

Gary Carsley

UNSW, Faculty of Art & Design

The Augmented Studio

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Introduction

In July, 2015 the University of New South Wales Faculty of Art & Design introduced a new, two year full-time Master of Art in which all students, irrespective of their studio major are brought together in interdisciplinary studios. The entry requirements include the completion of a recognised Bachelor Degree, a substantial quantity of relevant professional experience in an area of studio practice or admittance by portfolio. Depending on prior qualifications and experience the student enters at either a Graduate Certificate level SART 9001, Graduate Diploma level SART9002 or directly into the final Masters year. This paper concentrates on SART 9001 STUDIO CONCEPTS AND PRACTICES, the entry-level course.

SART9001 was designed to provide students from a non Fine Art background with an understanding of the ideas, concepts and material processes that inform the environment in which studio based contemporary art is researched, developed and produced. The course presumes no prior knowledge of art making or the terms and concepts by which a creative practice is defined and shaped. SART9001 relies on reinforcing the face-to-face contact characteristic of the established studio model with extensive online resources; peer-to-peer exchanges and the comprehensive integration of student generated learning experiences into an online resource that supports candidates in the development of their creative potential.

A typical Master of Art studio class at UNSW Art & Design is usually made up of between 20% and 40% international students. Generally speaking, they have a functioning comprehension of spoken English qualified by unfamiliarity with the meaningful use of the specialised language of the Art World. Domestic students, while fluent in English are also likely to struggle in correctly identifying and practically applying, the Fine Art terms and concepts that interest them. SART9001 recognises that theory and practice are linked and that students will need to master them both to work within Australian and International Art ecologies. The students are of all ages,

though the domestic students are predominantly mature age candidates and the International students principally in their early, to mid-twenties.

In part, to positively engage with the contrasting demographic and cultural make up of the class and to evidence respect for student diversity, SART9001 uses a paradigm of studio literacy. Literacy is a transparent, neutral exemplar for creative expression in an augmented studio. Students are generally familiar with the extension of *literacy* as an exemplar to include the capacity to engage with images and other cultural symbols. Studio literacy, as an approach to learning appeals to international students who can liken its processes to their acquisition of language skills and for domestic students, particularly those who are parents, it can waken the memory of teaching others to speak and read. Students own life experiences therefore become a basis for modelling the individual candidates glossary of terms and concepts. Candidates build a studio vocabulary based on researching the artists who interest them, which they subsequently apply to the development of single strand creative authorship and to lay the foundations for interdisciplinary and collaborative approaches to practice.

Flipping and blending existing models of studio based Fine Arts teaching to augment the studio.

Historically¹, the studio model is a teacher centred learning environment in which the lecturer imparts information and knowledge to the student in a process of reverse osmosis. More recently, studio teaching has absorbed and reflected new tactics in pedagogy, such as the blended and flipped classroom, which have begun to reshape strategies for teaching and learning. These newer approaches are more student centered and transfer some of the learning process to them. Students subsequently have greater freedom and responsibility over when, what and how they study. In essence Technology Enhanced Active Learning (TEAL) studio environments have enabled the lecturer's position to evolve from being a provider of knowledge to being a moderator of student-centered scholarship. Technology has radically changed the way educators can exchange information with students. Higher education support systems have adapted to changes in technological innovation, but the studio has remained disturbingly constant. (Bender & Vredevoogd 2006, p. 114) There is already ample published material describing a blended and flipped approach to

¹ Based on one or other of European models such as that of the Ecole des Beaux Arts in which a 'master' oversaw a small number of select students who where shaped, more or less in their image.

pedagogy originating mostly in areas other than Fine Arts, such as Design or Architecture it's relevance to the specificities of Fine Arts studio teaching and learning is tenuous. Almost all literature, irrespective of its disciplinary orientation nevertheless converges on a few universally agreed attributes common to a blended and flipped pedagogy. These invariably combine traditional face-to-face classroom contact with multiple on and offline resources. (Kahn & Mahmood 2013, p.241). As an approach, this facilitates a shift in the role of the student from that of a passive receiver of information to an active and engaged learner. (Tucker & Rollo 2005, pp.121-122)

