mode of engagement is reflected in fig. 8.4 as practitioners have the least figure in identifying with learning techniques. In researcher's view, the nature of the findings does not completely reflect the way architects engage in practice, where members of the building team are seen as valuable proponents in building delivery.⁹⁹¹ The saying that, the architect as the head of the building team, may decide on when and how to engage with others, which in some cases, the relationship between the architect and others are perceived to be unequal.

The understanding that negotiation, synthesis, and management skills could be acquired with certain learning techniques further reinforces the claim that there is an interrelated connection between the choice of theory, learning technique, and the skills that are needed for future practice. Practitioners

⁹⁹¹Architects Registration Council of Nigeria and Nigerian Institute of Architects, 'Condition of Engagement and Remuneration for Professional Architects' Services', 2011.

also subscribe to the findings that learning with others promotes the architecture of multiple authorship, as they believe that it leads to multiple aesthetics where users' voices are recognised and given equal agency. This form of alignment agrees with the notion of inclusive design, which the Live Projects in the UK and Community Design in the US are predicated on, how much does this understanding of collaborative practice make sense to practitioners? Only one of the educator respondents was able to relate with this proposal by stating that the "Nigerian project design and construction climate promotes individualism rather than partnership in project delivery."⁹⁹²

When respondents in the focus group and workshop were asked to discuss the benefits and implications of engaging others in learning as opposed to isolation, the two platforms came to a conclusion, differently in agreement that people affected by design decisions should be involved in making those decisions; however, only a limited number of architects in the survey share similar view as only 30% of respondents mentioned this in the questionnaire (see appendix D4, p.151). Despite agreeing with the notion of inclusive learning, one of the respondents, who were in both the focus group and survey, argues that architecture practice like architectural education revolves around the notion of the individual genius:

*The pro-expert notion of architecture in Nigeria is very high...even the process of mass housing development does not support user involvement in any way. Also, several academics in the country do not believe in changing the status quo, and it would take a lot to convince them to do so. It is an arduous task, but not impossible.*⁹⁹³

This view again re-echoes an earlier argument that architectural practice in Nigeria revolves around sole proprietorship and, thus, the tendency of challenging any other form of architectural production that engages users. It is important to state here that this approach of engaging users/clients in the design and construction processes does not only break the self-referral loop of architects who believe they can only relate with their colleagues on the assertion that they know what the clients want rather than engaging them in co-creating that product.⁹⁹⁴

This proposed form of inclusive practice in Nigeria agrees with the postcolonial and feminist agenda that aims at challenging the notion of solitary genius with the view that it promotes a single narrative

⁹⁹²Remigius Nwokocha, focused group interview discussion with Nkemakonam Okofu, 2017.

⁹⁹³Fakere.

⁹⁹⁴Ashraf Salama, *New Trends in Architectural Education: Designing the Design Studio* (Arti-arch, 1995); Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond* (Routledge, 2015).

of “one voice, one signature, one coherent aesthetics,” as against an architecture of multi authorship, and multiple aesthetics, that promote empathy, care, and polyvocality.⁹⁹⁵

The notion of ‘individualism’ rather than ‘partnership’ in architectural practice in Nigeria, once again reiterates the hegemony of the design studio model that privileges isolation over collaboration. It again resonates with the argument raised by many Nigerian scholars, namely that the aim of architectural education in Nigeria was to ease British colonial domination and control since it was modelled after their kind, while the Nigerian socio-cultural, political, and economic realities rarely influenced its development.⁹⁹⁶ The question that has not received any answer in all these blame games is how much we have done to rewrite the cause of history since independence that the control of schools was handed over to indigenous educators since 1980, as already discussed in Chapter 2 (see section 2.2). It is important to remind us that revisiting the historical antecedents bothering our education is a process of reclaiming our cultural identity and values through the call to rethink the curriculum.⁹⁹⁷

The argument that “academics in this country (Nigeria) do not believe in changing the existing approach,” suggests that they either lack knowledge of the history of architectural education and practice in Nigeria or they are yet to interrogate the relevance of the current studio model in addressing local needs⁹⁹⁸. The above views held by some Nigerian educators further re-echoes Bhabha’s notion of mimicry discussed earlier in this chapter (see section 8.1.2). In order to address these continuous states of mimicry that indigenous architectural educators in Nigeria have continued to reproduce and perpetuate the same form of Eurocentric canon that promotes a single narrative of a stereotyped British and American models of education, which rarely addresses the socio-cultural exigencies of the Nigerian multi-cultural diversity. As Uji earlier pointed out in the literature, that addressing the negative consequences of colonialism in architectural education in Nigeria goes

⁹⁹⁵Ashraf M. Salama, ‘Seeking Responsive Forms of Pedagogy in Architectural Education’, *Field Journal*, 5.1 (2013), 9–30.

⁹⁹⁶Mas’ud Abdulkarim, ‘Architecture Curriculum: Are Six (6) Years Enough Any Longer?’, *Journal of Association of Architectural Educators in Nigeria*, 6.3 (2007), 41–48 (p. 43); Abiodun Olukayode Olotuah, ‘In the Making of an Architect: The Zaria Experience, Higher Education Pedagogies’, *Higher Education Pedagogies*, 2016, p. 83 <<http://dx.doi.org/10.1080/23752696.2015.1134202>> [accessed 18 April 2017]; Zanzan A. Uji, ‘Beyond the Critique of the Curriculum of Architectural Education in Nigeria’, in (Ed). Prof. U. O Nkwogu in *Architects and Architecture in Nigeria a Tribute to Prof. E.A Adeyemi* (Akure, Nigeria: Soft Design Computer Consultants, 2001), p. 111.

⁹⁹⁷Lesley Le Grange, ‘Decolonising the University Curriculum: Leading Article’, *South African Journal of Higher Education*, 30.2 (2016), 1–12 (p. 6).

⁹⁹⁸Alexander Fakere, focus group interview discussion with Nkemakonam Okofu, 2017.

beyond casting aspersion on its colonial past⁹⁹⁹. Rather, the need to counter those hegemonies through indigenous research and teaching methodologies.¹⁰⁰⁰ Educators need to explore opportunities within the curriculum through research by making their course content relevant to each local context. The researcher's view about Uji's proposal as a starting point is important but, in some ways, creates a cultural binary, which in Bhabha's word leads to a state of 'ambivalence,' but in order to reconcile this binary polarity, there is a need to embrace hybridity.¹⁰⁰¹ According to Bhabha, hybridity is an in-between space that "entertains difference without an assumed or imposed hierarchy."¹⁰⁰² This space allows for negotiation and dialogue between the current design studio model and negotiated pedagogy such that issues of authority and dominance could be relegated to the background.¹⁰⁰³

At this point in the negotiation, critical questions relating to how best the knowledge of the lived experience of students and tutors could be drawn into the learning context? How can the different values in the design studio and negotiated pedagogy be reconciled and negotiated? What pedagogical praxis is needed in transforming theoretical knowledge into practical action learning? How best can students acquire relevant skills for future practice? What practice and pedagogic framework can be drawn into learning, such as the users/clients, other professionals, and architects/students become co-partners in the production of knowledge that need to be addressed? It further resonates with one of the questions raised in both the focus group and workshop by one of the respondents: how can these elements of negotiated pedagogy be incorporated into the current design studio in Nigeria? Most especially when educators do not see any issues with the current model.

The good news is that this thesis critically evidenced ways in which the above questions could be addressed, for instance, in the way the lived experience of students and educators could be drawn into learning starts with assessing the current design studio models with a negotiated pedagogic framework to ascertain the extent of its socially-mindedness, defining the context (student, institutional, and project), acknowledging and incorporating the knowledge that students come with

⁹⁹⁹Uji, p. 110.

¹⁰⁰⁰Uji, p. 110.

¹⁰⁰¹Homi Bhabha, 'The Location of Culture', *London and New York: Routledge*, 1994, p. 5.

¹⁰⁰²Bhabha, p. 5.

¹⁰⁰³Bhabha, p. 6.

into learning. It also entails encouraging students to develop their own questions and be in control of their own learning through individual and group projects, employing critical, feminist, and transformative pedagogic theories.

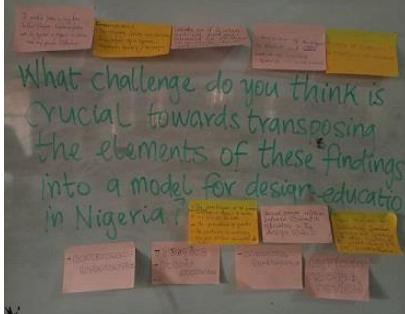
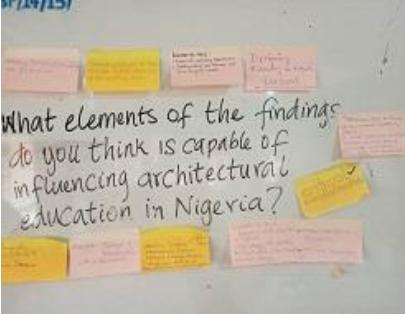
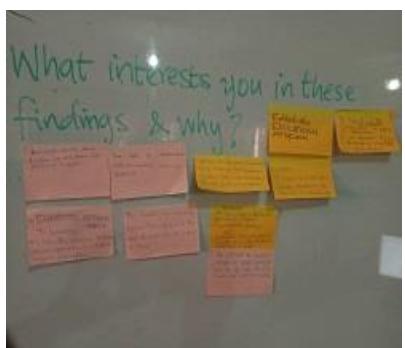
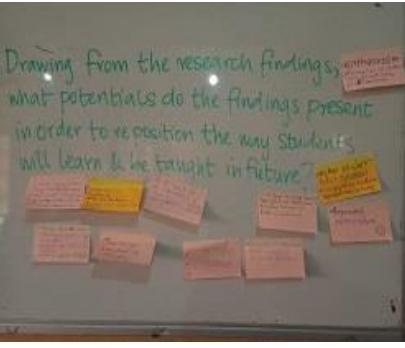
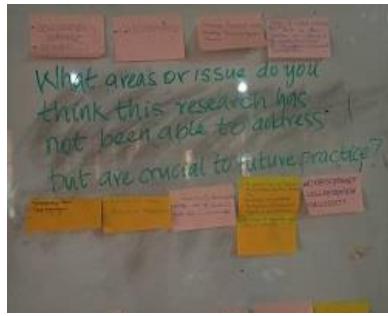
 <p>Pic.1</p>	 <p>Pic.2</p>
 <p>Pic.3</p>	<p>The different photographs show how students and educators who engaged in the workshop expressed themselves using sticky notes. As discussed earlier, educators seemed to have taken control of the discussion while students preferred to express themselves in writing rather than in the discussion session.</p> <p>Each respondent identified various components of the findings based on how they related to them.</p>
 <p>Pic.4</p>	 <p>Pic.5</p>

Fig. 8.5a photographs of the workshop discussions - 1



Pic.6

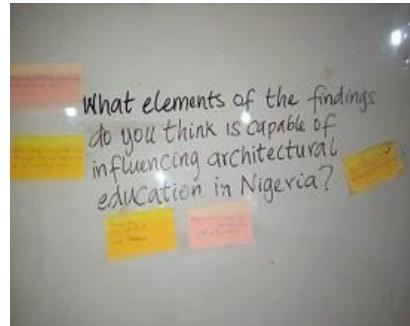


Pic.7

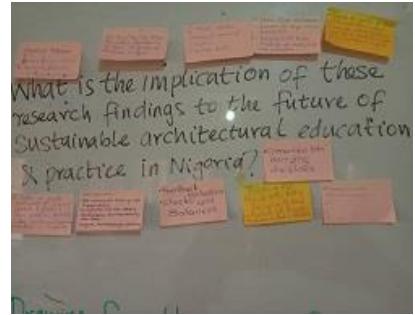
The workshop was quite useful in understanding students' interest about negotiated pedagogy.

Students made more contributions by writing on the sticky pads than engaged in the discussion.

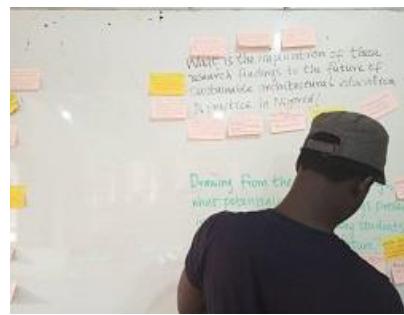
Students were interested in critical pedagogy and future skills while educators were concerned about the transferability of the findings.



Pic.8



Pic.9



Pic.10

Fig. 8.5b Photographs of workshop discussions - 2

8.1.4 Relevant future skills for future practice in Nigeria

To what extent can future skills be effective for future practice in Nigeria?

Developing skills for future practice, among other requirements, were stated in the first survey examining the needs of architectural education and practice in Nigeria in order to establish the relevance of this thesis. According to practitioners, educators, stakeholders, and policymakers developing interdisciplinary skills, the ability to retain commission, entrepreneurship, specialisation, teamwork, and capability to understand client's needs are essential for future practice.

