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**Didactic Evaluation of the Notion of
Revelation in a Self-Critical
Approach to the Plastic-Conceptual
Decision of an Architectural
Student**

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Didactic Evaluation of the Notion of Revelation in a Self-Critical Approach to the Plastic-Conceptual Decision of an Architectural Student

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Abstract

The aim of the author's participation in the Conference is to point to several evaluation levels of the auto-critical expression of a student of architecture in the context of 'potential space'. (Nussbaum M. 2012: 118).

The notion of conceptual Revelation in isolated (fragmented) thought process through the play of more or less variable facts is the main trigger for displacing the architecture student from his/her environment in order to fill up the 'empty space' in the predetermined creative riddle of non-standard expectations. Enabling the architecture student to build up on his/her own the communicational *subject/object* and *subject/subject* relations is aimed at expanding the conceptual *data base* of each individual student, as well as of the group of students as a whole, striving towards the conceptual building up of the simulated potential space of a higher level, for the future relation of the type *object/subjects*.

Although the conceptual - research process in the *Expression plastique Studio*¹ necessarily has a given beginning, as well as the given ending, it may be questioned at any stage of the plastic research, since it is interwoven with the conceptual dilemmas of the parallel, or any other, time of personal or collective nature. From the point of view of the self-critical results achieved, there remains the open question of the cyclical evaluation of the decision conceived, due to the specific manner and nature of its decoding, which tends to make the original concept secondary.

Key words: potential space, conceptual leap, arguments

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¹The teaching applied at the Studio aims at the students' acquisition of work methodology and the stimulation of their creative imagination'. Recueil des enseignements, 1996-1997, Tunis: École Nationale d'architecture et d'urbanisme.

Introduction

'I don't get up to go to work, I get up to discuss a project.'

Vincent Callebaut, architect (Leray C. 2010)

The goal of this paper is to point to the need for the university level pedagogical revalorization of the creative-communicative notion of Revelation during and, in particular, upon the completion of the conceptual-plastic process realized by the *beginner student* of architecture in collaboration with university lecturers whose expertise is in the art scholarship and artistic techniques.

The annual program of the *Expression plastique* Studio, designed for the first year students at the École Nationale d'architecture et d'urbanisme de Tunis is exceptionally rich in subjects providing fundamental analogous experiences in the creation of two and three-dimensional creative responses to proposed and simulated conceptual, contextual and referential conditions. Sellami M. (2012 : 86) defines this kind of studio as 'a place characterized by time-space dimension of learning (simultaneous acquisition of knowledge, skills and personal qualities) in a communicative framework'. The conceptual response, as the materialized creative form of concentrated facts of different origin, type and content placed by the *beginner student*, i.e. '*artisanat empirique*' (Prost R.1992 : 14), into the communicational correlation, is the result of the application of a wide range of scholarly, cultural and artistic facts, that sediments in the student's personality over a shorter or longer period of time. At the same time, these facts intertwine with the student's personal, empiric, subjective and other experiences, above which it is virtually impossible to reach the objectivity of diagnosing the state, as there are no sufficient instrumental foundations for their fine distinction or adequate classification. An important aspect of the parallel processes observed, which should be adequately interpreted by the lecturer as the representative of university policies and the initiator of the conceptual experience offered, is that they should in their turn provide the beginner students with a *post festum* opportunity of a self-critical approach, through which they will more precisely define the choices, degree of dominance of integrated segments and their mutual relationships, which brought about the very conceptual decision they made. The critical and self-critical survey enables the student to analyse the creative process undertaken more precisely, both on the whole and partially, as well as the *activators* used, which enabled him to go 'from the question to the answer', i.e. 'from the answer to a new question', which is the verification of the creative sustainability of the conceptual proposal.

The notion of Revelation, as the creative and working material of a profound vision, can be analysed in the micro sphere of temporally shorter conceptual processes, which at the macro-plane create a complex reflection of self-Revelation of the student of architecture and the artist-lecturer in the context of Winnicott's term 'potential space' (Nussbaum M. 2012 : 118). In the think-aloud dialogue with him/herself and the fellow students/lecturer, the beginner student finds him/herself in didactic circumstances in which he/she

can redefine the achieved 'Revelations' through new Revelations, achieved through the interpretation of the previous ones, which we wholeheartedly support, as the movement of the first achieved experience into the advanced one, which is also a simulation.

