



Pedagogic Integration of Cultural Art-knowledge Contents into Architecture curriculum: Teachers' Gestalt Acculturation Experience

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Abstract: Most communities of the world acculturate their own identity by the inculcation of art cultures into the spines of citizenry education. Right from the pre-school stage to higher level education, it has been observed that the Art knowledge contents have skewed away from the gate keepers' (Accreditation bodies) expectations and requirements in most schools today. The aim of this study is to evaluate the current art knowledge contents in the selected Universities' curricula in order to integrate the relevant art-knowledge ingredients into the architecture curricula in southwest Nigeria. The methodology employed qualitative-content analysis on the secondary data retrieved from the curriculum of schools, Community Charrette guidelines and art-oriented pedagogic activities. The results yielded pedagogic indices from Art-based curriculum integration, Tenets from hidden curriculum, Gestalt Acculturation experiences and architectural design studio exhibitions of works. The study recommended that relevant pedagogic knowledge Art-culture content (PKC) should be integrated pragmatically into the curricula of schools to preserve the art cultures in architectural Identity and design practices of the future professionals.

Keywords: Acculturation; Art-knowledge; Curriculum; Pedagogic Integration; Teachers' Gestalt;

Introduction

Architectural education deals a lot with cultural art norms and values embedded in the mastery and artistry of its trainings and practices. Through Architects' design in the studio, the rules and conventions which bind them into Studio Culture are evident in the design communication practices. These are learned behaviors in the cross-cultural negotiation in the territorialities of Clients; and also the captured essences through Architect-Client's inter-personal and inter-group interactions of different categories. Architecture combines both the art and science, in theory and practice of design activities (ARCON's Amendment 17, Decree 43 of December 30, 1990). Therefore, the art-cultural value differences ideally prompt professionals to delve into the context and contents of the background culture to select Culture-specific Parameters for architectural designs. It also serves as enablers to unveil the Cultural Knowledge needed to satisfy the ego or aspirational needs of such clients in architectural design brief handling and executions. Knowledge acquired in this domain could be defined as the actual information, understanding and skills that one gain through education or experience (OALD, 2010) to be consequently implemented in the Clients' design. In essence, architectural education practice engages 'Acculturation' techniques to instill into the conscious and subconscious schema of the architects-in-training those phenomena which results when different cultures come into continuous first-hand contact with design issues and parameters to maintain the original culture patterns

of either or both groups (Lahey, 2003) - Clients' Culture versus Design requirements.

Rationale behind Pedagogic Integration of Cultural Art Knowledge into Architectural Education

Pedagogic art-knowledge integration assists to inject a high quality arts-knowledge through and with arts; with curricular implementation process and collaborative engagement (Robinson, 2013). More so, artistic activity has been utilized in psychotherapy by both client and therapist as a tool which enables them to share in a tangible process and move forward in developing a supportive therapeutic relationship. Art has in many instances had helped the client to establish a sense of internal equilibrium and order through the organization of forms and colors in a work of art. Art therapists have also focused attention on artistic activity and the visual analysis of the art work as a means for clients to organize perceptual processes and to develop sensory awareness. In other situations attention has been given to the client's need to develop feelings of competence and a positive self-image through the creation of an aesthetically pleasing product (Mcniff, 1976).

The authentic arts integration (AAI) can be also be defined as learning which is meaningfully connected to art content and art instruction (Smilan and Miraglia, 2009). Historically, integration typically revolved around holidays or folk art (Stokrocki, 2005). In architecture, knowledge construction occurs regularly within the 'domain' of architectural design studio space (Aderonmu, 2013; 2014, Salama, 2015).

In this epistemological bowl, theatrically, knowledge from other liberal arts and sciences are engaged to reinforce the design studio base which serves as the melting pot of architectural education. Beside these, a major challenge in most field of endeavour is the integration of rightful context-relevance (Tyler, 1949; Bonser and Grundy, 1988; UNESCO, 2000; Otunga and Nyandusi (2004); NERC, 2011; and Aderonmu, 2012) ingredients to equip the students with skills (skill-curriculum gap) to achieve professional competency from the syllabi and curricula.

