

# ARCHITECTURAL PEDAGOGY. TUTORS AND STUDENTS ADDRESS GLOBAL CHALLENGES

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**Abstract.** The present paper provides an overview of the inaugural edition of the Festival for Architecture Schools of Tomorrow (FAST), held in Timișoara in 2023, with particular emphasis on its section dedicated to *#activation*. The authors' involvement is presented in their roles as members of the research team of teachers, as well as coordinators and participants in the applied study. The final proposal, enriched by contributions from tutors and students representing all five faculties of architecture nationwide, encapsulates key themes such as rethinking resource utilization, fostering community resilience, prioritizing health, promoting inclusiveness, designing for climate adaptation. The intended purpose of the paper is to highlight the necessity of integrating sustainability principles into the educational curriculum, celebrating encounters, collaboration and shared values in the co-creation process of an architectural object.

**Key words:** sustainability, resource reuse, inclusion, co-design, research questions.

## 1. Framework

The Festival for Architecture Schools of Tomorrow is a platform for meeting, interacting and exchanging experiences which brings for the first time all the five Faculties of Architecture from Romania (Bucharest, Timișoara, Iași, Cluj-Napoca and Oradea) into one project, with a pragmatic finality that speaks both about

topics such as sustainability or inclusion as well as about didactic and social process. The specialist coordinator of the festival is architect Cristian Blidariu and the project coordinator is architect Amalia Enache. Each faculty of architecture was represented by two to five teachers and five students, totaling 15 teachers and 29 students. UAUIM contributed five teachers

and five students. Due to the European Capital of Culture in 2023, the first edition was held in Timișoara, being developed by Romanian Order of Architects, financed through the Architecture Stamp project and co-organized and hosted by the UPT Creative Campus. Before the festival event, that took place between November 1st and 5th, when conferences, workshops and exhibitions happened, there was an important process that made the connection between the five Schools of Architecture. The two physical workshops, together with online meetings between tutors and students, led to the final existence of five modules placed in the Polytechnic University of Timișoara campus site.

## 2. Architectural pedagogy

### 2.1. Timeline and methodology

The preparation of the pavilion began in April with a series of online meetings among the tutors. In July, the first physical meeting of the entire team took place for five days, creating a good opportunity for site visits, theme discussions and the development of the pavilion concept through exercises, presentations and a co-design process. The workshop started with a joint brainstorming session, followed by the formation of mixed teams consisting of five students and three mentors. After analyzing the site (Biliūnas, 2023), each student presented various placement options for the modules, finally opting for a solution that was natural about the built heritage background, access arrangements and the location of vegetation on the site. Common presentation and discussion sessions followed, and a study model (Fig. 1) marked the end of the workshop.

The ensemble of the five modules, created within a limited budget, was designed taking into consideration a lifetime of five years. The final installation was intended to

be not only sustainable but also reversible. For the construction of the pavilion, the necessary documentation has been submitted to the city hall in order to obtain the building permit and receive the related support.



Fig. 1. Workshop for designing the modules and developing the site model (Source: Ovidiu Micșă).

After the July workshop, a two-month period followed in which tutors collaborated online with students on technical details and execution steps. Suppliers were contacted and material orders were placed. In September, an eight-day co-making period took place, when the installation was built by students and tutors, together with the help of different stakeholders (Fig. 2). The phase ended with a series of public events, giving local and international guests an experience of the pavilion in the cultural context of Timișoara as European Capital of Culture in 2023. More artists and activists' research work were embedded in the festival in order to "highlight the importance of on-the-ground observations and human-oriented thinking for the future of cities" (Bravo *et al.*, 2019).

"Communities and academic institutions both benefit in significant ways when

interdisciplinary and collaborative live projects become the prevailing mode of learning within architecture and design curricula" (Brown and Southcombe, 2017) and an interdisciplinary and collaborative research process cultivates students "as world citizens" (McIntosh and Marques, 2017). For the next five years similar workshops will be organized annually at all other architectural faculties and the pavilions will serve as an exhibition space or meeting place for academic staff, local community and different stakeholders across the country.



Fig. 2. Top image with the five modules in the university campus (Source: Alexandru Cioancă).

## 2.2. Pedagogical method based on research questions

*"Questions are everywhere; all you have to do is observe and be curious"* (Graziano and Raulin, 2012).