Another reason that additionally justifies the proposed didactic initiative is the re-fluidity of the curriculum structure and its dynamics, to which both the student and the lecturer, as the 'stage directors', simultaneously yield, and each in their own way set off from one conceptual space to another, thus rendering the need for acquiring new habits for the detection of the notion of Revelation beneficial for many reasons.

The third reason supporting the initiative for the revalorization of the creative leap of the 'Revelation' type is the fact that the status of the first year student of architecture at our universities implies the status of the beginner student in the real sense of the word, without any previous plastic, conceptual architectural knowledge or experience in any of their manifestations. From a pedagogical - analytical standpoint, such circumstances are advantageous, but from another, they are a dominant obstacle which makes it imperative that the freshman should be brought from the setting of a 'kindergarten'¹ to the position of a student in the real sense of the word of this academic and social role.

During the twelve year teaching practice at the same university, I notice that the creative leap of the Revelation type is a pedagogically underused objective, because it is fractionalized through various methodological phases and technical procedures of the creative act, and as such, fragmentally assessed at the predetermined ending of the conceptual research. My hypothesis is that the synthesis of the fragmental assessment may justify the final numerical grade, as the totality of the phases of complex contents, with potential risks of distorting the real value of creative novelties reached experientially. Some of the students' responses are not subject to classification or evaluation on the scale from 0 to 20. It is the 'grey zone' in the teaching process when it is impossible to reduce the evaluation criteria to concrete figures. On the other hand, I notice that, at the moment of public announcement, the numerical grade additionally complicates the relationship of the student to the experience acquired. If the grade deviates from the student's expectations of the evaluation of the achieved, there is a risk that the student will question his/her personal abilities. The role of the lecturer to judge the student's experience, which he/she did not experience him/herself, but only partially and occasionally observed in a detached way, because the lecturer had already experienced it while planning and creating the exercise, leads to a bad outcome of the pedagogical communication, of great and far-reaching consequences, leading to the 'production of generations of utilitarian machines, and not of complete citizens who use their own brains, criticize tradition and understand the significance of others' sufferings and achievements'. (Nussbaum M. 2012: 11-12).

¹The use of various materials and use of brushes and paints is sometimes experienced by the students as the moments of return into kindergarten.' Sellami M, *idem*, p.15

Should we accept the fact that the *Expression plastique* Studio is an open stage of creative research of various objectives and of various directions, the need for a multidimensional interpretation of the notion of Revelation by our students, as the creative visual responses to the pre-set contextual 'riddles', demands much more analytical attention, more diverse methods of instrumental detection and the adaptation of criteria in the evaluation of expressive versatility. Developing more versatile methodological possibilities of communication between the students of architecture and the artist lecturer would be reflected in the qualitative and quantitative ways as the deeper investigation of the personalities of all the participants and it would directly affect the individualization and materialization of creative proposals.

The initial signal for establishing communication is the notion of Revelation, which is ideally based on the multiplication and exchange of its derivatives in any form of their presentation. Stimulating the autonomy of the student's personality and his/her statements expressed during the visualization of the 'internal image' (Dethlefsen T. & R. Dahlke. 2012 : 285), distinguished by his/her creative being, is only possible through the creation of the didactic plurality of the environment, with the goal of 'the creation of space for continuous criticism and discussion, which would have to impact upon culture on the whole', to use F. Vallespin's words (2004: 4).

Didactic directing towards the creative Revelation between the proposed 'start' and the planned 'ending'

All conceptual exercises of our Studio have their theoretical referential and creative foundations from which the student takes those data that he finds, for a number of reasons, advantageous starting experiential segments for discerning the personal communicative-plastic response. The communicative dominance of the lecturer, after the introductory part of the exercise, decreases in its 'directing' role and the lecturer takes the consulting role, with the tendency of handing over the 'steering wheel' to the student in search of the answers. The whole range of external circumstances and proposed referential values are just a structural outer form that should enable the student's organized redirection towards him/herself and vice versa. 'The results will be poor unless we react to the stimuli or understand them in a proper way. Also, reason or personality may interfere in this process and even bring it to a halt' (Rowe A. J. 2008: 46). The choices of relating the technical processes, which are also offered as the parallel common background, force the student to come out of the *clichés* of the 'already seen' and make him/her plunge into the combinatorial play of relating those contents, whose homogenous connection may not be convincing enough at the first sight, and even less justifiable. His/her inexperience and freshness of thought may be a huge advantage in the conceptual play of an unknown ending. At this working stage, the student remains alone with

him/herself, haunted by doubts and dilemmas from which he/she should get out with new knowledge and specific experience¹.

