TEACHING ARCHITECTURE, LEARNING TEACHING: A CRITICAL EXPERIENCE IN BRAZILIAN GRADUATE EDUCATION

ENSINAR ARQUITETURA, APRENDER DOCÊNCIA: UMA EXPERIÊNCIA CRÍTICA NA PÓS-GRADUAÇÃO BRASILEIRA

ENSEÑAR ARQUITECTURA, APRENDER DOCENCIA: UNA EXPERIENCIA CRÍTICA EN EL POSGRADO BRASILEÑO

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ABSTRACT
This article presents a critical analysis of teacher education in Architecture and Urbanism in Brazil, based on the experience of the course "Pedagogies in Architecture and Urbanism", offered in the Graduate Program of FAU-UnB in 2025. Starting from the recognition that teaching in the field has historically been treated as a natural extension of professional practice—rather than as a specific field of knowledge—the study problematizes the absence of structured pedagogical training in graduate programs, as well as the effects of this gap on higher education. The analyzed course was designed to address this shortcoming by integrating theoretical foundations of education, active pedagogical practices, and spaces for reflection on the political, ethical, and social role of the Architecture professor. The formative trajectory included dialogical classes, workshops, seminars, analyses of regulatory documents, methodological experimentation, and formative assessment processes. The heterogeneous composition of the class, with students from different academic levels and trajectories, fostered the circulation of diverse experiences and broadened the debate on contemporary challenges of teaching, especially those related to critical mediation, active listening, and the role of the design studio as a learning space. Evaluations indicate high levels of engagement and recognition of the course as a safe and stimulating environment for discussing the tensions that permeate Architecture education in Brazil. The results reveal both potentialities and structural limitations, such as reduced workload, institutional fragility of teacher education, and the persistence of traditional models. It is concluded that, although isolated initiatives are essential, there is a need to advance toward institutional policies that place pedagogy at the center of the training of architect-educators.

Keywords: Teacher Education. Architecture Education. Critical Pedagogy.

RESUMO
Este artigo apresenta uma análise crítica da formação docente em Arquitetura e Urbanismo no Brasil, a partir da experiência da disciplina "Pedagogias em Arquitetura e Urbanismo", ofertada no Programa de Pós-Graduação da FAU-UnB em 2025. Partindo do reconhecimento de que a docência na área tem sido historicamente tratada como extensão natural da prática profissional - e não como campo de saber específico -, o estudo problematiza a ausência de formação pedagógica estruturada nos cursos de pós-graduação,

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bem como os efeitos dessa lacuna sobre o ensino superior. A disciplina analisada foi concebida para enfrentar essa carência, integrando fundamentos teóricos da educação, práticas pedagógicas ativas e espaços de reflexão sobre o papel político, ético e social do professor de Arquitetura. O percurso formativo incluiu aulas dialogadas, oficinas, seminários, análises de documentos regulatórios, experimentações metodológicas e processos de avaliação formativa. A composição heterogênea da turma, com estudantes de diferentes níveis e trajetórias, favoreceu a circulação de experiências diversas e ampliou o debate sobre os desafios contemporâneos da docência, especialmente aqueles relacionados à mediação crítica, à escuta ativa e ao papel do ateliê como espaço de aprendizagem. As avaliações indicam alto engajamento e reconhecimento da disciplina como espaço seguro e instigante para discussão das tensões que atravessam o ensino de Arquitetura no país. Os resultados revelam tanto potencialidades quanto limites estruturais como a carga horária reduzida, fragilidade institucional da formação docente e persistência de modelos tradicionais. Conclui-se que, embora iniciativas isoladas sejam essenciais, é necessário avançar para políticas institucionais que centralizem a pedagogia como componente fundamental na formação do arquiteto-docente.

Palavras-chave: Formação Docente. Ensino de Arquitetura. Pedagogia Crítica.

RESUMEN
Este artículo presenta un análisis crítico de la formación docente en Arquitectura y Urbanismo en Brasil, a partir de la experiencia de la asignatura "Pedagogías en Arquitectura y Urbanismo", impartida en el Programa de Posgrado de la FAU-UnB en 2025. Partiendo del reconocimiento de que la docencia en el área ha sido históricamente tratada como una extensión natural de la práctica profesional —y no como un campo específico de conocimiento—, el estudio problematiza la ausencia de una formación pedagógica estructurada en los programas de posgrado, así como los efectos de esta carencia en la educación superior. La asignatura analizada fue concebida para enfrentar esta deficiencia, integrando fundamentos teóricos de la educación, prácticas pedagógicas activas y espacios de reflexión sobre el papel político, ético y social del profesor de Arquitectura. El recorrido formativo incluyó clases dialogadas, talleres, seminarios, análisis de documentos normativos, experimentaciones metodológicas y procesos de evaluación formativa. La composición heterogénea del grupo, con estudiantes de distintos niveles y trayectorias, favoreció la circulación de experiencias diversas y amplió el debate sobre los desafíos contemporáneos de la docencia, especialmente aquellos relacionados con la mediación crítica, la escucha activa y el papel del taller como espacio de aprendizaje. Las evaluaciones indican un alto nivel de compromiso y el reconocimiento de la asignatura como un espacio seguro y estimulante para la discusión de las tensiones que atraviesan la enseñanza de la Arquitectura en el país. Los resultados revelan tanto potencialidades como limitaciones estructurales, como la carga horaria reducida, la fragilidad institucional de la formación docente y la persistencia de modelos tradicionales. Se concluye que, si bien las iniciativas aisladas son esenciales, es necesario avanzar hacia políticas institucionales que sitúen la pedagogía como un componente central en la formación del arquitecto-docente.