Curiosity should be the driving force behind all research. In a design process, making choices implies a clear intent, which can only be achieved by posing the right questions. This section delves into the role of research questions in steering this workshop, a method that has proven successful in other project management processes within the 2–3-year design

studio at the Faculty of Architecture, UAUIM (Panait *et al.*, 2020). The question-based approach is a logical way to learn design and data analysis, and a strategy that can help address some shortcomings in current practice, enhancing the student's knowledge (Aflalo, 2021). Concentrating on research questions can also promote skill development among students and prevent the premature formation of "mono-methodical" identities (White, 2013). If an activity isn't sparked by curiosity, it can't be considered true research. However, curiosity doesn't have to be chaotic; it can be organized and controlled. Some authors have underscored the crucial role of "organized curiosity" (Lewins, 1992) and "rigorous curiosity" (Graziano and Raulin, 2012) in research. In essence, research questions are a means to *channel* curiosity. "In particular, when posing a new research question, the researcher needs to make decisions about whether (a) to ignore certain factors that are deemed unimportant, (b) to document other factors heavily or using a light touch approach depending on their expected or presumed influence on the phenomenon under examination, or (c) to modify the research design so as to make non-applicable certain potentially influential factors that are nevertheless of no special interest to the new research" (Stylianides and Stylianides, 2020).

Since applying research questions is a method we generally follow in our projects at the UAUIM studio, we offered the use of this approach to each of the five teams. The proposed questions were: Who are we building for? Where do we build? Why are we building? How do we build? Following discussions with the students, we first defined the role of the pavilion as an activator and landmark: activating the

intervention territory by creating spaces for socialization, interaction, and the exhibition of ideas and artifacts related to the six themes of the UIA 2023 congress.

Another self-imposed requirement was that the resulting composite object would have to present a coherent and unified image, which, for ease of control, would be divided into modules. Additionally, in the spirit of resource reuse and recycling, 15 OSB panels (*oriented strand board*) were provided by the organizers, which were part of the theme data and used as horizontal support/flooring for the five modules.

The Research Questions we formulated at the outset of the workshop are part of the teaching process and are intended to familiarize students with the proposed topic. Among the research questions related to the ensemble were:

1. Which of the five square layouts best embodies the concepts of collaboration, interaction, and socialization?
2. What configuration and expression should the five modules have? Should they adopt individual identities, or should they form a single unit incorporating five distinct elements under one roof, or should they be dispersed throughout the park?
3. What purpose does the interstitial space serve?
4. What design processes can be used to establish relationships between the five modules?
5. Considering the context of the park, the message the pavilion should communicate, and the potential for exhibition and social functions, should the five modules be open, closed, or partially closed?
6. What role does tall vegetation play in the ensemble? Is it integrated, enhanced, avoided, etc.?

7. What contextual elements could influence the design of the five modules and their placement within the site under study?

8. How can the 15 existing OSB panels be reused in the most efficient and creative way?

9. In what configurations do students typically sit in the park? Are they alone, in pairs, small groups or large groups?

10. What types of actions or activities are possible?

Among the elements highlighted in the guidance, particular emphasis was placed on the relationship between modules, which are represented by the open spaces (Fig. 3). These spaces will serve as the courtyards of the pavilion, where each module will open up to its neighboring module, creating interactive spaces that will be co-designed with the adjacent ones.

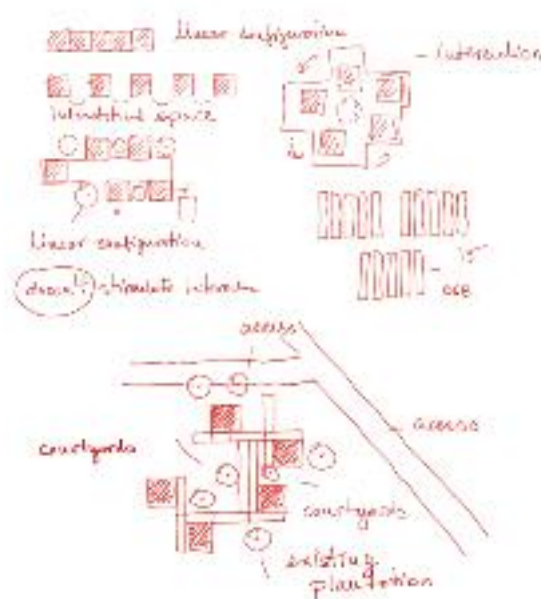


Fig. 3. Sketches from the workshop after the research questions (Source: Andreea Panait).

