

SCIENCE FOR THE PROFESSIONS 41:2018

# CLASSROOM

Clemens Thornquist



UNIVERSITY OF BORÅS



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Clemens Thornquist



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The present report is no. 41 in the report series Science for the Professions. The purpose of the series is to present results from ongoing and finished research projects at the University, as well as publishing contributions in an ongoing discussion about the profiling of science and applied methods within the framework of the idea of Science for the Professions. An annual output of four to six reports is the goal.

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# In the report series Science for the Professions

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1. Forskning vid Högskolan i Borås. Om förhållningssätt, innehåll, profil och metod.
2. Smart Textiles
3. Knalleandan – drivkraft och begränsning. Ett forskningsprogram om företagande, traditioner och förnyelse i Sjuhäradsbygden
4. In search of a new theory of professions
5. A Delphi study of research needs for Swedish libraries
6. Vad är vetenskap?
7. Styrning i offentlig förvaltning – teori, trender och tillämpningar
8. Profession och vetenskap – idéer och strategier för ett professionslärosäte
9. Framgångsrik förnyelse. Forskningsprogrammet om företagande, traditioner och förnyelse i Sjuhäradsbygden
10. 20 år med Institutionen Ingenjörshögskolan – historik, nuläge och framtid
11. Fenomenet Ullared – en förstudie
12. Undervisning i en ICA-butik
13. Risker och säkerhet i professionell vardag – tekniska, organisatoriska och etiska perspektiv
14. Knalleandan i gungning?
15. Från Högskolan i Borås till Humboldt, volym i – Den svenska högskolans roll i en motsägelsefull tid
16. Från Högskolan i Borås till Humboldt, volym ii – Bildning och kunskapskulturer
17. Lärarutbildningens betydelse för en inkluderande skola
18. Brukarens roll i välfärdsforskning och utvecklingsarbete
19. Högskolelandskap i förändring. Utmaningar och möjligheter för Högskolan i Borås
20. Mot en mer hållbar konsumtion – en studie om konsumenters anskaffning och avyttring av kläder
21. I begynnelsen var ordet – ett vårdvetenskapligt perspektiv på språk och afasi
22. Nätverk, trådar och spindlar – Samverkan för ökad återanvändning och återvinning av kläder och textil
23. Libraries, black metal och corporate finance
24. Veljekset Keskinen – Finlands mest besökta shoppingdestination
25. Kan detaljhandeln bidra till att minska det textila avfallet?: Textilreturen i Ullared – ett experiment om återvinning
26. Från Högskolan i Borås till Humboldt, volym 3  
Vetenskap på tvären: akademiska värden, friheter och gränser
27. Samverkan för hållbar stadsutveckling och tvärspektoriell samsyn
28. Ledarskap i vården: Att möta media och undvika personfokuserade drev
29. OTEC Matters 2015
30. Resursfördelningsmodeller på bibliometrisk grund vid ett urval svenska lärosäten
31. The University of Borås as a sustainable university
32. Rum för de yngsta – Barns och föräldrars delaktighet i kulturverksamheter
33. Hållbar framtid – en seminarieriserie om företagande
34. Inkluderande medborgarskap. Perspektiv på social hållbar samhällsutveckling
35. Ledarskap i äldreomsorgen: Att leda integrerat värdeskapande – I en röra av värden och förutsättningar
36. Ledarskap för livskraftiga organisationer
37. RE: en ny samhällssektor spirar
38. Vägen till samarbete – Innovationsplattform Norrby och Textile Fashion Center
39. Specialpedagogers samverkansuppdrag – En undersökning av en habiliterings samverkan med vårdnadshavare, skolor och förskolor
40. Att tjäna är människans storhet – Idéhistoriska essäer om Birger Forell



# Foreword

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BJÖRN BRORSTRÖM | *Editor for Vetenskap för profession*

The series Science for the Professions presents results from ongoing as well as finished research at the University of Borås. The series also aims at constituting a forum for perspective and debate about approaches to education and research as well as methods for conducting artistic and scientific activities. Since the start in 2007, 41 reports have been published and more are on their way. The series shows the university's breadth in terms of content and method in its artistic and scientific activities. Methodologically, report 41 Classroom is generated within the university's artistic field of research, even though in terms of contents it is clearly connected to pedagogical work as well as to all educational activities that are in the centre of the university as well as other higher education institutions. Questions of how knowledge is mediated and how learning takes place in different contexts, situations, and over time are always relevant – perhaps even more current and important to highlight and explore than ever before. Changed conditions of different kinds may result in changed approaches that require renewed models and methods for conducting high quality education at different levels in the education system.

The conditions under which education is conducted and teaching is mediated can be described in different ways. One is with pictures. Professor of Fashion Design Clemens Thornquist has photographed classrooms around the world. In 44 pictures, he shows environments that are known to all of us. However, the pictures do not show how teaching is conducted, its purpose, or which results it leads to either in the short or in the long term, but we can imagine. This report allows us to interpret what happens and what is achieved in the different environments and classrooms.

As a medium-sized higher education institution, it is a strength housing artistic activities and thereby enabling the mediation of perspectives to societal issues and phenomena that in different ways capture opportunities as well as challenges.

Hope it gives you a rewarding reading and inspiring impressions.





# Introduction

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Different approaches to learning are constantly being debated, whereby new conceptions of teaching are presented as radically different from former ones. To take just one example, active learning is often presented as fundamentally different from what is typically considered to be didactic teaching: In contrast to traditional instructive learning or ‘canned’ teaching conditions – based on information, facts, instructions, and authority wherein students passively receive information from a teacher – active learning is presented as “a method of learning in which students are actively or experientially involved in the learning process”.<sup>1</sup>

However, while active learning has been presented as something new and different, others argue that the term simply refers to a process of learning wherein students are active and engaged in the learning process, while at the same time reflecting on the process of learning. From this perspective, active learning is not entirely different from traditional lab- and studio-based education in both the sciences and arts, and is similar to other seminar-centric programmes that build on dialectic methods and collaborative/cooperative learning to stimulate active and critical thinking and doing.<sup>2</sup>

While the debate on different teaching and learning methods is generally driven by the quest for improved pedagogical outcomes and better learning (test) results, differences in pedagogical methods have also been linked to political movements and civil approaches of students. For example, more passive forms of student learning and authoritarian teaching approaches have been viewed as ‘factory models’, wherein students – the raw materials – are directed, shaped, and fashioned into products that meet the various demands of life and, more particularly, the requirements and logic of the capitalist market.<sup>3</sup>

From an entirely opposing view, wherein the classroom is no longer a closed space in which consent is manufactured<sup>4</sup>, collaborative/cooperative learning processes approach the classroom as a free space for self-organised experimentation and self-directed learning.<sup>5</sup>

Here, students are responsible for their own learning through participatory development among one another and without teachers, and – in relation to child-driven educations – language, pedagogy, and differences in the backgrounds of learners do not matter.

With the above-discussed issues in mind, the classroom appears to be a physical expression that both reveals and influences the form of learning that is undertaken within it. Leaving aside functional issues such as appropriate visual elements and sound, or access to particular tools, the empty classroom opens up otherwise closed systems of knowledge. Beyond the open or closed chair and table structures for ‘canned’ or collaborative learning activities, the direction, tone, texture, and composition of the classroom expresses much about the culture of those that occupy this room, and the forms of knowledge production and consumption that occur within it.

Similar to Höfer’s photographs<sup>6</sup>, which offer subliminal psychological and sociological perspectives on Western civilisation by presenting spaces that are devoid of inhabitants, the aim of this study of classrooms is ultimately also to mediate human behaviour in one of its most everyday and common chambers. As a place for thinking and acting, these rooms offer insight into our tendency for order, repetition, collaboration, and self-organisation, and highlight the fundamental status of differences or similarities as constitutive properties<sup>7</sup> that are required to create meaning, development, and advances.1.

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<sup>1</sup> Bonwell, C. & Eison, J. (1991). *Active Learning: Creating Excitement in the Classroom*, *AEHE-ERIC Higher Education Report No. 1*. Washington, D.C.: Jossey-Bass.

<sup>2</sup> Madoff, S. H. (2009). *Art school: (propositions for the 21st century)*. Cambridge, Mass.: MIT Press; Fraser, B. J., Tobin, K. and McRobbie, C. J. (2012). *Second International Handbook of Science Education*. Dordrecht: Springer.

<sup>3</sup> Derek, B. (2003). *Universities in the marketplace: the commercialization of higher education*. Princeton, N.J.: Princeton University Press.

<sup>4</sup> Chomsky, N. (2002) Perpetuating Brainwash under Freedom. In *Understanding power: the indispensable Chomsky*, edited by P. R. Mitchell & J. Schoeffel. New York: New Press, p.111.

<sup>5</sup> Thorne, S. (2017). *School: A Recent History of Self-Organized Art Education*. Sternberg Press. Berlin.

<sup>6</sup> Höfer, C. (2004). *Architecture of absence*. New York: Aperture.

<sup>7</sup> Derrida, J. (1978). *Writing and Difference*. London: Routledge and Kegan Paul; Deleuze, G. (1994). *Difference and repetition*. London: Continuum.