Palabras clave: Formación Docente. Enseñanza de la Arquitectura. Pedagogía Crítica.

1 INTRODUCTION: GAPS AND URGENCIES OF TEACHING IN ARCHITECTURE

Teaching in Architecture and Urbanism in Brazil is historically a paradoxical field: essential for the reproduction and renewal of the profession, but little themed in its pedagogical specificity. To a large extent, the training of the architect-teacher has been based on the implicit expectation that the experience of the studio, the projectual experience or the professional trajectory would be enough to qualify the future teacher. It is an inheritance of the culture of the schools of Fine Arts and Polytechnics – the matrix of many courses still today – in which the figure of the "master" prevailed, whose authority derived more from artistic or technical practice than from a systematic training for teaching. As Saviani (2008) points out, this conception of teaching as an extension of professional practice dilutes the scientific and political character of teaching, reducing it to an artisanal exercise based on the reproduction of models.

This scenario is even more tense in the face of the fact that the Architecture and Urbanism courses remain, for the most part, as bachelor's degrees and not as licentiate degrees – which shifts the responsibility for pedagogical training to the graduate program, as provided for in the Law of Guidelines and Bases of National Education - LDB (Brasil, 1996). However, in practice, stricto sensu graduate studies rarely assume such a role. The absence of specific curricular components aimed at teacher training in the main programs of excellence in the country, as indicated in table 1, highlights a structural gap.

Table 1

Presence of the education theme in disciplines and theses

PROGRAM	CAPES NOTE	PEDAGOGICAL TRAINING DISCIPLINES (in 2025)	NUMBER OF THESES DEFENDED IN THE LAST 5 YEARS THAT ARE CLOSE TO THE THEME OF EDUCATION
Graduate Program in Architecture and Urbanism (NPGAU) at EA-UFMG	7	Only Teaching Internship	5
Graduate Program in Urbanism (PROURB) at FAU-UFRJ	7	None	0

Source: Prepared by the author, 2025.

The teaching internship becomes the only approximation of graduate students with the teaching experience in higher education, but it is only mandatory for CAPES scholarship

holders (Brasil, 1999). However, for Joaquim et al. (2013, p,354) "teaching internship, as it has been developed in part of higher education institutions, is based only on practical knowledge, and there is no way to guide teacher training only in practice for practice's sake". In other words, understanding that teacher training takes place through the process of mimes of other teachers, in an instrumental and utilitarian view, does not stimulate critical and reflective thinking about the teaching-learning processes (Chamlian, 2003). And, despite this, it is observed that there are doctoral researches – specifically at NPGAU/UFMG – that are close to teaching.

Therefore, it is possible to perceive weaknesses of pedagogical training in the field of architecture, although the teaching-learning theme is the target of research. This mismatch had already been observed by authors such as Anastasiou & Alves (2003) and Masetto (2015), who denounce the "pedagogically silent" character of Brazilian graduate programs, focused primarily on research and academic productivity, but little committed to the improvement of teaching.

In the field of Architecture and Urbanism, this gap is even more sensitive. International studies that discuss the training of architect-teachers, such as Salama (2015) and Schön (1983; 1986), reinforce that the specificity of design pedagogy requires its own methodologies, capable of dealing with creative processes, spatial reasoning, open problem solving, and aesthetic criticality – characteristics that do not find adequate space for discussion in generic training on higher education. Schön (1986), particularly when dealing with the *reflective practitioner,* shows that teaching in the studio requires a continuous investigative posture, in which the teacher thinks and acts "in action", revisiting decisions, strategies and modes of intervention. Even so, little attention has been given in Brazil to the systematic formation of this pedagogical reflexivity.

In addition, recent research in the field of higher education (Tardif, 2014; Nóvoa, 2017) reinforce that the university professor operates in a complex network of knowledge – professional, pedagogical, curricular, experiential – that is not produced intuitively. On the contrary, it requires intentional processes of continuous training and critical analysis of practice. However, many professors in the field of Architecture continue to reproduce inherited models, transmitted through generations, without theoretical mediation or reflection on their contemporary relevance. Such permanence produces what can be classified as a "pedagogy of tradition", based on ingrained habits, without responsiveness to the social, technological and epistemological transformations of the field.

In this context, it is urgent to problematize the absence of more robust teacher training policies in Architecture and Urbanism courses. The contemporary challenges of teaching – which include the expansion of access to higher education, the emergence of digital technologies, the need for inclusive pedagogical practices, the advancement of active methodologies and the complexification of university-society relations – demand a teacher who is better prepared to deal with diversity and new learning ecologies (Santos & Almeida Filho, 2008; Beetham & Sharpe, 2019). To continue to maintain that teaching is learned "by practice", "by the example of the teacher" or "by imitation" means ignoring decades of theoretical production in the field of education and neglecting the institutional responsibility of training critical and reflective teachers.