In part, a traditional Fine Arts Studio is augmented by conflating existing TEAL attributes with the accelerating tendency for students to share things with their 'community' online. In an augmented studio, critical conversations and assessment take place in class in the conventional manner. After which, images of the works, peer-to-peer exchanges (in English and in any other language the student is fluent in) around the works and lecturer responses to the works are posted online where they begin to form the basis of an embedded, self-sustaining coursework resource. Incorporating existing TEAL strategies and expanding upon them by aggregating and retaining student contributions augments a studio by incorporating content produced through peer-to-peer interactions into a multilingual, online resource. As this resource is embedded in the coursework perpetually each subsequent semesters intake of students can access, contribute to and in turn, pass it on. In a fully augmented studio all class work content, except for the irreplaceable face-to-face critical exchanges and assessment of the works produced is migrated to the online Moodle site, or other online platform maintained by the lecturer and students. In the augmented studio the student is even further integrated into the cycle of teaching and learning by evolving from engaged learner, to a co-participant in the cycle of knowledge generation and transmission.

The Augmented Studio in the context defined by the coursework structure, aims and learning outcomes.

SART9001 assists a student from a non fine art background to make independent, self managed choices in acquiring the broad range of studio skills they will need to develop their own personal visual language. To achieve this, the course aims to support them in understanding the key terms and concepts that are essential to literacy in a studio context. The class currently contains students pursuing interests

in painting, drawing, printmaking, photography, installation, video, fashion and performance.

The moodle site for SART9001 contains resources to support blended learning, including an expansive list of practice based art world terms and concepts accompanied by their definitions and examples of artists whose work reflects or otherwise engages with them. These initial terms were generated through a faculty wide call out at UNSW Art & Design that asked staff to provide terms and concepts that were important to them as practicing artists, and that could furthermore contribute to an introductory knowledge base to resource studio literacy interdisciplinary teaching and learning environment. These terms were purposefully not grouped into categories of practice but rather simply collected and ordered alphabetically. This lecturer-compiled list functioned as a preliminary lexicon of terms and concepts. It will be updated and expanded as faculty adds more entries each semester, exemplify changing perceptions of what practice is and how it is defined. Initially, students were asked to reference these lecturer generated terms as a way of beginning to identify resonant processes in the works of art they were researching or looking to for inspiration. Later, through close in class readings of catalogues and artists monographs they were able to learn how to independently identify other, different terms with which they could also engage.

For Assessment Task 1 the students were required to make works in the media that interested them, using their selected terms as a starting point. Those works, completed largely outside class time, evidenced their understanding of the terms and how they are correctly and creatively applied in the formation of their practice. Each week, no later than 2 days before class the students post their images or short video clips to the SART9001 moodle site, along with their terms in English and where applicable, their native language. All students can follow the progress of their peers online and can learn from the experiments of the cohort. Students are able to compare their varying approaches and interpretations and reflect on how these might be perhaps shaped by cultural differences and generational nuance. This approach helps build cohort collegiality and allows the students to identify shared interests. Importantly, it enables the lecturer to be better prepared to engage in a focused, face-to-face conversation with the student in class and to timetable appointments with groups of students working on similar ideas and concepts.