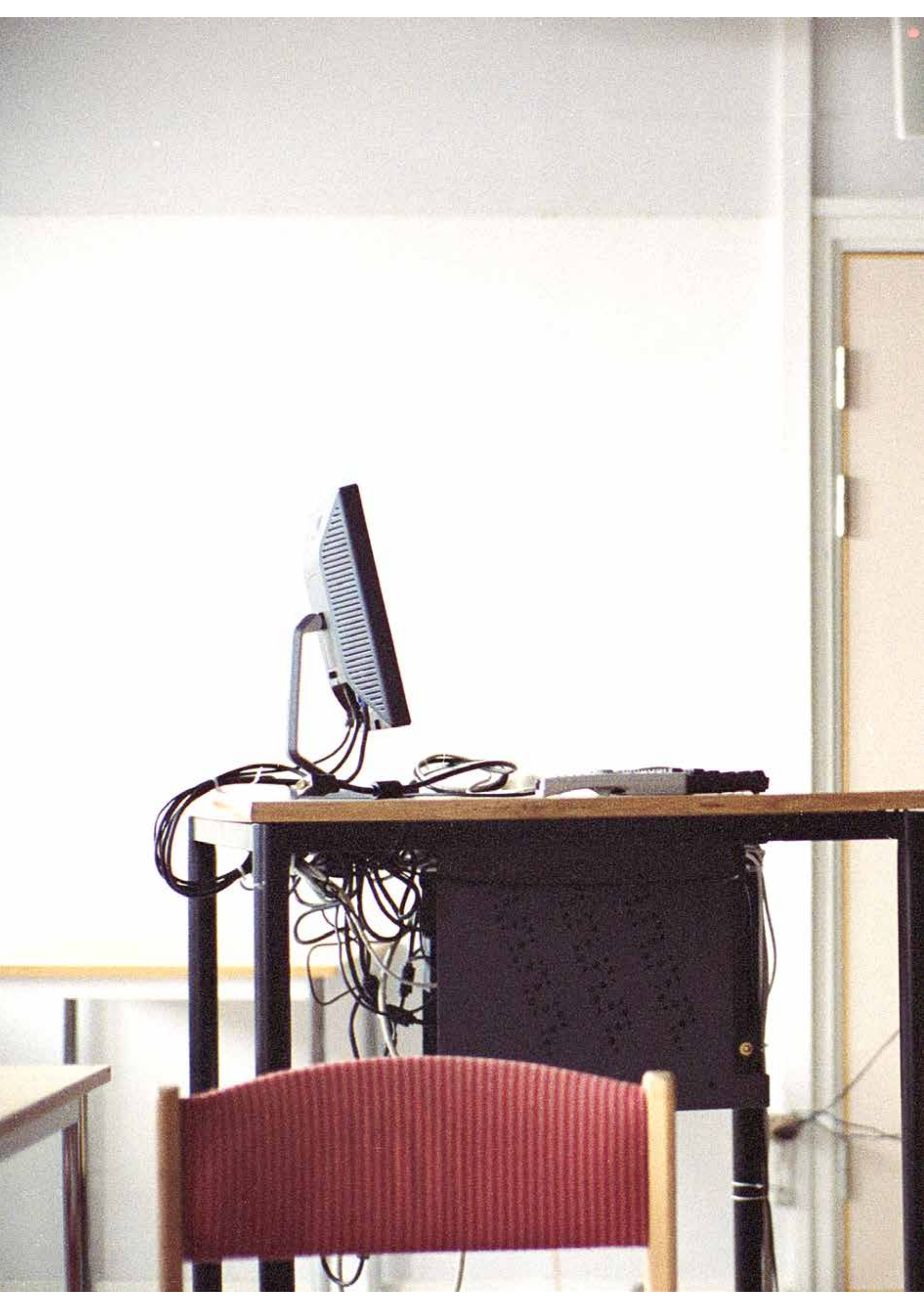




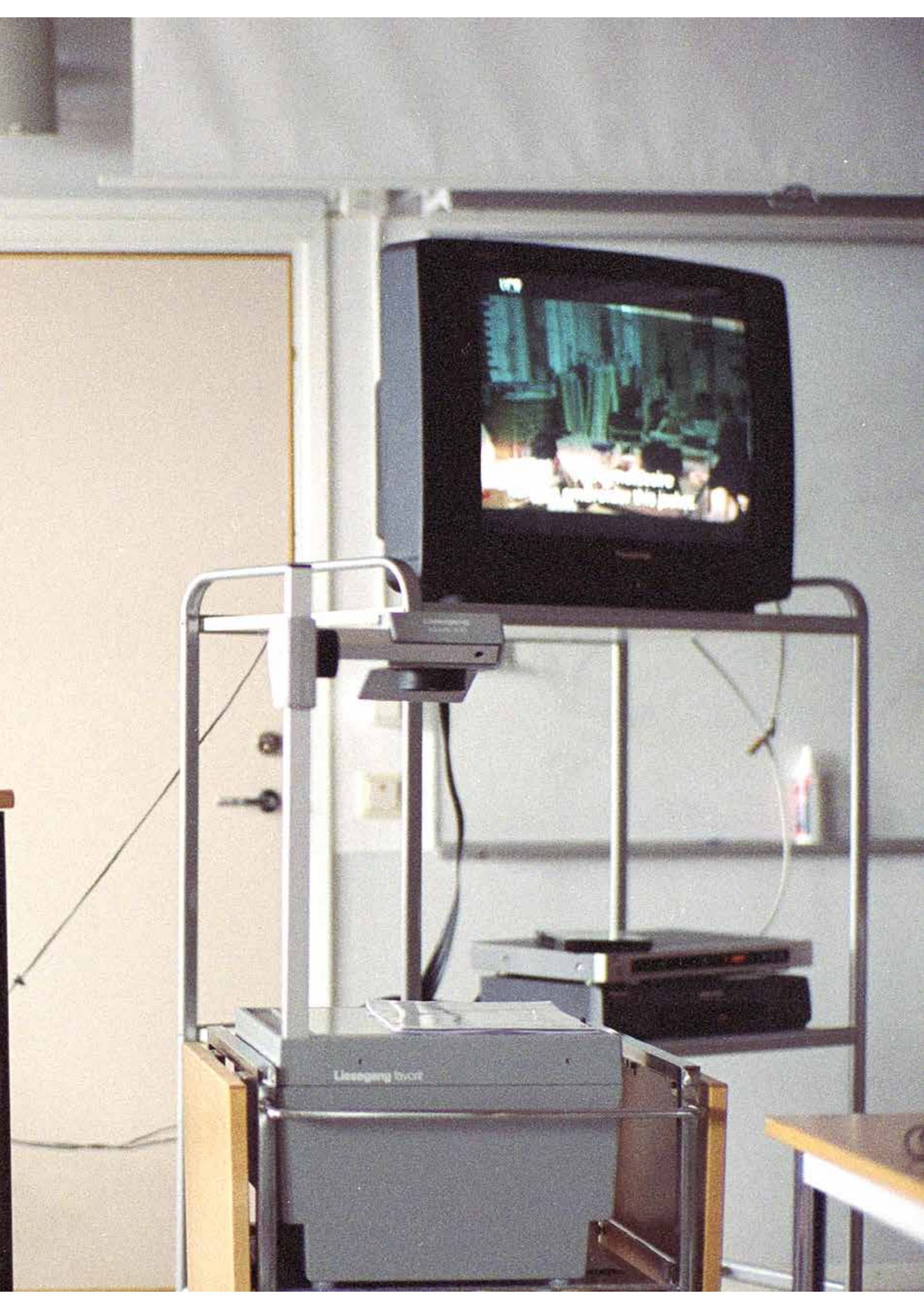




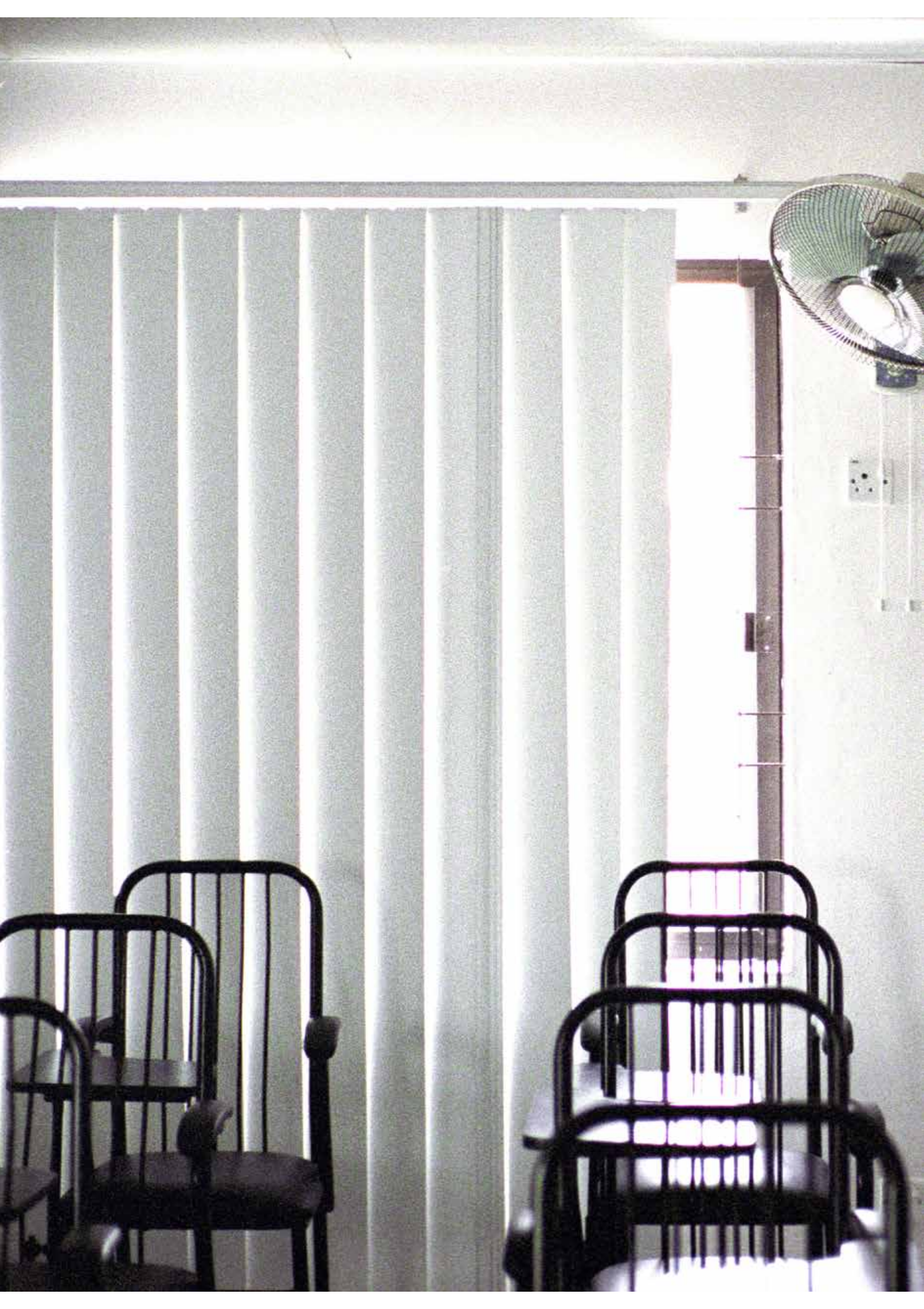
















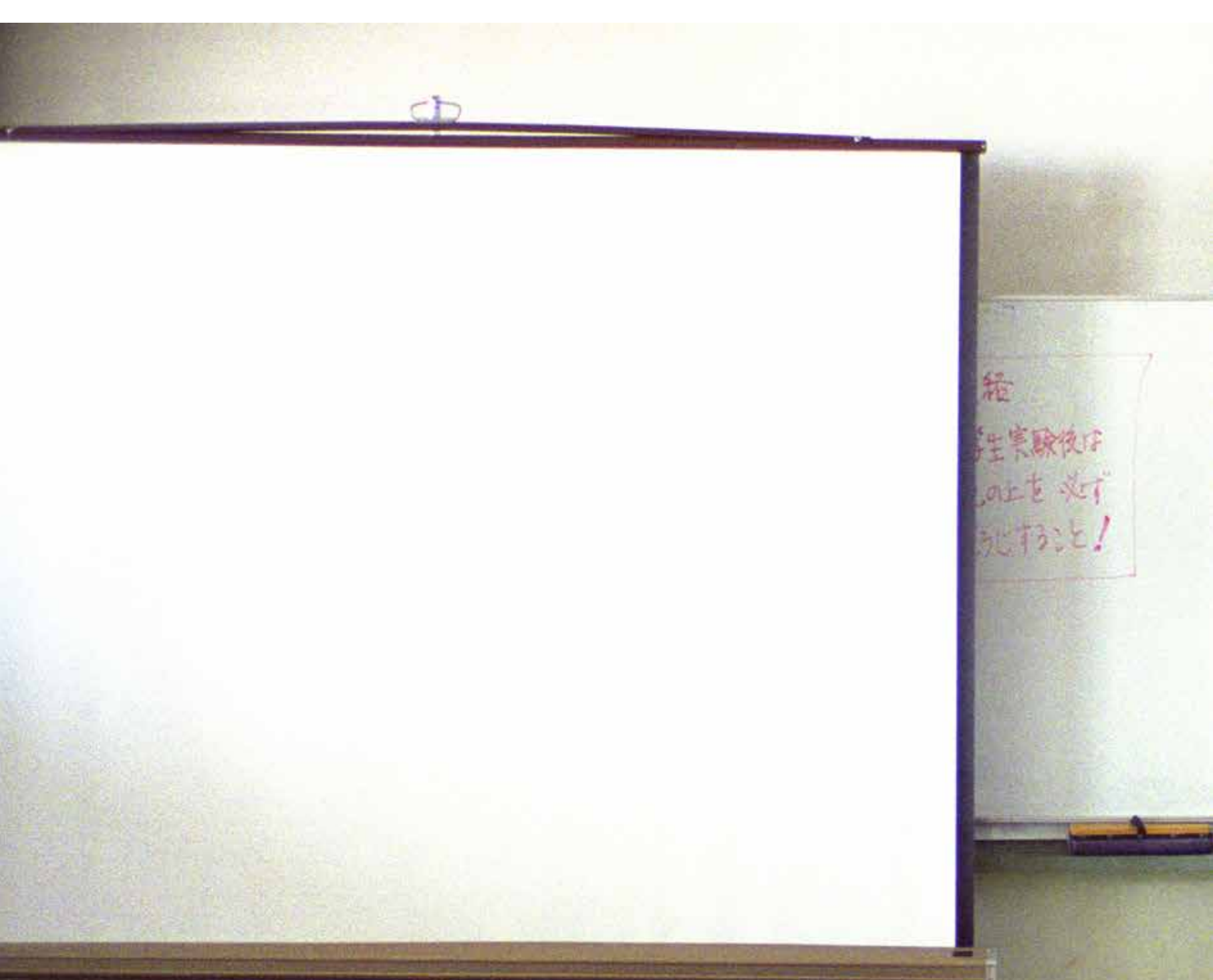




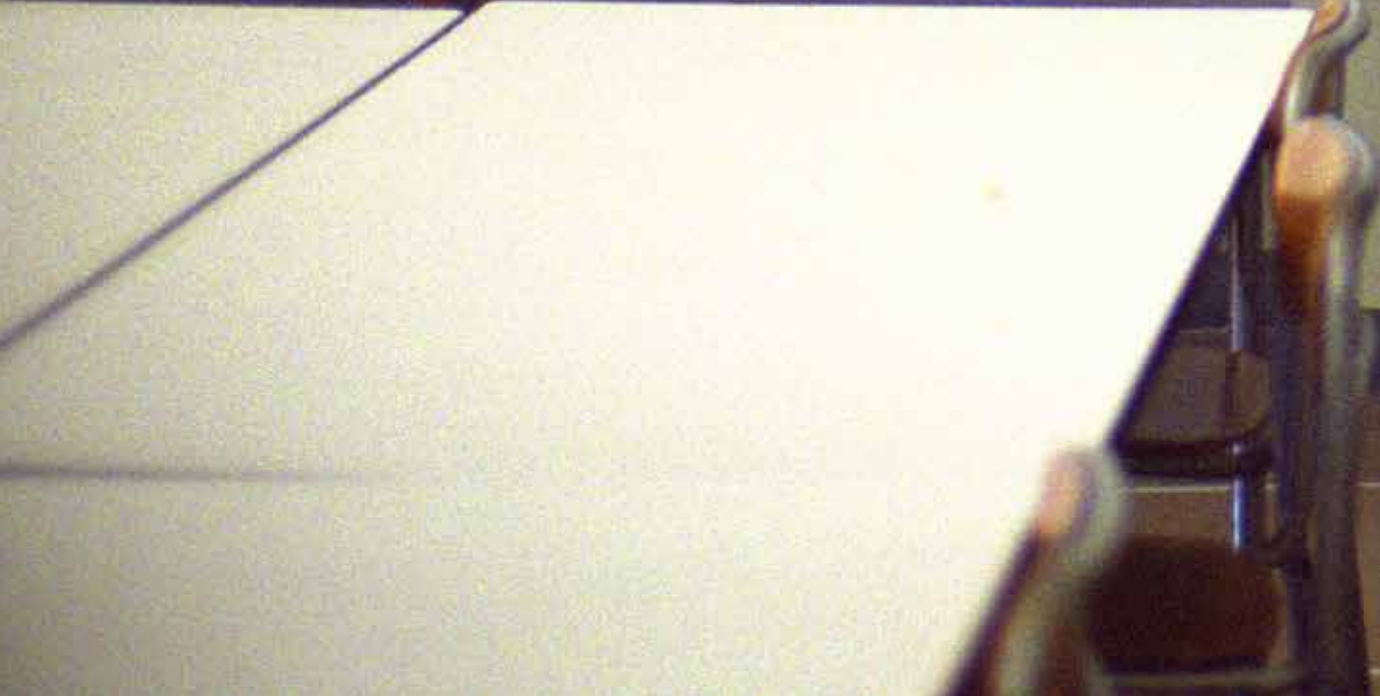








箱  
学生実験後  
の土を必ず  
処分せよ!