In the curricular stance of architectural education, most communities in the world acculturate their own identity by the inculcation of indigenous art-cultures into the spines of citizenry education. In this way, for knowledge integration (or acculturation) to have any sustainable stamina, educational curricula need to be underpinned with the right type of knowledge required to capture the essence of the mastery and professional practices-the architectural identity. Therefore, it is expected by the gate keepers (accreditation bodies), society and other stakeholders; that curricular solutions from pedagogic pedestals of schools need to be fully involved in solving local problems through the education offered. The resulting solutions may incidentally serve as algorithm to achieve and retain first, an identity and then global relevance.

Therefore, the integration of art-knowledge into the curriculum to meet the educational needs of the citizens can be better done through pedagogic integration via the curricular grains, reins and marrows. As for architectural training which engages in the art and

science of designing, supervising and construction of buildings. The teaching methods offer services that meet local needs of culture and climate are first traditionally cultural, indigenous and then tropical. Therefore, this study is problematized to evaluate the current art knowledge contents in the selected Universities' curricula in order to integrate the relevant art-knowledge indices as solutions into architecture curricula and professional competency requirements of the southwest Nigeria University schools.

Literature Review

Dewey's Art-Knowledge Integration and Context Relevance in Architectural Education

According to John Dewey, every person is capable of being an artist, living an artful life of social interaction that benefits and thereby beautifies the world (Goldblatt, 2006). Among the beautifier of the planet earth are Architects- men and women with 'creative strata' who design skyscrapers and plazas, churches and museums, our schools and our homes. All these rests on arts tradition as old as history; spanning from one generation of architects to the next. There is a connection, legacy of principles and personalities that creates a common bond among veterans and novices alike (Spreckelmeyer and Stein, 1999)-The pure and historic artful buildings. Such edifices rightly give an integrated and meaningful definition of nexus between art and architecture. As it is today, the professional body re-ratify architecture in another definition due to its advancement, pedagogy knowledge content, local culture and environment (academic or

geographical). Architects Registration Council of Nigeria (ARCON) stated in 1990 amendment that:

“Architecture means the ‘art’ and science in theory and practice of design, erection, commissioning, maintenance, and management and coordination of allied professional inputs thereto of buildings, or part thereof and the layout and master plan of such buildings forming a comprehensive institution, establishment or neighborhood as well as any other organized space, enclosed or opened, required for human and other activities” (ARCON-amendment 17, decree 43 of 1990-30th Dec, 1990).

A searchlight on the above definition revealed Art experience as a key phenomenal index. In Deweyan ideological translation, art functions as experience. He believed that the process of enquiry, looking and finding meaning are transformative; extending connections to what is good and right. In another view, integration of art to one’s life communicates moral purpose and education.

Gropius Key Ideas of Art-Integrated Curriculum in Bauhaus Architecture School

Among the schools of Architecture in the 20th century, Bauhaus was the most influential modernist school of art, its approach to teaching, and understanding art's relationship to society and technology had a major impact both in Europe and the United States long after it closed. It was shaped by the 19th and early 20th century’s trends such as Arts and Crafts movement, which had sought to level the distinction between fine and applied arts, and to reunite creativity and manufacturing. This is reflected in the romantic medievalism of the

school's early years, in which it pictured itself as a kind of medieval crafts guild. But in the mid 1920s the medievalism gave way to a stress on uniting art and industrial design, and it was this which ultimately proved to be its most original and important achievement. The school is also renowned for its faculty, which included artists Wassily Kandinsky, Josef Albers, Laszlo Moholy-Nagy, Paul Klee and Johannes Itten, architects Walter Gropius and Ludwig Mies van der Rohe, and designer Marcel Breuer.

Although the Bauhaus abandoned much of the ethos of the old academic tradition of fine art education, it maintained a stress on intellectual and theoretical pursuits, and linked these to an emphasis on practical skills, crafts and techniques that was more reminiscent of the medieval guild system. Fine art and craft were brought together with the goal of problem solving for a modern industrial society. In so doing, the Bauhaus effectively leveled the old hierarchy of the arts, placing crafts on par with fine arts such as sculpture and painting, and paving the way for many of the ideas that have inspired artists in the late 20th century.