A succinct conclusion related to this methodology would be that research should originate from questions that stimulate curiosity and incite surprises. These questions should be open to all potential outcomes and acknowledge the

existence of an objective reality that can't be negated by philosophical or political stances. Research must frame its design in the context of the questions it aims to answer, prior to selecting methods for data collection and analysis. Importantly, research must confine philosophical discussions to issues pertinent to the research design, such as causality, and avoid aligning with specific research traditions.

Curiosity shouldn't generate "random" questions (Lewins, 1992), but rather ones that are related to what is already known about the topic of interest. The process of formulating, developing, and refining research questions aids students in connecting to existing theories and empirical findings, and in avoiding redundancy or overlap with previous work. This process also assists tutors and students in clarifying their thoughts, considering the definition and measurement of key concepts, and establishing connections between the questions they wish to answer and the most suitable design.

### 2.3. Concept model as a research tool

In addition to the research questions, a small exercise was also designed using a sheet of paper, from which the 15 existing crosspieces and the 5 squares representing the footprint of the modules were cut out (Fig. 4). The exercise was intentionally designed with basic means (a simple sheet of paper) to shift the focus onto the concept rather than the building. By creating conceptual models, students interact with form in a physical space, understanding its potential or limitations.

As Michael Graves argued in an interview with Moon, a model doesn't have to mimic a building, "any more than a paper cutout or a collage of a cubist guitar by Picasso should just look like a guitar" (Moon, 2008). Similarly, Patrick

Healy refers to Eisenman that the model is both an idea and an object; it is about the project, but also about itself (Healy, 2013).

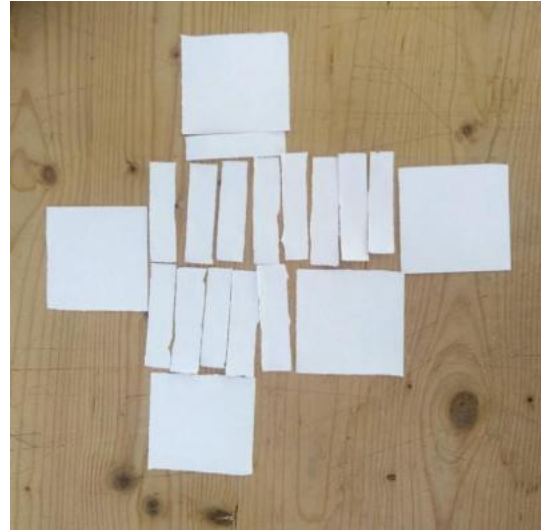


Fig. 4. Image from the workshop with the concept model (Source: Andreea Panait).

Modeling is a creative and reflective activity, where all aspects of design are explored and modified simultaneously in the pursuit of the optimal shape and configuration. This exploration doesn't have to be realistic and detailed, but rather expressive, personal, and open, preserving evidence of initial intent, exploration, and evolution, thus becoming the diary of a student architect's journey. In 1976, Peter Eisenman initiated the *Idea as Model* exhibition, which was the first exhibition based solely on concept models. The exhibition aimed to create a space for questioning methods of representation. It also underscored the potential of models as a conceptual tool in the design process and as a means of investigation (López-Sanvicente and Julián, 2005). Thirty years later, the *Homo Faber* exhibition in Melbourne once again raised questions about the use of concept models. Both exhibitions explored and opened the ground for debate by considering different forms of modeling as a fragment and tool of the design process.

This proposed exercise proved beneficial, corroborating with the research questions to yield a range of possible solutions. From these options, the most fitting one addressing the initial questions posed by the students at the beginning of the study was chosen.

#### 2.4. Using word associations

Another creativity-stimulating exercise that helped divide students into smaller groups involved the use of hash-tags. Each student was asked to write down a keyword associated with one of the UIA sub-themes, after which they grouped themselves according to their common area of interest (Fig. 5).



Fig. 5. Image from the workshop with word associations (Source: Cristina Măndrescu).

This exercise had a dual value: it facilitated the formation of groups based on thematic preferences and stimulated verbal communication by creating word associations, which were then transformed into design principles. Language, as a fundamental element of culture, shapes our thinking and beliefs (Anderson, 1996); its written expression is not always intentional but reflects the workings of the human mind. At the same time, communication activities play a crucial role

in guiding the understanding of signs. From this perspective, many semiotic theories have developed, emphasizing the subject of research in content and meaning over rational and functional criteria.