レポート提出

(3年) 今週の金  
17:00  
18:00まで

レポート用紙 10枚以上

- (4) 演算増幅器  
検討事項(2)に  
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- (5) R.L.D.制御  
・各制御動作が  
グラフを伴  
・記号の説明  
書かない

写真添字は必ず書くこと!  
実験





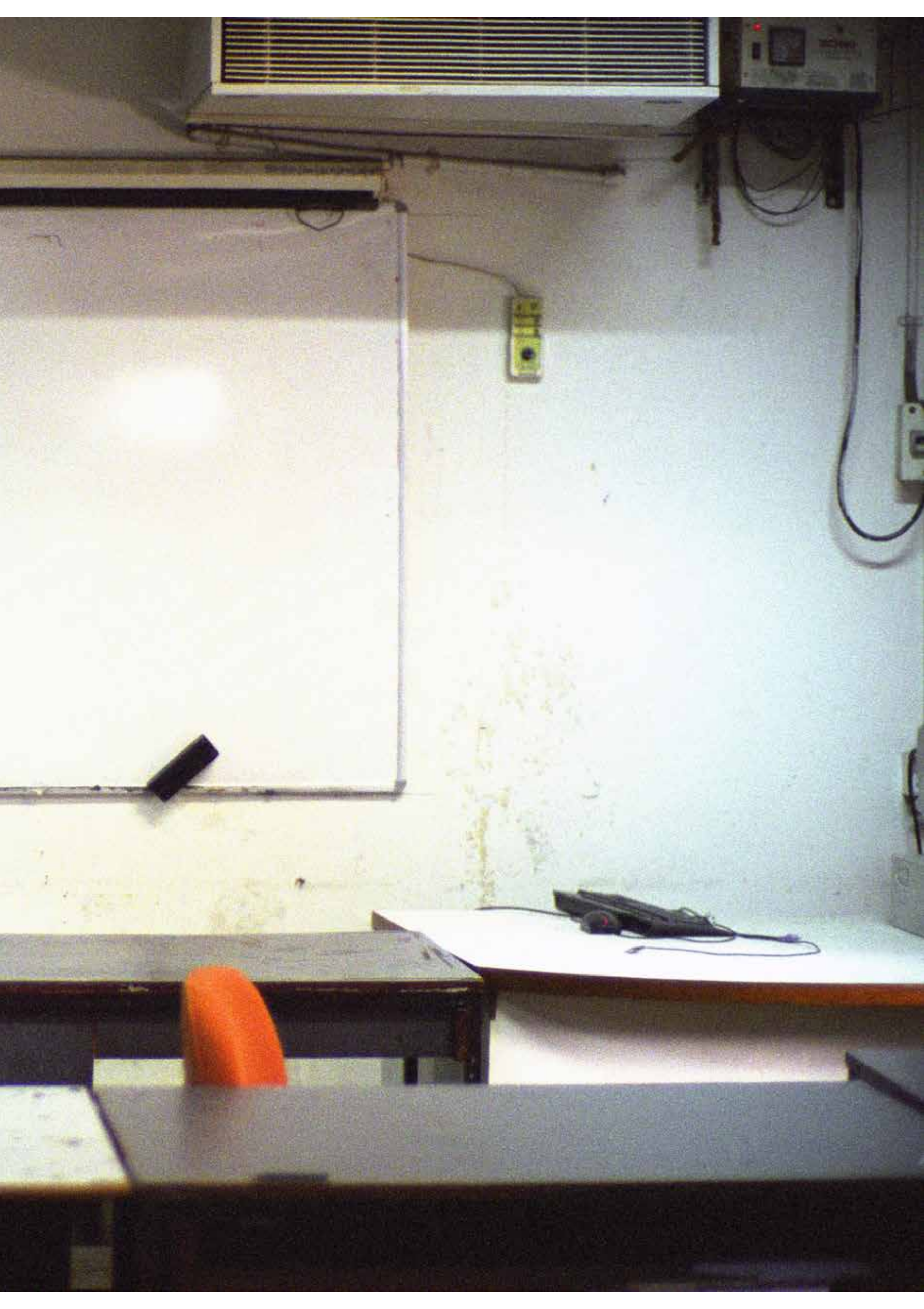












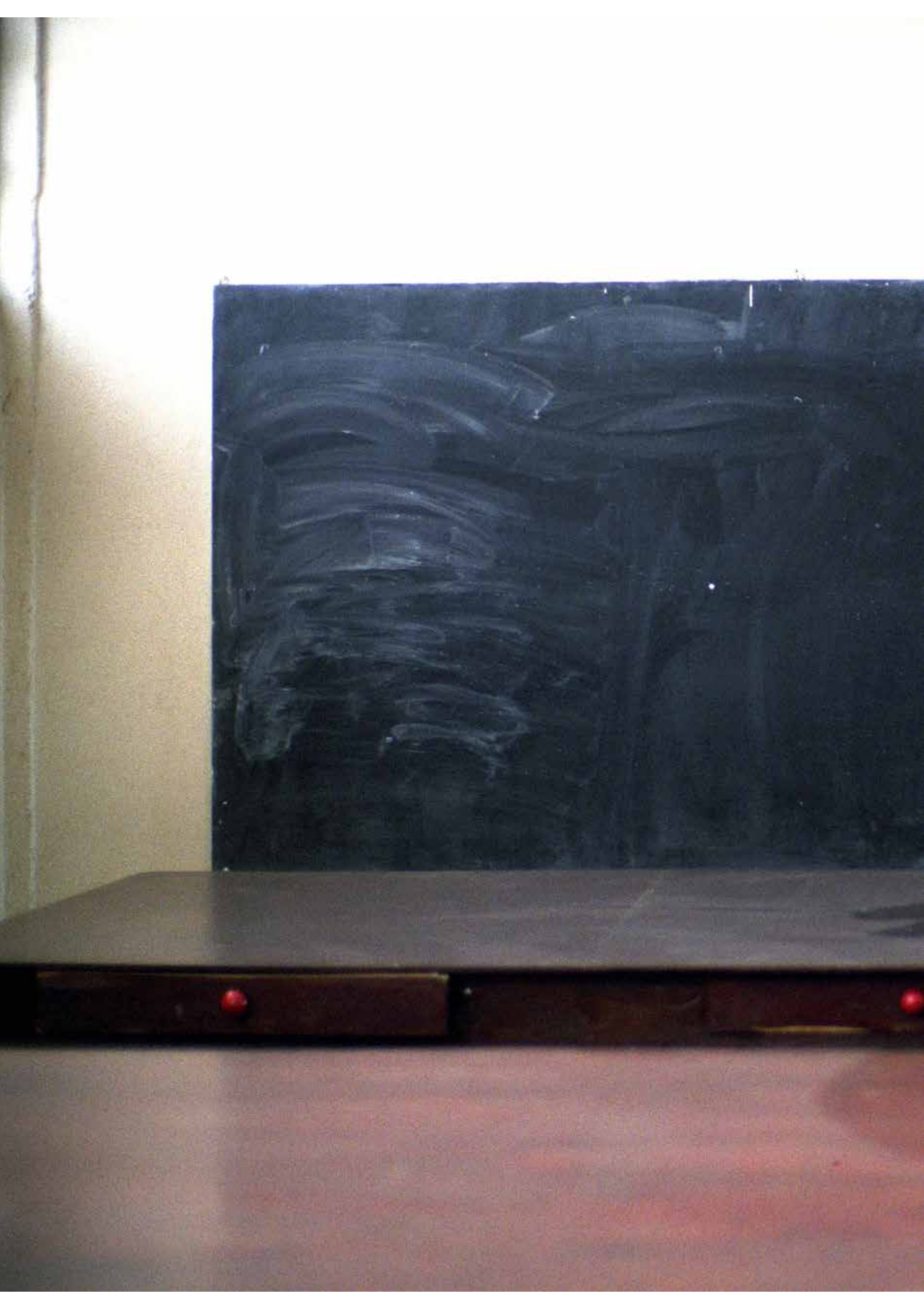














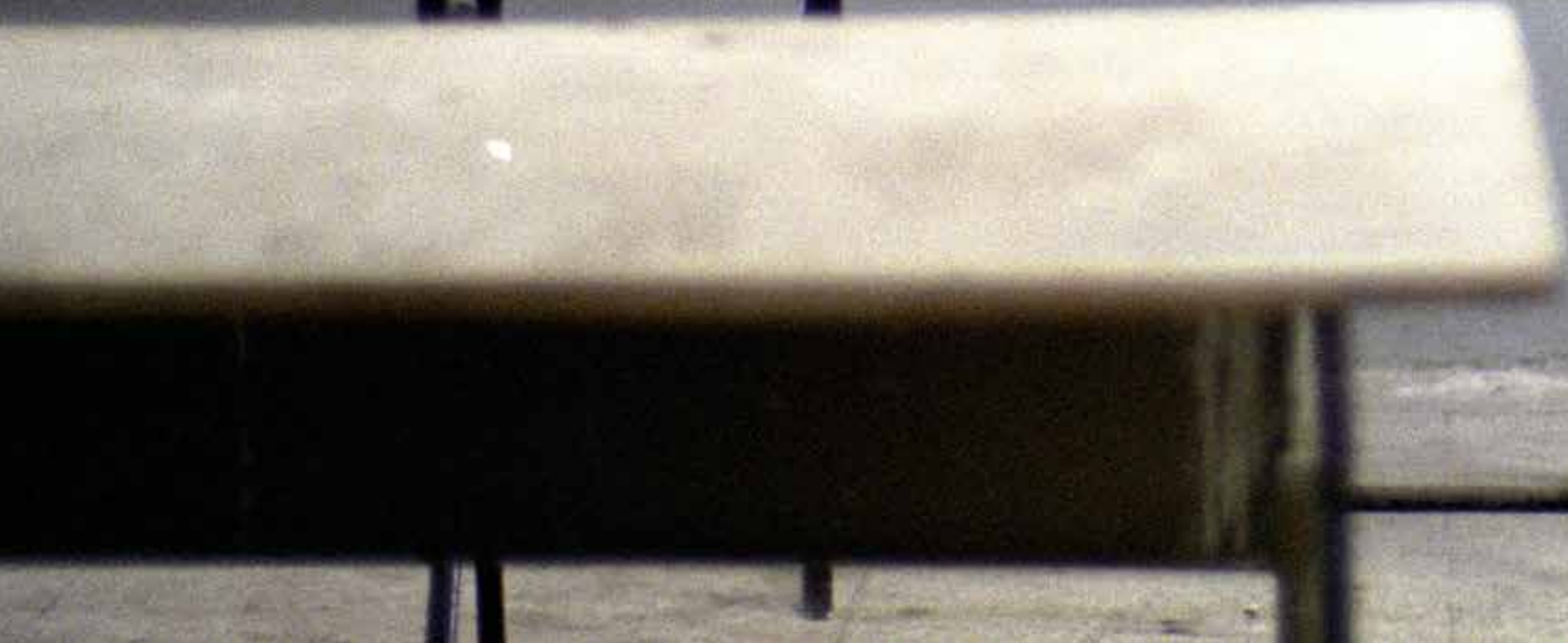
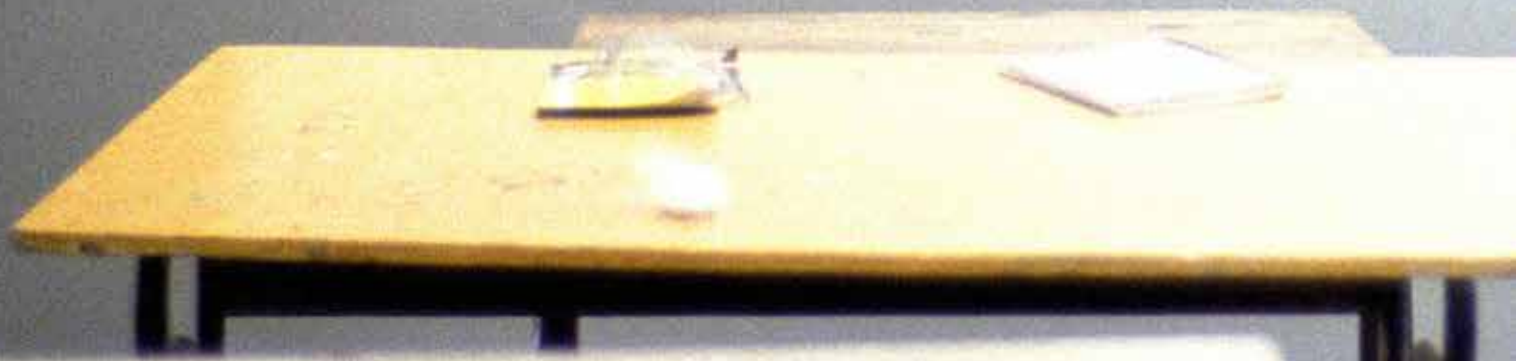
























CAD session for digital - Print start next week  
Friday 26<sup>th</sup> 1-3 / Friday 27<sup>th</sup> 1-3

Design  
writing boards  
writing tool

parten

writing paper  
pencil

writing  
writing



Design - Use of Discharge Paste  
Fast Agents - Sheldrake  
Research

8 Books

Workbook check  
next week

Discharge Paste  
Union Ink Company  
Discharge agent DSPP -  
Base DSPP - 9070  
w/ 500gms base  
+ 40gms age  
is active for  
24 hours only