It is in this scenario that the discipline "Pedagogies in Architecture and Urbanism" is inserted, created and offered in the Graduate Program of FAU-UnB in 2025. Its proposition is based on the recognition that pedagogical training is not peripheral, but central in the construction of teacher identity, especially in areas - such as Architecture - marked by a strong design tradition and by evaluation practices that are often not very transparent or justified (Anthony, 2002). The discipline was born, therefore, as a response to a historical void: it seeks to constitute a space for investigation, reflection and experimentation on teaching in the area, articulating theoretical foundations, active methodologies, documentary analysis and classroom practices.

The objective of this article is to present a critical account of the process of conception, implementation and development of this discipline, discussing its potentialities and limitations as a formative experience. By doing so, it is intended to contribute to the debate on teaching in Architecture and Urbanism, understood here not as a mere technical exercise, but as a situated, politically and socially committed practice - in the terms of Freire (1996), hooks (2017) and Pimenta (2012). More than describing an isolated experience, this text seeks to address the question that crosses the entire field: **how are we training those who will train future architects and urban planners?** And more: **what epistemologies, methodologies and values guide this process?**

By deepening this discussion, it is intended to reinforce the urgency of repositioning pedagogy at the center of the debates on training in Architecture and Urbanism, questioning the naturalization of teacher improvisation and claiming the collective construction of a solid, critical pedagogical culture committed to social transformation.

2 BRIEF THEORETICAL FRAMEWORK: TEACHING HOW TO TEACH

Discussing teacher training in Architecture and Urbanism implies recognizing that teaching is a complex, situated and non-linear practice. It is not a matter of applying ready-made methodologies or transposing professional experience directly to the classroom, but of understanding that the pedagogical act involves epistemological, ethical, aesthetic, political, and relational dimensions (Nóvoa, 2017; Tardif, 2014). Teaching, therefore, requires a repertoire that goes beyond the technical domain of the specific field, incorporating pedagogical knowledge that allows for the mediation of diverse learning processes - especially in a course whose formative practices have historically been anchored in the studio, in public criticism (*jury* or boards) and in project production (Cuff, 1991; Salama, 2015).

2.1 BETWEEN TEACHING AND LEARNING: FUNDAMENTAL DIALOGUES OF CONTEMPORARY PEDAGOGY

As already discussed in the first version of this text, teaching and learning constitute interdependent dimensions of a process that is not merely transmissive (Libâneo, 1992). However, authors such as Dewey (2007) and Ausubel (2003) expand this understanding by emphasizing that learning is an act of signification, and not of reception. In educational experiences that involve creativity, interpretation and multiple forms of representation - such as in Architecture - this perspective is even more relevant: learning is constructed by the subject, in interaction with the collective, the culture and the environment.

Vygotsky (1988) introduces the structuring role of language and mediation, recalling that knowledge emerges from social interaction. In schools of Architecture, where critical discourse, drawing and design constitute their own languages, this mediation is central and, at the same time, little pedagogically thematized. Repeated criticisms of the studio model - especially the "heroic studio" described by Anthony (2002), marked by vertical authority, low evaluative transparency and idealization of the "creative genius" - reinforce that the absence of pedagogical clarity is not neutral: it produces inequalities, exclusions and silencing.

2.2 EDUCATION AS A POLITICAL AND EMANCIPATORY PRACTICE

The discipline "Pedagogies in Architecture and Urbanism" was conceived from critical references, especially from Paulo Freire (1996; 2011), for whom teaching is a political and ethical act. The critique of banking education - mechanical reproduction of knowledge - is

particularly pertinent to the teaching of design, often organized around the teacher as an aesthetic and disciplinary authority. Inserting Freire's pedagogy in the field of Architecture does not mean denying the role of technique or creativity, but tensioning the way these elements are taught and evaluated, expanding spaces for dialogue, autonomy and critical reflection.

Bell hooks (2017), when proposing the pedagogy of transgression, reinforces that the classroom should be a space for listening, belonging, and circulation of multiple subjectivities. For the author, teaching is not just a profession, that is, a job that requires a certain level of technical or scientific training. In his words, it is necessary to overcome this instrumental and utilitarian vision and think:

> Education as a practice of freedom is a way of teaching that anyone can learn. This learning process is easier for those teachers who also believe that their vocation has a sacred aspect; who believe that our job is not simply to share information, but to **participate in the intellectual and spiritual growth of our students**. Teaching in a way that respects and protects the souls of our students is essential to create the necessary conditions for learning to **begin from the deepest and most intimate** (hooks, 2017, p. 25 – emphasis mine)

Its notion of *open learning community* confronts the competitive and hierarchical environment that has historically marked Architecture schools, as also demonstrated in the studies of Stevens (2003) and Till (2009). These authors argue that the training of the architect has been structured by the logic of distinction and performance, which reinforces inequalities and discourages collaborative approaches.

2.3 THE REFLECTIVE TEACHER AND THE STUDIO AS A FIELD OF UNCERTAINTY

Schön (1983; 1986) is an unavoidable reference when discussing the teaching of professions based on creative and situated practices, such as Architecture, Urbanism and Design. By proposing the *reflective practitioner*, the author criticizes the technical rationality that organizes curricula centered on fixed contents, rigid protocols, and linear problem solving. In project teaching, the process is marked by ambiguities, open decisions, multiple solutions and real contingencies - elements that require reflection in and about action.