Online survey

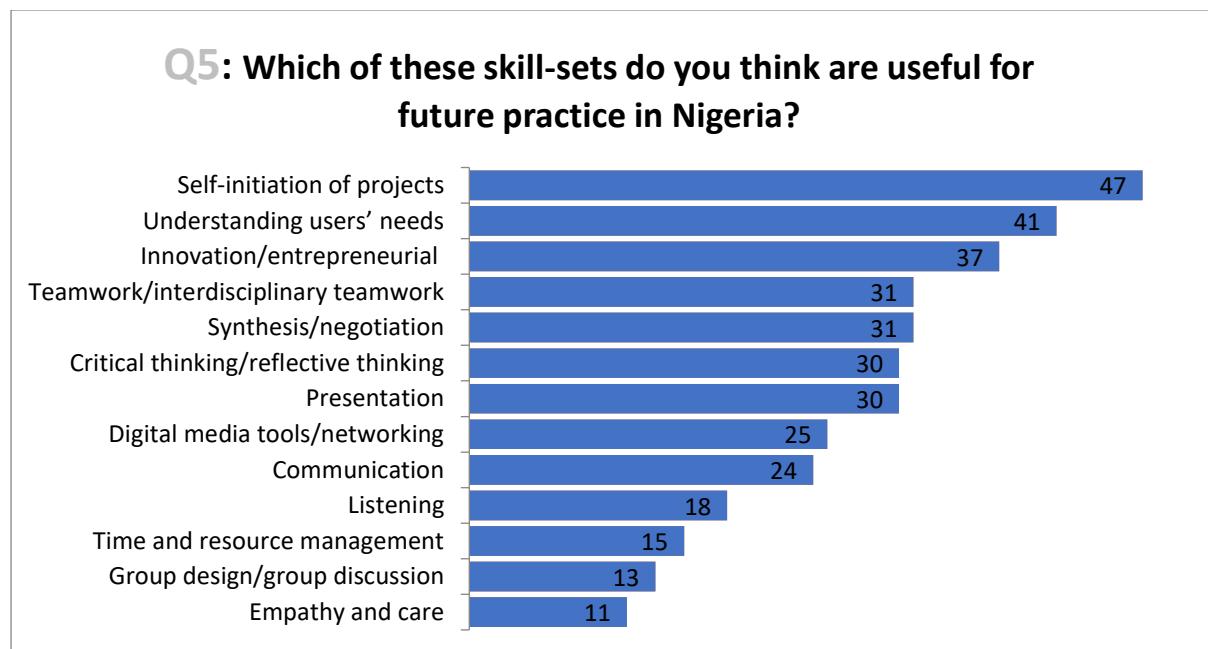


Fig. 8.6 Potential future skills distribution for Nigeria drawn from online Survey

Of the 50 respondents engaged in the survey, about 13 different skills were identified, while the focus group identified 7, and workshop 8 skills that could influence practice in Nigeria. It is observed that more than 60% of the respondents in each of the 3 groups mentioned more than one skill (see table 8.1). Self-initiation of project was the most mentioned skill in the three groups, while the survey recorded about 47(94%) respondents who agree with the findings that self-initiation of skills is essential for practice in Nigeria. When these results are compared across board, evidence shows that the survey recorded the highest number of respondents in identifying with future skills 84% while the

workshop and focus group recorded 67% and 65%, respectively. This evidence shows that practitioners are interested in developing future skills much more than theories and learning techniques (see Table 8.1)

The extent to which negotiated pedagogy encourages the acquisition of skills for future practice in Nigeria

Instrument	Pedagogy (%)	Techniques (%)	Future skills (%)	Context (%)	Barriers (%)
Focus group	67	96	65	71	67
Survey	39.6	30	84	62	23
Workshop	65	73	67	71	68

Table 8.1: The extent at which negotiated pedagogy informs future practice in Nigeria

Among the essential skills mentioned in the focus group and workshop was the capability to understand users' needs, self-initiate projects, critical thinking, synthesis, negotiation, empathy, care, teamwork, and use of digital media tools (see Appendix D5, p.151). The groups were further asked to discuss how each identified skill could enhance future practice in Nigeria. Interestingly, among all the skills mentioned, the capability to self-initiate projects is acknowledged widely across the three platforms as the most viable skill due to its capability to create jobs without waiting for commission. They also agree that to self-initiate projects requires identifying opportunities within each context that students/architects can identify with, as one of the respondents in the focus group writes:

*The skill to self-initiate projects will contribute towards the expansion of the scope of architecture practice in Nigeria, architects will be self-empowered to develop proposals and present same to government or corporate organisations for execution because the projects have direct relevance to the community.*¹⁰⁰⁴

The importance of self-initiation of projects is that it expands the scope of practice by enabling architects to create jobs that have public interest without waiting for commission. The crucial question yet to be asked is, how can this form of practice be initiated in a capitalist-driven economy

¹⁰⁰⁴Alex Fakere, Online Survey, 2019.

where privatisation and the deregulated market economy are prevalent? Critics may question the relevance of this skill and mode of practice with the assertion that it may work within rural communities where shared communal spaces exist, but once you move into metropolitan cities where everything is up for grab, and public spaces do not exist, it becomes challenging.

The primary point that may be stressed about self-initiation of projects is that it is not predicated on projects with public interest but on the need to identify prospects, opportunities, and challenges that exist in a particular context and the ability to harness those opportunities towards addressing those problems from within and create jobs or further opportunities without waiting for commission. The details of how to self-initiate projects in a capitalist economy are beyond the scope of this thesis and could form the bases for future research. Fig. 8.6, below, highlights the different skills identified in the focus group, workshop, and survey with a few comments informing their choice.

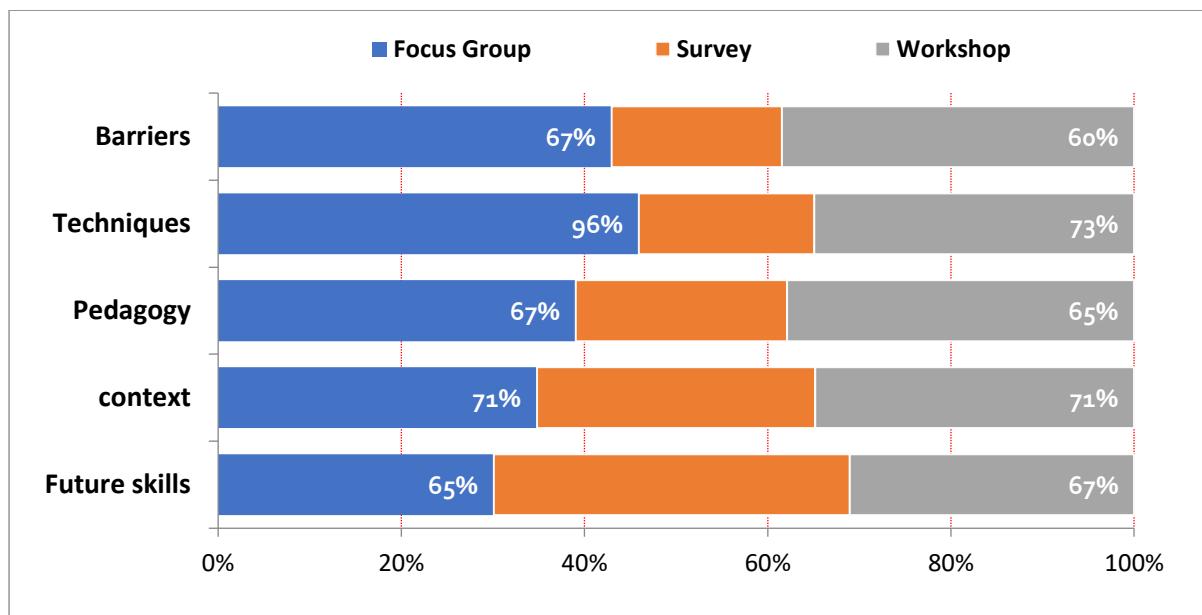


Fig. 8.7: The distribution of components of negotiated pedagogy and their implications for future practice in Nigeria.

The importance of teamwork was generally mentioned in the focus group, workshop, and survey as a potential skill that will enhance future practice in Nigeria (see fig.8.6, Appendix D6, p.152). Within the focus group and workshop, the groups agreed differently that it is essential for not only architectural education but also practice, as respondents examined its relevance by discussing its features and importance in learning and to some extent in practice (see Appendix, D5, p.151). For

instance, teamwork is equated to group work that takes place in the studio, which made it easier for the student to relate with the discussion; for instance, one student in the workshop mentioned the importance of “communication” (Appendix D5, p.151). Another student respondent talked about “collaboration” that requires each member to identify the area they can effectively contribute to within the group goal (Appendix D6, p.152). Whereas one of the educator respondents in the focus group discussed “team dynamics,” which has to do with building relationships and trust (team spirit), members’ attitude towards each other, and the ability to learn from each other.¹⁰⁰⁵ Another key characteristic that was not mentioned but essential for good teamwork is the negotiation and the ability to entertain differences.¹⁰⁰⁶

Teamwork among peers is important, but among external collaborators such as clients/users, it is evidenced to be useful in encouraging diversity and inclusive learning such that architects and users become co-designers and collaborators, which leads to the architecture of multiple authorship. Interdisciplinary teamwork was extensively discussed in the primary and secondary data with the assertion that future practice is becoming increasingly interdisciplinary in a way that different professionals could be engaged in a project where they bring to the table their different expertise.¹⁰⁰⁷ While evidence in the primary data suggests that interdisciplinary teamwork enables students to understand the limits of their own contribution and that of others (see Chapter 5), how does developing teamwork skill enhance future practice in a postcolonial Nigerian context? The literature on postcolonial and feminist theories shares a similar agenda with the principles of teamwork that calls on ways of ending isolation and the self-referral loop of the architect through emphasis on including others, democratic shared process, diversity, multiple authorship, and minimised authority (see Chapter 7). The importance of these characteristics of teamwork (both within and across disciplines) for future practice in Nigeria is that it makes practice much more collaborative and democratic, where decisions are shared and negotiated in order to co-create outcomes, which further demands the architect to develop capabilities on how to negotiate, synthesise multiple ideas and manage teams.

¹⁰⁰⁵Alexander Fakere, focus group interview discussion with Nkemakonam Okofu, 2017.

¹⁰⁰⁶M. Travis Maynard, Deanna M. Kennedy, and Christian J. Resick, ‘Teamwork in Extreme Environments: Lessons, Challenges, and Opportunities’, *Journal of Organizational Behavior*, 39.6 (2018), 695–700 (p. 695).

¹⁰⁰⁷Building Futures, ‘The Future for Architects’, Royal Institution of British Architects. URL: [Http://Www.Buildingfutures.Org.Uk/Assets/Downloads/The_Future_for_Architects_Full_Report_2.Pdf](http://Www.Buildingfutures.Org.Uk/Assets/Downloads/The_Future_for_Architects_Full_Report_2.Pdf) (Accessed 6 June 2015), 2011, p. 13.

Another important skill mentioned to be valuable for future practice in Nigeria is critical thinking. While more than half of the respondents in the survey (60%) mentioned critical thinking alongside other skills such as reflective thinking, presentation, synthesis/negotiation, teamwork/interdisciplinary teamwork, and innovation/entrepreneurial as important for future practice, they rarely justified why each was essential except three practitioners (see Appendix, D5, p.151). According to one of the practitioners, “critical thinking is indispensable in all professional practice without which you can’t advance development or innovation” (Appendix D5, p.151).

Developing capabilities on empathy and care was seen to have been one of the key discussions in the focus group and workshop with the view that they could drive architectural education in Nigeria. Fewer practitioners in the survey mentioned empathy and duty of care as essential skills needed for socially-minded future practice in Nigeria. Of the 50 respondents engaged in the survey only 11(22%) agree with the findings that care and empathy are key skills underpinning negotiated pedagogy (see Appendix D6, p.152). The above evidence as shown in fig. 8.6 and Appendix D5, suggests that practitioners rarely show empathy or care in what they do, which also evidences why architecture practice is perceived to be centred around installing buildings as objects without considering the post-occupancy impact to the users and the environment.

The social-cultural diversity of the Nigerian people calls for a practice that is informed by the realities of the everyday in order to make practice relevant in addressing local needs. It is imperative that practice should be framed along cultural lines. The argument that the history of architectural education in Nigeria traces its root to western culture, which makes it unfit for purpose as it rarely addresses contemporary concerns, is no longer a debate. Hence, the need for an education that delivers to practice the capabilities that are relevant in addressing local needs. The late Thomas Dutton once argued that the social order of society feeds into the design studio, which in turn has consequences for practice, but in Nigeria, it is quite different as the hidden curriculum of the design studio reproduces its stereotype and rarely influenced by the social order.¹⁰⁰⁸ There is a lack of cultural authenticity between the architecture that is produced and the one that people identify with; the gap between the rich and the poor has widened so much more that, the focus is no longer on the need for shelter but for survival, hence the urgent need for practice and practitioners who are capable of responding to local needs with local action.¹⁰⁰⁹

¹⁰⁰⁸Thomas A. Dutton and Lian Hurst Mann, *Reconstructing Architecture: Critical Discourses and Social Practices* (University of Minnesota Press, 1996), v; Thomas A. Dutton, 'Design and Studio Pedagogy', *Journal of Architectural Education*, 41.1 (1987), 16–25 (p. 16).

¹⁰⁰⁹Olotuah.

Evidence from data highlights the extent to which the components of negotiated pedagogy could influence the development of a socially-minded pedagogy and acquisition of skills for future practice in Nigeria. Acquiring different types of future skills seems to be the most acknowledged component, as over 60% of all respondents mentioned more than one essential skill for future practice in Nigeria. More so, the identification of other components also indicates that acquiring skills is influenced by other factors such as context, pedagogy, and learning techniques, yet the question of how students could acquire and develop these skills in a place like Nigeria remains unexplored as respondents rarely mentioned the technicalities or challenges in going so.

8.2.0 The suitability of negotiated pedagogy in Nigeria

The suitability of the research findings for the Nigerian context was drawn from the outcomes of the focus group, workshop, and online survey with Nigerian educators, students, and practitioners. Their perceptions avow that some elements within the findings have the potential of enabling students to acquire and develop capabilities for future practice in Nigeria. Further discussions are illustrated in Table 8.8 below.

Prospects of negotiated pedagogy	Reasons for its suitability
Exposing students to multiple types of learning experiences-	Nigerian educators, students, and a few practitioners found this useful with the view that engaging multiple voices in learning and the production of architecture students become aware of the plurality of ideas that can enrich their learning. Students are exposed to other learning models, through active/experiential learning, group discussions, and the incremental building process.
The introduction of critical, feminist, and transformative pedagogies in learning.	By introducing critical/feminist pedagogies and their associated tools - students come into learning with an open mind - their voices and the knowledge they came with into learning are recognised. They assume more control of their learning; they challenge how their learning is equipping them for practice. They become more confident and aware of positions available to them while attempting to negotiate their learning and a suitable approach with educators. It promotes Student-Centred Learning. Through transformative pedagogy, theoretical knowledge is developed within a learning context (studio, for instance) and then applied when addressing real-life problems through practice-based learning. Hence, the gap between theory and practice is bridged.
The importance of context	The findings highlight the importance of context in dictating the type of action learning method needed for each pedagogic project. There is a further emphasis that educators should attempt to define context according to a student, project, and institutional needs. For the student context – there is a need to identify issues around student's academic and socio-economic backgrounds prior to developing a pedagogy. Similarly, project and institutional contexts should be defined. The importance of the above is related to the notion that when

	students' concerns are understood and addressed, they are best positioned to develop responses appropriate for each context.
Techniques and ways of engaging in learning	Engaging others (users/clients or other professionals) in learning and practice through the technique of working/learning from or with others enhances teamwork skills while promoting participatory democracy. Knowledge, hidden curriculum values, and resources are shared, and architecture is co-created through negotiation, leading to the architecture of multiple-authorship and multiple aesthetics. Engaging others in learning and practice harnesses huge potentials of interdisciplinary resources for addressing 'wicked problems.' The above technique draws on the concept of decolonising the curriculum by calling for the engagement of multiple sources in the production of architectural knowledge and product outcomes. Its suitability for the Nigerian context draws on the notion that Nigeria, as a multicultural society, has a long-standing history of participatory democracy and bottom-up leadership structure at the local/community level; hence, introducing it in education will harness existing local morphology.
Inherent future practice and future skills	The opportunities presented by future practices such as 'loose fit' that involves 'making and fit,' that places emphasis on incremental building process promotes the acquisition of the following skills: synthesis, consensus decision making, negotiation, critical and reflective thinking, time and project management, self-initiative, teamwork, co-developing the brief, understanding context specificities, communicating design ideas among other important skills as discussed in the findings chapter. Working and learning in this sort of way require empathy, tenacity, and duty of care selflessly to improve space and quality of life. Another critical component is developing assessment mechanisms to evaluate the types of skills students develop in their learning. More importantly, developing skills for practice depends on the type of project and not necessarily the type of practice. As earlier posited, negotiated pedagogy does offer not only the opportunity for a new pedagogy but also a critique and negotiation of this repertoire in the design studio.