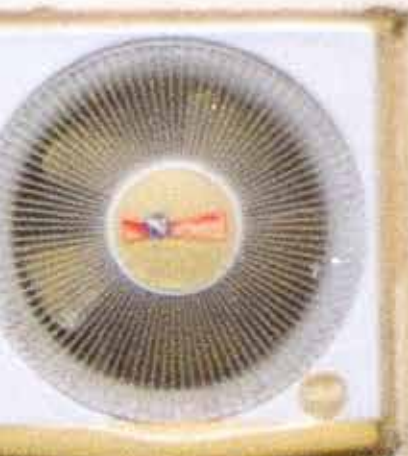








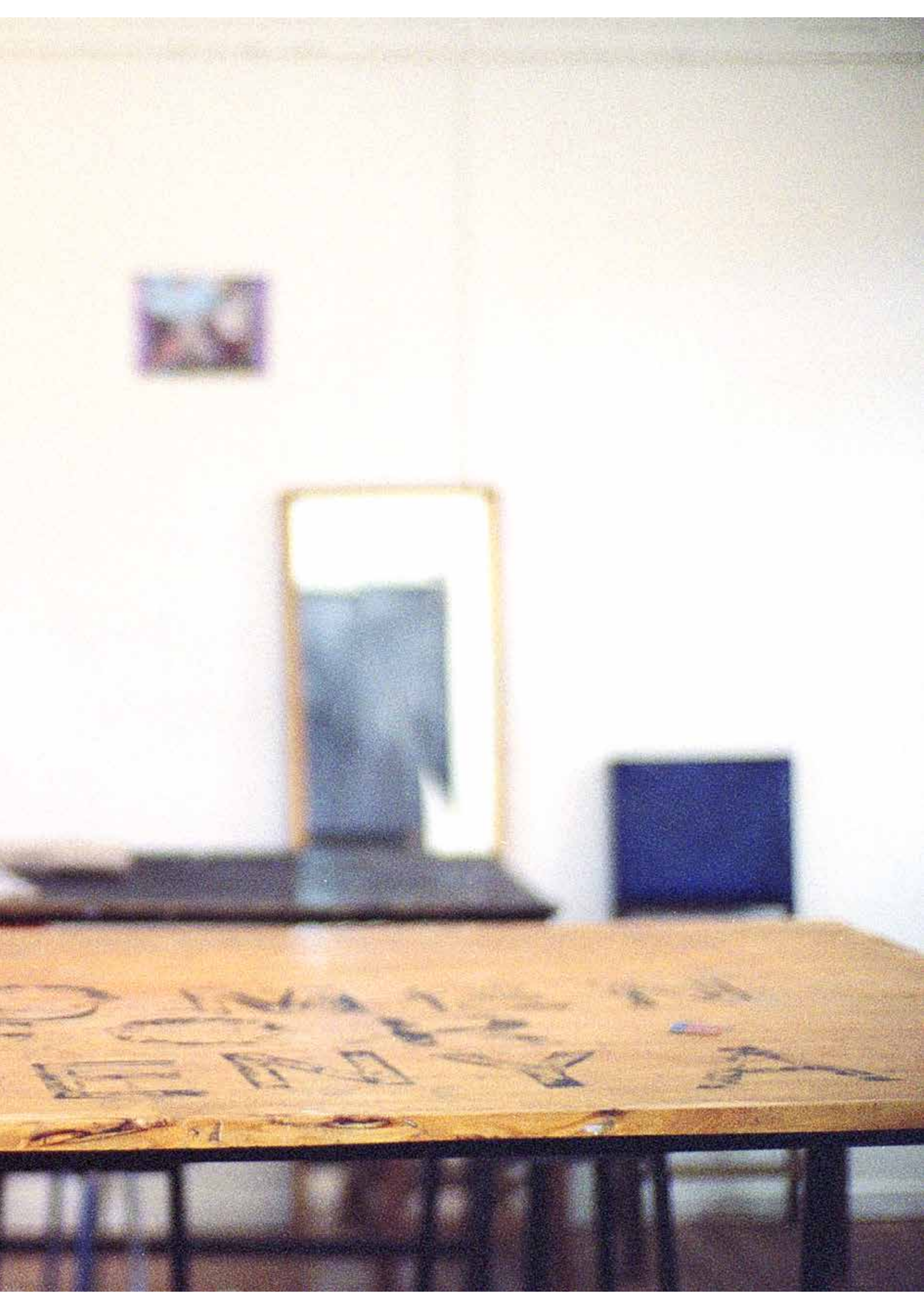




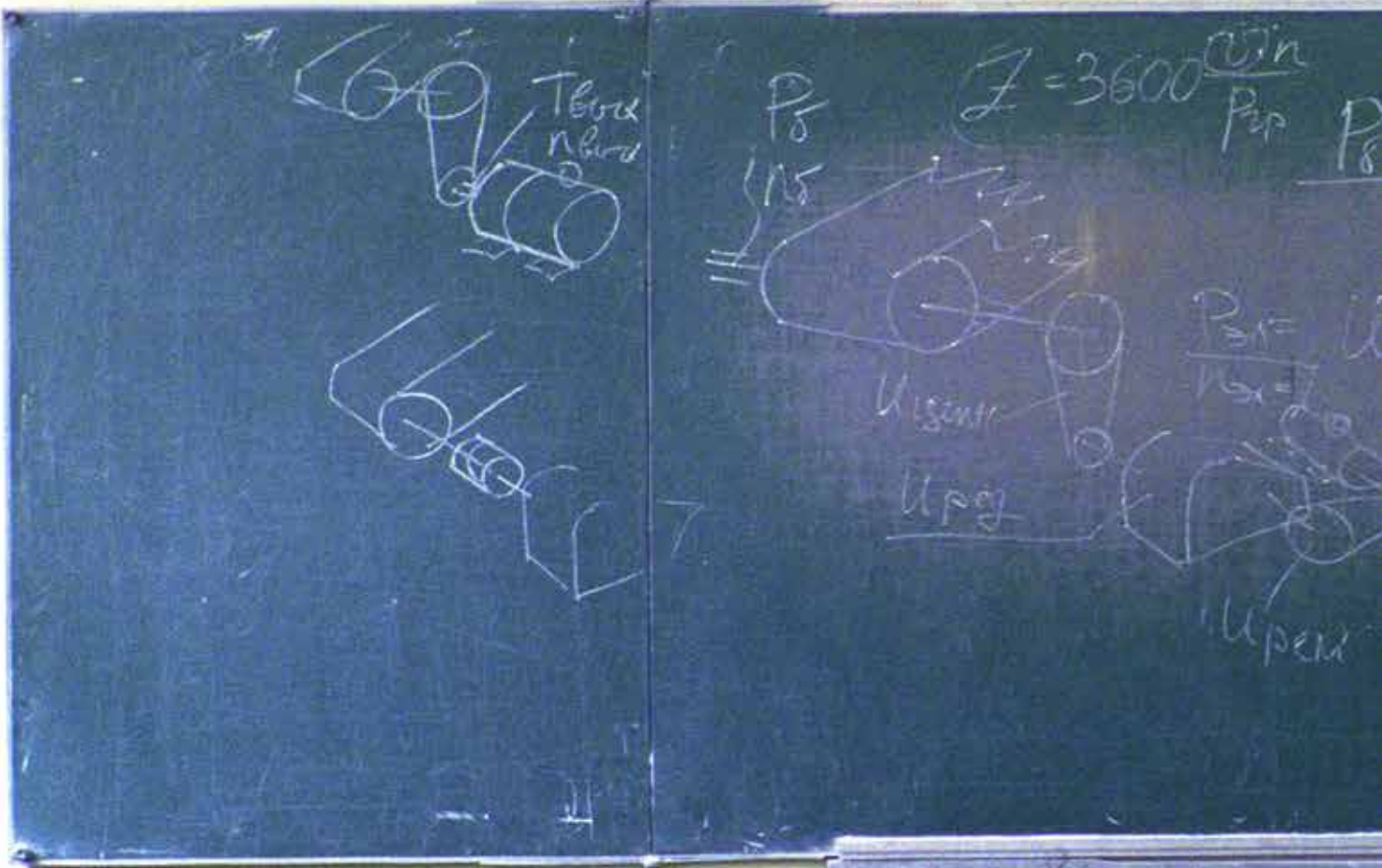












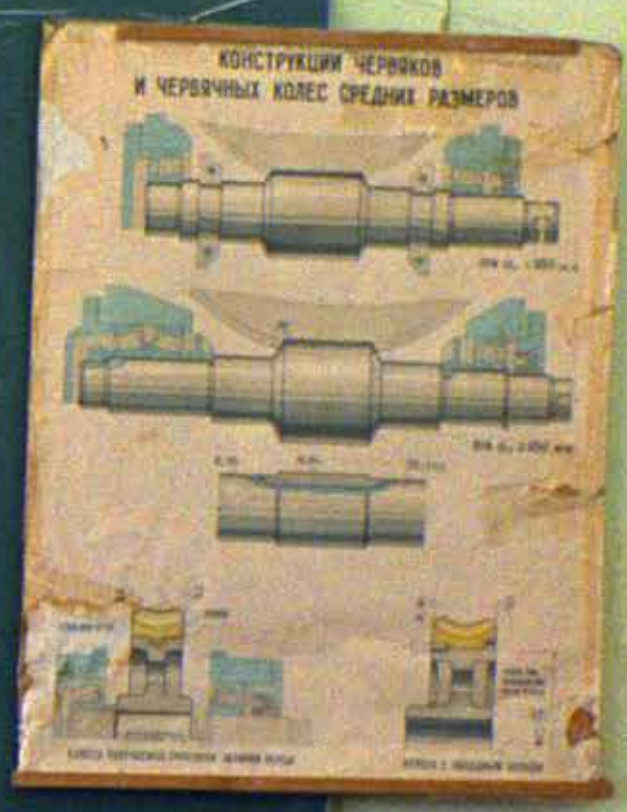


$$\frac{125}{\pi \cdot 100} = P_{ax} \Rightarrow P_{ax} = 0.396$$

$$P_{ax} = \frac{P_{ax}}{P_{ax}} = 182$$

$$U_{прот.} = U_{рем.} = U_{рег.} = U_{звук.}$$

$$3 \quad 20 \quad 3$$











MODA AKADEMISI

















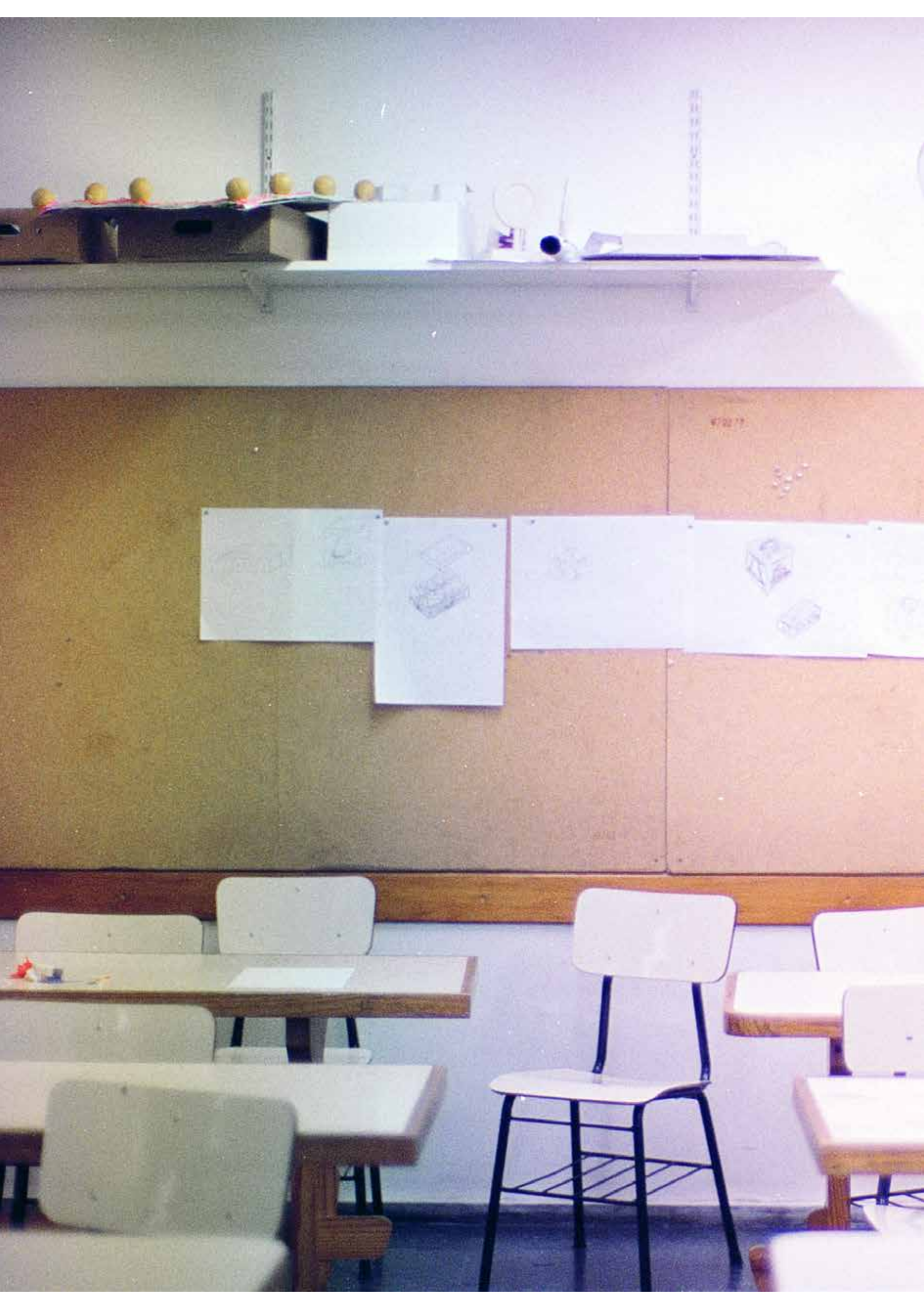
























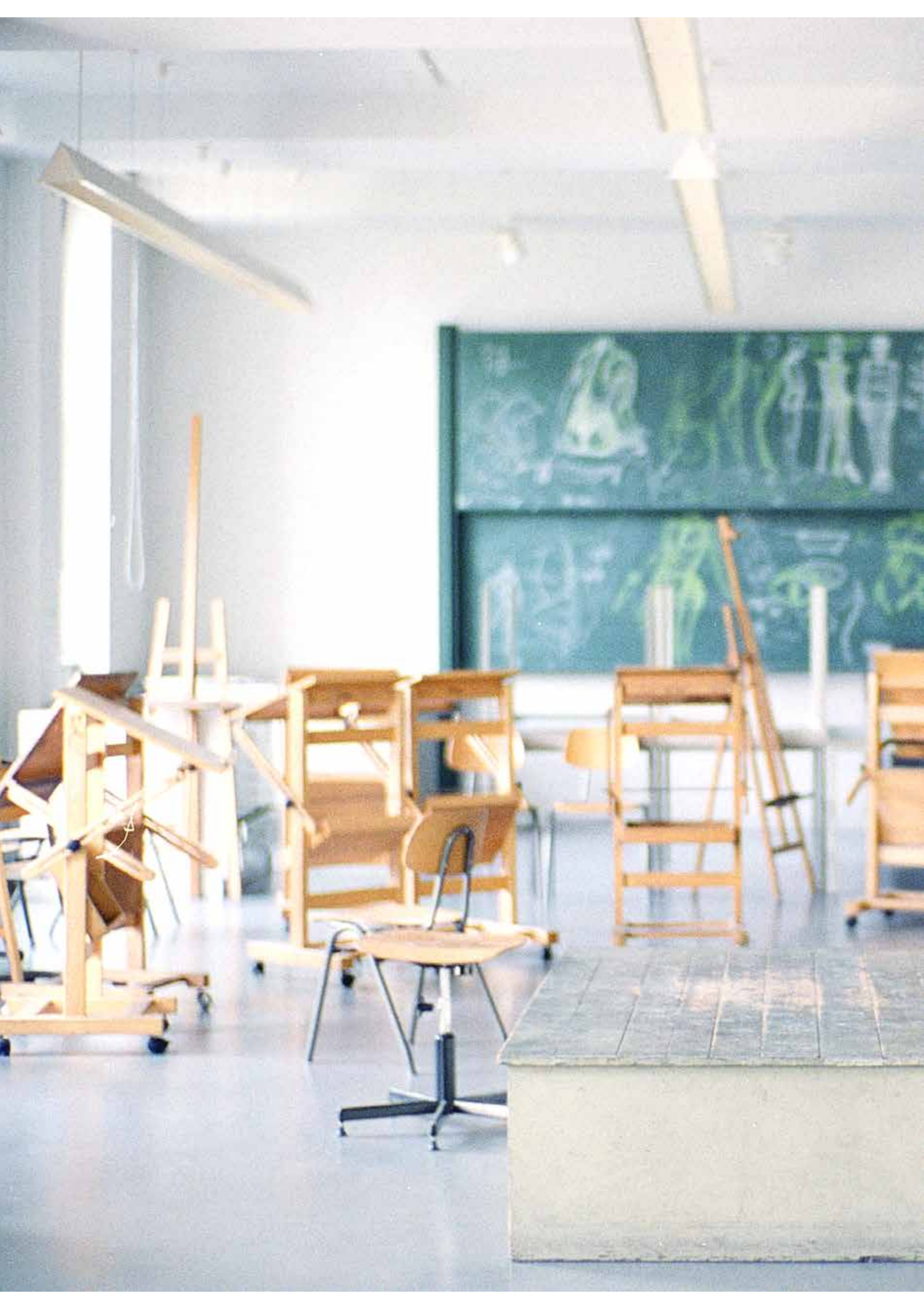


