The stress on experiment and problem solving at the Bauhaus has proved enormously influential for the approaches to education in the arts. It has led to the 'fine arts' being rethought as the 'visual arts', and art considered less as an adjunct of the humanities, like literature or history, and more as a kind of research science.

“The ultimate aim of all artistic activity is building! ... Architects, sculptors, painters, we must all get back to craft! ... The artist is a

heightened manifestation of the craftsman. ... Let us form ... a new guild of craftsmen without the class divisions that set out to raise an arrogant barrier between craftsmen and artists! ... Let us together create the new building of the future which will be all in one: architecture and sculpture and painting."(Walter Gropius:http://www.theartstory.org/movement-bauhaus.htm#key_ideas_header)

Also in America, the 'No Child is Left Behind' (NCLB, 2001) educational reform policy have made attempts to improve the curricular domains to integrate certain traditional values across spectrum of the learners. Although, the investigation from these indicated some halo bias effects by the Teachers in the students' assessments. Years after, on January 8th, 2014 in America, the National Art Education Association (NAEA, 2014) in partnership with 12 national arts and education organizations released a communique and pragmatically taken as policy-enshrined. It stated that 'Arts Education for America's Students is A Shared Endeavor'. A statement outlining the importance of high quality arts education and those responsible for providing it to students. Acknowledging the long history and support for arts education by public and private partners, A Shared Endeavor defines what quality arts education looks like at the local level, encourages partnerships, and calls on organizations and individuals to actively support and promote: (i)Policies and resources for arts education;(ii) Access to arts education for all students;(iii) Collaboration between school-based arts educators, other subject area teachers,

community-based artists, and arts educators and Long-term advocacy partnership between all providers of arts education.

Further, NAEA (2014) urged everyone to use Arts Education for America's students, A Shared Endeavor as an action tool to help prompt dialogue and engagement with your community arts education leaders in a question and answer conversation on how students in the community access arts education, connection of community-based arts educators with art museum or a community school of music. How teachers connect the learning in their classrooms to learning in the arts, how to support students in their endeavor. Others questions like 'where do you have strong supports for arts education in your school? And the type of arts education the state requires schools to provide? All these were considered in contents and contextual culture of enshrined state or national policies of America.

An enshrined educational policy need to be made to design an ideal integrated curriculum to colour its curriculum contents with the "pedagogical locally-dieted Arts ingredients" in schools. This is to bridge the skill-gap between the societal demands and the existing pedagogical content knowledge operated by teachers to improving the quality of education today. This should be done first by examining the curriculum of the Nigerian University in terms of the capacity development of future professionals in traditionally-conscious sustainable education and practice. It was based on this fact that the National Policy on Education was formulated for the country. The policy seeks the inculcation of national

consciousness and national unity; the inculcation of the right type of values and attitudes for the survival of the individual and the Nigerian society; the training of the mind in understanding of the world around; and the acquisition of appropriate skills, abilities and competence both mental and physical as equipment for the individual to live in and contribute to the development of his society (FRN, 2004).

The curriculum issues have suffered so much neglect at the same time inextricably linked to matters on pedagogical content knowledge. In a sense, experiences of educational reform strategies almost all over the world have shown that curriculum is at the same time a policy and a technical issue, a process and a product, involving a wide range of institutions and actors. Therefore, the term “integration,” in this context, will be operated as a form of evaluation process-product pragmatic integration of local arts ingredients into the existing curriculum structure. This, in the training of architecture is to ensure that the traditional arts-ingrained values of the society (Nigeria) are retained and sustained in the future professionals. This would affect the design style and philosophic objectives.