If the term *university didactics* of the *Expression plastique* Studio should be identified with the scientific reflection of intelligence through the educational system, and *creativity* as a subjective dimension of experiencing the world, then the standardization of their relations cannot be expected. The causative relations of didactics and creativity can be compared, in a simplified way, to two distinct systems of communication, where the intolerability of the 'connection' can at any given moment be materialized as an obstacle and thus prevent the manifestations of creativity from being expressed. The notion of creativity has been defined many times in the scholarly and artistic literature, but, as A. Rotenberg states, 'only fragments of knowledge have been discovered' (1990: 13 -15). In our pedagogical environment, we can recognize the kind of creativity defined by the same author as 'the ability of a person to grow, evolve and change in accordance with the internal goals and the external reality. That kind of creativity is broadly achievable and it is of utmost importance to reach it' (Rotenberg A. 1990: 13 -15).

The relations between university level didactics of the Studio for practical work and creativity are rather specific, determined and affected by the term 'Revelation'. The Studio has various foundations of flexibility and vigilance, yet some subtle dimensions of creativity still manage to elude, partly staying beyond the reach. Didactics is an intricate methodological web in which every empirical result, at an adequate moment, may open new ways which it had not had under its 'control'. Creativity is not stimulated by walking in 'tight shoes'. It then risks being deformed, becoming radical or completely retreating. The notion of 'Revelation' in the *Expression plastique* Studio for the first year students of architecture is a synonym of terms such as: idea, result, composition, project, form and message. Revelation is the value of the insight occurring as a result of an intensive mental-research procedure, in the desire to expand the familiar, surpassing the dialectical course of the development of a creative idea.

Paul Klee, the avant-garde painter and lecturer at the Bauhaus (Weimar), contributed to the harmonization of university didactics and creativity of future architects through a 'dynamic image of the world', in which 'the person is not an observer interpreting the space, but is himself part of that nature, i.e. space' (Soretic F. 1971: 63 -67). The progressive aspect of the didactic View depends on the vision and sensibility of the creator and protagonists of the existing pedagogical organizations. According to Osho (2011: 7), 'creativity is the greatest rebel of existence' and should be accepted as the 'state of contradiction'. It is expected that the same didactic View should be subject to frequent self-profiling, public self-criticism and necessary recycling.

¹Our pedagogical determination of the realization of each didactic stage is the temporal limitation to for hours per a week, which makes it even more demanding on the lecturer to selectively and rationally prepare the '*menu of offer and demand*', in which the beginner-student would have adequate conditions to find him/herself in the known and then curiously and boldly head for the less known.

The *beginner student*, a future architect, synthesizes various processes and events in his/her personality and each of their reactions and attitudes are but sparkles of all those streams that commonly remain suppressed and ignored both by him/herself and by the pedagogical environment. The relationship between the intimate and the public is re-announced through the current didactic prism with the goal of raising the awareness of the mental and other processes of its participants and collocutors into the forms of free statements. Creativity is the readiness to new challenges and experiences, and it is a natural disposition of humans. Rebecca Solnit (2002 : 214) identifies the thought of Joseph Beuys 'Every human being is an artist' with the 'do-it-yourself' creed as the 'highest ideal of democracy that everyone may participate in the creation of their own life and the coexistence with the others in the community.' The main question is which amount of creative stimuli the student may accept and at what intervals, provided they agree with his/her sensibility, and thus make the learning process into a process of acquiring knowledge, but also of developing the ability of acquiring knowledge.

We shall here mention several didactic occasions on which the student of architecture has the opportunity to express him/herself more fully and expand the contextual range of '*potential space*' (D. Winnicott) through the discovery of notions and their relations interwoven in the notion of 'Revelation'.

Interaction of creative thoughts and readiness to the conceptual leap

Creative intelligence reveals how we experience the world around us. It determines the way we do something and the result achieved. In our pedagogical context, the *beginner student* does not know his/her own creative disposition. The student even happens to be surprised by his/her achievement or incapable of interpreting it.

How can a person who does not know his/her personal affinities be painlessly prepared for the role of a creator as an architect ?