As a form of non-verbal communication, a student architect must master how to communicate through architecture for the building to fulfill its purpose and objectives. Effective verbal communication and an understanding of the purpose of each architectural element are important steps in architectural design.

### 3. Embracing global challenges through a sustainable approach

#### 3.1. The innovative character

The Festival of Architecture Schools of Tomorrow, through the *#activations* section, aimed to bring together and connect the architecture faculties of Romania in a collaborative exercise of co-design and co-building. Emphasizing social and environmental sustainability, it reflects a proactive and engaged approach to current societal issues. Under the UIA motto “Leave no one behind”, the *#activations* section comprised a series of joint construction activities, workshops, and master-classes, with the goal of strengthening direct links between students and tutors (some of them also future users of the final proposal), but also between youth and local communities by creating intergenerational public spaces with recreational benefits to communities (Wendel *et al.*, 2022).

Our research process about global challenges in the architectural pedagogy began by collaboratively defining the main design theme with the other teachers and establishing the study steps for working with the students. We formed mixed groups based on specific research questions, each group receiving a theme to

develop as a study that ultimately was materialized into a specific built form. The research process continued into the construction phase, with teachers and students collaboratively building the five modules. The innovative aspect lies in the comprehensive process, from defining the architectural theme to the construction phase, coordinated by teachers from all the schools of architecture in Romania, aiming to respond together to global challenges through architectural pedagogy and creating the premises for future collaborations.

The resulting pavilion, a temporary installation, represents a common outcome. It not only celebrates the spirit of meeting and collaboration but also reflects the shared values of the academic community. Positioned in the campus of the Polytechnic University in the Elisabetin district, the pavilion becomes a landmark (Alzouby and Talalqa, 2023), offering visitors unique spatial experiences, promoting social interaction, ensuring equitable access and facilitating the exposure of ideas and artifacts related to the sustainability themes.

### 3.2. Overall analysis with local solutions

The idea of sustainability has emerged as a fundamental principle for numerous institutions globally. Defined by the 1987 United Nations (UN) Commission, sustainability has become a guiding concept for addressing current challenges while ensuring a viable future for generations to come. Architects play a crucial role in advancing towards a more environmentally conscious future (Azizibabani and Dehghani, 2017); the importance of integrating sustainable principles into architectural practice to mitigate the effects of climate change and create more resilient built environments is a key aspect of contemporary architecture and urban development.



Fig. 6. Participants, including both students and tutors, in the pavilion construction workshop (Source: Ovidiu Micșa).

The proposed concept represents a fresh perspective on today's architecture, advocating for the utilization of accessible construction materials and resources, or by reusing recycled materials from other art installations in the city. The project had a participatory design involving, in a collaborative process, tutors, students (Fig. 6) and also communities affected by the project in a educational network (Kastner and Langenberg, 2023). The target groups included users of the university campus, such as students, teachers and support staff, as well as the general public, given that the under-explored territory of the campus is accessible 24 hours a day to everyone.

Due to the diverse array of backgrounds of those involved, both tutors and students demonstrated the limitations of preconceived ideas when collaborating as a unified team, instead of representing individual faculties in a competitive manner. In such cases, adaptable teaching methods are those capable of addressing the right questions. So, this method also sought to engage and empower local communities in both decision-making and

implementation phases. By involving them, the efforts are more effective, sustainable, and culturally appropriate (Pineda, 2022). The proposal is a small-scale initiative with a place-based approach, serving as the foundation for a partnership aimed at driving change for three stakeholder groups: academic community, policy-makers and practitioners (Patrick and McKinnon, 2022).