Teaching, in this scenario, cannot be reduced to technical or aesthetic corrections. As Mahfuz (2013) argues, the teaching of design needs to overcome both procedural banality and dogmatic authority, recognizing that architectural knowledge is built through

confrontations, experimentation, and reinterpretations. For this, a teacher capable of diagnosing ways of thinking, asking, provoking and guiding, and not just giving opinions or validating solutions, is required.

This perspective is also articulated with the studies of Zeisel (2006) and Lawson (2005), who describe the design process as an iterative and investigative cycle. However, few graduate programs discuss how to teach this process while teaching remains a territory governed by improvisation, tradition, or individual intuition. This gap highlights a structural contradiction: while the field values the cognitive complexity of the project, it continues to treat the teaching of this same process as an artisanal act, devoid of pedagogical foundations and relegated to the subjective authority of the teacher, which perpetuates asymmetries, limits methodological renewal and weakens the training of future architect-teachers.

2.4 BETWEEN TRADITION AND PEDAGOGICAL INNOVATION IN THE TRAINING OF THE ARCHITECT

The international literature on Architecture education (Awan et al., 2013; Salama & Wilkinson, 2007; Webster, 2006) points out that, despite technological and methodological innovations, many schools remain stuck in a traditional studio model. Anthony (2002) describes it as: centered on the figure of the "critic"; based on long hours of individual work; competitive and uncooperative; hierarchical and often hostile; sustained by subjective judgments that are not very transparent.

This permanence is not only due to institutional inertia, but to the absence of teacher training that allows teachers to understand, renew and pedagogically justify their practices. As Beetham & Sharpe (2019) argue, effective innovations in higher education do not arise from the isolated adoption of active methodologies, but from consistent pedagogical ecologies, supported by theoretical foundations and clarity of learning objectives.

Authors such as Masetto (2015) and Zabalza (2004) reinforce that university teaching requires professionalization, understood not as bureaucratization, but as awareness of the teacher's political-social role, planning capacity and mastery of mediation strategies. Thus, teacher professionalization implies understanding the university as a space for the dispute of meanings, in which the teacher not only transmits content, but also performs an intellectual and social function that requires responsibility, intentionality and awareness of the conditions that shape the training process.

However, as the analyses carried out in this research demonstrate, the curricular structures of the Graduate Programs in Architecture and Urbanism rarely include such discussions - which evidences a mismatch between the contemporary demands of the field and the training offered to future teachers. This absence reinforces the reproduction of teaching models centered on the traditional studio, perpetuating intuitive and unreflective practices, and preventing teaching from consolidating itself as a field of knowledge capable of responding to the pedagogical, technological and social transformations that cross the teaching of Architecture today.

2.5 GUIDELINES, NORMS AND THE PROBLEM OF THE STRUCTURED ABSENCE OF TEACHER TRAINING

The National Curriculum Guidelines for Architecture and Urbanism (Brasil, 1994, 2010, 2025) do not deal with pedagogical training, focusing on technical, humanistic and design skills. This normative gap is accompanied by the absence of broader institutional policies that guarantee the didactic training of beginning teachers. The teaching internship provided by CAPES, although important, does not fulfill this role: as Joaquim et al. (2013) argue, it is often a non-theoretically mediated practical experience, based on the model of observation and reproduction.

Educational literature (García, 1999; Zeichner, 2010) amply demonstrates that teacher training that is based exclusively on practice tends to perpetuate traditional models, reinforcing inequalities and limiting the innovative capacity of teachers. In this sense, without a consistent theoretical basis and without institutionalized spaces for reflection, teaching runs the risk of becoming a mere repetition of routines, unable to respond to the complex demands and transformations that cross the teaching of Architecture in contemporary times.

Therefore, to discuss teaching in Architecture is to discuss, simultaneously, the structure of educational institutions, the graduate curricula, the professional norms and the imaginaries that sustain the disciplinary field. Ignoring this debate means keeping intact the logics that naturalize the precariousness of the teaching career, the reproduction of academic hierarchies and the prevalence of anachronistic pedagogical models, preventing the teaching of Architecture from advancing towards a truly reflective, inclusive and socially committed practice.

3 INVENTING A SPACE FOR LEARNING TO TEACH: STRUCTURING THE DISCIPLINE

The construction of the discipline "Pedagogies in Architecture and Urbanism" resulted from a double concern: on the one hand, to fill the historical gap in teacher training in Architecture courses in Brazil; on the other hand, to critically tension the pedagogical models that have sustained the teaching of the area for decades, often in an uncritical or naturalized way. Thus, its conception sought to integrate robust theoretical references, active pedagogical practices and reflective processes, aiming to bring the Brazilian context closer to the international debate on architectural education.

3.1 THE PEDAGOGICAL CONCEPTION OF THE DISCIPLINE

When designing the course, the transmissive model that prevails in most graduate courses was deliberately refused. Inspired by Freire (1996), hooks (2017) and Schön (1983; 1986), a dialogical, collaborative and reflective perspective was adopted, in which the figure of the teacher moves from the position of authority to that of critical mediator. Thus, the curricular structure was organized in such a way as to allow students to move between theoretical foundations, epistemological problematizations and practical experiments.