Being a first year student of architecture at our academic environment¹ means that a twenty-year old should in a very short period of time be adapted to the didactic and content factors which exert decisive influence on the formation of the individual professional View. In order to make such a 'plunge' as smooth as possible, the syllabus of the Studio offers a three-directional and parallel procedure of 'directing' towards the creative Revelation:

1. recognition of the creative visual capital at the national and international plane

¹Learning process is reduced to an accelerated acceptance of new facts and recycling of the other. The need to make up within a short period of time everything that had evaded him/her through previous education and self-education shows the significance of the student's plunge into highly complex cultural, sociological, philosophic, aesthetic, artistic and other segments, with which he/she had not previously been concerned.

2. acquisition of experimental-practical and technical habits in order to establish visual communication in the form of two- and three-dimensional responses
3. encouraging the students to search their personal potentials, creative capacities and motives in order to shape their own personal cultural 'handwriting' as the communicative-aesthetic medium.

The culmination of simultaneous charging of all the three processes takes place when there is a general saturation of all three planes and which can consequently enable a conceptual leap as an expected, but surprising solution, which has not been reached in a linear way. The student is usually 'taken aback' by the conceptual 'eureka'. That moment happens either through complex mental processes or through manual experimenting with the working materials, or the 'trigger' is found in routine everyday tasks. The more frequent the manifestation of the conceptual leap by the first year students, the more prominent the indicator of their adaptation to the bipolarity between the known and the unknown, mental and non-mental, rational and subjective, precise and mystical, innovative and traditional, creative and rigid... In the course of the conceptual-plastic process, the student passes through the stage of a game, which remains the most fruitful area for the simultaneous motion of mental, logical, sensory, emotional, experiential and imaginative procedures of varying duration and intensity. 'The difference between play and what is considered serious work should not be the difference between the presence or absence of imagination, but the difference between the materials imagination is absorbed in', as M. Nussbaum quotes John Dewy (2012 : 102). This stage is the most comfortable until it gets overwhelmed by a certain amount of impatience to recognized for the questions that are plastically asked, and not find an extraordinary answer as soon as possible. A real answer can be by the fictive answers. That is the expected didactic moment of the self-critical approach to the plastic-conceptual decision of the architecture students in which the conceptual form may be identified with the notion of Revelation.

Simultaneous curiosity for positive and negative personal argumentation

Various kinds of View (perceptive, analytical, conceptual, critical, self-critical, poetic, etc.) create a data base that the student handles during the maturation of each newly structured View. The student's predisposition to curiously multiply various types of View is enables the personal and collective enrichment of the visual dictionary in the interpretation of the outer and inner world. The View, that 'watchful eye' relies during the conceptual process on the student's argument-supported confidence in connecting the opposites in a way that reflects the creative thought of the author.

The first year architectural student has the role of a modern nomad, who, in his research insights strives towards the sources of Revelation. He is expected to have both 'pro' and 'contra' arguments while materializing the idea of Revelation. Revelation is a creative, optimal solution which harmonizes

the bipolarity of the student's View, and it is the decisive communicational 'key' for more constructive dialogues with the lecturers and fellow students at the Studio. Should this become customary, it might enable a higher quality dialectical bond between the causes and effects in the construction of more solid answers for a simulated creative conceptual demand, whose expiry date is determined by the well-known 'best before' phrase. This habit of the student is directly built upon the eventness, which publicly celebrates the notion of creative Revelation on a real-life market setting. Z. Bauman (2009 : 77) recognizes events in two ways: as 'well-known short-term memory of the public and ruthless competition of alluring objects that compete for the attention of the consumer.'

My pedagogical experience has shown that the individual conceptual strategy of the student who encourages intuitive experiences together with well-argued mental processes of bipolar relation, more easily and quickly achieves the germination and dissemination of the ideas in the form of Revelation. 'A very successful way for an individual to gain advantage is to be let to research his/her own ideas' (Rowe A. J. 2008 : 149). The student developing a multidimensional personality of high sensibility is more predisposed to adjust to the eventness more fully at the conceptual-plastic level in comparison to the student who remains rigid, inert and somewhat 'stuck'.

If the student accepts the fact that conceptual processes demand an intensive knowledge of oneself and others, it is easy to establish such pedagogical communication with that student, where both the lecturer and the student develop a mature professional and dialectical relationship in revealing various answers to one and the same question. In contrast, the student who is not open in communication and open to the concept, is found in a delicate situation in which the lecturer needs to invest additional efforts to search for the hidden student's personality and suggest the reference points in the self-observation of the personal sensibility and overcoming of the identity crisis.