The ‘Missing’ Artistic Ingredients in the architectural education Curriculum

The role of architecture is to create places where users’ needs are met and where they feel more relaxed and satisfied. Architecture, the art and science of making places, is influenced by such factors as behavioral, socio-cultural and physical among others which inform the design of spaces

created for human activities. Its purpose is to make places where people feel more human, more alive and more fulfilled (Moore, 2006). Critically, little attention has been paid by designers of buildings to the determinant forces such as behavioural, physical social and cultural. Culture in a great deal affects the design, meaning and use of space to different individuals and groups of people. For instance, for the elderly class of the society, as they grow older, they tend to retain competency, dignity in the face of declining health and, in the words of Maslow, ‘psychological’ and ‘physiological’ abilities. In between the societal spectrum, there are appreciable figures of people with disabilities, especially physical; to what degree can architectural designers respond to ageing conditions? At the other end of the age spectrum, in what ways can the design of the built environment support and stimulate children’s development, especially in cognition, moral, intelligence and sense of responsibility to civic engagement. Design studio briefs are often developed based on real life situations, so, architecture students are left to imagine and interpret the needs of the clients. In most cases, these interpretations did not address the users’ needs and aspirations. As a result of insufficient traditional arts in the existing curriculum, there has been a wide disconnection or gap between the types of education offered informally at home and community and formal one in school. In particular the National University Commission (NUC), Architects Registration Council of Nigeria (ARCON), Nigerian Institute of Architects (NIA)

and Nigeria Labor Congress (NLC), have different parameters for assessments. But, it is emergent now to push for a well redesigned, monitored, controlled and Art-integrated curriculum.

Over the years along the art chronicles, the artistic aspects of monumental architecture have been employed to embody the values of dominant ideologies and groups, and as an instrument of state propaganda (Curtis, W.J.R, 1982). To an extent, the representation of national identity through architecture has been an invention of sorts, particularly in the former colonized areas of Africa, where unified national identities has never existed. This had eroded the African society the visible symbol of cultural, economic and political development and recognizable symbols to which people could eventually identify (Ranger, 1983; Vale, 1992). In the event of these, the missing ingredients of artistic and cultural identities on the architectural masterpieces designed by the architects trained in this condition have created so many gaps within the society. This was notable in terms of the traditional knowledge or skill-curriculum gap in the education and professional practices of the citizens in the affected regions. In Nigeria and other European-colonized areas of Africa, the architectural curriculum have been Euro-centric not minding the existing culture, life philosophy and the sustainable livelihood of people and climatic atmosphere.

Teachers' Gestalt Acculturation Experience in Architectural Design Studio Practice

Learning is described as an educational process; from known to

unknown. It is a process by which people acquire changes in their behaviour, improve performance, re-organize their thinking or discover new ways of behaving and new concepts and information (Adediran, Adesina and Oyewo, 2003). But, in the stance of architects' education- the men and women with 'creative strata' who design our skyscrapers and plazas, churches and museums, our schools and our homes- rests on traditions as old as history. From one generation of architects to the next, there is a legacy of principles and personalities that creates a common bond among veterans and novices alike (Spreckelmeyer and Stein, 1999). The personality of a Novice is not attributed to nonentity; but the personal attributes that is new and has little experience in a skill, job or situation (OALD, 2010). This 'newness' and 'littleness' could still distillate to discover their 'talents' and 'latent' potentials by Gestalt therapy. If employed as a tool in pragmatic pedagogy, a novice or beginner could be established through this fractional 'distillation' process from the onset of their pursuits.

The Gestalt Art theory had a central idea of "grouping", or aspects of visual and other stimuli which cause the subject to interpret a problem or perceptual event in a certain way. Grouping factors included (1) proximity of elements that are close in space, tend to be grouped together and perceived as one or a few objects, (2) similarity, items that have some similar characteristics tend to be grouped, (3) closure, elements which appear to complete some shape or object tend to be grouped, and (4)

simplicity, the tendency to organize objects into simple figures.

In applied practices to architectural education, the process of resolving a problem proceeds from a bad gestalt to a better one; as in architectural design from a bad form and function to a better or best alternative. These laws of organization have their applicability in the architectural design process; a systematic procedure in which architectural principles (arts and science) coupled with experience to solve design problems in order to meet users' needs. For instance grouping factors like proximity, similarity, closure and simplicity of design elements helps a designer first at (i) initiation (ii) preparation (iii) proposal (iv) evaluation (v) action and feedback stages. At initiation, problem identification and definition is essential; proximity and simplicity assists a designer to identify the real design problem and state its definition in a simple understandable manner.