This conception dialogues with important references in international architectural education. The Building *Community report* by Boyer and Mitgang (1996), for example, argues that the teaching of Architecture should articulate citizenship, interdisciplinarity and collaboration - elements that are still insufficiently incorporated in Brazilian schools, marked by strong verticality, especially in design studios. At the same time, studies such as those by Cuff (1991), Anthony (2002) and Salama & Wilkinson (2007) demonstrate that the teaching of architecture, in addition to technical content, involves discursive practices, aesthetic judgments and power relations. Organizing a discipline that explicitly thematizes teaching implies, therefore, denaturalizing these rituals and placing them under critical analysis.

From this perspective, the discipline was structured in four complementary modules: a first focused on the historical and epistemological foundations of the teaching of Architecture; a second dedicated to the curricular and normative guidelines of the field; a third that problematizes the pedagogical practice as an ethical, political and social phenomenon; and a fourth that addresses planning, evaluation and technological mediation instruments. This organization sought to create a coherent path, similar to what Biggs & Tang (2011) call *constructive alignment*, connecting formative objectives, didactic strategies and forms of evaluation.

The teaching plan was structured in four modules: (1) fundamentals of the teaching of Architecture and Urbanism, (2) curricular guidelines and teaching-learning processes, (3) pedagogical practice and social transformation, and (4) planning, evaluation and technological mediation. Figure 01 details the contents of each stage.

Figure 1

Content structure of the course

1 Fundamentos do Ensino de Arquitetura e Urbanismo	**2** Diretrizes Curriculares e Processos Ensino-Aprendizagem	**3** Prática Pedagógica e Transformação Social	**4** Planejamento, Avaliação e Mediação Tecnológica
• Histórico do ensino de Arquitetura e Urbanismo no Brasil e no mundo. • Principais abordagens pedagógicas ao longo da história. • Ensino tradicional x ensino crítico e reflexivo.	• As Diretrizes Curriculares Nacionais para Arquitetura e Urbanismo. • Estrutura curricular e formação acadêmica. • Educação baseada em competências e habilidades.	• O papel do docente como mediador do conhecimento. • Estratégias didáticas e metodológicas para ensino de Arquitetura. • Interdisciplinaridade e transdisciplinaridade no ensino superior.	• Fundamentos do planejamento e avaliação educacional. • Estratégias avaliativas: da avaliação formativa à avaliação somativa. • Tecnologia e inovação no ensino de Arquitetura e Urbanismo. • Ensino híbrido e metodologias ativas.

Source: Prepared by the author, 2025.

By organizing the discipline in this way, we sought to break with the typical fragmentation of curricula, in which theory, practice and politics usually appear dissociated. It is evident, therefore, that teacher training in Architecture requires articulation between epistemological, institutional and sociotechnical dimensions. This articulation is rarely promoted by graduate programs, which are still tied to traditional teaching models and a restricted understanding of the formative role of the university.

The absence of disciplines explicitly focused on the teaching of architecture in Brazilian graduate studies contrasts with the reality of historically consolidated international schools. Institutions such as TU Delft, Bartlett/UCL, MIT and AA London, for example, have formal courses for the pedagogical training of their teachers. In these schools, the study of studio methodologies, theories of criticism, project didactics and evaluation processes is institutionalized, understood as a constitutive part of professional performance.

By incorporating elements of this international debate - such as the study of the discursive practices of critical design, the analysis of the studio as a space for negotiation

between power and creativity, and the problematization of subjectivity in evaluation - the discipline offered at FAU-UnB is close to models used in the northern hemisphere, although adapted to Brazilian specificities. This comparison illuminates the urgency of a more in-depth debate on teacher training in Architecture in the country, a field that remains dependent on heuristics, improvisation and the uncritical reproduction of inherited models.

3.2 DIDACTIC STRATEGIES AND FORMATIVE EXPERIENCES

The discipline adopted diverse didactic strategies, always understood as intentional pedagogical choices and not as isolated techniques. The lectures were used in a punctual manner and with a dialogical character, in order to establish common conceptual landmarks without incurring in the vertical model that marks a large part of the university tradition. The seminars, often reduced to formal presentations, were re-signified as moments of collective problematization, guided by complex questions, conceptual tensions and articulations with concrete teaching experiences.

The pedagogical workshops represented a privileged space for experimentation, allowing the simulation of situations experienced in studios: exercises of critical analysis, discussion of portfolios, dynamics of rapid drawing and debates on formative feedback. In these moments, the opacity of many pedagogical rituals of Architecture became evident, often described by the literature as practices that mix authority, subjectivity and aesthetic judgment (Anthony, 2002; Stevens, 1998; Till, 2009).

Active methodologies, far from being a fad, were incorporated as cognitive mediation devices aligned with project thinking. The rotation by stations, for example, allowed a critical analysis of the curricular guidelines in different historical periods, revealing continuities and ruptures. The dynamics of Project-Based Learning were used for the students themselves to conceive teaching practices situated in their context of action. By asking each participant to develop and test a pedagogical proposal, the exercise of authorship and the investigative posture were stimulated, approaching the notion of teacher-researcher defended by Stenhouse (1987) and García (1999).