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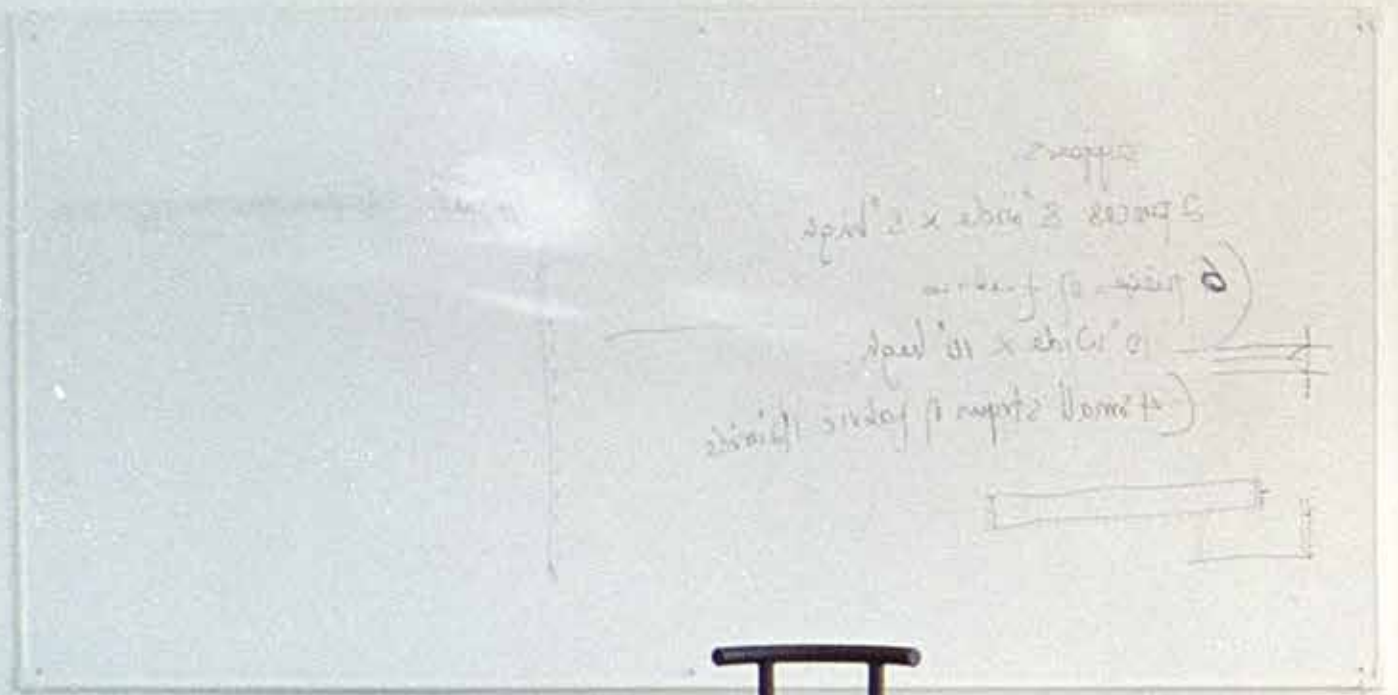
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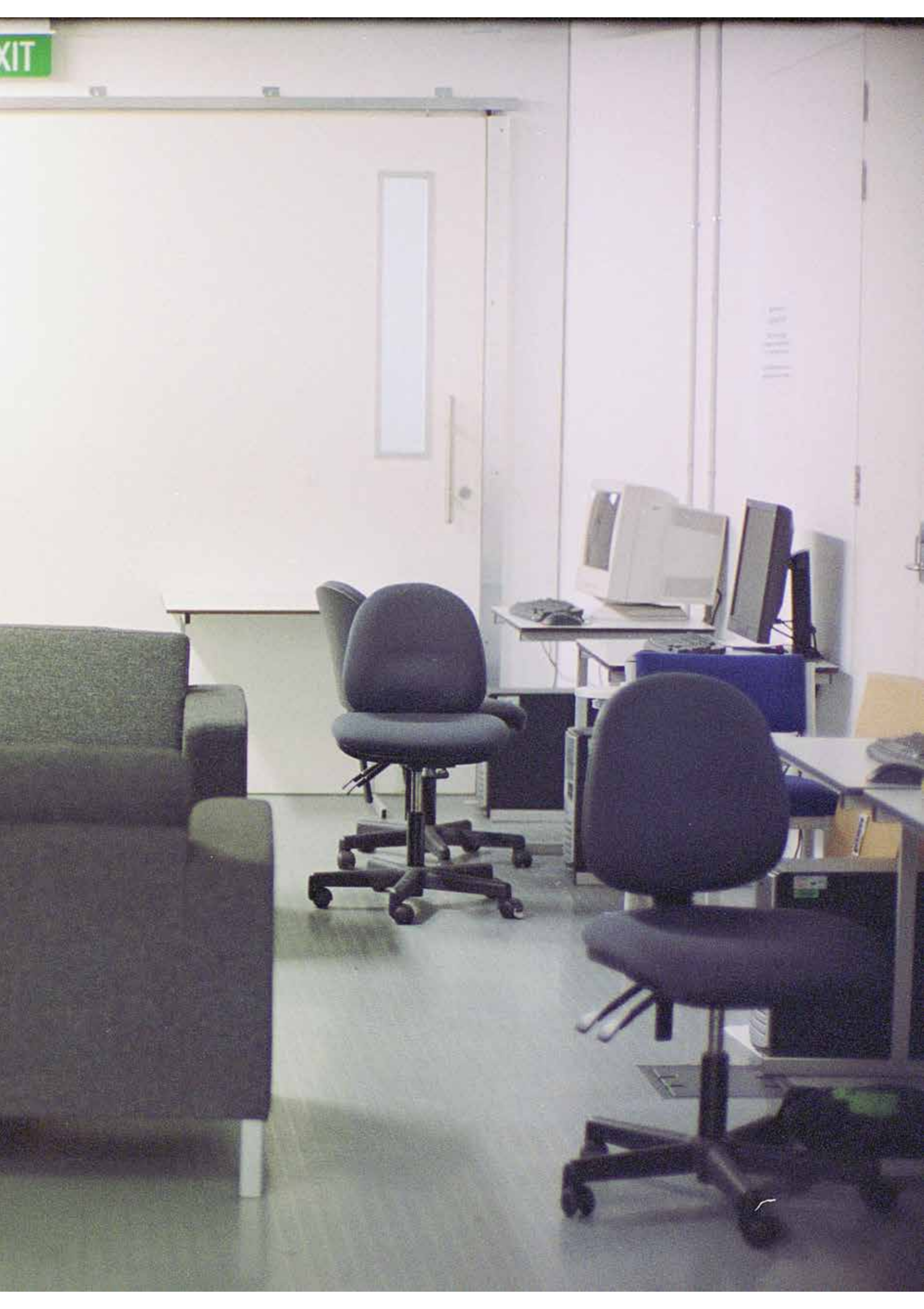








EXIT









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GHI  
GIOM  
ALICE  
STEFY  
ANNA  
SIMO

TESTI  
GIORGIA  
GHI  
STELLA  
VALE  
DEB  
SIMONA  
ALICE  
ANNA













1CM  
DIAM.

4CM

NOTICE  
REGISTRATION BULLETIN

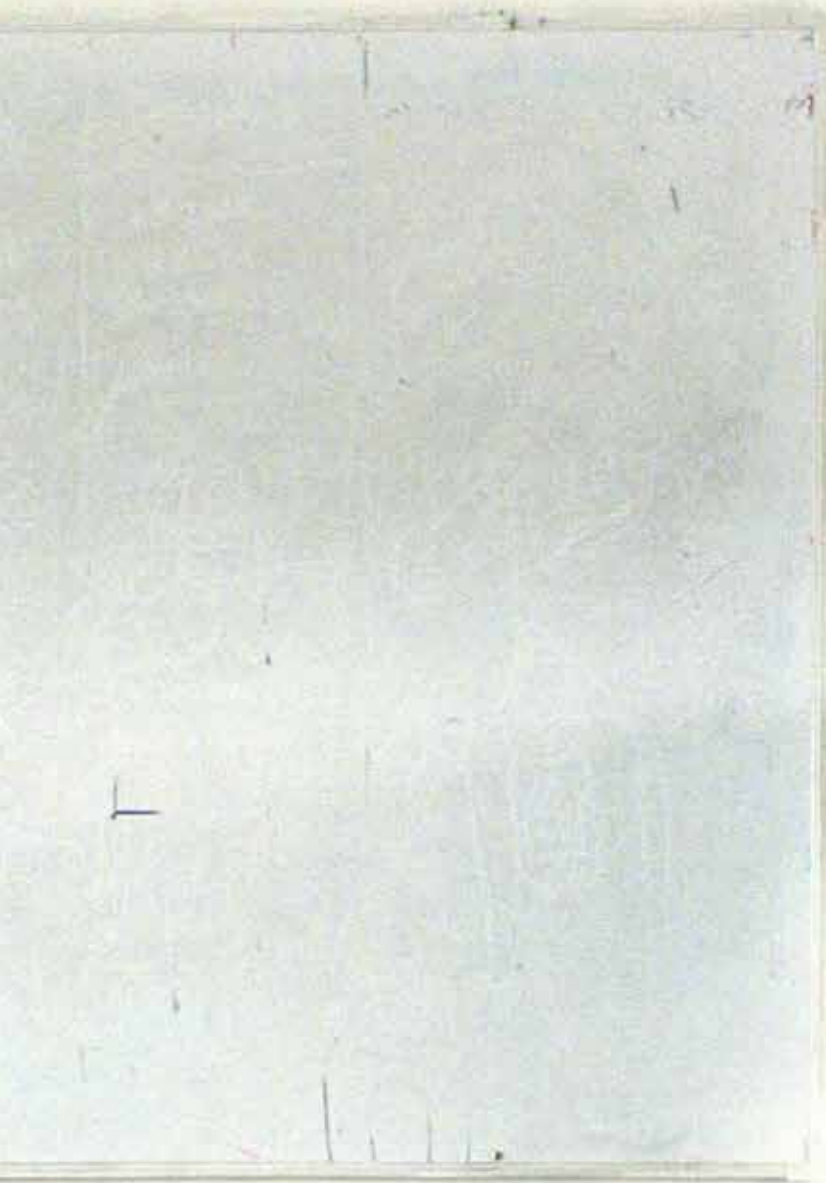
FOR NEW BIRTHS UNTIL THE NEXT...