Table 8.2: Suitability of negotiated pedagogy in Nigeria

8.2.1 To what extent can the components of negotiated pedagogy be integrated into the design studio in Nigeria?

The extent to which negotiated pedagogy could be integrated and adapted into the design studio requires a critical evaluation of their shared values while their differences are further negotiated in order to create an inclusive pedagogy capable of promoting diversity, inclusion, empathy, and relevance. In doing so, this section articulates and highlights the shared relationship between negotiated pedagogy, the live projects, and design studio pedagogy (see Table 8.3). The negotiated pedagogic framework serves as a useful assessment tool towards evaluating the extent to which any

pedagogy could be socially-minded as it uses five distinctive pedagogic components to examine the extent any pedagogy addresses issues of theories, learning techniques, context, appropriate type of future practice and future skills and possible barriers challenging its transposition (see Table 7.2).

The characteristics of negotiated pedagogy are drawn from the amalgamation of components of different pedagogies that call for more social forms of learning, and those that are capable of promoting multiple ways of learning and engaging in practice. Negotiated pedagogy embeds features of different pedagogies drawn through a process of negotiation under five core themes (pedagogy, techniques, context, future practice/ skill, and ways of addressing possible challenges). The pedagogic framework developed through this negotiated process provides opportunities for addressing contemporary challenges facing architectural education and practice in Nigeria.

Ways negotiated pedagogy could complement the design studio in Nigeria

- 1. Pedagogy** {
- Theory -** Critical, postcolonial feminist and transformative pedagogies.
 - Practice -** Inclusive learning (learning with/from others), interdisciplinary, situated, self-directed, practice based, engaged scholarship, incremental building, live projects, collaborative learning

The negotiated application of both the pedagogic theories and practice techniques that are not usually encouraged in the studio have the potentials of repositioning and decolonising the design studio model as a viable pedagogy capable of embracing the hitherto excluded others and its inherent propositions towards making the curriculum relevant to the local context.

- 2. Learning techniques** {
- Learning and working with others involves:
 - Team/group discussion, incremental building process, the live projects, public presentation, making and fit, interdisciplinary engagement, student-centred learning, users/clients' engagement in design, street installation and community workshop.

The structure of the design studio in Nigeria, as partly discussed in Chapter section 2.1 and elsewhere in this chapter, promotes a solitary mode of learning that addresses societal issues from a distance through a preconceived method. When negotiated pedagogy is integrated into the design studio, it becomes socially-minded when it places emphasis on diversity and inclusion, celebrates the integration of different approaches, which engages others through team discussion, making and fit, incremental building process, and interdisciplinary collaborative learning.

- 3. Context**
- Context informs pedagogy.
 - Context dictates action-learning method.
 - There is a need to understand and define context specificities as it relates to students, institution, and, project.
 - There is a need to acknowledge the knowledge that students come with into learning.

Negotiated pedagogy holds the assumption that context dictates the type of action learning method needed in relating with the users for each pedagogic project, hence the need to understand and define each context in order to promote values inherent in each locality and help to develop an appropriate response to the challenges within the local context. In order to self-initiate projects, there is a need to understand the inherent opportunities, prospects, and challenges, which exist in different contexts and to develop appropriate local responses. This approach requires students to be embedded and situated in their project context rather than designing from the ivory tower of the design studio.¹⁰¹⁰

- 4. Future practices and skills**
- Making the design studio socially-minded requires the integration of the following skills:
 - Negotiation, teamwork, critical thinking, reflective thinking, empathy, time and project management, synthesis, self-initiation of projects, communication and understanding users' needs.
 - Future practices are forms of practices that support: incremental building, trans-scalar design, social technical spatial design, loose fit, making and fit, self-initiation of projects, inclusive and collaborative practice, designing from within, and user-centred design.

The skills mentioned above and practices can be developed in the design studio by adopting theories and approaches that recognise the knowledge that students come with into learning. It requires theories that promote inclusion and diversity while empowering students to be critical and take control of their learning. It requires exposing students to multiple types of learning experiences drawn from other pedagogic approaches such as the live projects, Designing from Within, Designing from Afar, and the Integrated Studio Model.

- 5. Possible challenges and ways of addressing them**
- Validation criteria and fear of losing accreditation, limited time allocated in the programme, bureaucratic processes, inability of faculty members to accept change, and the influence of professional bodies.

¹⁰¹⁰Horner.

The possible ways that these challenges could be addressed in the design studio, as already discussed in section 8.3 and subsequently in Chapter 9, are by challenging the conservative nature of the validation criteria that defines architecture as a building where students need to develop proficiencies on how to design complex buildings in order to qualify as architects. Challenging it involves promoting other ways of doing architecture that does not speculate buildings such as placemaking, social and political activism, spatial agency, making and fit, and co-producing commons-based resilience practice.¹⁰¹¹ It also involves developing a long-term pedagogic project that runs beyond one academic session where students have sufficient time to develop, evaluate, and reflect on different projects and their learning experiences.

¹⁰¹¹Nishat Awan, Tatjana Schneider, and Jeremy Till, *Spatial Agency: Other Ways of Doing Architecture* (Abingdon, Oxon [England]; New York, NY: Routledge, 2011); Rory Hyde, *Future Practice: Conversations from the Edge of Architecture* (Routledge, 2012).

The core theme	Characteristics of the design studio pedagogy	Characteristics of the Live Projects pedagogy	Characteristics of negotiated pedagogy
Pedagogy	<p>Most Design Studio pedagogies place emphasis on:</p> <ul style="list-style-type: none"> • Implicit knowing-in-action through "reflection-in-action".¹⁰¹² • Mechanistic pedagogy (showing-telling mode of communication).¹⁰¹³ • An isolationist mode of production. • Transformative pedagogy.¹⁰¹⁴ • The hidden curriculum of the studio cultural practices.¹⁰¹⁵ • They see the studio as the place where knowledge is produced and the architect as the only producer of architectural knowledge. 	<p>Several Live Projects support:</p> <ul style="list-style-type: none"> • Critical, transformative, and feminist pedagogic theories. • Reflection-in and on action. • Inclusive learning by not only engaging users in the learning process, but also recognising both the users and students' voices in making critical design decisions in the learning process. It supports systemic pedagogy. • Transformative pedagogy.¹⁰¹⁶ • Hidden curriculum. • Action learning through 'hands-on making.' • Knowledge is co-produced with users both in and outside the studio. 	<p>Negotiated pedagogy encourages the following forms of pedagogic and learning theories:</p> <ul style="list-style-type: none"> • Critical, transformative, feminist, radical, as well as practice-based, situated, experiential, engaged scholarship, and inclusive learning. • Students are encouraged to take pedagogic positions in their learning. • It encourages the transformation of theories into practice. • It encourages action learning through 'hands-on making.' • It supports hidden curriculum. • It encourages the negotiation of different learning theories that call for more social forms of learning.

¹⁰¹² Donald A. Schön, 'The Architectural Studio as an Exemplar of Education for Reflection-in-Action', *Journal of Architectural Education*, 38.1 (1984), 2–9 (p. 4).

¹⁰¹³ Ashraf M. Salama, 'Seeking Responsive Forms of Pedagogy in Architectural Education', *Field Journal*, 5.1 (2013), 9–30.

¹⁰¹⁴ Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and beyond* (Routledge, 2015).

¹⁰¹⁵ *Voices in Architectural Education: Cultural Politics and Pedagogy*, ed. by Thomas A. Dutton, Critical Studies in Education and Culture Series (New York: Bergin & Garvey, 1991).

¹⁰¹⁶ Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and beyond* (Routledge, 2015).

	<ul style="list-style-type: none"> Rarely encourages feminist and critical pedagogies (in terms of encouraging students to take control of their learning) while some other types of design studio do (such as the Integrated Studio Model). Encourages action learning while others rarely do so. Rarely promotes inclusive learning/making (learning with and from others). 		<ul style="list-style-type: none"> Knowledge is co-produced in and outside the studio. It encourages learning with and from others.
Common shared values	<ul style="list-style-type: none"> They all promote the application of transformative pedagogy, hidden curriculum, and reflective learning in different ways. 		
Technique (In terms of methods of engaging in the learning process)	<ul style="list-style-type: none"> There is an emphasis on solitary modes of learning. Explores self-directed learning techniques. Privileging the production of the solitary genius over social entrepreneurship. It employs a linear mode of production (brief-schematic design-analysis-synthesis-proposal). <p>It promotes techniques on:</p> <ul style="list-style-type: none"> Group work. A linear mode of interdisciplinary practice. The use of digital media tools to relate to the project context without being immersed in it. 	<ul style="list-style-type: none"> The Live Projects share more common features with negotiated pedagogy in learning approaches and theoretical positions. There is a similar emphasis on different ways of working and learning with others through the following: Interdisciplinary learning. Team/group working. User participation through public engagement. Hands-on learning by doing. Incremental building process. Change and adaptation. Loose fit. Group discussion. Social-technical spatial design approach. Consensus decision making. Co-developing the design brief. Live construction. Student-centred learning. 	<ul style="list-style-type: none"> There is an emphasis on collaborative and reciprocal learning (learning/working with or for others). These emphases are expressed through the following ways of learning and working: Interdisciplinary learning. Teamwork. Relating with users through public engagement techniques. Co-developing the brief. Hands-on making and fit. Incremental building process. Change and adaptation. Group discussion. Learning/working with or from (Loose fit). Social-technical spatial design approach. Consensus decision making. Live construction.

	<ul style="list-style-type: none"> Abstraction. Case and precedence studies. Tutor-centred learning. The distinction between the design studio and negotiated pedagogy is the absence of the live component in learning, users' participation in design, negotiated brief building, and the fact it is tutor centred. It thus privileges product over process. 	<ul style="list-style-type: none"> One of the differences between the Live Projects and negotiated pedagogy is the use of digital media tools in engaging with the project context. 	<ul style="list-style-type: none"> The use of digital media tools in the form of Facebook, Twitter, WhatsApp, and WordPress. Student-centred learning. Emphasis on multiple ways of learning to promote diversity. There is an emphasis on product as well as process.
Common shared values	<ul style="list-style-type: none"> They place all emphasis on group and team work and interdisciplinary practice/learning in different ways. 		
Context	<ul style="list-style-type: none"> Recognises the role of context, but places less emphasis on understanding users' needs. Anticipates the outcome of every learning process to end up as a building. Context is defined in terms of students, projects, and institutional bases. 	<ul style="list-style-type: none"> Context dictates the type of action learning method appropriate for a particular place. Context is defined in terms of students, projects, and institutional bases. 	<ul style="list-style-type: none"> Context dictates the choice of action method in every pedagogic project. Context does not affect the overall pedagogic framework, but affects the action method that is site specific. Immersing students in project context enables them to understand what the real issues are. The use of digital media tools allows context related issues to be explored. Context is defined in terms of students, projects, and institutional bases. Context defines the type of skills needed in order to deliver expected learning/project outcomes.
Common shared values	<ul style="list-style-type: none"> They all share the notion that context should be defined in relation to students, the institution, and the project. They also subscribe to the assertion that every school of architecture which aims to develop a programme must attempt to define its context prior to the start of that programme. 		

Future Practice and Future Skills	<ul style="list-style-type: none"> Most design studio models are predicated on the premise of developing star-architects while several others challenge this notion through inclusive learning. Most studio models aim at developing traditional architects equipped with skills on how to develop briefs, design drawings, detailing, specification writing, analysis, synthesis, project/time management and subsequently supervise design construction. They also encourage the development of interdisciplinary practice skills. 	<ul style="list-style-type: none"> It encourages the development of the following skills: teamwork, self-initiation of projects, learning with or from others, the duty of care, negotiation, time and project management, empathy and tenacity towards identifying an opportunity to connect to. It places emphasis on loose-fit through 'making and fit'. The live projects support similar forms of future practice associated with negotiated pedagogy. 	<p>It encourages the following forms of practices:</p> <ul style="list-style-type: none"> Social Technical Spatial designing. 'Loose fit' through 'making and fit'. Incremental building process. Working in a trans-scalar kind of way. Multiple authorship mode of production. <p>It also develops the following capacities/skills:</p> <ul style="list-style-type: none"> Self-initiation of projects. Teamwork, collaborative learning/working. Learning and working with others – (users/client, designers). Interdisciplinary learning. Consensus decision making. Communication, negotiation. Time and project management. Presentation. How to respond to specific context related issues. Critical and reflective thinking. How to co-develop brief with users. Spatial re-appropriation strategies. How to work with a real budget. How to understand users' needs. Project types determine the types of skills needed to deliver expected learning/project outcomes and not necessarily the type of future practice.
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Challenges	<p>Most Design Studio Models are faced with the following challenges of not:</p> <ul style="list-style-type: none"> • Relating to the realities of everyday life and social concerns. • Encouraging students to be immersed and situated in their learning context (for instance the Theory and Project Model). • Engaging users in the process of making design decisions that concern them. • Encouraging teamwork but encourages solitary mode of practice. • Encouraging equal power relations between students and educators. • Encouraging hands-on learning by doing. 	<ul style="list-style-type: none"> • There is a limited amount of time allocated for students to develop outcomes and reflect on learning experiences. • The peripheral position of the live projects in the curriculum in most schools of architecture makes it difficult for students to be fully acculturated. • Working and learning in a multi-cultural setting presents many challenges, including language barriers, lack of cohesion, and conflict of interest. • A co-produced live project can be exploitative if the terms of engagement are not negotiated among the parties involved. • The complexity of engaging with external bodies if not properly managed may likely overwhelm and blur students' understanding. 	<ul style="list-style-type: none"> • The time allocated for students to develop projects and reflect on their learning experiences challenges the learning process. • The complexity of the project context is capable of blurring students' understanding. • The conservative criteria for accreditation set-out by the professional bodies privileges product over process. • Its applicability in the Nigerian context is challenged by the unwillingness of academic staff to accept change. • There is a view that the outcome of every design learning process is a building.
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Table 8.3: The unique features of negotiated pedagogy in relation to the design studio and the live projects

8.3 The barriers capable of challenging the acquisition and development of negotiated skills for future practice.

Many barriers were identified as possible challenges towards developing negotiated pedagogy, which to a large extent, is due to its interstitial position within the curriculum of most schools of architecture. This interstitial position tends to conflate with existing structures and frameworks instituted by academic and regulatory bodies, for instance, the time allocated for students to engage in projects and acquire skills for practice is not sufficient to develop potential skills for future practice. The question that this section attempts to address is the extent to which barriers could challenge the acquisition of skills for future practice in Nigeria?

Online Survey

Rating	Barriers capable of challenging skills acquisition	Code	Response
1.	Validation/accreditation criteria	VC	34
2.	Inability to accept change	CH	22
3.	Academia does not support the test of materials	TM	19
4.	Unequal power relations	UP	11
5.	Lack of Empathy and care Lack of research content	LE	9
6.	Time	TM	7
7.	Societal challenges	SC	7
8.	Lack of research content	RC	5
9.	Corruption/ poverty	CP	5
10.	Leadership and administrative challenges	LC	5
11.	Institutional bureaucracy	IB	2
Total			126

Table 8.4 The extent to which barriers challenges the acquisition of skill

Respondents within the focus group, workshop, and survey were explicitly asked to identify possible challenges that could inhibit the acquisition of capabilities/skills for future practice if the findings are transposed into the Nigerian context. There were diverse views on possible barriers that could challenge the transposition of the key elements in the findings. Some of the common barriers mentioned were: validation/accreditation criteria by the regulatory bodies, time, inability to accept change, inadequate environment to acquire and test capabilities, lack of research content, not viewing current curriculum as deficient, lack of cohesive structure at the regulatory levels, unequal power relations, institutional bureaucracy and politics of curriculum change, societal influence, and lack of empathy on the side of students. The most widely acknowledge barriers across the three platforms were: validation criteria by the professional bodies, lack of adequate environment to acquire and test skills, and inability to accept change.