<p>Appropriation</p> <p>Act of intentionally borrowing, copying or alteration of pre-existing elements in a new work.</p> <p>In my practice, I am interested in examining the concept and evolution of the "ideal" within our society. In our technologically advanced Western culture, the concept of what is "ideal" continues to narrow with an increase in the artifice of the effort required to achieve this.</p> <p>Through the select appropriation of images and language from film, advertising and other media, I will examine cultural tropes and stereotypes.</p> <p>In the process of experimenting with remediated my photographic work, I was inspired by the work of the artist Vik Muniz, who utilises everyday objects to create images sourced from art history and pop culture.</p>  <p style="text-align: center;"><i>You're Pretty Sure of Yourself (Remediated)</i></p> <p><small>Ink on paper</small></p> <p><small>Acknowledgement: Elena Dorfman: Ginger Brook 3 Series: Still Lovers (2001 / 2004)</small></p> <p style="text-align: right;"><small>SART 9001 STUDIO CONCEPTS: Assessment task 2</small></p>	<p>Appropriation</p> <p>借物抒情。对物体进行主观的变形，把自己的观感投射到物体上。</p> <p>Using pre-existing objects or images taken out of their original context and used in new works of art to create new meanings.</p> <p>中国文学中有一种手法叫做，借物抒情。对物体进行主观的变形，把自己的观感投射到物体上。</p> <p>在我的作品中，我运用了手册和卡通元素去加强今天和昨天对比，主角的流氓色彩，以及使作品与观众有联系，从而更加亲近。</p> <p>I have appropriated images from cartoons and manuals and have based my use of them on ancient Chinese poems in which poets delivered their ideas and emotional message by subjectively describing commonplace objects. So I have transformed the objects in my work according to this process originating in my understanding of classical Chinese poetry. I am trying to contrast contemporaneity with the past.</p>  <p>Dressing up and Counting Game, 30 seconds and 43seconds Video Two Channels 2D Animation, 2015</p>
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Figure 1. Comparative responses to Assessment Task 1 from a domestic and international student

At the conclusion of Assessment Task 1 the terms were collated alphabetically and used to establish a student-initiated, fully illustrated lexicon of terms and concepts that complimented that established and maintained by the lecturer. Practical, first hand engagement with the students, as they research, plan and produce works of art in their chosen medium is now the sole focus of the studio class. To facilitate this the students fill in and return to the lecturer a Copyright Permission Request that allows the sharing of their terms and images with their peers and the future generations of students who will enrol in the course.

As student numbers increase and academic institutions place pressure on staff to achieve more with less and to improve student retention and heighten the first year experience, appropriate and effective pedagogies become critical (Bosman, Dredge & Dedekokut 2010, p.1). In this context, all students who attended the first class of SART9001 are still enrolled in the program, and attendance and participation are excellent. The energy and enthusiasm of the class is high and the students, collegial and working well are largely unhindered by the linguistic and generational barriers that divide them outside class. The emphasis on building a studio vocabulary in their

own time means that learning is understood by the students to be a self-initiated and discovery based process. From the very beginning, practice is developed by the students as a mode of critical and creative enquiry. The augmented studio is a safe place, a place of diversity in which student choice is prioritized. A space for students to challenge and grow the 'self', by assessing their own knowledge and skills and taking responsibility for the project and its outcomes (Bosman, Dredge & Dedekokut 2010, p.3).

Designing the Augmented Studio to support the development of an interdisciplinary practice.

New approaches to course work design are not without their challenges (Brocato 2009 pp. 138-146) for instance, one of the common mistakes is to convert an existing course into a blended learning course instead of developing one from the ground up (Kelly 2011, pp. 1-3). SART9001 was designed from scratch to focus on a framework of studio literacy as an entry point to single strand practices and to segue from there, into an interdisciplinary approach. SART9001 is based on the assumption that the processes of practice formation in the Fine Arts can be best explained to the beginner as the application of terms and concepts aggregated as image, or other form of artwork. Translation is an act intrinsic to language and a useful paradigm in a multicultural, multilingual teaching and learning environment. Interdisciplinary methodologies can initially be explained and enacted as the translation of terms and concepts from one mode of practice, material or media to another.

In student centered learning the candidates are given more freedom and shoulder greater responsibility for what and how they study (Kahn & Mahmood 2013 p. 241). An augmented studio amplifies this by allowing the student to pursue an interdisciplinary approach through identifying the transdisciplinary agency of their selected terms. Terms like appropriation, glaze, texture, line, colour or temporality for example can be applied across all forms of visual expression. An augmented studio allows students to work with their own creative priorities as a way of naturally unlocking the possibilities of interdisciplinary authorship. An augmented studio builds on student learning experiences and engages with the motivation students have when pursuing concepts that interest them.