The chalkboard on the left contains a hand-drawn diagram of a plant stem with several branches. A horizontal arrow below the stem is labeled "4CM". Above the stem, the text "1CM DIAM." is written. A small white notice is pinned to the bottom left of the chalkboard, with the heading "NOTICE REGISTRATION BULLETIN" and some illegible text below it.

A large whiteboard with faint, mostly illegible markings. On the right side, there is a diamond-shaped symbol containing a stylized letter 'E'.

A wooden desk with a blue office chair behind it. A clear plastic water bottle with a blue cap is placed on the desk. The desk has a light-colored wooden top and a greyish-green cabinet base.

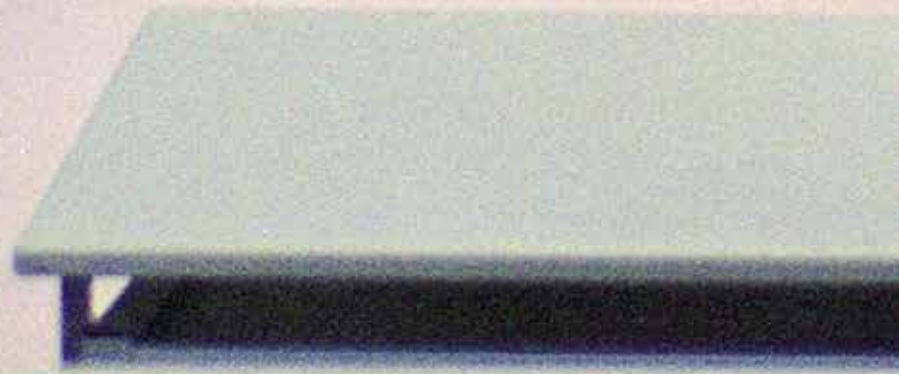
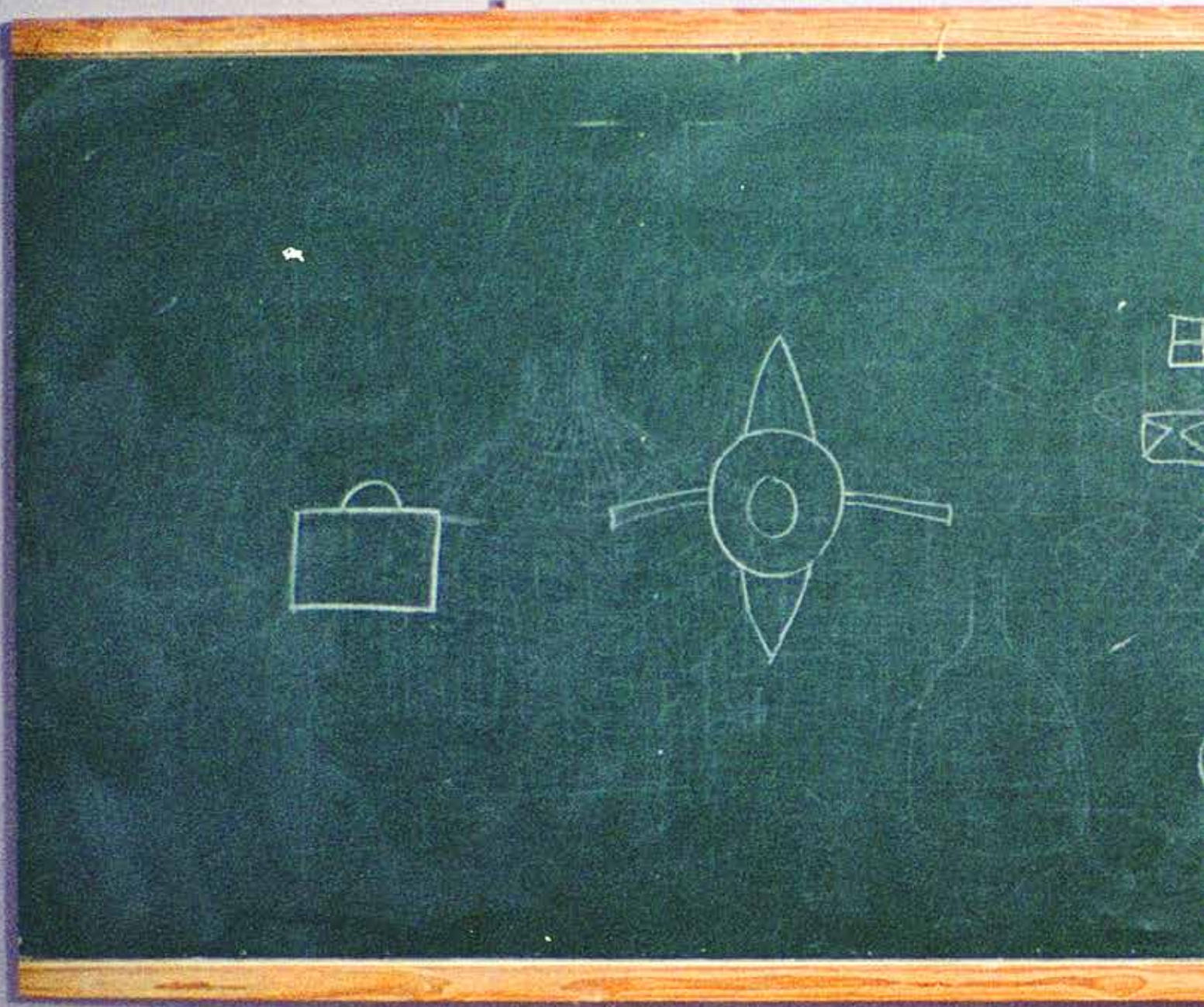