Figure 2

Students during the Rotation by station

▲ Estudantes de pós-graduação trabalhando em grupos
◄ Apresentação e debate dos resultados

Source: collage of photos made by the author, 2025.

The evaluation was designed in a flexible way, in the model called "system of free choice of activities" (Gurgel, 2017), with cumulative scores and optional activities, promoting student autonomy. This allows you to:

> [...] If it takes full advantage of individual skills, helping students to develop their intellectual capacities, and, to this end, instead of using evaluation only as a way to classify, pass or fail students, it should be used to inform the student about his ability and inform the teacher about how much is being learned. (Gama, 1993, p.8).

Therefore, the evaluation adopted a formative character, based on Perrenoud (1993) and Gama (1993), favoring continuous feedback and self-evaluation. The possibility of choosing activities, instead of following rigid paths, contributed to displacing the traditional meritocratic logic of the studios and valued the uniqueness of individual trajectories. This model is similar to practices used in foreign institutions such as the AA School and MIT, in which continuous *feedback* plays a more relevant role than grades.

Technological mediation was also treated with care, refusing technicist views. The Aprender/Moodle platform worked as a support environment, not as a replacement for face-to-face. This position dialogues with critical digital pedagogy, which understands technology as a tool inserted in human relations, and not as a universal solution (Morris & Stommel, 2018).

Figure 3

Some results of thinking of the curriculum as a "Vitruvian Man"
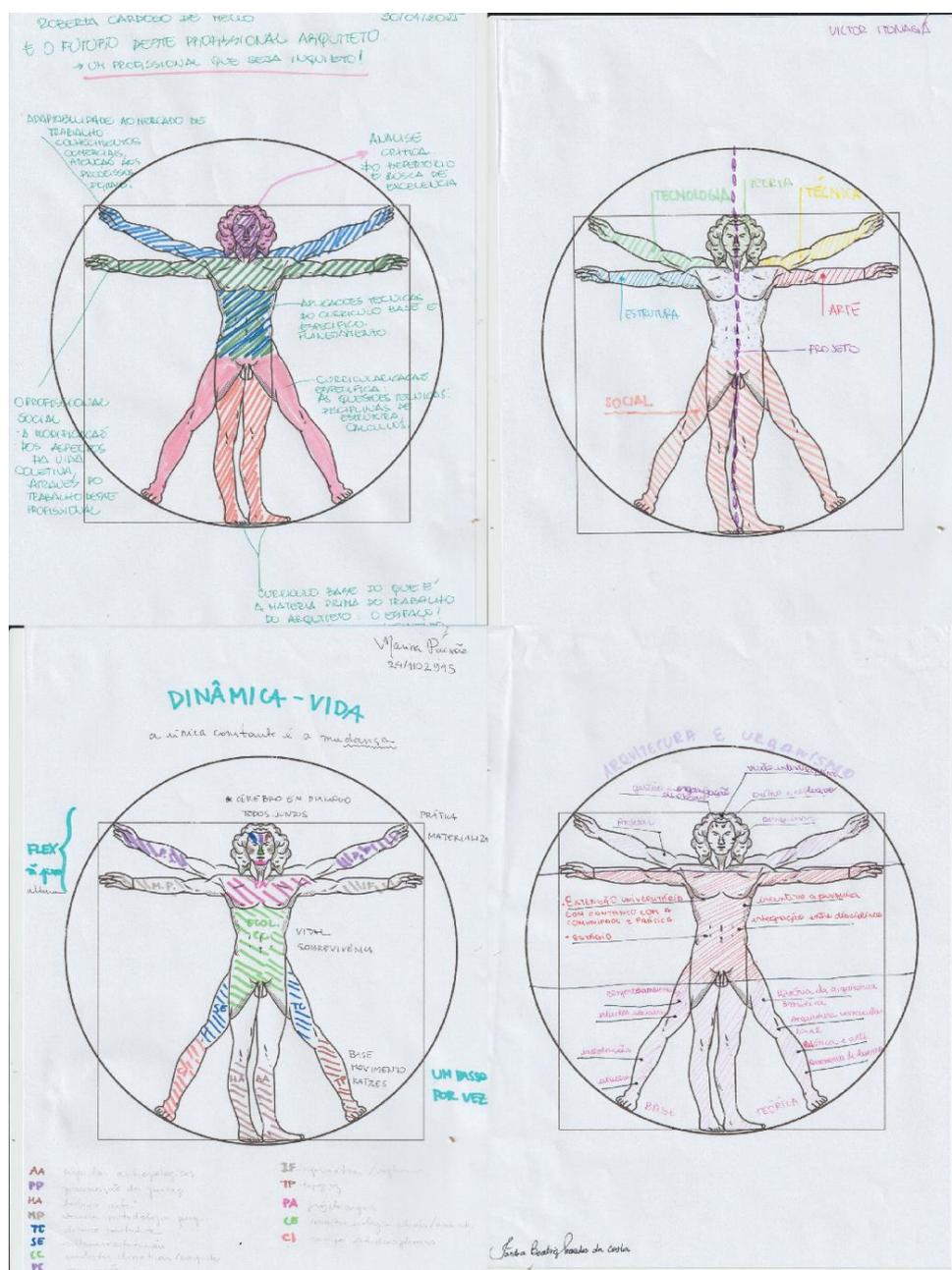
Source: collage prepared by the author based on the students' works, 2025.