Error as a transitional and/or antipodal Object towards creative Revelation

The critical and auto-critical vigilance during any working stage in search of the conceptual leap of the Revelation type, encourages the student to specify the relationship to the challenges and creative 'traps' that can lead him to a bunch of 'strange' syntheses which he/she should learn to understand and put in correlation with the criteria of exercises. An error in itself, as a term accompanying the conceptual process, is a synonym of an inoperative idea, a side-track or an idea that occurred too early or does not fit chronologically with the started synopsis of the conceptual story. An error is a choice of an idea 'at a wrong moment for a wrong place'. Labelling aloud the decision as an error may be regarded as the reference point in the instrumentalization of a self-critical view of the student's habit to reconstruct a fully-formed attitude.

The experimental relation to the content of the stated Error supports the gnostic and empirical paths of the student 'from the familiar to the unknown' and/or 'from the unknown to the unknown'. The occurrence of the error during the research process highlights its connecting nature, which unexpectedly

expands the research field of the student. The N-remodelling of the error zoomed in may enable a range of solutions, and the quantity achieved may be transformed into further levels of choice. When we say 'Error', then we are in an active didactic play whose limited duration commits to new decisions while discerning the path towards creative Revelation. The error, as the potential antipode of Revelation supports the relation of attraction and rejection, out of which we get provocative sparks that require knowledgeable answers. 'That difficult art of merging the opposites can only be performed by those who have familiarized with both poles' (Dethlefsen T. & R. Dahlke. 2012 : 345). The relationship to the notion of the error is the indicator of the intensity of the development of the creative personality of a future architect; it is recognized by a readiness to risk but also, a readiness to failure. A real success comes when the environment accepts creative novelties. When the didactic criticism and self-criticism of the student are found at an adequate communicative plane, the Error, in any of its manifestations, is regarded as a positive methodological segment for both interlocutors and it supports all the values that the Studio should make comfortable.

Skill at analytical and critical discussion with one or more subjects

The quality of analytical and critical thought of the *beginner student* is, from the pedagogical standpoint the most important segment, which makes the foundations for understanding the individual experience acquired by conceptual-plastic research. This process has a didactic developmental path, which can be filled up with those segments that had not been expected to dominate to such an extent as they proved to have. The topics and simulation context of the exercises make it possible for the ambient reflection of the subjects of the *Expression plastique* Studio to develop into general communication openness for post-exchange of particular, specific, internal and other contents, which give additional value to the experience achieved and are unknown to the interlocutors. It is the moment at which additional processes and decisions are named, which are indirectly built into the main product conceived. This is a significant pedagogical stage, at which we find out more about the student's personality, his/her degree of self-criticism, and which is commonly neglected at the stage of the assessed experience, and remains an incompletely decoded whole. The ability to have the conceptual-plastic response surpass itself and to offer a whole range of various derivatives (sociological, cultural, artistic, etc.) is the key for re-modelling new communicational relationships of the post-Revelation type. The real communicative reflection of the conceptual-plastic leap happens at the very stage when the achieved formal response builds onto the superior ones, but also onto the unexpected interpretations by its author during public discussion. The student should be well-prepared for argumentation, so that he/she is able to discern chronologically, structurally and configurationally between what was primarily referred to as the creative Revelation and is not that any longer, and vice versa, what was subsequently built on and became superior. If we know that such discussion is led between several subjects of conceptual-plastic

research on the same topic, we can predict that it involves the intermingling of individual-experiential observations in group built-in values of the primary Revelations as the key triggers for all else.

Acceptance and support of the environment of difference and other

The student's professional shaping and self-shaping does not, over time, happen in a fragmentary manner, but in continuity, although the mental and other processes of the intellect and creative nature are focused on many parallel topics. Judging from such a pedagogical context, we may assume that the student has many different internal notions and processes, which he/she wants to homogenize, at least temporarily, in order to achieve personal communication with the world around. Subliming the pedagogical experience through communicative relations *student ↔ lecturer ↔ audience* emphasizes the events experienced and evaluates them as specific, peculiar and precious in the zoomed sequences of general environment. The awakened communicative will of the student to express the subjective aspects of his/her personality in the plastic-aesthetic simulated form shows the extent to which the maturity of the conceptual materialization has surpassed the primary level and entered a higher level of exchange of insight and experience. The sublimation as a 'selectiveness of general operational experience, behaviour and thought' (Bogdanovic K. 2005 : 349), with the focus on the value of the experienced and its assumed approximation to the notion of art is the ultimate goal of modern didactics of creative research. The same author defines sublimation as a 'higher level of consciousness in comprehending one's existence' (Bogdanovic K. 2005: 349), which may, in our view, refer to the professional roles of both the student and the artist-lecturer, which they play in the social extension of their view of the world.