Online Survey

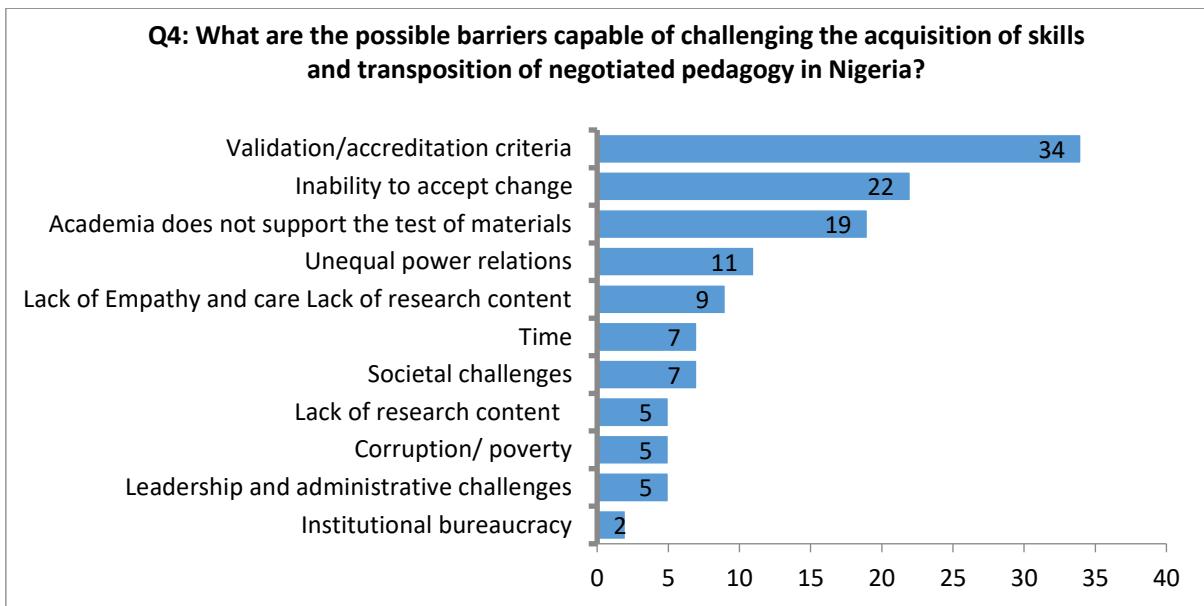


Figure 8.8 Online survey highlighting barriers challenging the acquisition of future skills in Nigeria

Of the 50 practitioners involved in the survey, more than half (50%) mentioned validation criteria as a major challenge, while the focus group and workshop collectively viewed this barrier as a critical issue that needs to be addressed, but how this could be addressed was rarely discussed (see fig. 8.8 and table 8.10). According to one of the focus group respondents, who is also a registered architect,

... The structure of the architecture practice model in Nigeria is being controlled by the professional regulating agencies (ARCON and NIA) that accredit schools of architecture and also provide license to architects to practice. So, if a curriculum does not meet up with their criteria the school is at the risk of losing its accreditation, hence its products will not be eligible to write professional practice examination.¹⁰¹⁷

Sani's argument resonates with the key research findings in Chapter 7 and further identifies with the literature reviewed in Chapter 2, which argues that the professional validating bodies do not only want to see some level of technical proficiency but also expect the students to produce intricate building designs in order for a school to be accredited. This notion of seeing architecture as a building has been challenged in this thesis with the view that there are other ways of doing

¹⁰¹⁷ Sani.

architecture beyond producing buildings such as placemaking, social activism, spatial agency, and critical practice.¹⁰¹⁸

Similarly, another workshop educator-respondent argues that the professional accrediting bodies “determine the nature of the curriculum (what and how to teach), provide rigorous processes for licensure and also define how the architect should operate in practice”.¹⁰¹⁹ This assertion makes it difficult for any other form of pedagogy that does not speculate building; it also slows down the possibilities of negotiated pedagogy playing out in the mainstream design curriculum since schools of architecture want to remain relevant in the good books of NIA/ARCON and NUC-accredited universities.

One of the ways of addressing the above challenge is by learning from Sheffield School of Architecture’s collaborative practice within the MArch programme, which provides a useful response to the challenges posed by professional validating bodies. The collaborative practice course is a two-year master’s degree programme that delivers to students the best of both worlds (learning and working within core academia and professional practice). The course exposes students to “the nitty-gritties of the design studio and the live projects learning with a mix of practice-based learning (year 5) and studio-based thesis project (year 6)”.¹⁰²⁰ Further:

*The programme offers students unique opportunities to develop their experience working with some of the country's top architecture practices. It is built around strong partnerships with leading and reputable practices, many of which are alumni of the School.*¹⁰²¹

As earlier discussed on here on the values of practice-based learning, as discussed previously in Chapter 3, showed that the collaborative practice model is recognised by RIBA/ARB, and students are exempted from part 2 of the examination while empowered to test their “creativity and critical ideas” within the remits of education and practice.¹⁰²² It is essential to state that

¹⁰¹⁸ Nishat Awan, Tatjana Schneider, and Jeremy Till, *Spatial Agency: Other Ways of Doing Architecture* (Abingdon, Oxon [England]; New York, NY: Routledge, 2011); Tatjana Schneider and Jeremy Till, ‘Beyond Discourse: Notes on Spatial Agency’, *Footprint*, 3.1 (2009), 97–112; Dutton and Mann, v; Jonathan Hill, *Architecture: The Subject Is Matter* (Psychology Press, 2001).

¹⁰¹⁹ Nwokocha.

¹⁰²⁰ Sheffield School of Architecture, *MArch Student Handbook 2018-2019*, p. 19.

¹⁰²¹ Sheffield School of Architecture, *MArch Student Handbook 2018-2019*, p. 18.

¹⁰²² School of Architecture, ‘Architecture: Collaborative Practice MArch’, 2019
<<https://www.sheffield.ac.uk/architecture/march/collaborative-practice>>.

similar models do exist in Nigeria called SIWES,¹⁰²³ where students in their third year of study spend the second semester within six months working with architecture firms in order to gain practical knowledge.¹⁰²⁴ The challenge with the current model is that students often spend a better part of the six months in the office producing drawings without visiting any project site. To a large extent, this fails to fulfil its potential as a springboard where theoretical knowledge is transformed in addressing practical problems.¹⁰²⁵

Focus group, Workshop, and Online Survey

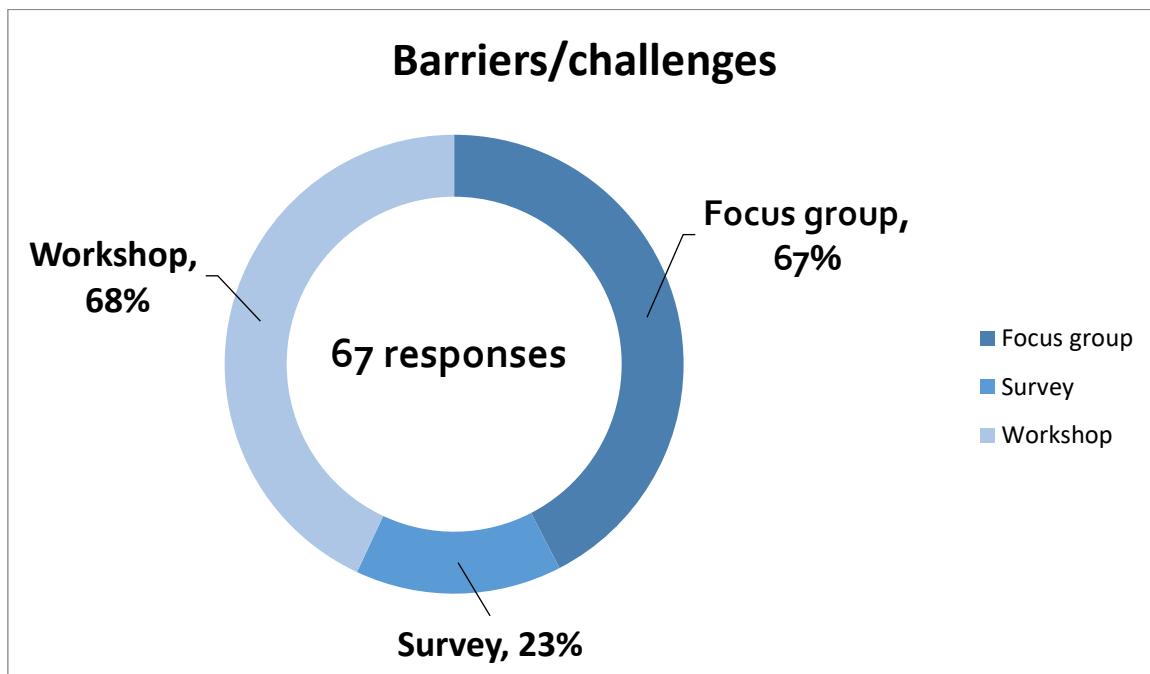


Fig. 8.9: The extent to which different barriers challenge the acquisition of future skills

Of the 62 responses from the three instruments employed in the study workshop and focus group seem to agree fully that different barriers challenge the acquisition of skills for future practice in Nigeria. While less than one third (23%) of online survey (questionnaire) respondents agree that barriers could affect skills acquisition (see fig 8.9).

¹⁰²³ SIWES – Students Industrial Work Experience Scheme.

¹⁰²⁴ Ben U. Iwuagwu, and Iwuagwu, Chioma, 'Mandatory Six Months Industrial Training for Architecture Students in Universities: A Need for Extension', *SCSR Journal of Development*, 1.1 (2014).

¹⁰²⁵ Iwuagwu, and Chioma Iwuagwu.

The notion that academia does not provide the perfect environment for the test of materials at scale is further re-echoed in the focus group, workshop, and survey as 19 (42%) practitioners in the survey support this view (see fig. 8.8). One respondent in the focus group mentioned that “architectural education only teaches students how to design building,” with less emphasis on how to engage in practice, and this view is also supported in the literature¹⁰²⁶. Respondents also support the view held in the focus group that practice possesses the potential of encouraging future architects to learn on the job with the assertion that architectural education could easily “trace its root from apprenticeship model” of the Bauhaus, which is rich in learning by doing.¹⁰²⁷ Many educators have also argued that the school of architecture is “actually the worst place [s] to foster architectural knowledge, skills and culture” simply because it does not support radical exploration.¹⁰²⁸ Therefore, there is a need for an alternative pedagogy that allows the line between theory and practice to be redrawn and has the capability to encourage experiential learning in the forms of live project, design-build, and community design models.¹⁰²⁹

One of the focus group respondents believes that academics in Nigerian universities are not ready to accept change, but rather believe in “spinning the same old wheel.”¹⁰³⁰ The argument here is that if more educators embrace and employ negotiated pedagogy in their teaching, there is every tendency that the rate at which students acquire and develop these capabilities becomes higher, as “change can only be effective if more than one person supports it”.¹⁰³¹ The systemic social order seems to influence how change is perceived within a particular context; one of the respondents in the focus group believes that “academics in this country (Nigeria) do not believe in changing the existing approach. It is a strenuous assignment to change the curriculum, nonetheless, possible”.¹⁰³² It draws on Gantner’s earlier argument that, “it takes many efforts to

¹⁰²⁶ Alexander Fakere, focus group interview discussion with Nkemakonam Okofu, 2017.

¹⁰²⁷ Remigius Nwokocha, focused group interview discussion with Nkemakonam Okofu, 2017.

¹⁰²⁸ Sam Jacob, ‘Opening the Black Box/AA Night School’, in *Radical Pedagogies: Architectural Education and the British Tradition*, ed. by Harriet Harriss and Froud Daisy (Newcastle, UK: RIBA Publications, 2015), p. 174.

¹⁰²⁹ Harriss, ‘Architecture Live Projects Acquiring and Applying Missing Practice-Ready Skills’; Sara, ‘Between Studio and Street: The Role of the Live Project in Architectural Education’; Sanoff and Toker; Dutton and Mann, v.

¹⁰³⁰ Colomina and others, p. 79.

¹⁰³¹ Sanoff.

¹⁰³² Ikudayisi.

reshape the way that you teach.”¹⁰³³ In order to address this challenge emanating from the inability of faculty members to accept change is the need to develop and integrate lifelong learning into the curriculum and continuous staff development programmes such that learning becomes a way of life. It is based upon the view that “learning is all about change, and change drives learning.”¹⁰³⁴

Another critical challenge discussed in the focus group is that “Several schools of architecture in Nigeria seem not to have started viewing it (the inability of the curriculum to respond to the changes taking place in the society) as a problem that requires a solution.”¹⁰³⁵

Viewing the above assertion from a postcolonial standpoint evidences the aftermath of ‘mimicry’, which Bhabha believes is not only dangerous but “produces its slippages, excess, and difference.”¹⁰³⁶ The point of mimicry is that Nigerian schools of architecture have internalised an educational culture that is foreign to a precolonial Nigerian educational system built on “co-operative communalism.”¹⁰³⁷ Part of the challenge to the above is that architectural educators and curriculum developers have not been able to reconcile the societal/cultural values and that of the educational values such that the former informs the latter; rather, it is the other way around.¹⁰³⁸

8.4 Chapter conclusion

This chapter examined to what extent the components of negotiated pedagogy enabled students to acquire and develop capabilities for future practice in Nigeria and the barriers capable of challenging the acquisition of these capabilities and skills. It likewise examined how these components could be integrated into the current design studio model in Nigeria. There seemed to be no consensus among respondents on the capabilities that are needed for future practice in Nigeria. The diversity of their views is seen to have been influenced by different factors ranging

¹⁰³³Garret Gantner, interviewed by Nkemakonam Okofu, 2015.

¹⁰³⁴Manuel London, *The Oxford Handbook of Lifelong Learning* (Oxford University Press, 2011), p. 3.

¹⁰³⁵Fakere.

¹⁰³⁶Homi Bhabha, ‘Of Mimicry and Man: The Ambivalence of Colonial Discourse’, *October*, 28 (1984), 125–33 (p. 127).

¹⁰³⁷Woolman, p. 32.

¹⁰³⁸Woolman, p. 43.

from: their educational backgrounds, teaching experiences, modes of practice, and the built-up arguments in the findings.

Evidence from the data shows that there is an interconnected relationship among the four components (context, pedagogy, learning techniques, and the skills that students develop for future practice). This interconnectedness is structured in a way that context informs pedagogy which also informs the techniques and the nature of the project as each project defines the skills needed in addressing specific context-related issues. It is faced with specific barriers that could be addressed practically and pedagogic wise.