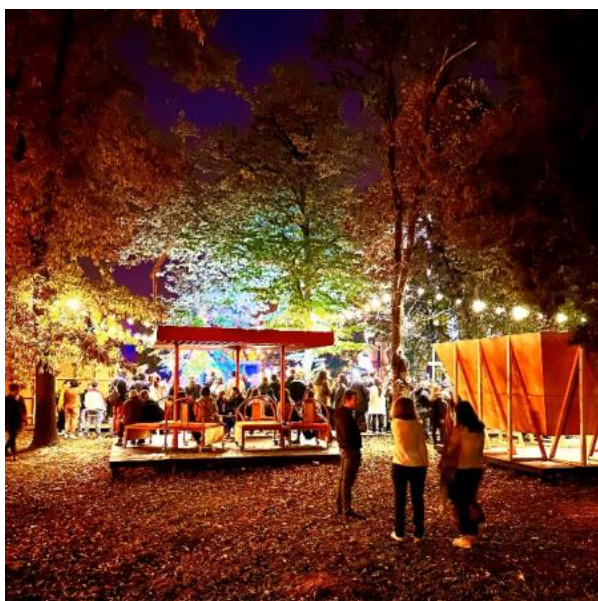


Fig. 7. Night events featuring presentations and student concerts (Source: Cristina Mândrescu).

The pavilion's characteristic themes are drawn from the on-site research and conclusions of the students, covering aspects such as meditation, climate, social issues, the sensorial and technology. These modules are dispersed in the landscape and connected by a common, recycled, unifying floor, illustrating collaboration and interconnection in addressing universally relevant issues. The pavilion serves as an experimental case study, showcasing how diverse stakeholders respond to the challenges of sustainable design, illustrating a model that can be replicated and refined in future iterations of architectural projects.

As a proof that it achieved its purpose, a few days after the pavilion's inauguration

we observed distinct roles for each module. They were used primarily for meetings and outdoor academic activities, various events such as presentations, concerts, discussions, debates, but also informal gatherings characteristic of the university campus and close communities (Fig. 7).

### 3.3. Short description of each module of the pavilion

The distinct themes of each module are derived from the students' on-site research and discoveries, including *#climate*, *#meditation*, *#social*, *#sensorial* and *#techne*. This cluster operates both individually and collectively, addressing universal themes pertinent to the present era. Scattered across the landscape, they are linked by a cohesive ground. Each module adheres to a maximum area of 3.75 x 3.75m and a height of 2.50m, defining its space and theme independently but also correlating to the ensemble.

The *#climate* module works upon the idea of reflecting nature, using a round mirror that can reflect the surroundings, and inserting a sapling. This natural element will remain a memento of this collaboration even at the time of the pavilion's disassembly.

Tutors: Ștefania Boca, Alexandru Fleșeriu, Silviu Medeșan

Students: Tudor Pelin, Teodora Barbu, Andrei Brânză, Ana-Maria Grigoraș, Alessio Cerantola, Șerban Stoica

The *#meditation* module was imagined as a pause in everyday life and a place of peace. Being closed on all four sides, it creates its own protected environment. The 70 degrees inclined walls allow visitors to rest and have a direct look at the crown of the trees and the sky. The wood structure and panels, in addition to mentioning the sustainability theme that is found in the case of all modules, also reminds of contemplation and meditation.



Tutors: Diana Giurea, Ovidiu Micșa, Oana Bănescu

Students: Ioana Halmaghi, Emanuel Platon, Elena Vasilache, Ruben Fogoras, Vlad Comis



Fig. 8. Pavilion building workshop (Source: Iulia Frâncu).



Fig. 9. Pavilion building workshop (Source: Cristina Mândrescu).

The *#social* module, also called the *#outside living room*, talks about inclusion, collaboration, adaptability, flexibility and resource reuse. It shows how an outdoor open space can create an environment of interaction between the local community and students. It is a place of exchange for both ideas and objects, which, through its position in the middle of the ensemble,

gathers people and also communicates equally with the other modules. It can be used in several scenarios, individually or collectively, by reactivating some objects from the site in a dynamic form.

Tutors: Andreea Iulia Panait, Elena Cristina Mândrescu, Adrian Hagiu

Students: Gavril Argatu, Maria Creangă, Naomi Blaga, Mihail Flutur, Vlad Jurculeț, Iulia Frâncu, Cristina Pop, Radu Dumitran

The *#sensorial* module is a closed wooden cube that has its own path and logic, consisting of two different zones. The first one, painted in dark colors, with a sinuous direction and without natural light, is followed by a luminous curved open-ceiling space that depicts a scene imagined by the artist Alexandru Radvan. He created the three-dimensional art that reminds of the *#sensorial* theme using materials left on the site.