At preparation stage of design, a designer collects and analyses information previously gathered; the analytic abilities of designers are required at this stage, therefore, grouping closure factor would be necessary in ordering priorities and correlation factors between the analyzed factors. Proposal making employs closure in juxtaposition of design elements to present design ideas in a simple-communicative manner. Since genuine thinking starts with a problem, then it is noteworthy that thinking through to the end proffers solutions to design problems. Therefore, at evaluation stage, rational-productive thinking needs to be engaged by the designer and at action stage all these factors (proximity,

closure, similarity and simplicity) are used together to execute and achieve a given project.

The Arts-Integrated Syllabi, Curricula and Gestalt Acculturation Experience

Integration implies an acculturation experience with a strong sense of belonging to ethnic background cultures together with strong majority identity (Nekby, Rödin and Özcan, 2007). For Novices and children all over the world, Ane Cooper (Dawn, 2010) says, "Art, to the child, is more than a matter of painting pictures or making objects. It is a means by which he expresses his individuality and communicates his ideas about himself and his world." Aesthetically, art education provides great opportunities to student novices or children to express themselves while giving an emphasis to creativity. In higher education pedagogies, the freshmen (or the new students-Novices) have their syllabus stipulated as for the children. Therefore, concerted efforts have been made in the past to revisit the Bauhaus style of indoctrinating the beginners as opposed that at the beginning, the pragmatic pedagogy through assisted the individual's potential to be best manifested through the playful and creative use of different materials relying on instinct.

This portrayed a key pedagogic demonstration of learning-by-doing. In the same vein, Bauhaus was determined in her pedagogic reforms especially in the basic course to (i) free the creative powers of students (ii) make the student's choice of career easier and (iii) convey to the students the fundamental principles of design for their future carrier. It established precedence in order to breastfeed the

Novices or beginners in architectural training. The essential purpose of architectural education, then, is not only the basic training of beginning practitioners, but also the initiation of students into this common legacy of

artistic knowledge, skills, and language, while instilling a sense of connectedness to the human needs that architecture, as a profession, must continually address (Boyer and Mitgang, 1999).

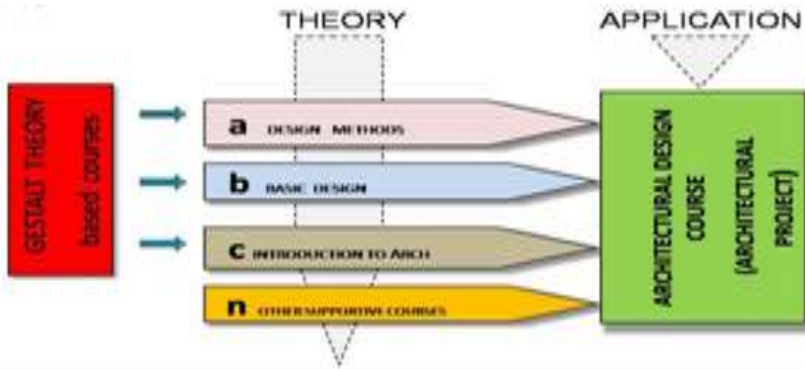


Figure 1: Adopted from *Gestalt Theory and Architectural Design Relation* (Aderonmu, 2013, Uzunoglu, 2009; 2011)

Generally, in most architecture schools in Nigeria and some part of the world, during the freshman year of architectural education; there are lectures about introduction to architecture, architectural graphics, and visual communication. These are Gestalt based elemental courses specifically dieted to nurture architecture students in their formative year (beginning year) in preparation for basic first year Design Studio Class in the second year. These exercises are to kick start, pursue, scaffold and run their career-practice in architecture. It also assists in discovering their potentials i.e talents, gifts, genres and other abilities. It improves mental aptitude and sharpens the acquired skills by using the basic concept and principles of designing, in an atmosphere which improves students' ability in abstract-critical thinking,

creative power and aesthetical sensation skills.