Among the most significant experiences, the activity of the "pedagogical Vitruvian Man" stands out (Figure 03), in which the students graphically represented the ideal curricular body of Architecture. This practice integrated symbolic, phenomenological and critical dimensions, relating curriculum, corporeality and visual synthesis. By transforming the curriculum into a body, students were led to reflect on foundations, structures and formative

objectives, articulating theoretical knowledge and projectual sensitivity - a characteristic of the area often ignored in generalist pedagogical approaches.

Most of the students opted for a corporeal organization as a strategy of conceptual synthesis, in which the different segments of the human body represented levels and dimensions of education: the feet symbolized the fundamentals, the necessary foundation for critical and technical thinking; the trunk, the central curricular structure, which sustains and connects the different fields of knowledge; and the head indicated the main focus of the training, the ultimate objectives or the skills to be developed. Some even attributed specific functions to the arms and hands, such as representations of design practice and operational skills. The activity resulted in a diverse cartography of visions, in which both individual interpretations and collective crossings of the discussions held throughout the classes are articulated (Figure 3), offering a rich panorama of the expectations, concerns and proposals of the students about the teaching of Architecture and Urbanism.

At the same time, the dynamic exposed the contradictions between the official curriculum and the lived curriculum, revealing how training in Architecture still operates under implicit hierarchies that privilege certain competencies to the detriment of others. It was also evidenced the need to overcome models that reduce the formative process to a sequence of fragmented contents, detached from the social, cultural and sensorial demands that shape contemporary design practice.

3.3 TENSIONS, LIMITS AND PEDAGOGICAL DISPUTES OF THE PROCESS

Despite its advances, the discipline also revealed important limits. The restricted workload made it impossible to deepen complex aspects of project teaching, especially with regard to methods of criticism, evaluative design and procedural monitoring of projects. In addition, the institutional culture that is still not very sensitive to the theme restricts the ability to expand this experience beyond the group involved. Another challenge lies in the heterogeneity of the students' trajectories: some were already working as teachers, while others had no classroom experience, which required delicate balances in the pace and approach of activities.

However, perhaps the greatest challenge is to break with the naturalization of the studio as a hegemonic model, a space often idealized as a *locus* of creativity, but which, as several studies point out, also reproduces inequalities, silences and hierarchies (Webster, 2006; Anthony, 2002; Awan et al., 2013). By problematizing this hegemonic imaginary, it

became evident that the almost incontestable centrality of the studio functions as a power device that regulates behaviors, legitimizes exclusionary practices and limits the emergence of other epistemologies, preventing teacher training from advancing towards a more democratic, responsive pedagogy committed to the plurality of ways of thinking and doing Architecture. By making these tensions explicit, the discipline sought to inaugurate a space for critical reflection that is still rare in Brazilian schools of Architecture, where pedagogy remains in a marginal position.

4 WHO LEARNS TO TEACH? VOICES, EXPERIENCES AND TENSIONS OF THE CLASS

The composition of the class that took the discipline "Pedagogies in Architecture and Urbanism" reveals, in itself, a central aspect of teacher training in the area: the profound heterogeneity of trajectories, expectations and previous experiences with teaching. Ten students participated, including undergraduate and master's students, with different backgrounds - some with passages through teaching internships, others completely new to teaching, in addition to two particularly significant cases: a civil engineer entering the area of Architecture and an architect studying for a master's degree in Psychology. This mosaic of paths has created a training environment rich in multiplicity, but also challenging in pedagogical terms, requiring sensitive approaches to the different dispositions, repertoires and modes of participation.

The literature on teacher education (Tardif, 2014; García, 1999; Pimenta, 2012, among others) highlights that heterogeneity is constitutive of the formative processes and should be recognized as a potential - not as an obstacle. In the case of this discipline, such diversity promoted more plural debates and expanded the possibilities of reflection on the teaching of Architecture, often marked by a homogeneous disciplinary ethos, centered on the figure of the architect as the only subject authorized to teach the project. Paradoxically, it was precisely the points of view external to Architecture that tensioned crystallized perspectives, expanding students' understanding of the contemporary challenges of teaching.

The student evaluation, carried out through an online questionnaire at the end of the semester, indicates that the pedagogical strategies adopted were, to a large extent, well received. The diversity of formats - dialogic seminars, workshops, active methodologies, self-reflective activities - was seen as a differential that broke with previous experiences, often characterized by monotony and lack of dialogue. The students reported that the proposed activities created "a common nucleus of interest", favoring the sense of belonging and

formative continuity. This perception converges with what hooks (2017) and Freire (1996) point out about the importance of building learning communities based on horizontal relationships, in which listening and trust are central.

An element particularly valued by the participants was the freedom of choice in the evaluation system. The possibility of selecting activities that dialogued with individual learning styles generated greater engagement and autonomy - aspects often neglected in design studios, where rigid and subjective evaluations predominate. This student autonomy reinforces the idea of evaluation as a *process* and not as *a verdict*, in line with the formative model defended by Perrenoud (1993). The testimonies reveal that the students felt more motivated and less constrained by classificatory logics that, as already demonstrated by Anthony (2002) and Stevens (2003), can generate environments of harmful competition within architectural education.