Tutors: Alex Călin, Bogdan Mihăilă, Vlad Olaru; Artist: Alexandru Radvan

Students: Andreea Toader, Andreea Ștefan, Dara Mocuță, Iulia Bolbotina

The *#techne* pavilion presents the abstract themes of the UIA Conference, emphasizing on the constructive process and the sustainable future. The transparency obtained through the two layers of jute mesh, besides the dynamic effect obtained through the wind, allows the observation of the hempcrete cubes positioned in the center, which are the prototypes of the sustainable future material.

Tutors: Anca Cristina Tudora, Gabriel Tudora, Florina Pantilimonescu

Students: Raluca Petrovai, Andrei Chiorean, Paul Ursa, Iulia Belea, Alexandru Dulfu, Szabolcs Gyorgy

### 3.4. Collaborative effort: promoting sustainability in architectural education

The pavilion's inception was a collaborative endeavor between the five architecture schools and the National Order

of Romanian Architects. This joint effort aimed to promote awareness of sustainability issues within Romania's architectural education sector. The initiative's value lies in fostering the exchange of diverse perspectives on sustainability between academic staff and industry practitioners. Local stakeholders, including the Faculty of Architecture and Urbanism in Timișoara and Politehnica University, assumed responsibility for logistical coordination, on-site pavilion construction oversight, event organization (inaugurations, discussions, exhibitions), and ensures its maintenance over a five-year period. From concept to realization, the project relied on management expertise, architectural and engineering knowledge, teaching and learning. According to Sebastian (2003, 2005), design conception is a cognitive process rooted in the social sciences, highlighting the social nature of design. Achieving total design involves consensus and teamwork, rather than simply combining independently developed design solutions. Effective communication within design teams enhances individual understanding of the collective design goals (den Otter and Emmitt, 2008). Design involves not only problem-solving but also problem-finding. Design management doesn't simply aim for predefined goals but involves critical examination and reformulation of both requirements and solutions (Sebastian, 2005). Nevertheless, research has consistently shown that good communication enhances satisfaction and safety among all parties involved in a project. Working in interdisciplinary teams across faculties, students showcased both soft and technical skills (Fig. 8, Fig. 9), collaboratively generating varied design proposals and implementing feasible solutions.

#### 4. Case study: #social module

In the applied part of the research study, our greatest attention was on defining and designing the #social module, beginning

with formulating the specific research questions, as we proposed. We collaborated with teachers from the Faculty of Architecture and Civil Engineering in Oradea, together with one or two students from each faculty of architecture.

The #social module directly addresses the themes of the UIA Congress, emphasizing inclusion and resource reuse. It offers an experience that leverages the physical, climatic, social, and cultural attributes of its location, serving as phenomenological catalysts.

Research questions that we formulated associated with the #social module:

1. Considering its social role, what would be the optimal position within the ensemble?
2. How permeable is the #social module in terms of its interaction with others?
3. Is it completely open, partially open, semi-covered or fully covered?
4. What types of activities can it accommodate?
5. How is it utilized at different times of the day (daytime, nighttime) or during different seasons (warm or cold weather)?
6. How can we repurpose existing resources?
7. What verbal associations does the term *social* evoke for you?
8. Given its status as a landmark, what could the newly created object be named? For example, "We meet at [...]".
9. What color should it be?

The proposed installation showcases the transformative nature of architecture in terms of state, light, and use. It is permeable on all sides, allowing both the environment and the user to effect changes (Fig. 10).

The module is designed for easy and complete disassembly. It is the product of a collaborative effort between teachers and students, who critically analyzed all aspects of the concept of *social*, supplemented by observations from the site. This led to the realization of the need

for a restful place, a landmark space that facilitates the exchange of ideas. Studies reveal that engaging in activities within green areas yields profoundly positive effects on human psychology (Kahveci and Onur, 2022). This place provides users with the opportunity to appreciate the green context and to connect or disconnect (Fig. 11).

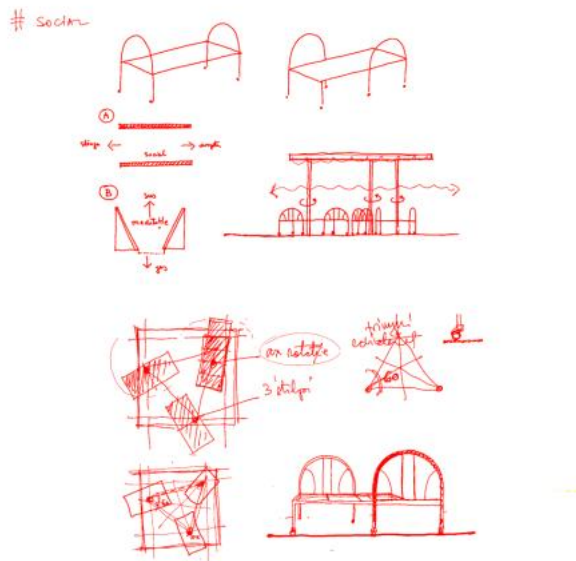


Fig. 10. Sketches and related diagram after the research questions (Source: Andreea Panait).