The analysis of respondents' data using postcolonial feminist theoretical filters in the focus group, workshop, and survey suggests an increased level of acceptance and identification with the values inherent in negotiated pedagogy towards decolonising the curriculum of architectural education in Nigeria. Respondents highlighted possible potentials that are capable of enabling students to acquire and develop capabilities for future practice in Nigeria, and these potentials align with the postcolonial feminist agenda. The key insights into the analysis of data are highlighted below:

- Emphasis on diversity and inclusion by engaging others in the learning context. There is a belief that developing skills for practice requires a pedagogy that challenges the banking concept of education where the learner is given more agency, and others (users, clients, stakeholders) are also introduced into the learning space. It rests upon the notion that engaging others into the learning context allows a diversity of opinions, interests, and the voices of those not usually recognised to be valorised in addressing issues that concern them.
- There is an emphasis that adopting critical, feminist, and transformative pedagogic theories in learning and the design of curriculum places students at the centre of their learning while also empowering them to question how their learning equips them for future practice. It is predicated upon the belief that critical and feminist pedagogies as a postcolonial agenda rebalance the binary power relations between students and educators by asking them to renegotiate the way they produce knowledge.
- Respondents identified the importance of developing the following skills for future practice: teamwork, critical thinking, negotiating, self-initiating, and capability to synthesise the plurality of ideas, the capability to identify users' needs, and the use of digital media tools. Exposing students to multiple types of learning experiences is

acknowledged with the view that it equips them with capabilities to address issues from multiple perspectives.

- Developing skills on how to identify opportunities, prospects, and challenges in a particular context through situated learning.
- The argument that negotiated pedagogy encourages the acquisition of practice capabilities for Nigeria is essential, but further evidence from the data shows that these capabilities are best acquired through practice-based learning in academia and further developed in practice. Considering the current state of architectural practice and education in Nigeria, the complete mimicry of the west makes them unfit for purpose and certainly demands for a new mode of practice and capabilities where architects could self-initiate projects without waiting for commission, hence makes the acquisition of skills a priority for the Nigerian context more than the UK or US.

Beyond the potentials inherent in negotiated pedagogy is the view that certain barriers could challenge the acquisition of skills for future practice through the following barriers: criteria for accreditation/validating, lack of empathy, the inability of faculty members to accept change, and the structure of the university not supporting the test of materials at scale. The interpretation of how these barriers could exist in Nigeria is diverse, which, to a large extent, seemed to be influenced by individual experiences; for instance, educators, practitioners, and students hold different views.

Finally, it seems relevant to state that part of the limitations of this chapter is its inability to identify the benefits of the research findings to educators or schools of architecture. Another limitation is the inability to examine possible ways in which regulatory bodies may redefine their roles in order to re-enact the social responsibility of the architect.

This chapter has been able to evaluate the different components of negotiated pedagogy that make it valuable for enabling students to acquire and develop capabilities for future practice in Nigeria. In conclusion, the next and the last chapter critically appraise the research findings at different stages of the thesis to the research questions and objectives in order to evaluate the extent to which the findings have addressed the questions set in the thesis. The chapter further discusses the limitations of the research, which also provides opportunities for future research.

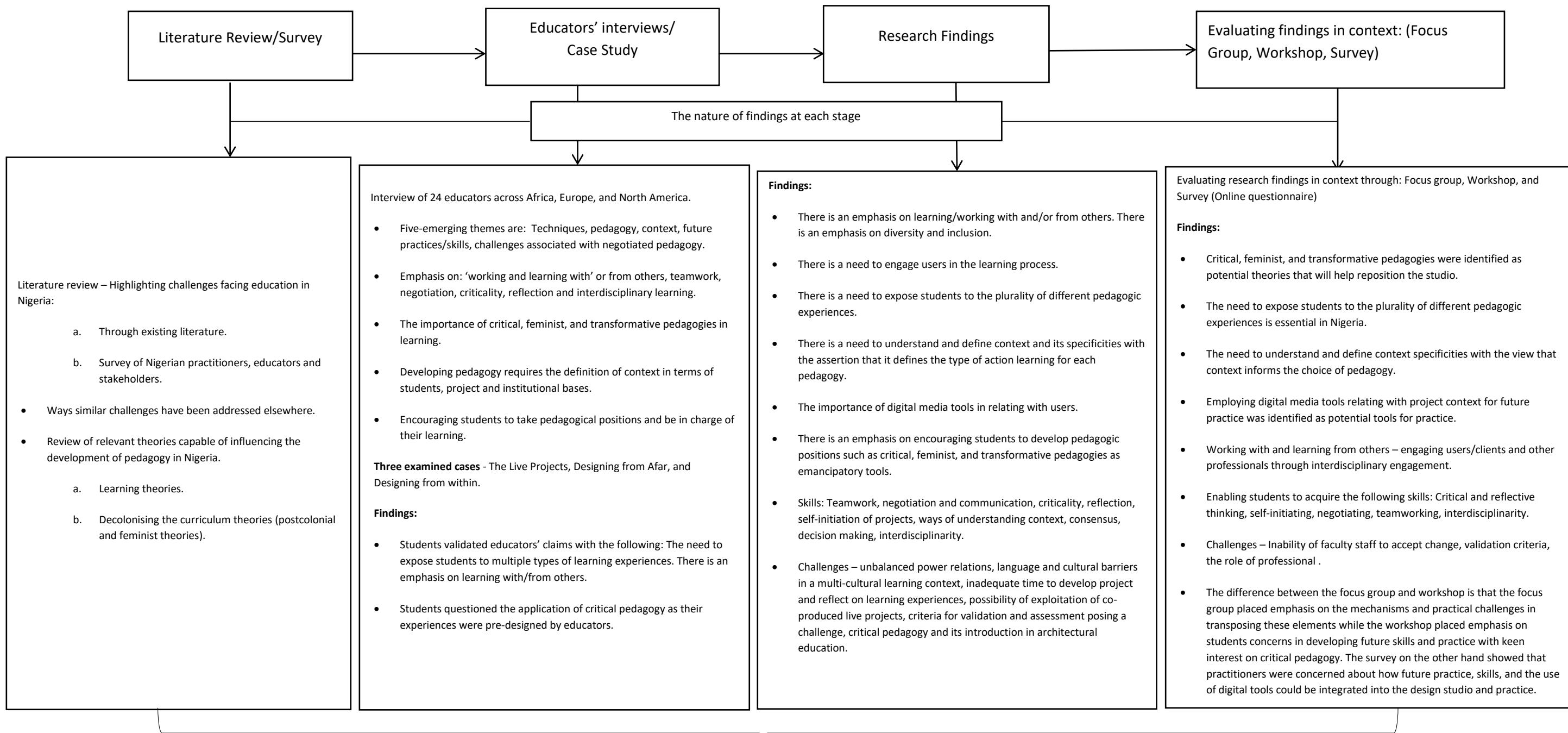
Part Four: Conclusions

Chapter 9: A critical appraisal of original research question and findings

- 9.0 General research Overview
 - 9.0.1 Introduction
 - 9.0.2 Thesis summary
- 9.1 The key findings and the extent they address the research questions
 - 9.2.1 To what extent can the knowledge that is drawn from the negotiation of forms of pedagogy that call for more social forms of learning to enable students to acquire and develop capabilities and skills for future practice?
 - 9.2.2 What barriers are capable of challenging negotiated pedagogy in enabling students to acquire and develop capabilities for future practice?
 - 9.2.3 To what extent can the knowledge developed from negotiated pedagogy enable students and future architects to develop capabilities and skills for future practice in Nigeria?
- 9.2 Thesis contribution to theory
 - 9.3.1 How the thesis addresses the core research issues highlighted in Chapter 1
 - 9.3.2 Thesis contribution to practice
- 9.4 Limitation of the thesis in addressing the research questions
- 9.5 Areas for future research
 - 9.5.1 Negotiated practice in a neoliberal capitalist economy
 - 9.5.2 Theorising negotiated pedagogy
 - 9.5.3 Developing assessment framework for negotiated pedagogy
 - 9.5.4 Identifying the values and the funding routes for negotiated architectural practices
- 9.6 Translating the research findings for non-academic audiences and professional training

9.o: General research overview

Table 9.o discusses the research overview, highlighting the research structure, processes, and the research outcomes.



Summary

1. Review of literature
2. Online survey
3. Interviews
4. Thematic analysis of findings
5. Validating of themes through case studies
6. Evaluating the research findings in context

Table 9.0 The research overview

9.0.1 Introduction

This chapter draws together all the components, processes, and the structure of the thesis in order to appraise the extent this thesis addresses the following questions:

- *To what extent can the knowledge that is drawn from the negotiation of forms of pedagogy that call for more social forms of learning at the margins equip students with capabilities and skills for future practice?*
- *What barriers are capable of challenging negotiated pedagogy in enabling students to acquire and develop capabilities and skills for future practice?*
- *To what extent can the knowledge developed from negotiated pedagogy enable students and future architects to acquire capabilities and skills for future practice in Nigeria?*

Section 9.1 evaluates the original contributions of this research through the synthesis of all of the findings at different stages of the study. In doing so, this chapter appraises the successes and challenges of the thesis in responding to the questions posed by the research. Section 9.2 also evaluates how theories have influenced the findings and also how the findings could contribute to existing theories in turn. Section 9.3 critically appraises the contribution of the research to practice by evaluating how the research findings could be applied in practice and whether they are capable of addressing practice-related problems. Section 9.4 evaluates the limitations of the thesis in addressing the research questions and the overall challenges in the process of the study. Section 9.5 reflects on the original intentions of the research with regard to addressing educational and practice challenges in Nigeria vis-á-vis design pedagogy. It also provides a critical reflection on how the research findings and the limitations of the research could open up areas for future research. The thesis concludes by reflecting on the possibilities of translating the research findings for non-academic audiences and professional training (see section 9.6).

9.0.2 Thesis Summary

In addressing the above questions set by this thesis in the first chapter, the study started with a critical evaluation of the challenges facing architectural education and practice in Nigeria, in order to identify the real issues affecting architectural education and practice. The thesis employed both primary and secondary data sources that engaged educators, practitioners, policymakers and stakeholders by utilising literature review and empirical online survey in Chapter 2 to understand what these issues are. While in Chapter 2, the thesis examined how

similar issues identified in Nigeria are addressed elsewhere and the existing knowledge gap since, issues of context is a core consideration in the way knowledge is developed and applied in practice¹⁰³⁹. Chapter 3 then examined the role of theory in learning and how it could influence architectural design education and, more importantly, our understanding of negotiated pedagogy, since Chapter 2 mentioned theory as a critical component in structuring learning. Chapter 4 further developed a research design that defined appropriate methodology for data collection and analysis at different stages of the research; this is in order to ask the appropriate questions, obtain appropriate data, analysis, and interpretation of the results. In order to understand the extent that negotiated pedagogy enables students to acquire capabilities for future practice, the thesis engaged 24 educators that explore different forms of socially-minded pedagogies at the margins through interviews, in which the results were presented in Chapter 5. There were several claims made by educators in Chapter 5 about the pedagogies they espouse in terms of the skills students develop, theories, future practices, learning techniques, and possible barriers to negotiated pedagogy. The data from chapter 5 was evaluated to understand the validity of those claims by engaging students through three case studies in Chapter 6. The results obtained from literature, educators' interviews, and students were further analysed in Chapter 7, in order to address the first and second research questions. While the third research question was addressed in Chapter 8 using focus group, workshop, and online survey that examined the extent knowledge from the research finding could enable students and future architects to acquire skills for future practice in Nigeria. The results from Chapter 8 were interpreted from a postcolonial feminist standpoint towards decolonising the curriculum of architectural education in Nigeria, owing to the assertion that the current curriculum rarely prepares students with skills needed for future practice. Chapter 9 synthesises the different stages of the research by critical appraising the relevance of the chapters, the extent to which the research findings address the questions posed in this thesis, contributions to knowledge, and areas for future research while also acknowledging the limitations in addressing the research questions.

¹⁰³⁹ Ashraf M. Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond* (Routledge, 2015), p. 6.

9.1 The key findings in relation to the research questions

9.1.1 To what extent can the knowledge that is drawn from the negotiation of forms of pedagogy that call for more social forms of learning at the margins equip students with capabilities and skills for future practice?

This thesis examined whether different forms of pedagogies that advocate for more social forms of learning at the margins can better prepare students and future architects with the capabilities and skills for future practice. In addressing this research question, the researcher in Chapter 5 deliberately engaged educators from three different regions using interviews to learn from their experiences of exploring marginal pedagogies that call for more social forms of learning. In order to understand how these pedagogies, interrelate and inform each other, Chapter 5 further examined the framework, drivers, learning styles, specificities, theories, barriers, skills, and practices inherent in them.

One of the key findings consistent with these pedagogies, as evidenced in Chapter 5, was that a majority of the pedagogies were borne out of dissatisfaction with the normative design studio for not equipping students with the needed skills for practice as "it was more objective than situation."¹⁰⁴⁰ Another key finding was that these pedagogies operated from the margins, and drew on emancipatory theories (critical, feminist, and transformative theories) as a way to challenge the design studio for its critical distance in understanding users' needs. The term 'negotiated pedagogy' as used in this thesis is the negotiation of pedagogies that call for more social forms of learning in terms of their learning techniques, theories, context, skills and practices, and inherent challenges.

The following key findings provide evidence to support the argument that negotiated pedagogy has the potential of enabling students to acquire capabilities for future practice. First, there is a collective emphasis on inclusive learning – this was seen in Chapter 5 and subsequently re-examined in Chapter 6 as respondents talked about 'learning from' and 'learning with' others, with an understanding that users are experts in their own contexts, hence engaging others creates opportunity to learn from and work with others while co-creating knowledge. Interdisciplinary learning was also mentioned in Chapters 5 and 7 as another form of inclusive learning where disciplines are encouraged to define what their contributions are in order to enable each discipline to know the limits of their boundaries.

¹⁰⁴⁰Viviana D' D'Auria, interviewed by Nkemakonam Okofu, 2015.

Second, Chapter 5 contained a body of evidence, again subsequently re-examined in Chapter 6 suggests that context defines the type of action learning method needed in engaging with each project, which in turn defined the skills and capabilities students needed to develop in order to engage in that pedagogic project. Chapter 7 further argued that context must be defined in terms of students' backgrounds, projects, and the philosophy underpinning each institution prior to developing any program or pedagogy. In light of the evidence in Chapter 5, which posited that pedagogy could not be completely transposed into another context without some form of adjustments, as each context is unique and should inform the methodology in engaging with each place, which brings the issue of relevance into play. This key insight challenges the design studio model that was transposed into the Nigerian educational landscape without re-integrating the specificities of its context; hence the main reason why the studio models rarely reflect Nigerian's socio-cultural values. Another key insight in Chapter 7 foregrounds the understanding that immersing students in their project context enabled them to understand the inherent prospects, opportunities, and challenges that exist in a particular place. It encouraged students to develop capabilities and skills to identify users' needs and self-initiate projects from within. There is a general view that developing a pedagogy that incorporates and balances the diversities of the richness of students, projects, and institutional context specificities have the potential of addressing issues of relevance and future practice.