Integrating Relevant Art Ingredients into Gestalt Design Studio Syllabi

At the entry port, it is noteworthy that the curriculum raw materials of arts needed for beginners are in place in most schools of architecture. For instance, in federal university of technology, Akure (FUTA), during the first year, the art-related contents like graphics communication (ARC101), freehand sketching (ARC102), introduction to architecture (ARC105), visual communication (ARC106), engineering drawing MEE101-geometry (freehand and instrument drawings) were offered. Also in Covenant University, Ota, the beginners' courses like introduction to architecture (ARC113), visual communication (ARC112&ARC122)

and architectural graphics (ARC111 and 121).

But the ‘modus operandi’ needs to be revolutionized. Also in University of Nigeria, Nsukka, in year one (1), ARC101 and ARC102 (introduction to architecture I and II), introduction to applied arts (ARC104), freehand sketching (ARC123 and ARC124). Similar courses were also offered at the beginners’ level in University of Lagos, Lagos. In this way, art courses were not coloured across the spectrum of undergraduate studies. For arts ingredients to be integrated holistically. There is a great need to spread and enshrine the schools curricula with arts content as relevant to specific stages of academic and professional development. Just as protenus milk is engaged in the feeding of anew born baby and is kept in dosage, forms, content and balance until matured growth. The same way that curriculum’s content and context should be regulated in architecture schools. Since Curriculum in ordinarily Latin signifies a racing chariot and ‘currere’ was to run (TALD, 2000). As it is expected that curriculum as a process by which knowledge contents are transmitted or

‘delivered’ to students by the most effective methods (Blenkin, 1992). Then, an integrated art formula should be devised, raced and run to achieve the targeted goal of total graduates who will become leaders of tomorrow in teaching, practice and capacity developments. Therefore, there is an urgent need to synchronize curriculum domains through arts by saturating every ‘fine grains’ of the entire programmes. This can be achieved by Gestaltic algorithm of proffering solutions through the tools of architectural design studio.

The Schools’ Curricular Inferences, Philosophic Objectives, Findings, Analysis and Discussions

From Table 1 above, the curricula of four (4) four schools were evaluated. Since architectural design studio is the melting pot of all other works of architectural training, therefore, the Curricular Integrated Index (CII) is described in this context as the product of arts integrated curricular contents weighted over the architectural design studio workloads and the total undergraduate workloads (Credit Load of Art/ADS Courses x Total undergraduate workloads).

Table1: The Schools Philosophy, Curriculum Objectives, Art Integration and Targeted Goal for Graduates

Schools of Architectu/Modus Operandi	School Objectives Vs Arts-Integrated Indices(AI ⁿ)	Total Undergraduate Course Load	Credit Load of Art/ADS Courses(Quotient)	Curricular Integrated Index(CII)	Education-Practice Target(EPT)
1. FUT, Akure Modus Operandi By:(Research, Academic Publications &General Exhibition)	-acquisition of skills, versatility, address society needs(shelter) with built environment -self-reliant-technological capability to face broad spectrum of challenges, -high professional skills, development of indigenous(traditional)	195	25/36	135.41	-The products of this programme would be capable of practicing on their own or be engaged in the industry and the Public sector. -Produce graduates who can be readily

	<p>materials</p> <p>-raising the level of aesthetic and cultural awareness</p>				<p>admitted and Registered by the Architects Registration Council of Nigeria (ARCON), Nigerian Institute of Architects (NIA) and Other allied professional bodies.</p>
<p>2.University of Nigeria(UNN), Enugu</p> <p>Modus Operandi By: (Research, economical and efficient methods of building)</p>	<p>-develop and impart architectural education responsive to</p> <p>-environment and the needs of the people.</p> <p>-Produce highly skilled versatile architects capable of facing a broad spectrum of challenges in environmental design in Nigeria, in particular, and with adequate professional knowledge of the global situation in general.</p> <p>-exploit the rich culture and traditional architectural resources</p> <p>* Changing needs of architectural education and ;</p> <p>* Implications on professional practice i.e socio-economic, psychological and technological environment</p>	162	26/20	210.60	<p>Produce highly skilled versatile architects capable of facing a broad spectrum of challenges in environmental design in Nigeria, in particular, and with adequate professional knowledge of the global situation in general.</p> <p>-providing competent skilled and versatile architects capable of facing a broad spectrum of challenges of environmental design in Nigeria, in particular, and the global situation in general</p>
<p>3.Covenant University,Ota</p> <p>Modus Operandi By: System innovation, Quality teaching, Investigative research,Specialized mentorship, Conducive environment for training different categories of Architects)</p>	<p>* Acquisition of creative skills and capabilities in generating design solutions</p> <p>* Design solutions to Meet socio-economic and cultural needs and aspirations</p> <p>* Contemporary Needs of architectural solutions for clients in different categories;</p> <p>* Implications environmentally, socio-economically and culturally</p>	171	25/24	178.13	<p>-produce professionals with appropriate-imaginative solutions</p> <p>-</p>