The *#social* module is envisioned as an outdoor living room, an open space for interaction and fostering communication between the academic and local communities. With its central position in the ensemble, the *#social* module unites people, calls and draws in the community, and simultaneously connects with the other modules, opening up to the surrounding ensemble. It can be used individually or collectively, offering a flexible and dynamic setting with the aid of benches that rotate around their own vertical axis.

In order to construct with responsible material consumption, we decided to recycle elements found on-site. The repurposed objects are installations that have been decommissioned, their original environment altered, and their purpose, context and utility changed for a third time.

They have undergone the metamorphosis from student dormitory beds to exhibition displays, and used in our proposal as playful objects that encourage interaction, as part of the city's recovery initiatives. Minimal interventions were decided upon so that they would transcend mere furniture, expressing a metaphor of play, communication, flexibility, and adaptability. Each bench thus becomes a unique object that can be utilized in various scenarios.



Fig. 11. The social module (Source: Cristina Mândrescu).

The installation features a minimal structure of three pillars, which serve as the basis for the rotational movement of the benches. A pergola-like covering has been chosen to sit atop these pillars, defining the social space through the interplay of light and shadow. In contrast to the lighthness of the pillars, the solidity of the covering suggests a horizontal relationship with the rest of the ensemble, promoting openness, connection, and inclusiveness.

In terms of materials, the pavilion is primarily constructed of wood. Objects initially composed solely of metal were transformed and clad with plywood to create improved seating areas. These were subsequently fitted with cushions to

enhance the relaxation experience. For the color scheme, the main elements were painted orange, a color associated with energy, enthusiasm, and warmth, conveying a sense of positiveness, dynamism, accessibility, and friendliness (Fig. 12).



Fig. 12. The social module fulfilling its role  
(Source: Cristina Măndrescu).

## 5. Conclusion

The pavilion project is a collaborative endeavor among Romanian architecture schools with a cross-disciplinary approach, celebrating connections, teamwork, and shared values. It has breathed new life into an underutilized space, transforming it into a landmark feature of the campus that offers visitors unique spatial experiences. Situated adjacent to the ARChA building, a city icon of architectural heritage designed by the esteemed architect Duiliu Marcu, the pavilion has reinstated a sense of belonging and emphasized the *significance* (Takva *et al.*, 2023) of this location (Fig. 13). Since its inauguration, the site has evolved into an outdoor gathering place, fulfilling its intended purpose and serving as a hub for a

variety of activities. The pavilion has become a popular spot for academic staff to congregate before classes, a place for individuals to unwind during the afternoon, and even a stage for student-organized concerts.

The authors of the article are authors of research project, architects, tutors, but also researchers through continuous studies in finding sustainable architectural solutions that can be introduced in the teaching path. There is a continuous concern of the authors to improve the curriculum in order to prepare students adapted to the current needs of society. From an educational standpoint, the project has become a proven method for co-designing and co-creating future pavilions for the Festival for Architecture Schools of Tomorrow, culminating in a prototype installation. This initiative has sparked conversations about how tutors and students can collaborate to tackle global challenges related to climate, social issues, and inclusion within the realm of architectural pedagogy. More than this, students had the opportunity to exchange the usual “design studio experience of problem solving” to a “space of problem setting” (McPherson and Pretty, 2017).

The pavilion’s adaptable nature suggests that it may take on new roles in the future, such as serving as an exhibition space or a long-term workshop, thereby becoming a lasting point of interest for students, academic staff, the local community and various stakeholders. The results of this project lay the groundwork for future FAST events and collaborations among Romanian architecture schools, nurturing professional networks and contributing to the advancement of the architectural discipline in Romania.



Fig. 13. General overview at the end of the construction process (Source: Ovidiu Micșa).

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Received: 6 April 2024 • Revised: 2 June 2024 • Accepted: 12 June 2024

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