Third, the definition of negotiated pedagogy as identified in the three analysis chapters (5, 6, and 7) placed emphasis on developing capabilities on self-initiation of projects, loose fit, incremental building process, understanding users' needs, teamwork, negotiation, critical and reflecting thinking, networking, and using digital media tools. The uniqueness in developing these capabilities and skills were seen to be driven by empathy, tenacity, and duty of care towards improving public spaces. Further to developing these skills was the role of critical and feminist theories – that empowers students to take control of their learning and question how it is equipping them for practice. Chapter 5 identified that feminist pedagogy did not only encourage the introduction of others (users, clients, stakeholders) not usually engaged in learning, but also exposed and diminished the dominating relations of power inherent in the design studio between the tutor and students. There was a call both in the literature and empirical data for educators to redress issues of domination through their own teaching and learning, as Hurst Mann encouraged educators to "participate in a struggle both to give voice to the margins of thought and to

challenge the centre of power and the processes that delineate the boundaries of knowledge.¹⁰⁴¹ The tutor's power diminished as students assumed control of what and how they wanted to learn, and the knowledge they come with into learning is recognised and valued. Similarly, the introduction of critical pedagogy empowered students to question the relevance of their education by challenging the 'banking concept' of education – that sees students as empty vessels waiting to be filled with the tutor's knowledge.¹⁰⁴² While respondents have widely commended the importance of critical pedagogy in architectural education, the stage at which it may be introduced has generated further debate with the notion that it is capable of producing political architects who see architecture as a political tool to always challenge existing structures. As identified in Chapter 6, students questioned this notion of being in control of their learning where they believed that their learning experiences and expected learning-outcomes have been prescribed by the tutors.

Fourth, it may be argued that because the criteria for choosing respondents was based on their marginal positions, and emphasis on socially-minded approach to learning, this might result in the possibility for the evidenced level of conformity of respondents' views. However, the uniqueness of these pedagogies, as shown in Chapter 5, further demonstrated the peculiar rationales informing these pedagogies as educators were asked to discuss their pedagogic approaches and the rationale informing those approaches. The interesting observation from the discussions showed that, despite the diversity in the geographical context, respondents seemed to place emphasis on the importance of learning/working with or from others. However, they used terminologies such as collaboration, teamwork, group work, interdisciplinary collaboration, co-creating knowledge, socio-spatial technical design, community-driven participatory methodology, inclusive learning, and engaging others. These terms were used to describe learning techniques and ways of working with others in order to co-develop and co-create knowledge together with students and users. It is acknowledged that these terms presented some challenges in interpreting and categorising the findings in a more detailed analytical order, and to some extent, formed a limitation to Chapters 5 and 6. According to the respondents, the drivers for developing those pedagogies were some form of reaction to the learning experiences they received as students that were 'object-oriented',¹⁰⁴³ as one of the respondents explained,

¹⁰⁴¹Liam Hurst Mann, 'Crossover Dream: A Parti(r), Structures for Knowledge of Difference', in *Voices in Architectural Education: Cultural Politics and Pedagogy*, ed. by Thomas Dutton (New York, NY: Bergin & Garvey, 1991), p. 56.

¹⁰⁴²Paulo Freire, *Pedagogy of the Oppressed* (Bloomsbury Publishing, 2000), p. 53.

¹⁰⁴³Viviana D' D'Auria, interviewed by Nkemakonam Okofu, 2015.

while another believed it was 'completely removed from the reality of the everyday.'¹⁰⁴⁴ Further to the reasons why respondents engaged in the search for an alternative pedagogy capable of challenging the orthodoxies of the design studio was the fact that learning on campus has specific limitations, which is "the duty to test the performance of materials at scale...and rarely creates circumstances to taking enough risk."¹⁰⁴⁵ Evidence drawn from Chapter 5 showed convincing personal experiences of why every educator engaged in this study questioned the design studio model for lack of social concerns and opted for a pedagogy capable of addressing those concerns that were hitherto neglected in the design studio model. The review of literature supported the respondents' views that the solitary nature of the design studio isolated designers from the day to day experience of users of buildings, hence the need to challenge this approach through inclusive pedagogy that introduced others in the learning context.¹⁰⁴⁶

Fifth, one of the ways that negotiated pedagogy equipped students with capabilities for future practice as identified in Chapters 5, 6, and 7 was by immersing students in project contexts in order to identify opportunities, challenges, and be able to know what the real issues within a project context are, in order to self-initiate projects without necessarily waiting for commission. The evidence of immersing students in their project context supported experiential learning through direct engagement with the complexities inherent in real project contexts. As Jeremy Till posited: "there is an underlying assumption that human actions are contingent and does not lend itself to precise knowledge,"¹⁰⁴⁷ rather it is drawn from the experience of the everyday. As earlier stated, for students to self-initiate, they needed to develop empathy towards engaging in projects without first considering the financial gains but instead with the desire to bring a positive social change to their community. Chapter 6 further identified that in circumstances when it is impracticable to immerse and embed students in their project context, the use of digital media tools (Facebook, WhatsApp, Twitter, WordPress) that connect networks of users who are situated in that context become necessary. However, the use of digital media tools has also raised questions whether they convey similar learning experiences with being immersed in

¹⁰⁴⁴Jennifer Horne, interviewed by Nkeamokonam Okofu, 2015.

¹⁰⁴⁵Harriet Harriss, interviewed by Nkemakonam Okofu, 2015.

¹⁰⁴⁶David Nicol and Simon Pilling, 'Architectural Education and the Profession: Preparing for the Future', in *Changing Architectural Education: Towards a New Professionalism* (Taylor & Francis, 2005), p. 6.

¹⁰⁴⁷Jeremy Till, 'Contingent Theory: The Educator as Ironist', *Stoa*, 1 (1996), 66–79 (p. 70).

project context since they rarely expose students to direct reciprocal interaction with the actual users of those spaces.

Sixth, another way that students could be encouraged in developing practice capabilities and skills involved encouraging self-directed learning as a form of autodidactic learning, which, according to the live project students, was relevant in working with clients/users. It made students develop a sense of responsibility for their own learning. Autodidact learning, as expressed in the research through the introduction of critical and feminist pedagogic theories, helped in reducing the amount of power in the hands of the tutor in order to foster authentic dialogue between students and between students and users/clients in ways that allowed them to freely express their opinions without any form of limitations and control from the tutor. According to students and educators within the live projects, placing students at the centre of their learning improved confidence, empathy, and responsibilities in identifying individual needs in terms of skills. At the same time, students questioned whether they were truly in control since educators had already predesigned their actions and outcomes. It raised serious questions about whether pedagogies of architectural education are truly student-centred if educators designed students' experiences and learning outcomes.

Seven, it was also acknowledged in the research in Chapters 6 and 7 that students were encouraged to develop teamwork, negotiation, and communication skills when working with others (colleagues, users, and other disciplines) by enabling them to understand the principles of teamwork which involves sharing and negotiation and learning how to identify and harmonise individual differences. Students attested to developing these skills by building on their initial challenges arising from an inability to understand and accept what their differences were. In terms of communicating their ideas to others, especially non-professionals, students in the different projects struggled at the start but were able to develop confidence through group discussions, public engagements, street installations, walk into the future, the help of mediators (in a foreign context), and workshops. One of the challenges confronting developing teamwork and communication skills in a multicultural learning context, as observed in Chapters 5 and 6, included issues associated with race, gender, and educational background. Several students struggled within the different project groups due to racial, gender, and educational background biases where the banking concept of education was prevalent. Students and educators generally perceived the issues as mentioned above as the reason why students struggled to work as teams in the different groups at the initial stage of their projects. The relevance of developing these capabilities, as shown in this study, has the potential to improve communication and the

dynamics of practice between architects and others by challenging the solitary nature of architectural practice.

9.1.2 What barriers are capable of challenging negotiated pedagogy in enabling students to acquire and develop capabilities and skills for future practice?

The importance of negotiated pedagogy towards redefining architectural education and practice is not without challenges, as evidenced in Chapter 7. One of the challenges to negotiated pedagogy, as identified in Chapter 5 and subsequently re-examined in Chapters 6 and 7, is the validation criteria and pressure from the professional validating bodies. RIBA, for example, wants the undergraduate and postgraduate students in every accrediting school within the UK to produce building designs as one of the criteria for validation. It is also similar to the NIA/ARCON criteria for accreditation in Nigeria, where the work that students have done in retrospect are assessed based on their design ideas, graphical presentation, space and form composition, and ability to synthesise complex spatial relations between use and form such that the learning experience students develop are never assessed.

This notion of identifying architecture as the science of building is not only challenging but creates a limitation where the pursuit of any other form of architectural production that does not speculate building as an object. Another potential barrier identified in Chapter 5 and again in Chapter 8 within the Nigerian context is the resistance to change the attitude of staff members. Though it varies from institution to institution, according to respondents, change is quite difficult to internalise, most notably with older academics who have earned remarkable reputations over time and believe that their ego is at stake when a young academic is engineering this change. Another respondent believes that bringing change into an organised system is difficult when a single individual champion it but best structured when many people are driving the change. Drawing further on the suggestions made by respondents and evidence from the literature on how to address the issues emanating from the inability of staff members to accept change – is by engaging a wider audience using different platforms such as journal publications, conference presentations, mass and social media, workshops, and symposia.¹⁰⁴⁸ The aim of the above is to increase its accessibility and also enable people to understand and critique the findings of the research in advance, prior to its implementation.

¹⁰⁴⁸ Stone, Maxwell, and Keating, p. 17.

Other barriers identified in the study include issues emanating from race, gender, language, and cultural difference when working in a multi-cultural setting, when and how critical pedagogy may be introduced in learning, the unbalanced nature of what is gained by parties involved in a live project, and students' assessment mechanisms. Beyond these issues mentioned are the core concerns raised severally across the analysis chapters (Chapters 5, 6, 7) – the issue of time, as already discussed in Chapter 7, namely that the time allocated for design projects is insufficient for students to develop a connection with project contexts and reflect on their learning experiences. It was seen as the reason why students did not develop empathy and breakdown their prejudices towards others, even their clients in the case of the live projects. One of the educators mentioned that "the legacy of the live projects does not live beyond the six weeks" allocated for projects due to its structure and the temporality of the live project.¹⁰⁴⁹ The above concern raised by one of the educator respondents was supported by students who also felt that the limited time affected them from reflecting on their learning experiences since everything happened quite fast and that some of their projects were inconclusive. One of the ways of addressing the issue of time and timing, as identified in the research, is to develop a program that runs beyond the academic calendar where projects are structured in ways that students can move in and out without affecting the structure of that project. Another suggestion was to adopt the structure of the MArch Collaborative Practice programme at the University of Sheffield – a full-time 2-year Masters programme that enables students to learn at the same time as work in practice. However, the difference between the Collaborative Practice model and those studied in this research is that it combines the knowledge developed from a practice-based education with that of a University-based education while others are predicated on a university-based education with different curriculum structure.

9.1.3 To what extent can the knowledge developed from negotiated pedagogy enable students and future architects to acquire capabilities and skills for future practice in Nigeria?

The evidence from the focus group, workshop, and online survey clearly indicates that pedagogy, context, and the choice of theory shape and inform the skills that students develop for practice. Amongst the key skills that cut across the focus group, workshop, and survey that negotiated pedagogy enables students to acquire are the capability to self-initiate projects without waiting for commission, critical and reflective thinking, teamwork, communication, negotiation,

¹⁰⁴⁹Cristina Cerulli, interviewed by Nkemakonam Okofu, 2016.

understanding users' needs, empathy, and care. While this study evidences the claim that these skills can best be acquired in Nigeria than elsewhere with the view that negotiated pedagogy shares common context-specific values with the indigenous Nigerian educations, which make the skills relevant in addressing context-specific needs.

The findings from the focus group, workshop, and survey with Nigerian educators, students, and practitioners highlight the following key insights:

- Evidence from the study shows that teamwork skill is essential in Nigeria, but in order to develop this skill, there is a need to challenge the solitary mode of learning and engaging in practice by encouraging diversity and inclusion. By exposing students to different ways of working/learning with or from others. One such way involves engaging users/clients and members of other disciplines through team/group work and interdisciplinary practice. Hence, students need to develop teamworking skills and capability to synthesise multiple ideas from members of a team.
- There is an understanding that immersing students in their study context enable them to understand and identify the uniqueness, prospects, opportunities, and challenges that exist in each project context and able to develop an appropriate response. Students need to develop skills on how to identify and understand context specificities in order to self-initiate project through the knowledge of the opportunities and challenges that exist in a particular context. Other skills and capabilities are developed in the process of identifying the potential of each context, skills such as critical and reflective thinking, negotiation, and teamwork (see Chapter 7).
- While respondents acknowledged the importance of defining context, they believe that by understanding context specificities, students can develop capabilities to self-initiate projects that have relevance in addressing context-specific needs and, as such, provide opportunities to create jobs without necessarily waiting for commissions.
- The importance of aligning with the pedagogic theory that places emphasis on student-centred learning criticality, inclusion, unity in diversity, empowerment, and democratic learning such as critical, feminist, postcolonial, and transformative theories of learning. In order to enable students to take control of their learning and question what they learn.

- Exposing students to multiple types of learning approaches/experiences (through the live projects, design studio, learning from afar, and learning from within); enables them to acquire capabilities and skills in addressing issues from different perspectives.
- While negotiated pedagogy encourages the development of capabilities and skills for future practice, validation criteria set by validating bodies, emphasis on product over process, assessment criteria, inability to accept change, not acknowledging the inefficiency of the current model in addressing contemporary issues challenge this process.

This study also identified that design management, corruption, quackery, management/administrative crisis, technology; regulatory mechanisms by practitioners, the inability of faculty members to accept change, and bureaucracy were not mentioned in the findings but are crucial for the Nigerian context (see section 8.3, Chapter 8). Identifying these concerns opens up potential areas for future research, which could investigate the implication of these concerns when negotiated pedagogy is integrated into existing design studio pedagogies in Nigeria.

Furthermore, it was observed in Chapter 8 that educators were more concerned about how the research findings may be applied in the Nigerian context. It is upon the notion that for so long, the design studio model continued to promote Eurocentric values at the expense of the multi-cultural diversity of the Nigerian state, where the majority of educators see nothing wrong with the current model, hence the difficulties in accepting change into the system. It further corroborates the views held by Nigerian educators and practitioners that professional regulatory bodies (e.g. ARCON) have in defining the content of the curriculum as to what should be included. Similarly, practitioners were also keen on the nature of future practice and skills with emphasis on self-initiation of projects, incremental building, loose fit through making and fit, inclusive design, and socio-spatial technical design. The Nigerian practitioners agree with the view that future practices possess the potentials to redefine practice in Nigeria but rarely questioned whether the professional regulatory bodies would recognise the implications of these modes of practice and skills to the conditions of engagement as architects. Moreover, drawing from the workshop, students' interests were observed to be in the area of developing skills for practice, but they rarely questioned the relevance of such skills in practice. The skills they believe will be valued in practice include self-initiation of projects, critical and reflective thinking, teamwork, negotiation, the use of digital media tools, and synthesis.