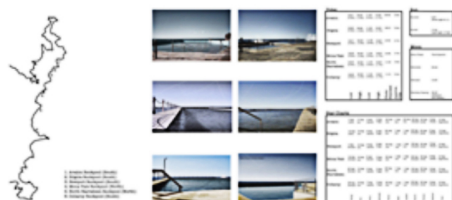
Temporal/Temporality

Definition

In relation to art the term temporal is used when an artwork evokes time as a phenomenon. Some artworks are described as temporal because they only exist for a limited time; examples of such temporal art include ice sculptures and performance art. Some artworks are understood as having a temporal form because the temporality of the medium is synchronised with the temporality of viewership; for example, the screen time of a piece of film or video art is, at least objectively, in synch with the viewing time of the audience. Many examples of film or video art also play on this synchronicity by drawing attention to the representation of time on screen. In a similar fashion the term temporal can be used to describe artworks that either self-reflexively refer to the time that they were made or which make time a central focus of the work in question. In this regard some examples of still photography directly make the moment of exposure central to the overall content of the image; a well-known example of this type of photograph is Henri Cartier-Bresson's *Behind the Gare Saint-Lazare, Paris* (1932).

Artists

Henri-Cartier Bresson: *Behind the Gare Saint-Lazare, Paris* (1932); Douglas Gordon: *24 Hour Psycho*; Marilyn Fairstyle: *When the Wind Bloss* (2015).



Assignment 1

XXXXX

A Scaled Down Reproduction of Artwork

Photographs and drawing

Temporal / Temporality / Time

Definition

All artworks take time to be made; in this regard all forms of art could be considered temporal. Also, all forms of art create different experiences of time for the viewer. Broadly, the term temporal is, therefore, a highly interdisciplinary term. However, the term temporal is also an interdisciplinary term in a different way; this is because some artworks make the concept of time central to their works.

Temporality is a phenomena typified by change. Time, or temporality, can become central to an artwork if the nature of time as change is focused on in some way. For example, a painting or a print could visually represent time as change by making the different layers of time central to a work (the painting or a print as a form of archaeological dig) or by showing how movement is a process that takes place in time (for example, Marcel Duchamp's *Nude Descending a Staircase, no. 2* (1912)). Time and temporality as change can be revealed in photography by bringing to the viewers attention the time that it takes to expose a photograph (an example is Justine Varga's recent 'Accumulate' series, 2014-2015). The photographic form in other ways can also reveal time and temporality as form of change. For instance, in my previous conceptual based photographic artwork, the times of the changing tides were included in a table that accompanied the digitally re-coloured photographs of ocean swimming pools. The photographs and the included data on the tides in the table make still phenomena that would otherwise be constantly changing; the invasiveness of this action made time central to the work.

In video art, fast and slow motion can bring attention to the way that time is composed as change. For example, in *Experiment 1b: Newtown*, the time that it takes for food dye to full diffuse into water is slowed down, sped up and reversed in order to emphasise how time is a process of change. The manipulation of time as change is important to the overall narrative of the artwork since the alchemist, who is the imagined author (or auteur) of the video, is attempting to magically change colours into visualised sound.



Assignment 2

XXXXX

Experiment 1b: Newtown

Video Stills

Figure 2. Assessment Task 1 and 2 in which the same student engages with the same term across different modes of image authorship in beginning to work in an interdisciplinary way.

Again, as in Assessment Task 1 the students are active on and offline researching, planning and developing their responses. Valuable class time is freed up for informed critical exchange and continuous feedback on works in progress. This model of interaction provides a number of advantages to the studio instructor. First, there is an opportunity to see the range of responses before making comments (Bender & Vedevoogd 2006 p.119). Secondly, it quickly allows the lecturer to identify terms that two or more students are engaged with and to build focused, energised peer-to-peer tutorial clusters around in common terms. It has been proven on many occasions that most students generally work better in groups and a major advantage of an augmented studio is that the framework for group collaboration is organically generated. This approach benefits each student as they can learn from each other and pool their resources. (Maher & Lahart 2004, p. 3) and the lecturer can set a specific provocation that is relevant to their common interests. Students are able to

learn critical skills from each other and different disciplinary approaches and apply these in their own work. Sharing on and offline is both the cause and effect of an augmented studio. Augmented studios are ambivalent, open physical sites in which students can build and maintain disciplinary specialization while establishing a capacity to team work, collaborate and operate in a transdisciplinary environment.

