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Tutor-Based Approach toward Sustainable Architecture Education

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Abstract

A teaching expert is a valuable asset to any educational institution. These experts are invaluable not only in developing the specific fields of knowledge but also invaluable to other institutions that require their services. Thus, each educator and teacher must strive their utmost to better themselves in their specific field of expertise as well as in other knowledge to reinvent themselves and be able to look at their knowledge in a more meaningful and dynamic fashion and not stick to the same views all the time. But there is tendency to a belief among practitioners that who has some experience in architecture is fully equipped for teaching. This paper discusses the importance of tutor training in architecture education.

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1. Introduction

Architecture is a multidisciplinary field of study that draws on the arts, science and social sciences. The aim in educating architects is seen as developing the imaginative, conceptual and practical skills necessary for students to identify human needs and aspirations, and to be able to meet or express these in space and form. Donald Schon asserts that these defining of abilities can be called 'thinking like an architect'. It would be students' capacity to see unfamiliar situations as familiar ones, and bring their past experience to bear on the unique case. The design tutor is to develop these abilities. The crit or project review is a form of teaching to which schools of architecture have subscribed for decades, and this historical continuity would seem to suggest that in the past it has been a successful mode of transmitting the knowledge and skills of the architect to the next generation of the profession but continuity of a social institution may reflect more than functional effectiveness.

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Much of the knowledge and skill inherent in good design tutoring remains tacit, in the sense identified generally by [1] and delineated in the design studio by [2]. This is an unwritten norm that says learning can take place in the job. But learning in tutors' position in the meaning of gaining experience is good but in case of try and error would be crucial. On the other hand there is a belief among practitioners [3] that they assume that who has some experience in architecture is fully equipped for teaching. Moreover, much of the actual practice of design teaching takes place in the relative privacy of the design studio. Many aspects of design teaching thus remain barely articulated. Teachers frequently hold on to the old ways, the proven methods, and the tested techniques. And yet if they do not adopt both in terms of course content and teaching, it is likely that graduates will not acquire the range of skills required of today's professionals, whilst academic staff will wear themselves out using old techniques in new situations. In order to cope with the knowledge explosion and the rapid rate of change in society, architects like other professions need to develop the habit of monitoring, evaluating and managing their own learning and of learning from practical experience.

Higher education in general and schools of architecture in particular have witnessed considerable change over decades. Most have increased their student intake and reduced the number of tutors and are trying to retain the same academic standards in a much shorter academic year. Modularization has led to further fragmentation of integrated subjects such as architecture. It has also required teaching to become much more quantifiable and emphasis learning processes rather than teaching input. Traditionally this has involved one to one tuition, which many schools can now ill afford. The design focus is self absorbing and time consuming and its evaluation involves assessing the designed artifact rather than the student's academic progress. Teachers are expected to reduce students contact time in order to maintain a cost effective staff-student regime. This climate of change in higher education has produced particular difficulties for design courses such as architecture. Most teachers in schools of architecture have not received formal teacher training. They generally come straight from practice and tend to replicate their own student experience whilst learning on the job, and therefore tend to lack understanding of the theory of educational processes; this makes it difficult for them to be objective about defining explicit teaching and learning outcomes within the holistic teaching environment. The tutors have the explicit responsibility of advancing the art of architecture in their own way, as well as developing the potential of each student for whom they are responsible. Thus they must have an architectural agenda as well as an educational one. Yet none of them is trained as a teacher, they could perhaps have relied on memories of their own education than can called hit-and-miss the tutoring. Mumford describes negative capability in the learning process is the ability to allow people to learn on the job from their mistakes in both academic environment and the work place. Since education of art and architecture are sophisticated and they are completely based on tutor and students, and the studio culture is seen as sacrosanct and central to learning by the act of practicing design buildings, tutors and instructors should fully prepare for this position. While much has been written about the education of architects [2, 4-6], relatively little has been said about the preparation of teachers of architecture. There are many holistic problems statements and suggestions, but there were no measurement tool to monitor this problem and some executive suggestions. The main target of this paper is to monitor and evaluate tutor's performance in jury sessions, as the key member of design studio and assessment sessions, and to show the necessity of preparation for volunteers of joining to academic as in part time or full time tutors.

So in the first, phase this paper will explain about the tutor role in design studio then by introducing universiti Kebangsaan Malaysia and second year design studio as case study and Rasch measurement model and mini facet software will analyze the tutor's performance. Modelling demonstrates this claim that young tutors with less experience and part time academics needs to be have some formal training to gain experience. Graduations from architecture degree or having practical experiences separately are not enough to make one a studio masters. This paper also will present some recommendations on some learning workshops and supportive workshops to prepare creative architecture tutors.

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