Another significant key contribution is that the research findings align itself for the first time with the philosophy of the Nigerian National Educational Policy. The policy emphasises “using education as an instrument for national development” towards the realisation of the dreams and aspirations of Nigerians.¹⁰⁵⁰ It is important to note that the Nigerian National Education Policy did not suggest ways education could be used as an instrument for integration (see Chapter 2). What this thesis has done is to develop a negotiated pedagogic framework that aligns with the above philosophy of education by emphasising inclusion, diversity, empathy, criticality, learning/working with others, multiple authorship, and negotiated learning – all of which leads to self-actualisation by developing the capacity to self-initiate projects. It also suggests a policy framework that could draw from the five core principles of negotiated pedagogic framework in order to realise the Nigerian National Education Policy objectives – education as an instrument for national integration.

This thesis also provides a response to Adeyemi’s question – about the kind of architectural education that is appropriate for the realisation of an indigenous school of Nigerian architecture by drawing on postcolonial feminist and transformative theories, albeit not in the way Adeyemi perhaps intended it to be framed. According to Adeyemi, architectural education should be structured in a way that indigenous knowledge forms the basis from which design pedagogy, in terms of its content, teaching style, theoretical framework, and the learning outcomes derive their potency. Certainly, Adeyemi’s view resonates with the position held by others commentator calling for the decolonisation of the university curriculum through the Africanisation of the curriculum¹⁰⁵¹ (see section 3.1). This thesis holds an inclusive view about the way the curriculum may be decolonised through the inclusion and negotiation of different sources of knowledge and approaches that are not usually valorised with the existing structure of the curriculum from a postcolonial standpoint. It would be in order to make the curriculum more relevant in addressing contemporary challenges in Nigeria rather than adopting a one size fits all. As discussed in Chapter 3, postcolonial and feminist theories provide a critical lens towards decolonising the curriculum of architectural education in Nigeria – such that its content, delivery method, and learning outcomes address local needs in a broader sense through diversity and inclusion. One of the ways of achieving this, as noted by Le Grange, is not only by questioning the Eurocentric hegemonic values being promoted by the current curriculum but by questioning

¹⁰⁵⁰Federal Republic of Nigeria, *National Policy on Education* (NERDC press Lagos, 2004), p. 6.

¹⁰⁵¹Abiodun Olukayode Olotuah, ‘At the Crossroads of Architectural Education in Nigeria’, 2006, p. 83.

how knowledge from the margins may enrich, critique, and complement that which lies at the centre.¹⁰⁵²

Postcolonial feminism employed in this research is not keenly centred on issues of gender, race, social class, and women of colour. Rather, it is mainly concerned with evaluating how colonial and imperial relations relegates knowledge and values inherent in the colonies to the background while imposing Eurocentric values and ways of knowing on 'Others.' It is an attempt at excavating alternative narratives that challenge the dominant Eurocentric canon and promotes the inclusion of marginal voices and cultural practices. It is a call to engage and reunite all forms of knowledge projects that are capable of informing each other. It is a project that aims to understand "how multiple voices can be heard, and how new perspectives emerge from mutual learning."¹⁰⁵³ The essence of drawing on postcolonial feminist and critical theories is not simply a matter of seeking inclusion by claiming space for the excluded 'Others', but as a way to celebrate and reunite the differences shown by different pedagogies and knowledge systems both in "reasons and emotions, selfhood and otherness, autonomy and interconnectedness, public and private, universe and particular."¹⁰⁵⁴

9.2 Contribution to theory:

The central aim of this thesis was to examine the extent, marginal pedagogies that advocate for more social forms of learning are enabling students to acquire and develop skills for future practice. In doing this, the thesis employed critical, feminist, transformative, and postcolonial theories to understand, interpret, and provides empirical evidence towards understanding knowledge epistemology produced at the margin of mainstream design pedagogy in order to liberate, empower, and rebalance marginal polarities.

The utilisation of feminist and critical pedagogies that drew on feminist and critical theories evidenced the understanding that pedagogies at the margins, irrespective of the context they are situated, present common ideologies that advocate for inclusion and diversity both in approaches and sources of knowledge. These marginal pedagogies are challenging the orthodoxy of the

¹⁰⁵²Lesley Le Grange, 'Decolonising the University Curriculum: Leading Article', *South African Journal of Higher Education*, 30.2 (2016), 1–12.

¹⁰⁵³Decolonising the Curriculum Network, 'Keele Manifesto for Decolonising the Curriculum' <<https://www.keele.ac.uk/raceequalitycharter/raceequalitycharter/keeledecolonisingthecurriculumnetwork/keelemanifestofordecolonisingthecurriculum/>> [accessed 13 December 2018].

¹⁰⁵⁴Sibel Bozdogan, 'Architectural History in Professional Education: Reflections on Postcolonial Challenges to the Modern Survey 1', *Journal of Architectural Education*, 52.4 (1999), 207–15 (p. 208).

mainstream by advocating for the inclusion of 'other' forms of knowledge that are not usually valorised or brought into mainstream thinking¹⁰⁵⁵. It is with the notion that "people who are affected by design should be involved in making those decisions" to challenge the self-referral loop of the architect.¹⁰⁵⁶

Other ways that these theories have been evidenced in the findings and could add to the understanding of existing literature, even those examined in Chapter 2 and 3 include:

- Recognising the knowledge that students come with learning as a resource repository that enriches the studio repertoire.
- Promoting approaches that encourage 'learning/working with' and 'learning from' others with the view that users are also experts in the knowledge of their own context. Engaging multiple sources of evidence, approaches, techniques, and ways of thinking will not only enrich knowledge scholarship and multiple authorship but also helps to challenge the notion of architecture as a solitary act.
- Emphasis on mutual learning by exposing and decentring power relations between educators and students such that knowledge is produced through the negotiation between the learner and teacher rather than an act of depositing.
- The importance of defining the context in terms of students, institutions, and projects such that context in turns defines the type of action learning approach and the types of skills needed for a particular type of practice rather than 'size fits all.'
- Encouraging Students-Centred learning through the introduction of critical and feminist pedagogies, that empowers students to take control of their learning and question how their learning is enabling them to develop capabilities and skills for future practice. This approach challenges the banking model of filling students with knowledge¹⁰⁵⁷.
- The importance of encouraging situated learning such that the knowledge of a context becomes the starting point of identifying prospects, opportunities, and challenges

¹⁰⁵⁵ Interviewee 23a, interviewed by Nkemakonam Okofu, 2015.

¹⁰⁵⁶ Henry Sanoff, interviewed by Nkemakonam Okofu, 2015.

¹⁰⁵⁷ Paulo Freire, *Pedagogy of the Oppressed* (England: Penguin Books Ltd, 1996), p. 53.

inherent in a locality and able to self-initiate projects that explore those opportunities and bring a transformation from within¹⁰⁵⁸.

The postcolonial feminist theory was employed to understand the extent, negotiated pedagogy that could enable students to develop capabilities and skills for future practice. The postcolonial theory takes critical pedagogy a step further by not only examining how pedagogies at the margins are encouraging the acquisition of skills but questions the relevance of those skills in a postcolonial context. Where people's voices are not only silenced but oppressed with an imposed foreign curriculum that further separate education, culture, and identity. In order to decolonise the curriculum for not being responsive to the realities of the everyday, Bhabha's concept of 'hybridity' is employed to encourage the inclusion of multiple sources of data in the production of new knowledge that serves to promote diversity, relevance, and inclusion through the following:

- Bhabha's notion of hybridity calls us to question how negotiated pedagogy may be integrated into the design studio and able to reconcile the difference existing between pedagogy and practice, situated and simulated, architects and users, product and process, learning and teaching, students and educators.
- The acknowledgement that, developing skills such as self-initiation of project, teamwork, criticality, negotiation, understanding users' needs, empathy, and care are essential for practice within a postcolonial Nigerian context as ways of decolonising the curriculum by making it relevant in addressing local needs. It is predicated on Dutton's proposal that "only by merging with the everyday can the values, traditions, and aspirations of those who have actively been silenced become the central ingredients of our contribution to help produce a subversive/ transformative spatiality."
- Merging the realities of the everyday with the way we produce knowledge certainly calls for the definition of context such that the inherent context-specific knowledge and values are integrated into the learning context. Doing this involves immersion in order to identify challenges, prospects, and opportunities to enable self-initiation of projects that have direct relevance to local needs.

¹⁰⁵⁸ John R. Anderson, Lynne M. Reder, and Herbert A. Simon, 'Situated Learning and Education', *Educational Researcher*, 25.4 (1996), 5–11 (p. 6); Jean Lave and Etienne Wenger, *Situated Learning: Legitimate Peripheral Participation*, Ed (Cambridge: Cambridge University Press, 1990).

- Self-initiation of project engenders empathy, tenacity, and duty of care, which promote a sense of community and social activism towards bringing change to the built environment and the way architecture is produced.

9.3.1 How the thesis addresses the core research issues highlighted in Chapter 1

1. Chapter 1 highlighted the challenges facing the design studio models in Nigeria in equipping students with the capability to understand what the real issues are – due to the isolated nature of design studio learning, thereby addressing societal needs from a distance rather than from within. This concern was partly addressed in the literature review in Chapter 2 that places emphasis on pedagogies that enable students to be situated and embedded within their study context in order to identify opportunities, challenges, and prospects within that context (see section 2.1). The issue with the isolated nature of the design studio was also addressed in the empirical chapters with emphasis on inclusive pedagogy through the technique of learning with/from others (users, clients, professionals) with the assertion that users have expert knowledge of their context, hence that engaging them in co-creating knowledge produces a polyvocal icon (see section 8.1.1).
2. The challenges arising from the exploitative nature of the Integrated Studio Design Model practiced in Nigerian universities was addressed in the empirical study in Chapter 5 – through inclusive learning that placed emphasis on engaging others (users, client, community members) into the learning context where they are encouraged to participate not just in taking design decisions but also in co-creating and the making processes as co-authors; thesis common with the live projects (see section 5.1.1). However, the issue associated with exploitation is not only related to the design studio, but it was also mentioned in the empirical study in the case of the live project. It is predicated upon the notion that what is gained by both students and users can be unbalanced and somewhat exploitative if the conditions of engagements are not negotiated prior to the start of live projects (see section 7.1.5).
3. The assertion that two out of the three design studio models used in Nigeria were modelled after the Beaux Art and Bauhaus orthodoxies have continued to reinforce the Eurocentric canon and learning approaches such as the solitary mode of learning, tutor centred learning, lack of empathy, emphasis on product over context, and lack of capability to self-initiate projects. These approaches to learning rarely recognised the

multi-cultural socio-economic and political values inherent in the Nigerian context; instead, they imposed the values of where the models were developed. These orthodoxies have not only been questioned both in the literature and in empirical chapters but have also been challenged by the nature of the research findings, which highlighted the importance of understanding and integrating context specificities prior to developing a pedagogy. Further research findings held the assertion that context dictates the type of action learning method needed for each pedagogy. The use of postcolonial feminist theory was also employed to challenge the orthodoxy of the design studio and explore how alternative narratives that promoted the recognition of context-specific knowledge, local identities, and values could be integrated into co-creating pedagogy that is socially-minded (see section 8.2). The findings of this study serve as a call to rethink the role of professional regulatory bodies and the nature of validation criteria capable of promoting the values and identity of Nigerian architecture.

4. The role of the regulatory bodies has been identified as not only challenging to the development of negotiated pedagogy but also hindering the expansion of the architects' role and how they might practice in the future (see sections 5.5 and 7.5). The criteria for validation, identifying architecture with building, and inconsistency in accreditation requirements all need to challenge, but how these can be challenged was rarely addressed in this study, which is a limitation to the research design in Chapter 4 and the discussions in Chapter 7 –this would have investigated further on how the challenges to negotiated pedagogy could be addressed. It is essential to state that these issues on their own could form stand-alone Ph.D. enquiry; hence this opens up an area for future research.
5. The issue arising from the emphasis on product over process in the normative design studio model has been challenged and addressed both in the literature in Chapter 2 and empirical study in Chapters 5, 6, and 7 (see sections 2.2.4, 5.1.4, 6.1, and 7.5). As noted in the literature review, that students' work should be assessed in such a way that there is an equal emphasis on product and process (such that the amount of effort dedicated to the analysis and synthesis of design drawings with that of finished design drawings are given equal attention).¹⁰⁵⁹ Other commentators held the view that the processes

¹⁰⁵⁹David Nicol and Simon Pilling, 'Architectural Education and the Profession: Preparing for the Future', in *Changing Architectural Education: Towards a New Professionalism* (Taylor & Francis, 2005), p. 7.

engaged in arriving at the products should also be given equal importance to the product. The empirical study also held the assertion that not every process of architecture ended up in a building as a product but that there were other ways of doing architecture that do not necessarily translate into building, such as place making, spatial agency, and social activism. Another key insight was that learning/project outcomes should not be assessed based on how well they are successful in developing product outcomes – this is on the notion that some projects may fail to realise their proposed outcomes but provide students with learning experiences from the process as to why the project failed.

6. The structure of the design studio model in Nigeria and other western countries was seen to promote unequal power relations between students and educators. The dominating relations of power were also reinforced in the way history courses are taught and structured – where history about western cultures and white male architects are presented as the only producers of knowledge. It implicitly relegated and devalued non-whites, females, and non-western cultural values to the background.¹⁰⁶⁰ It also promoted elitism and cultural chauvinism in architecture, as earlier argued in the empirical chapters by Ward and Dutton.¹⁰⁶¹ This concern was addressed in the literature and empirical chapters with the submission that educators should readdress these positions of domination through their own approaches to teaching and learning with the introduction of critical and feminist theories in their studios (see sections 2.3.2, 7.1.5). They should empower students by encouraging them to take political positions, negotiate and be in control of their learning. Another key approach to addressing this concern was through the encouragement of students/peer assessment mechanisms while educators relinquished their roles in the studio as instructors to facilitators through student-centred learning.

The choice of these theories as tools for investigation was predicated on the need to encourage diversity and inclusion, both in the learning and production of architecture, in order to develop a negotiated framework that encouraged teamwork, empathy, situated learning and student-centred learning.

¹⁰⁶⁰Laura L. Willenbrock, 'An Undergraduate Voice in Architectural Education', *Voices in Architectural Education: Cultural Politics and Pedagogy*. New York: Bergin and Garvey, 106 (1991), p. 99.

¹⁰⁶¹Tony Ward, interviewed by Nkemakonam Okofu, 2015; Thomas A. Dutton, interviewed by Nkemakonam Okofu, 2015.

9.3.2 Contribution to practice - employing negotiated pedagogy in the design studio in Nigeria

The inclusive nature of negotiated pedagogy makes it adaptable to the design studio or the live projects through the use of a negotiated pedagogic framework centred around five themes, each of which enables other pedagogies to be defined in terms of context, techniques, and method of engagement, theories, proposed future practices/ skills, and possible barriers that could challenge the acquisition of skills.

The live projects as a type of studio project that is unique in "its engagement to real clients or users", makes negotiated pedagogy to be used as a critical 'reflection in action' and 'on action' mechanism, such that they critique and complement each other to ensure relevance and value in the quality of tuition that architectural education offers.¹⁰⁶²

While both the normative design pedagogy and negotiated pedagogy promote transformation, self-directed learning, and the importance of brief development, the live projects can act as a practical bridge between other forms of studio pedagogies. This thesis presents an opportunity for the negotiated pedagogic framework to act as a reflective framework, which can allow for the critique, problematisation, and expansion of the scope and efficacy of the architectural design studio in responding to the needs of contemporary society (see section 7.3, Chapter 7).