The stated Revelations in the conceptual process, as well as the notions marked as 'errors', i.e. their assumed opposites, and everything between and around those notions that can be termed as existence, are, to picture it symbolically, exclamation marks - everything that reflects the student's inner being. The didactic-communicative sensitivity to the difference and otherness is encouraged in various ways, listed here without priority: 1. through expression of the student's personality and creative style in formation process, 2. through incorporated messages in the conceptualized response to the set topic, 3. through communicational exchange with various subjects, 4. through the performance in the roles of artist-lecturer as the creator and carrier of the educative conceptual process, 5. through the pedagogical structure of the academic institution which encourages the evolution of differentness and otherness, 6. through simulated communicational adaptation with general environment, etc.

The differentness and otherness are the indicators that show to what extent the creative-communicative polarities of their subjects have been turned into more delicate and distinctive relations of mutual respect and have overcome the comparison of opposites as black vs. white.

Didactic revalorization of the notion Revelation in the post-conceptual-plastic context

The focus of this paper is on the extension of the existing didactic system that would be activated upon the completion of the conceptual-plastic process, in which the student-conceptualizer would have the opportunity to say what has not been said, recognize what has not been sufficiently expressed, but also what he/she does not know. Vidojevic M, the architect (Dimitrijevic M. 2013), encourages us in such self-revelation: ‘What makes you young is the readiness to ignorance, readiness to forget. If you are ready to experiment, then you are young’. More attention should be paid to the authenticity of the student’s personality, the self-critical arguments and developing creative poetics, through a framework of reference that can facilitate their recognition and evaluation by the artist-lecturer. The student’s self-criticism begins the moment when the first line of the first sketch is drawn and it lasts until he/she gets the grade for all that was and was not been exposed to the lecturer as the *rendu final*. The works that were not selected by the student for grading represent the visual background that has its methodological value, even if they had not been given a chance for further investigation and realization. If we realize that the conceptual process is completed by a set date and the grading performed by the artist-lecturer, then we must point to the presence and significance of a parallel, rather complex process, which frequently happens out of the lecturer’s sight and which is spontaneously discarded during the final grading for the complex of chronological responses of plastic-expressive character. It is important to mention that the lecturers base the grade on the concrete materialized results and their power of conveying diverse messages, while the other processes, that have been left incomplete, but have in a way participated in the formation of the works presented, commonly remain unrecognized and outside the criteria of final grading.

In this peculiar atmosphere of pedagogical-communicative relations ‘from the outside to the inside’ and vice versa, ‘from the public into the intimate’ and vice versa, there is a complex network of notions, experiences and processes in their subjects, which may elude the pedagogical concerns of ‘walking in someone else’s shoes’. That is the topic on which the syllabus of the *Expression plastique* Studio should be focused, considering the possibility to enable a short-term ‘refuge’ to the student’s self-criticism, which he/she usually bears in his private environment or the working space of his class. This personal and individual process of the beginner student usually remains neglected, because it is influenced by various circumstances, such as: lack of the habit to express his/her own personality, lack of time for more complex communication with the lecturer, lack of facts or experience for making the on-going research dynamic, lack of material possibilities, communicational incompatibility with the lecturers-initiators of the set tasks, excessive urge of the student to reach the ‘goal’, desire to skip methodological phases and reach a result that exceeds the level of a *beginner-student*.

The conceptual-plastic path is the indicator of numerous diverse decisions onto which the student, accompanied by the artist-lecturer and fellow students,

holds, in order to produce a segmented vision of the world. This path is typical for its initial overall width, but narrows during the conceptual process, to completely shift its direction at the decisive moment of decision-Revelation and be newly widely directed toward the global plane of existing contents of various communicational vibrations.