Another relevant highlight was the recognition of the welcoming environment and active listening. Many participants reported feeling that the discipline constituted a safe space to share experiences, anxieties and expectations related to teaching. One of the students compared this experience to what hooks (2017) describes as "teaching is an act of healing", highlighting that, although the discipline was not intended to be a therapeutic space, there were moments of strong emotional resonance and significant exchange. This affective dimension, often made invisible or delegitimized in Architecture schools, emerges here as an essential component of teacher training - especially in a field where public judgment and aesthetic criticism can produce profound vulnerabilities.

Despite the many positive aspects, the students also indicated points of improvement that become relevant for critical reflection on the discipline. Among the suggestions, the desire for more practical meetings and more time dedicated to the debate of the final articles stands out. Such a demand reveals a structural tension: the limited workload, combined with the complexity of the topics addressed, makes it difficult to deepen both the theoretical and practical dimensions of teaching. In addition, some statements reveal the need to include content more directly linked to the daily teaching routine, such as the elaboration of teaching plans and lesson plans - instruments that, although fundamental in university practice, are rarely systematized in the training of the architect-teacher.

Finally, the external evaluations reveal a productive ambiguity: although the students recognize the power of the discipline, they also identify the limits imposed by the curricular structures and the absence of a broader institutional policy of pedagogical training in graduate

studies. This perception echoes what Nóvoa (2017) and Masetto (2015) argue about the difficulty of promoting significant transformations when training initiatives are isolated and depend exclusively on the individual effort of engaged teachers.

Thus, the profile and evaluations of the class show that the discipline produced a fertile environment for reflection, debate and experimentation, but also highlight challenges that go beyond its internal structure and refer to the broader conditions of institutionalization of pedagogical training in Architecture and Urbanism in Brazil. The student voice, therefore, not only legitimizes the experience, but also points out ways and demands for the consolidation of more robust policies for teacher professionalization in the area.

5 FROM EXPERIENCE TO URGENCY: WHAT THIS DISCIPLINE REVEALS ABOUT THE TEACHING OF ARCHITECTURE

The experience of the discipline "Pedagogies in Architecture and Urbanism" evidences, in a forceful way, the urgent need to incorporate the pedagogical discussion as a structuring axis of the training of the architect-teacher in Brazil. Although teaching is a central activity in the university field - and, particularly, in the training of professionals who work directly in the transformation of the built space - it remains marginalized in the curricula of stricto sensu graduate studies, almost always being restricted to the teaching internship and informal practices of learning by imitation. This systematic absence has a direct impact on the quality of teaching, since pedagogical training, when reduced to empirical experience, tends to reproduce traditional, tacit, and often hierarchical models.

The discipline analyzed here sought to tension this scenario, proposing a safe, critical and reflective space to think about teaching from contemporary references of pedagogy, critical education and international literature on the teaching of Architecture. The dialogue with authors such as Freire, hooks, Schön, Cuff, Anthony, Salama and Till allowed us to understand that teaching Architecture is not only transmitting design techniques or formal repertoires, but mediating complex cognitive processes, interpreting subjectivities, building learning communities and facing structural inequalities present in the educational environment. In this sense, the discipline revealed the transformative power of pedagogical practices that integrate theory, reflection and experimentation, approaching international models of teacher training that are still not widespread in the Brazilian context.

The results achieved - especially the high student engagement, the critical appropriation of the readings, the participation in the debates and the reflective production -

confirm that there is a demand for formative spaces that discuss the teaching of Architecture in a systematic way. The students' evaluations, by highlighting the openness to dialogue, the diversity of didactic strategies and the possibility of autonomy in the evaluative choices, demonstrate that grounded pedagogical practices, instead of weakening the educational path, expand the critical capacity, the sense of authorship and the ethical-political commitment of future teachers.

However, the discipline also exposed structural limits that cannot be neglected. The restricted workload, the absence of institutionalization of teacher training policies within the scope of graduate programs and the naturalization of the studio as the only legitimate model of teaching Architecture continue to operate as important barriers. Even with innovative methodologies and compromised pedagogical postures, an isolated discipline does not replace the necessary structural reform that includes: (1) greater integration between pedagogy and research in the context of the PPGs; (2) creation of mandatory subjects on teaching in higher education; (3) critical review of the culture of the studio, historically marked by practices of authority and subjectivity; and (4) institutional policies that recognize pedagogy as an axis of professionalization, and not as an accessory activity.

Thus, the experience reported here should not be understood as an end in itself, but as a starting point for a broader agenda of pedagogical renewal. It shows that it is possible - and necessary - to build educational practices that articulate intentionality, theoretical rigor and sensitivity. It also reveals that teaching in Architecture cannot continue to be treated as an appendix of design practice: it is a complex competence, which requires specific training, critical reflection and commitment to social transformation.

Finally, by opening space for students to reflect on their own paths, expectations and concerns, the discipline reaffirms the principle that there is no teaching without dialogue - and that teaching Architecture is also teaching how to think about the world, to interpret it and to transform it. As a field that directly affects collective life, the teaching of Architecture cannot do without prepared, ethically committed and pedagogically aware teachers. The construction of this awareness is a collective and continuous challenge, which needs to go beyond individual efforts and become institutional policy. The report of this discipline, by making this urgency visible, seeks to contribute to making such a transformation possible.

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