What other important contribution can negotiated pedagogy offer to the design studio in Nigeria? The arguments earlier presented in Chapter 8 offer useful insight into possible ways that knowledge developed from negotiated pedagogy can be integrated into the design studio by revealing its limitations in engaging users/client in learning, unequal power relations, lack of useful theories that encourage the knowledge that students come into learning, and not encouraging students to critically question the relevance of the knowledge they receive among others. Through this process, the knowledge repertoire within the design studio is not only expanded but also relevant in addressing local issues.

Negotiated pedagogy presents an opportunity for knowledge to be developed through situated learning with users, which in many ways, enables users to be part of the design decision-making

¹⁰⁶²William H. Newell, 'Academic Disciplines and Undergraduate Interdisciplinary Education: Lessons from the School of Interdisciplinary Studies at Miami University, Ohio', *European Journal of Education*, 27.3 (1992), 211–21 (p. 212); Helena Webster, 'The Analytics of Power: Re-Presenting the Design Jury', *Journal of Architectural Education*, 60.3 (2007), 21–27; Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (London: Ashgate Publishing Limited, 2011).

process that concerns them. As argued in the empirical data, users, after all, hold expert knowledge of their own context, hence engaging them, opens more opportunities for rich and diverse knowledge to be co-created. It has far-reaching benefits in terms of tangible outcomes for users and learning experiences for students and educators in the process.

The research findings generate a broader applicability and use by educators, practitioners, and policy-makers in a number of different ways that can potentially influence education and practice in Nigeria. The acquisition of new skills and new ways of working with others expands the scope of architecture practice where skills such as self-initiating of projects, understanding users' needs, negotiation, critical thinking, use of digital media tools and practices such as incremental building, making and fit, socio-technical partial design, self-initiation of projects are also redefining how professionals could engage in practice.

The use of digital media tools as one of the key elements of negotiated pedagogy has been evidenced in this thesis to enable students and architects to relate with project context when it proves difficult to be physically immersed in that context. It also shows its usefulness in keeping in touch with the contemporary demands of practice in recent times.¹⁰⁶³

The findings from this study can also inform policymaking at different levels in the society through decision-makers such as "politicians, senior civil servants, and appointed officials, middle-ranking bureaucrats, street-level bureaucrats, and government-appointed experts, specialists, and advisors on advisory panels."¹⁰⁶⁴ Utilising research findings for policy formulation is context-dependent as different results might be used differently by different users.¹⁰⁶⁵ Hence, in the Nigerian context, the findings could be used by government through regulating bodies (professional and academic) in areas of curriculum development, upgrading existing practice towards embracing new techniques (how to engage users in the design process), ways to self-initiate projects, the use of digital media tools in relating with the project context, and incremental building through 'making and fit.' The findings could be made readily available to policy-makers and the general public through policy entrepreneurship.¹⁰⁶⁶ The above method

¹⁰⁶³Building Futures.

¹⁰⁶⁴ D. Stone, S. Maxwell, and M. Keating, *Bridging Research and Policy: An International Workshop Funded by the UK Department for International Development*. Warwick University, July 2001, p. 21.

¹⁰⁶⁵ Stone, Maxwell, and Keating, p. 21.

¹⁰⁶⁶ Stone, Maxwell, and Keating, p. 17.

allows the results to be disseminated through publications, conferences, workshops and open seminar presentations, advertising policy debate (engaging with policymakers), networking, press, and media, think tanks and research institutes, community consultative fora, and participating in fora that have government participation.

Principle theme	Nigerian pedagogies and practice			Negotiated pedagogy
	Studio Design Model/Theory and Studio Design Model	Integrated Studio Design Model	Nature of Practice	
Technique	Tutor-centred learning Absence of users/clients in the learning process Studio format Isolationist mode of knowledge production Group/team work	Student-centred learning Absence of users/clients in the learning process Studio format/project context Group/teamwork	Wait for a client's commission Obtain brief from the client Make a schematic design proposal Adjust proposal to fit requirements	Self-initiate projects without waiting for commissions Learning/working with others (reciprocal learning) Studio format/project context Inclusive/collaborative learning Group/teamwork. Hands-on making/live construction
Pedagogy	Transformative pedagogy Self-directed learning and reflection Desk crit based assessment	Transformative pedagogy with elements of feminist pedagogy Self-directed learning and reflection Assessed based on the amount of drawings produced	Practice is modelled after the design studio framework To produce star architects equipped with skills to provide services	Critical, feminist, and transformative pedagogies Experiential, situated, self-directed, practice-based learning and engaged scholarship. Reflection on and in action
Context	Less emphasis on understanding the context Homogeneous understanding of context	Situate and embed students in project context Context influences the action method	The specificity of context is rarely considered in practice	Context: student, project and institutional related issues Students are situated and embedded in a learning context The use of digital media tools to relate to the context.

Future practice and skills	Predicated on producing star-architects with skills on how to develop: Brief, proposals, designs, drawings, detailing, analysis and synthesis, presentations, project supervision, interdisciplinary practice, teamwork	Predicated on producing star-architects with knowledge of the everyday needs. Skills: Teamwork, brief building, critical and reflective thinking, understanding context specificities, negotiation, interdisciplinary.	Practice places emphasis on: aesthetics, function, utility, teamwork, outcome, budget, and delivery time. Skills - Technical, presentation, communication, negotiation, construction, design/working drawing techniques.	Future practice: incremental building process, Tran-scalar design process, socio-technical, spatial design, self-initiation, loose fit, post occupancy evaluation, co-designing. Future skills: Teamwork, self-initiation, negotiation, consensus decision making, analysis and synthesis, co-developing of brief, critical and reflective thinking, communication, interdisciplinary, duty of care.
Challenges	Lack of empathy and social concerns of the everyday Does not engage users in the process of making design decisions Unequal power relation between student and tutors. Lack of hands-on, involves unhealthy competition. Envisage that every design process ends up as a building	Tendency to exploit users/clients Performance measured in the amount of drawings students produced Does not engage users in design decisions Validation criteria Lack of hands-on learning experience on built outcomes	Rarely understand what the real issues are. Not influenced by context Lack of social concerns and users' needs Does not engage users in the design process Lack of post-construction evaluation	Validation criteria Inadequacy of time for critical reflection Tendency for exploitation in a co-produced live project Assessment criteria

Table 9.1 How negotiated pedagogy challenges and complements current pedagogies and practice in Nigeria

9.4 Limitations of the research

One of the limitations of this study was the absence of users/clients' voices, particularly within the primary data, given that negotiated pedagogy should embrace the community and user. Some secondary data sources expressed views on the economic situation in Nigeria and a UK report showcased public views on the role of architects in the construction industries (see Chapter 2). The primary data engaged only a few policy makers/stakeholders that were users, in order to examine their views on the challenges facing architectural education and practice in Nigeria. These engagements helped in shaping the understanding of pedagogic and practice challenges in Nigeria. However, generalising stakeholders' views and perceptions about these challenges proved difficult due to the limited sample size in terms of the number of stakeholders engaged in the study. An attempt to include users at different stages of the research was not successful due to ethical and logistic challenges. This, however, opened up an opportunity for future research that seeks to explore and question how users/community voices influence action methods of engaging in projects, since negotiated pedagogy places emphasis on user-centred learning.

The presentations of the findings of this research within different fora raised a few questions. First, it has been argued that there is a danger of transposing a model defined by the UK and US parameters in the African context – falling into the same trap of previous knowledge exports.¹⁰⁶⁷ Others believed that decolonisation of the curriculum entailed replacing western knowledge with indigenous knowledge while others argued for both to be negotiated in a critical way such that each complemented and critiqued the other, which is the position of this thesis (see section 3.1). However, the researcher is fully aware of the colonial history of architectural education in Nigeria and how every other knowledge system was silenced through the imposition of the western curriculum.¹⁰⁶⁸ By drawing on Homi Bhabha's notion of 'hybridity', that counters the hegemonic view of knowledge as a single story, the research was designed to examine how marginal pedagogies that advocated for more social forms of learning across Africa, Europe, and North America are repositioning the way we learn by decentring the dominant Eurocentric canon being reproduced in the design studio.¹⁰⁶⁹ More importantly, the approach adopted in this study stems from the understanding that the current curriculum of architectural education in Nigeria needs to

¹⁰⁶⁷Woolman, p. 28.

¹⁰⁶⁸Uji, p. 112.

¹⁰⁶⁹Bhabha, 'The Location of Culture', p. 6.

be decolonised in order to equip students with capabilities to respond to local issues by engaging all forms of knowledge that have hitherto been relegated to the background through diversity and inclusive learning approaches. In doing this, the research engaged educators, students, and practitioners to examine which elements of the findings could be transposed and the types of skill that students acquired for future practice in Nigeria.

As critics would argue, due to small sample size the findings here cannot be generalised. Interestingly, Fryberg's thesis diffuses this claim with the assertion that a single case study can be generalised based on "typicality of judgement",¹⁰⁷⁰ hence, the knowledge drawn from this thesis could provide useful tools for education and practice (see sections 3.7 and 7.2.3).

9.5 Areas for future research

The research enquiry raised critical questions that need further instigation. They are discussed below.

9.5.1 Negotiated practice in a neoliberal capitalist economy

Many educators have argued that architectural practice has moved ahead of architectural education in responding to the changes taking place in society. This is, in part, due to the slow nature of architectural education and its design studio rituals that rely on the Bauhaus and the Beaux art models.¹⁰⁷¹ Several practices are taking place at the edge of architecture through interdisciplinary collaborative learning with other disciplines that further gives architecture the freedom to experiment with alternative ways of responding to these changes.¹⁰⁷²

The definition of negotiated pedagogy raises the question of what qualifies pedagogy to be socially-minded? It also opens up areas for further research that will question whether edge practice could inform negotiated pedagogy. It will be interesting to understand how edge practice informs negotiated pedagogy, and whether it will produce professionals capable of operating outside the normative practice versed with the creative potential of interdisciplinary processes.

¹⁰⁷⁰Bent Flyvbjerg, 'Five Misunderstandings about Case-Study Research', *Qualitative Inquiry*, 12.2 (2006), 219–45 (p. 220).

¹⁰⁷¹Will Hunter, 'Alternative Routes for Architecture', *Architectural Review*, 232.1388 (2012), 88–89 (p. 88).

¹⁰⁷²Rory Hyde, *Future Practice: Conversations from the Edge of Architecture* (Routledge, 2012), p. 10.

9.5.2 Theorising negotiated pedagogy

The evidence from the research findings demonstrated how different learning theories enhance the development and propagation of pedagogic models that are socially-minded. However, further theoretical research will provide a lens to structure future practice, by examining how critical, feminist and postcolonial theories may provide a framework towards understanding negotiated practice predicated on diversity, inclusion and relevance.

Formulating a theory that explores the best use of digital tools to create an expanded network that relates the student/architect to the project context, the users/clients, and community of practice is another new area of research. It works towards the sharing and co-creating of knowledge that engenders “a loose fit” approach through the act of “making and fit” to bring about an incremental building process.¹⁰⁷³ Another interesting area of research would be to explore theoretical frameworks that exposed students to multiple types of learning experiences from situated, ‘Designing from Within’ in the form of live projects, and ‘Designing from Afar’ through a coherent synthesis of multiple approaches, enabling students to understand how to address context related issues from diverse perspectives.

9.5.3 Developing assessment framework for negotiated pedagogy

Drawing on the evidence from the research findings, the importance of developing various future skills was emphasised. However, how these skills are assessed in order to determine if the students developed them, were never discussed by respondents. More so, further evidence from the research showed that students’ assessments created heated debate as no unified assessment criteria was developed and, in some cases, the issue of assessment was never discussed due to the fact that some learning outcomes are not physical and do not have tangible outcomes.¹⁰⁷⁴ In most assessments, greater attention was given to the process rather than the product, with the assertion that a project may fail to produce an outcome; but the process could create a better learning experience for the students. Further research into issues relating to assessment, both in the learning processes and skills they develop in practice, will expand knowledge on student assessment. It would also be interesting to develop further research into a project funding scape that maps

¹⁰⁷³ Maurice Mitchell, interviewed by Nkemakonam Okofu, 2015.

¹⁰⁷⁴ Horne; Jhono Bennett, interviewed by Nkemakonam Okofu, 2015.

different sources and approaches to assess funds in different contexts; for both pedagogic models in practices that involve design-built projects.

9.5.4 Identifying the values and the funding routes for negotiated architectural practices

The findings from this study clearly emphasise the importance of developing capabilities for future practice. However, what the research has not identified, are the values and challenges of different models for negotiated future practice. While this is beyond the scope of this study, this research does create the opportunity to raise a series of questions as to how future architects who acquire negotiated skills may like practice, knowing fully well that the professional regulatory bodies do not recognise such capabilities. How could negotiated future skills be integrated into existing practice structure and might practice change in the future when negotiated futures skills are enshrined and recognised by professional bodies? According to one of the respondents, there is a need to define the nature and type of future practice.¹⁰⁷⁵ Petrescu, in another instance, argues that there are different funding-routes available for different alternative practices that are socially-minded, depending on the model and the practice context.¹⁰⁷⁶ Hence, in order to assess public fund, the value of each future practice is assessed on the level of public interest its project commands. She states:

*We are a professional organisation and this entitles us to ask for public funding if we want our activities to be recognised for the public interest. You might not have this opportunity in Nigeria... I don't know what type of organisations exists there [...] but there might be other models that are more embedded in the local culture that you have to explore.*¹⁰⁷⁷

Developing future research that explores the values and challenges inherent in the different models of negotiated architecture practices across different contexts will enable a deeper understanding of the appropriateness of the practice model in the Nigerian context. This is drawn from Petrescu's earlier emphasis on the influence of context. It also enables a comparative study on factors capable of influencing different funding routes within the Global North and South divide. Developing further research into negotiated practice will open up responsive opportunities to the question of how to

¹⁰⁷⁵ Doina Petrescu, interviewed by Nkemakonam Okofu, 2015.

¹⁰⁷⁶ Petrescu.

¹⁰⁷⁷ Petrescu.

sustain a negotiated architectural practice as a viable alternative towards addressing complexities challenging marginal communities.

9.5.5 Translating the research findings for non-academic audiences and for professional training

A potential approach towards disseminating the research findings beyond those mentioned earlier could be through transdisciplinary knowledge production between researchers and practitioners. This could take the form of pamphlets and seminars for non-academic audiences such as third sector groups, local communities, local authorities, members of the built environment, and schools of architecture. It could be developed as a one-off presentation and discussion sections, or delivered as part of the NIA CPDP (Continuing Professional Development Program) where the findings could be developed into a training module covering future skills and practices and how to engage with the public through participatory design practice.

Another way in which the findings may be developed for non-academic audience involves presenting a range of different roles that government, local authorities, non-governmental organisations, and communities may play towards the self-initiation of projects and how they could be part of the process. Part of their roles may be in the area of identifying different funding routes that each group can relate to in developing public projects. Other topics that could be discussed within negotiated practice includes questions concerning community-led development – how communities could initiate socially-minded projects using participatory practice models, how they could develop capabilities and skills on how to co-design, work in teams, and negotiate their differences in community project delivery.