From the didactic point of view, we can name three typical relationships to the notion Revelation, as the conceptual leap in the 'potential space' (D. Winnicott):

- Integration of one or more Revelations into the defined plastic-conceptual response
- Student's detection of the superior Revelation in the post-interpretation of the same form, which puts the primary Revelation in danger of becoming secondary
- Vertical and horizontal extension and evaluation of the derivatives of the Revelation through communicational exchange in pedagogical environment.

The notion of Revelation can be evaluated on the basis of the roles that the student simultaneously takes during the conceptual-plastic production:

- Reflexive and poetic value of the Revelation achieved from the humanity point of view
- Revelation as a constructed puzzle at an academic formation of a *beginner-Student*
- Revelation as a label of a polyvalent role of the student: *researcher-conceptualizer-creator*

Descriptive grade as the Revelation of didactic transparency

The didactic evaluation of the notion of Revelation in the form of plastic-conceptual decision of the architectural student requires that the artist-lecturer should make the final judgment in the form of numerical grade on the quality of the total experience achieved by each student. The table below contains the main data, created in the process of teaching and managing *Expression plastique Studio*, in the form of numerical grades, of a part of the group of first year architectural students at our University during the past six academic years.

<i>Academic year</i>	<i>Number of groups</i>	<i>Number of students</i>	<i>Lowest average individual grade</i>	<i>Highest average individual grade</i>	<i>Mean grade</i>
2007/2008	1	11	11,81	16,25	12,33
2008/2009	2	32	08,67	14,21	11,49
2009/2010	2	29	06,00	14,50	10,50
2010/2011	1	13	09,29	14,57	11,85
2011/2012	2	21	05,18	16,70	10,96
2012/2013	4	31	07,61	15,77	11,81

* *The scale is from 0 to 20*

The pedagogical work in question presented in the paper has led me to the suggestion to replace the numerical grades of the conceptual-plastic work of the first year architectural students by descriptive grades, which would more adequately single out the students' potential and quality of involvement in the realization of the curriculum. In this way, the didactic valorisation of communicational exchange of experiences around the notion of Revelation, between the freshman-student and artist-lecturer becomes reciprocal and it is distributed on the basis of the roles taken by the participants. 'If you do not tailor your own future, someone else will, claimed Edward de Bono' (Rowe A.J. 2008 : 136). The constitutive information on the descriptive grade makes space which state facts that have not been specifically stated. The numerical grade does not have the power to reflect the whole, but always remains partial and non-transparent for what cannot be standardized. The numerical grade can be the factor of personal frustration, both in the positive and negative sense, because of its inability to comprehend fully the process of self-identification. The conceptual-plastic experiential results in such a context become secondary and cease to be the motive for additional analysis, because they only partly reflect the student's personality in the process of self-knowledge.

This proposal neutralizes the hierarchical differences in the creative abilities of the students between the best and the weakest ones, and it brings new dynamics into the pedagogical creative setting in the formation of future architects, where the gifted ones will be under the spotlight and thus preserve the contribution which might otherwise be lost. 'The best ones are not a type of person, but an immense diversity of personalities carried by the destiny, whose essence of reaching a goal eventually receives objective significance' (Jaspers K, 2003 : 173). In order for the lecturer to distance him/herself from the student's creative reaction, it is necessary that the lecturer should have personal creative production. The descriptive grade also reflects the creative capacity of the artist-lecturer, who has built his/her own view of the 'world' into the grade he/she signed. Numerical grades do not provide with such homogeneous information of a specific code, which simultaneously reflects the beginner-student and the artist-lecturer. 'If the teacher is deprived of creative abilities or coherent scientific attitude, if in his/her academic indifference he/she has lost

the skill at dialogue, such a teacher is not disposed to enter creative communication or free self-expression' (Bozovic R. 2003 : 132).

Conclusion

The creative production and its derivatives are formed within ourselves, and should thus be approached, treated, exchanged and individually and collectively improved. 'We do not automatically see other human beings as spacious or deep, with thoughts, spiritual inclinations and emotions... It is an achievement to see a soul in that body' (Nussbaum M. 2012 : 121).

Non-standard didactic practice enables explicit naming of plastic-conceptual specific features and it opens up the way to a quality pedagogical integration of self-critical experiences of the Revelation and Post-Revelation type of all its participants, with the goal of shaping future architects for their profession. Didactic experimenting through the aesthetic-communicative code of the *Expression plastique* Studio is the indicator of the vigilance of the social community in the creative provocation to the power of the capital of its intelligence.

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