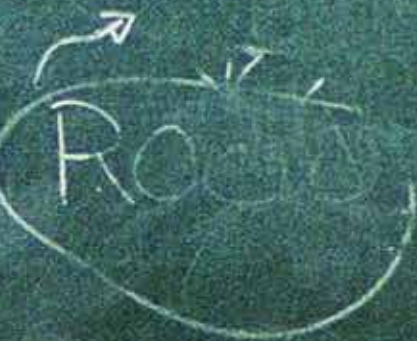
CLASSROOM







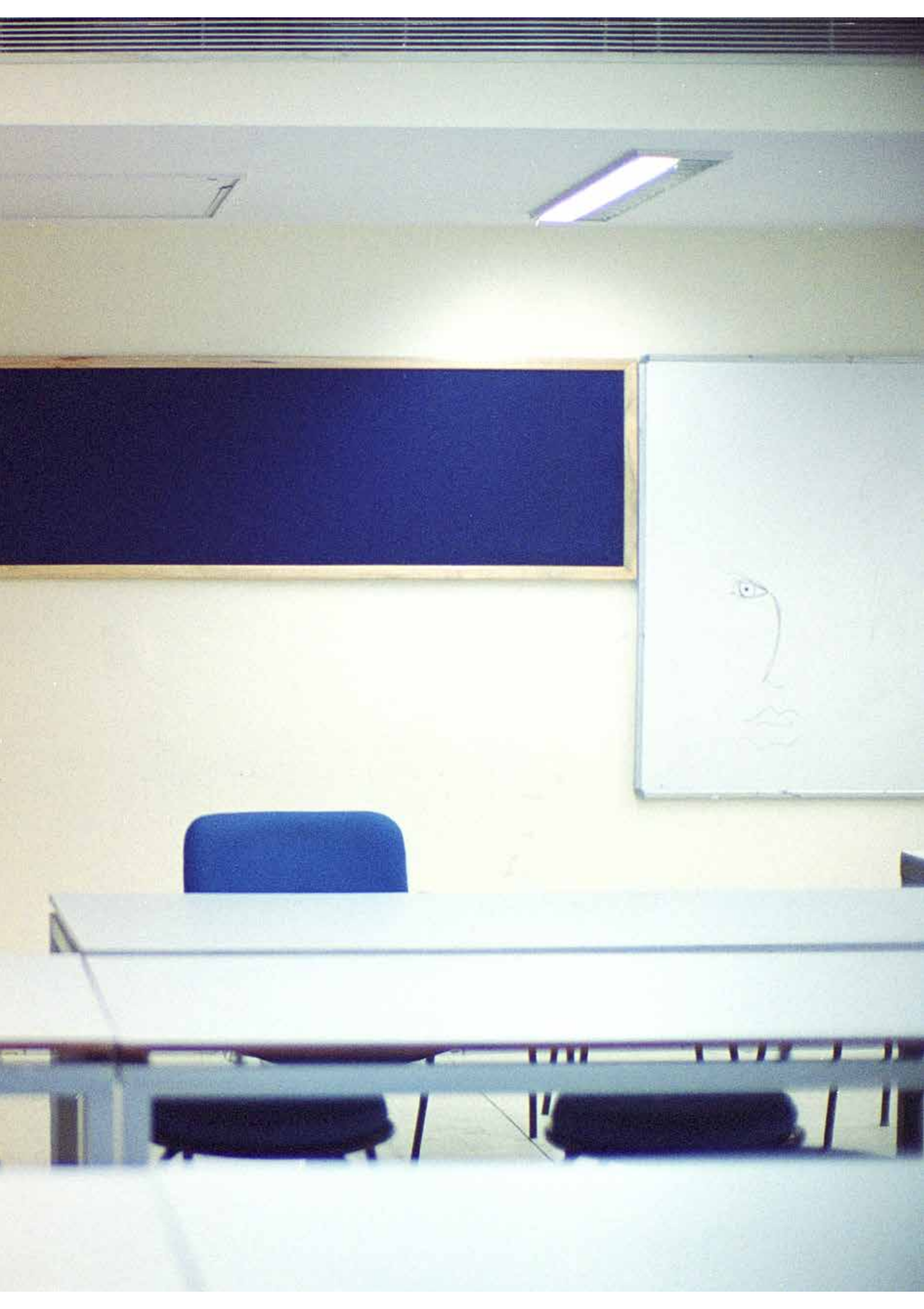








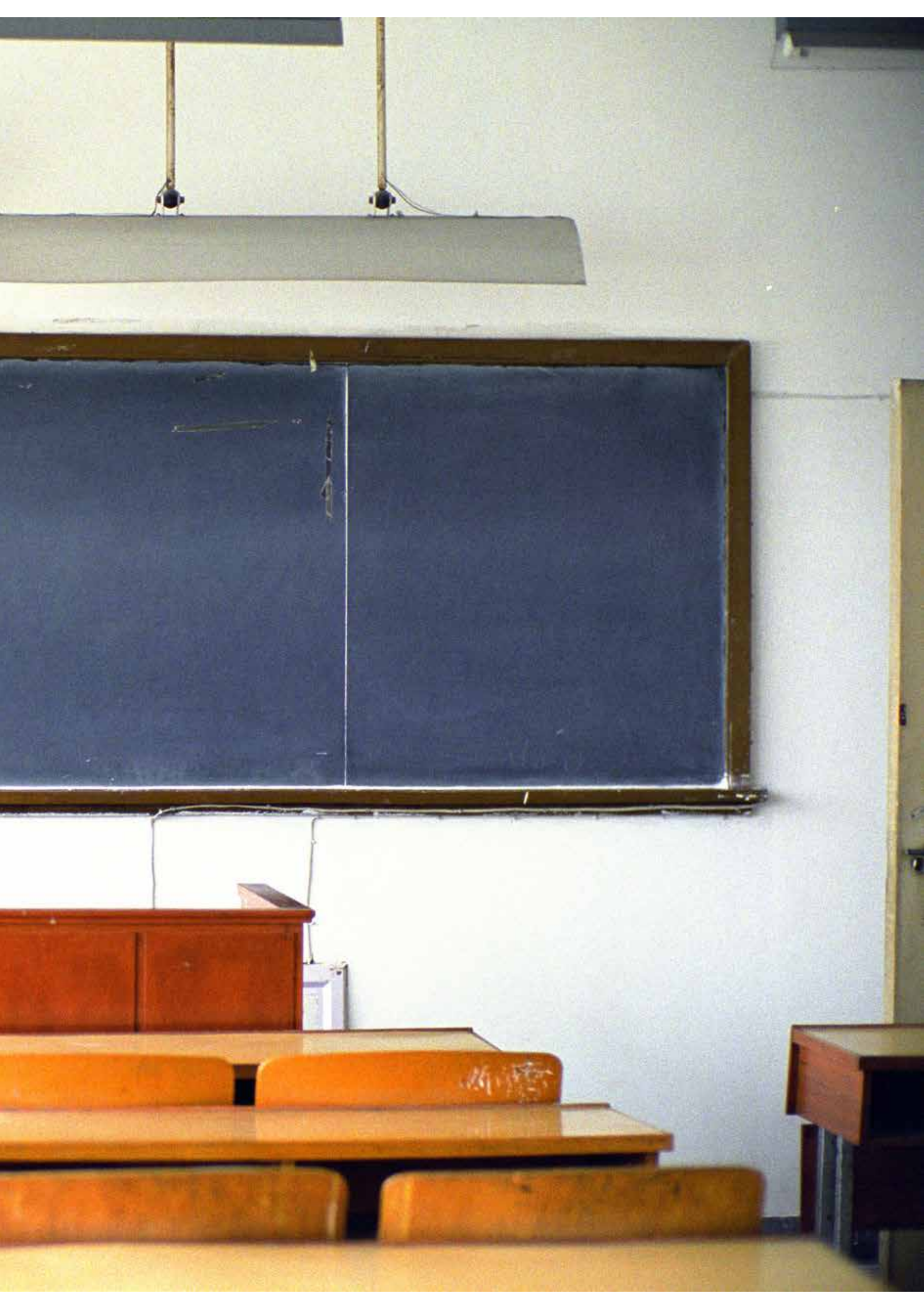




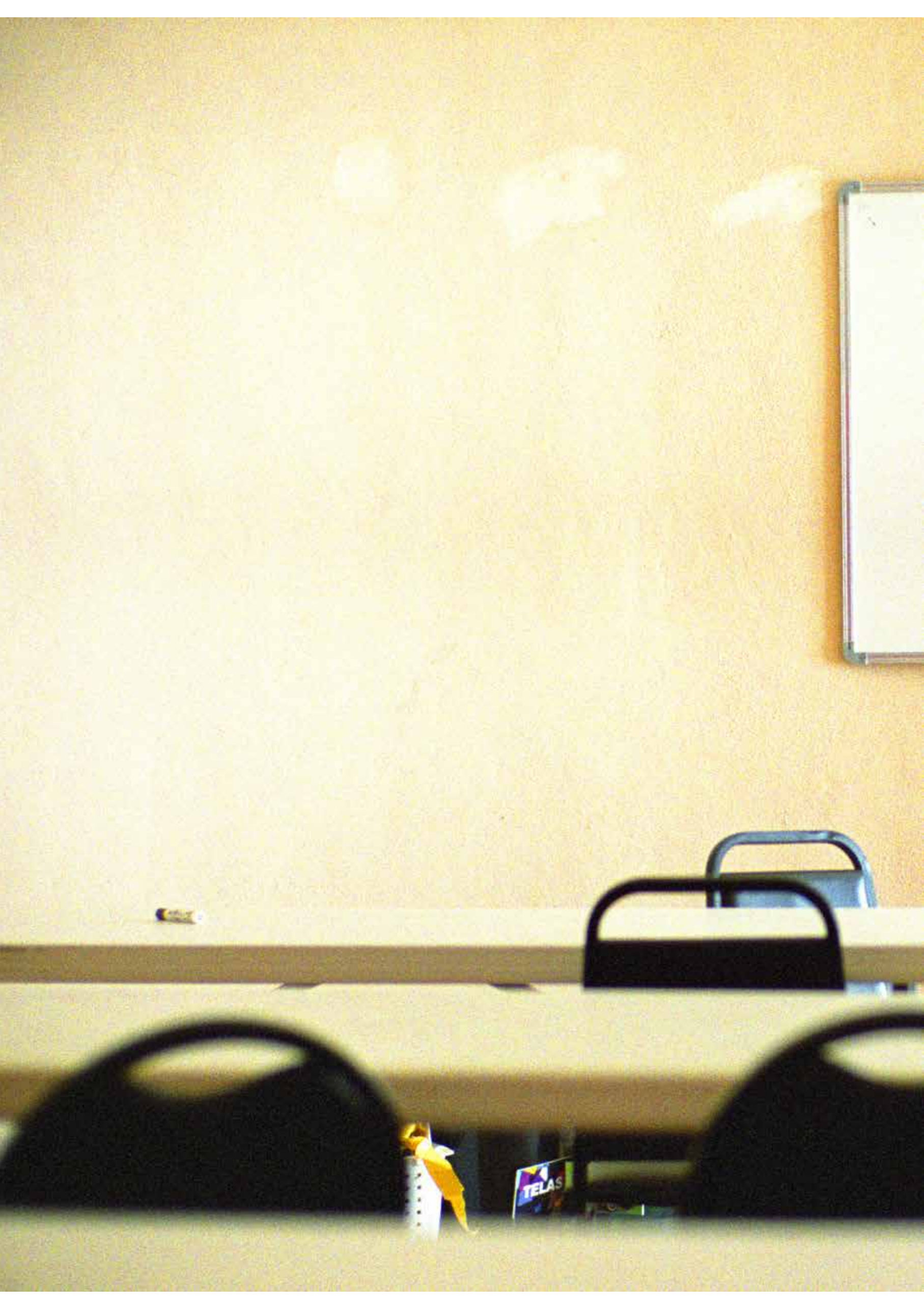




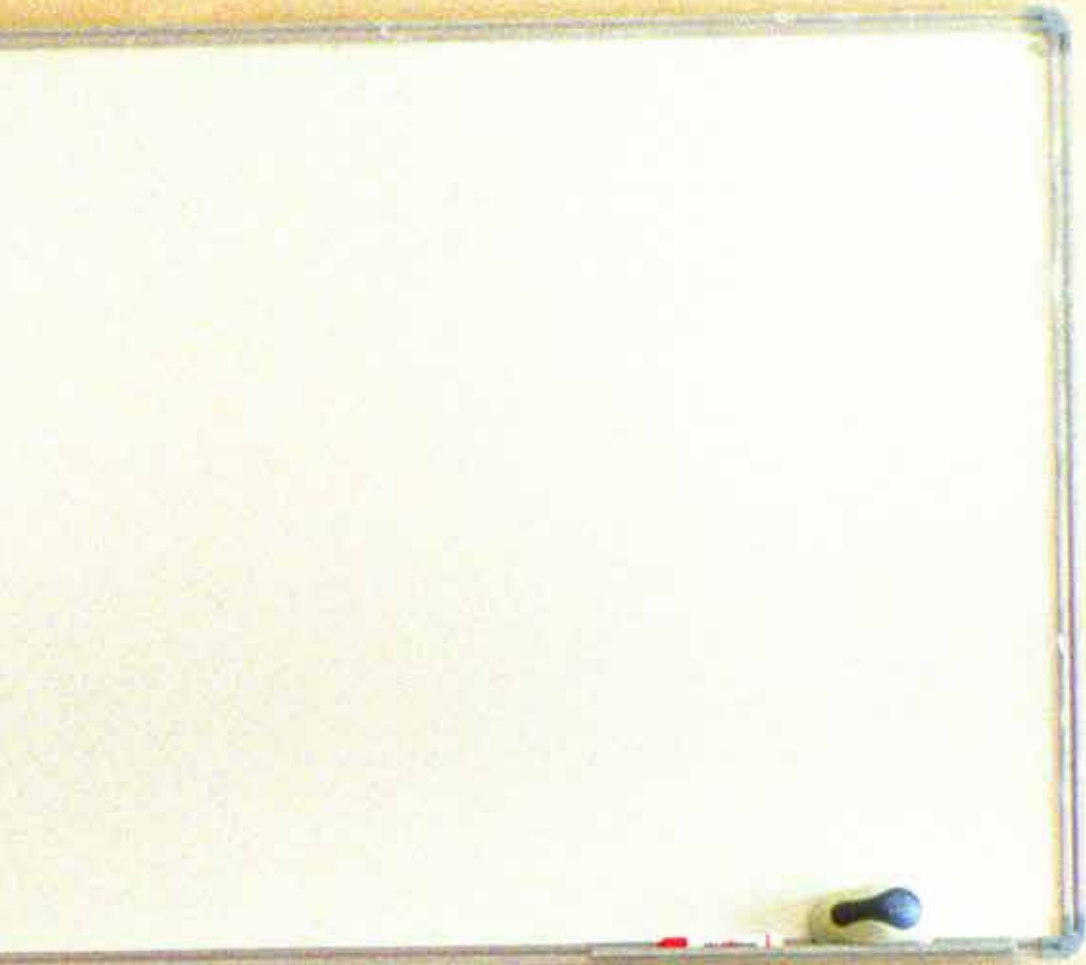












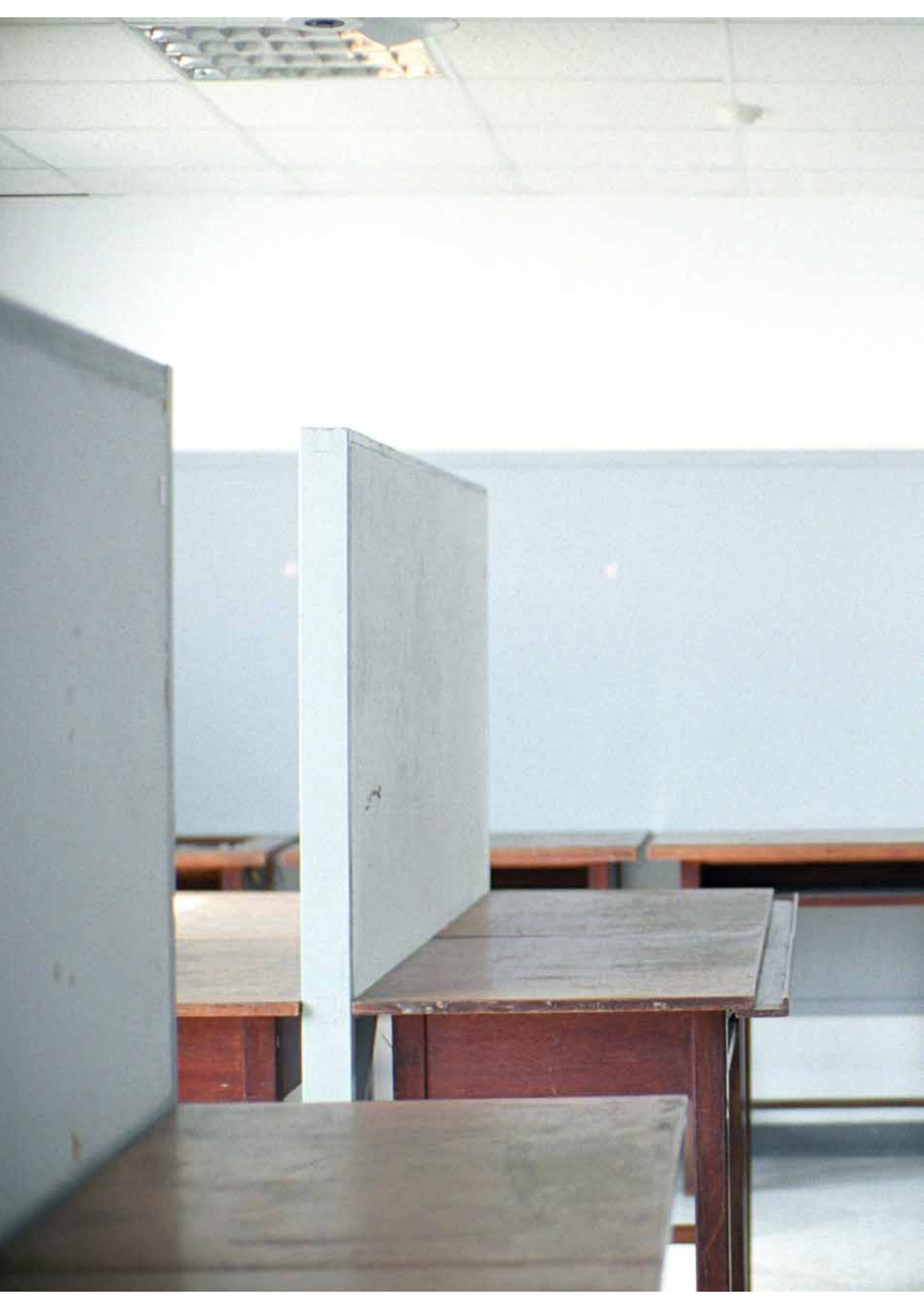














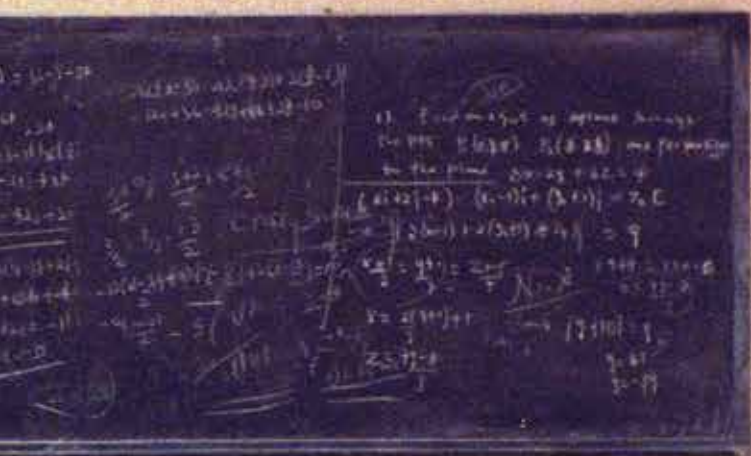








# SCIENCE EXCHANGE











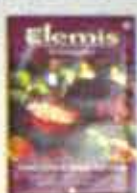








Notice



Notice

















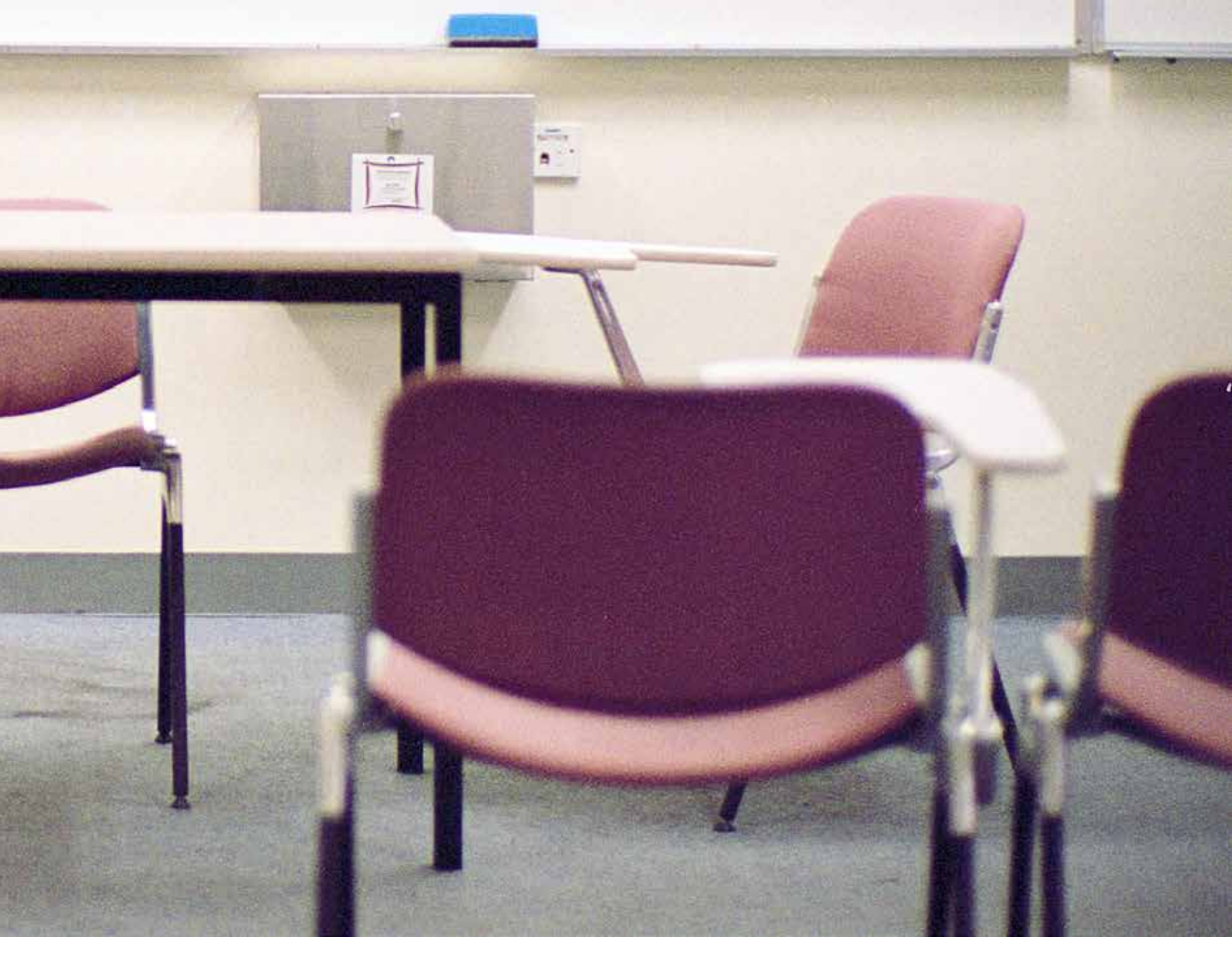
Start: mov al, 80h ;  
 mov dx, 303H ; 303H = CW  
 out dx, al



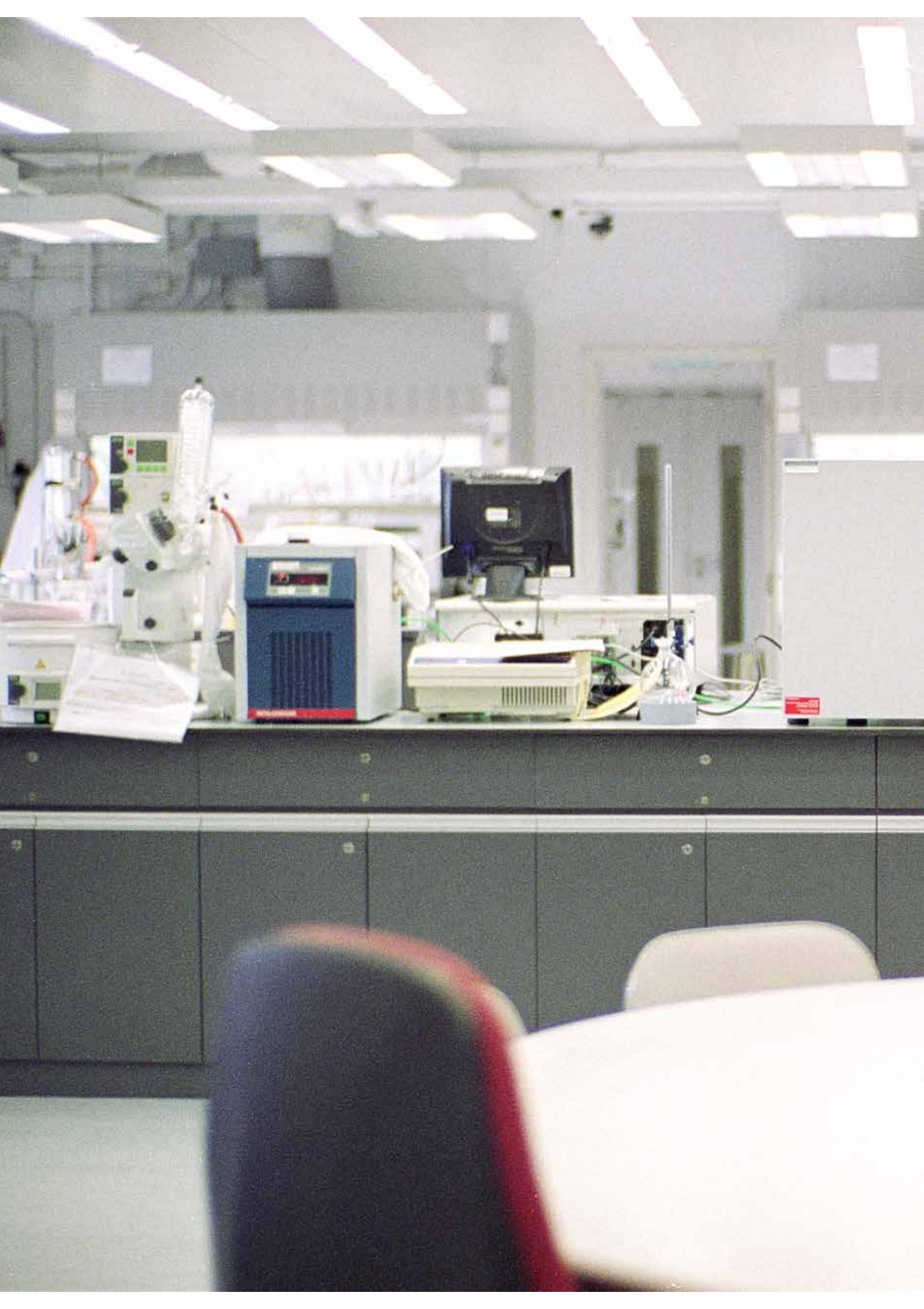
Stop: mov al, 0 ; PC = PAI = PA2 = PCS = 3  
 mov dx, 302H ; PC = 302H  
 out dx, al

Keyin: mov ah, 01 ; check status  
 int 16H  
 jz decision ; get key as if=0  
 mov ah, 0 ; get key as if=0  
 int 16H

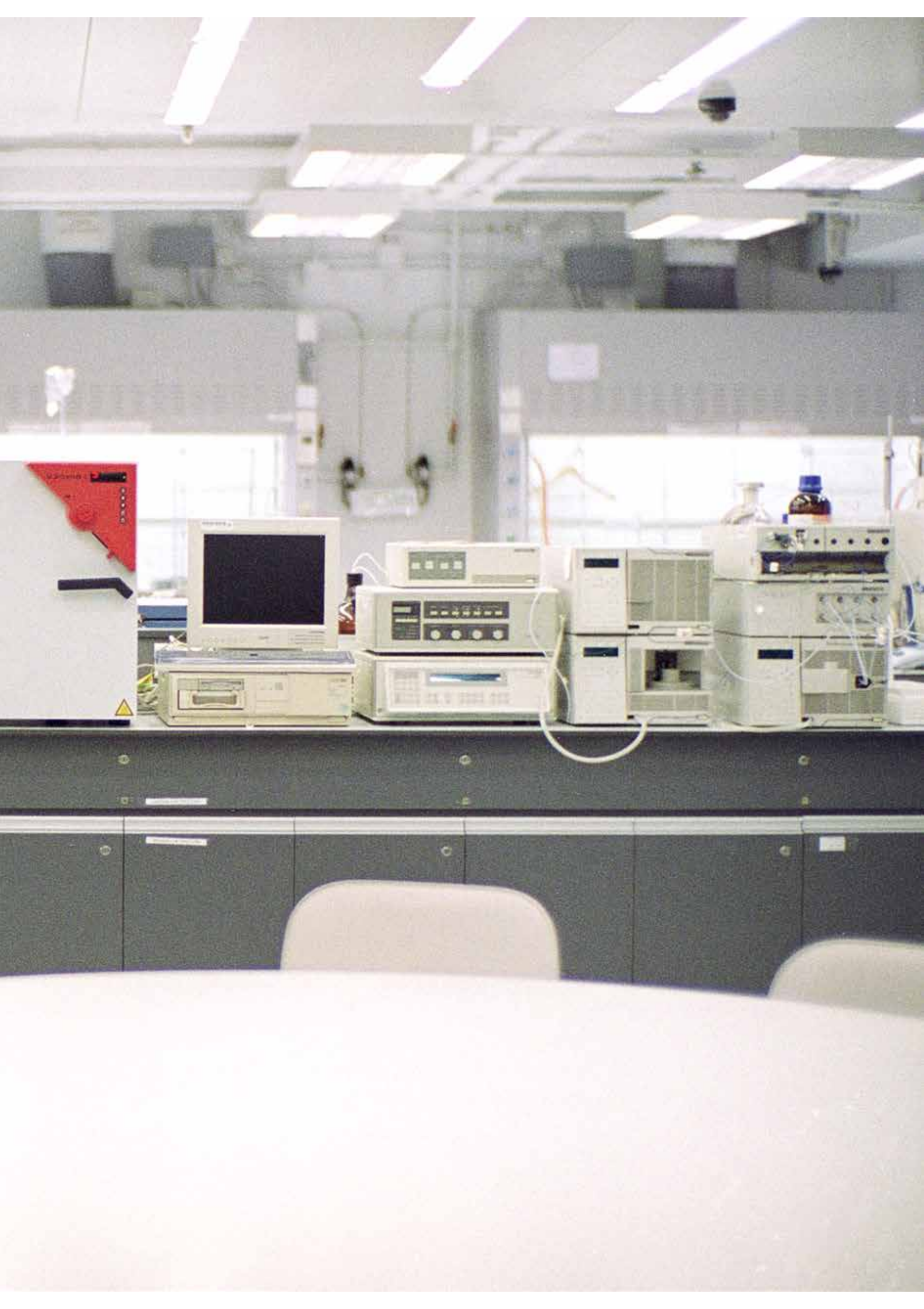
if=0























Université Paris-Sorbonne, Paris, France – September 2006



Mansoura University, Damietta, Egypt – February 2008



Högskolan i Borås, Borås, Sverige – May 2009



Pearl Fashion Institute, Dhaka, Bangladesh – November 2007



ArtEz Academie voor beeldende kunst, Arnhem, Nederland – February 2007



Shinshu University, Ueda, Japan – March 2009



University of the Arts London, London, United Kingdom – December 2007



National Institute of Fashion Technology, New Delhi, India – October 2008



National Institute of Fashion Technology, New Delhi, India – October 2008



École Nationale des Arts Douta Seck, Dakar, Sénégal – March 2009



Ryerson University, Toronto, Canada – March 2007



Mansoura University, Damietta, Egypt – February 2008



Otago Polytechnic, Dunedin, New Zealand – March 2009



Otago Polytechnic, Dunedin, New Zealand – March 2009



Mansoura University, Damietta, Egypt – February 2008



Evelyn College of Design, Nairobi, Kenya – October 2008



Moscow State University of Design and Technology, Moscow, Russia – April 2007



Istanbul Moda Akademisi, Istanbul, Türkiye – February 2008



Evelyn College of Design, Nairobi, Kenya – October 2008



Högskolan i Borås, Borås, Sverige – May 2009



Parsons – The New School, New York, NY, United States – March 2007



Universidad Ort, Montevideo, Uruguay – June 2008



