

## *Proposal for a paper*

### **Listen to:**

### **How architectural thinking can be important to the rest of the campus.**

My proposal for the upcoming conference is to discuss my teaching methods and the content of two of my classes: “Theories of Design of Space” and “Soundscapes”. Both are elective and open to 1<sup>st</sup> and 2<sup>nd</sup> year of the BA program of the newly established department of Culture, Creative Media, and Industries of University of Thessaly. The BA program provides interdisciplinary training in subjects related to culture and practices of cultural production in contemporary environments. While our wish is to see our skilled graduates having a fruitful career in the creative industries, the encounter with the first-year students is less idyllic. Most of them have no background related to arts, music or architecture and relatively poor cultural capital (Bourdieu, 1979). The first three years of teaching I did not take under consideration the fact that the appreciation of architecture and arts was part of a “broader taste”, which was culturally shaped (Bourdieu, 1979.) David Gooblar (2022: 14) is radical on this point: “Helping students learn requires us to create the conditions in which students can revise their previous understandings of the concepts and skills we’re trying to help them acquire”. After, three years of trial and errors, my courses are not anymore on architecture, arts or build environment and its soundscape. It is on how architectural thinking can be a way of activism. By architectural thinking I mean understanding the design process and its cultural perception through interactive learning strategies, that has been shown to “have a disproportionately positive impact on traditionally underprivileged groups of students” (Gooblar, 2022: 16).

My principal tools are dialogue, examples of everyday architecture coming from newspapers and social media, as well as exercises of attentive listening and devised theatre.

### References :

- Gooblar David. *The Missing Course. Everything They Never Taught You about College Teaching*. (Mass.: Harvard University Press, 2022)
- Bourdieu Pierre. *La distinction : Critique sociale du jugement*, (Paris : Éditions du Minuit, 1979)
- Oliveros Pauline. *Deep Listening: A Composer's Sound Practice*. (iUniverse, 2005)
- Schafer Murray. *HearSing: 75 Exercises in Listening and Creating Music*. (Arcana Ed., 2005)

### **BIO**

Elisavet Kiourtsoglou holds a diploma of Architecture (UTH, 2005) a post professional master on history and theory of Architecture (NTUA, 2009) and a PhD in Architecture (Université Paris 8). Her thesis on the relation of music to architecture in Iannis Xenakis' work has been awarded the *Prix de la Recherche of Académie d'Architecture* (Paris, 2017). She published a monography on rhythm of music and architecture in Xenakis' work (Athens :Nefeli, 2022) and she is a co-editor with Angeliki Sioli (TU Delft) of collective volume intitled *The Sound of Architecture : Acoustic Atmospheres in Place* (Leuven University Press, 2022). She has taught in numerous Schools of Architecture in France. Currently, she is assistant professor in the Department of Culture, Creative Media and Industries of University of Thessaly, Greece.