The Augmented Studio as a Level Playing Field

Although the language of all essential on and offline content delivery and all the processes linked to assessment is English almost half the students currently enrolled in SART9001 do not have English as a first language. Normally this would disadvantage them or alternatively those who do have English as a first language would be required to wait patiently while terms and concepts were explained and possibly explained again to those who do not. An augmented studio, like the blended and flipped classroom on which it is based is heavily reliant on TEAL resources. Technology provides several benefits to students. It can be used to present information in a variety of formats, accessible at all times, leaving live class time for the intellectual communications that only people can provide. Positive factors of learning with technology such as accuracy and consistency are hard to surpass (Bender & Vredevoogd 2006, p.119). All students participating in the class are guaranteed to receive the exact same information, regardless of when they access the coursework material (Charp 2000, pp.10 – 14). Each student gets the same quality of audio and visual material, which contrasts positively with the front row advantage in conventional classroom situations (Romiszowski 1988, p.107).

Studies show that students who sit in the front and centre of the classroom tend to achieve higher average exam scores. The higher academic performance of students sitting in those seats is attributed to the learning advantages attached to having an unobstructed view of the lecturer. (Cuseo, Fecas & Thompson 2007, p.26). The front row advantage is a difficult concept to translate into the physicality of a studio environment. However, issues of comprehension and the ability for students to have time to frequently revisit coursework content are particularly important priorities in a multilingual, generationally divided learning environment. SART9001 allows for the amplification of the benefits of blended learning by allowing students to augment and expand upon the lecturer generated content by making contributions in more than one language. These contributions are schematised and ordered by the lecturer and exist as a parallel, supplementary resource that amasses and expands with each semester, rather than being lost at its end. Similarly, the contributions of the lecturer

and faculty are also preserved and transmitted as a resource that is integral to the coursework structure rather than entirely resident in the individual teaching the course.

Ambiguity

电影在表达意念时，自觉或不自觉地产生双重或多重意义，造成不定向的指涉和更为复杂、矛盾的结果，就叫暧昧。由于这种暧昧性是以多重意义为基础，有时亦译作“多义性”。在电影中，暧昧性的产生可来自影像、剧情、剪辑、声音和表演等元素，有时也建立在这些元素的对比关系上。剧作家路易吉·皮蓝德娄是戏剧暧昧手法的先驱，代表作为《六个寻找作家的剧中人》。

Ambiguity is an attribute of any concept, idea, statement or claim whose meaning, intention or interpretation cannot be definitively resolved according to a rule or process consisting of a finite number of steps.

The concept of ambiguity is generally contrasted with [vagueness](#). In ambiguity, specific and distinct interpretations are permitted (although some may not be immediately apparent), whereas with information that is vague, it is difficult to form any interpretation at the desired level of specificity. Context may play a role in resolving ambiguity. For example, the same piece of information may be ambiguous in one context and unambiguous in another.

Artists whose works I have referenced who use ambiguity

1. Sir John Tenniel (28 February 1820 – 25 February 1914) English graphic humorist and political cartoonist
2. Sir Alfred Joseph Hitchcock, (13 August 1899 – 29 April 1980) was an English film director and producer.
3. Rex Ashlock 1918 – 1999 American Artist

Figure 3. Student response to assessment task 1. Completed in Mandarin and English and containing hyperlink to additional material the student has posted on their blog.

Conclusion

The augmented studio expands upon the established pedagogic methodologies of the flipped classroom and more than a decade of blended learning in complimentary creative disciplines, such as those of design and architecture. It acknowledges the contributions made by existing models while adapting already available material to the physical circumstances of an interdisciplinary, multicultural and generationally diverse Fine Arts studio. An augmented studio is designed to provide an environment in which the capacity for students to take control of their learning and learn at their own pace is maximised. In foregrounding studio literacy an augmented

studio supports creative collaboration across disciplines without prescribing a rigid framework within which collaboration and teamwork must take place. Identifiable advantages include reinforcing technological aptitude among more mature students and utilizing the linguistic and cultural diversity of present day students to build a self-sustainable resource for those in the future. A fully augmented studio substantiates the claim that making itself is a form of scholarship while in part answering an important question shaping today's teaching and learning environment: "How do I communicate and work with someone who is different to me".

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