ArtEz Academie voor beeldende kunst, Arnhem, Nederland – February 2007



Koninklijke Academie voor Schone Kunsten, Antwerpen, België – January 2009





Danmarks Designskole,  
København, Danmark –  
September 2007



Mongolian University of  
Science and Technology, Ulan  
Bator, Mongolia – March 2009



University of Trinidad and  
Tobago, Port of Spain, Trinidad  
and Tobago – May 2009



Auckland University of  
Technology, Auckland, New  
Zealand – March 2009



Polimoda, Firenze, Italia –  
December 2008



Univerze v Ljubljani, Ljubljana,  
Slovenija – September 2007



University of Trinidad and  
Tobago, Port of Spain, Trinidad  
and Tobago – May 2009



Instituto Superior de Diseño,  
Habana, Cuba – March 2009



Pearl Academy of Fashion, New  
Delhi, India – October 2008



Donghua University, Shanghai,  
China – June 2007



Instituto Trozmer de Diseño  
e Imagen, Cancún, México –  
March 2009



Instituto Trozmer de Diseño  
e Imagen, Cancún, México –  
March 2009



Fu Jen Catholic University,  
Taipei, Taiwan – November  
2007



Bahir Dar University, Bahir Dar,  
Ethiopia – November 2007



Bahir Dar University, Bahir Dar,  
Ethiopia – November 2007



London College of Fashion,  
University of the Arts London,  
London, United Kingdom –  
December 2007



Listaháskóli Íslands,  
Reykjavíkurborg, Lýðveldið  
Ísland – April 2008



Hong Kong Polytechnic  
University, Hong Kong, China –  
March 2009



Hong Kong Polytechnic  
University, Hong Kong, China  
– March 2009



Högskolan i Borås, Borås,  
Sverige – May 2009











The conditions under which education is conducted and teaching is mediated can be described in different ways. One is with pictures. Professor of Fashion Design Clemens Thornquist has photographed classrooms around the world. In 44 pictures, he shows environments that are known to all of us. However, the pictures do not show how teaching is conducted, its purpose, or which results it leads to either in the short or in the long term, but we can imagine. This report allows us to interpret what happens and what is achieved in the different environments and classrooms.

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