<p>4.University of Lagos, Lagos Modus Operandi By: Flexibility in course offerings, the interests of two categories of graduates were provided</p>	<ul style="list-style-type: none"> * Emphasis on understanding conceptual principles * Developing operational skills necessary for practice; * Developing a high level of architectural design competence through sequential courses and studio projects under rigorous but non-doctrinaire academic leadership; * Expose students to global human settlements issues and in particular the complex problems of designing for a country like Nigeria undergoing rapid cultural and economic changes; * Acquiring knowledge to solve the practical problems of the Nigerian society * Motivation. 	<p>133</p>	<p>26/32</p>	<p>108.06</p>	<p>Accommodate through flexibility in course offerings, the interests of two categories of graduates were provided for ,they are: The academic & research oriented ;& the action-oriented students with strong vocational skills</p>
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The most (210.6) CII (Curricular Integrated Index) was observed in the University of Nigeria (UNN), Enugu curriculum mix, next (178.13) was Covenant University, Ota; followed (135.41) by Federal University of Technology, Akure and least (108.06) in the University of Lagos.

In comparing the school philosophic objectives, one would infer that in FUTA, this study observed the high sounding indices like acquisition of skills, versatility, address society needs with built environment, self-reliant-technological capability to face broad spectrum of challenges, high professional skills, development of indigenous (traditional) materials and raising the level of aesthetic and cultural awareness in students under training. But at the point of graduation, targeted goal was to produce graduates

who would be capable of practicing on their own or be engaged in the industry, public sector and can be readily admitted and registered by the gate keepers of the profession (Architects Registration Council of Nigeria-ARCON, Nigerian Institute of Architects- NIA and other allied professional bodies. While comparing these philosophic objectives with UNILAG, in the area of algorithmic disposition and problem solving, UNILAG philosophic of objectives stated that students are programmed to acquiring knowledge to solve the practical problems of the Nigerian society who are undergoing rapid cultural and economic changes. But after graduation, two (2) sets of graduates are expected to operationalize in terms of the academic and research works and

action-oriented works with a strong vocational practices. These can be mentored gestaltically either through feedback or employers rating mechanism. Such monitoring system could help individual to discover their area of interests and vocations. Gestalt project workshop could also be instituted to formulate and execute a format of training for architects that would suit the ever increasing definitions of architect, knowing that not every architect can be trained as a designer. It can also make ways for self-employment in diverse fields related to architecture e.g. diversification of arts vocations into furniture design and construction, interior designing, modelling, fashion and designing, graphic designing, ceramic designing, Textile designing, fabrication, sculptural artefact works etc.

Teachers' Modus Operandi and Gestalt Acculturation Experiences in the Design Studio Practices

Architecture-Teachers have unique responsibilities when it comes to application of Gestalt psychology. Because of its existential nature, the relationship is equal and person-to-person. The hierarchical barriers between the Teacher and the students can be broken into a dialogic level; in order relate meaningfully and beneficially. The master-apprentice mimesis method of imitation and being locked into a particular style had not achieved much in the contemporary age. Whereas 'Dialogue' is the order of the day and has brought in many benefits to the architectural education process.

The Architecture-Teacher's (as Therapist) presence is very important for design studio teaching and

mentoring. This is opposed to leaving students to a set of technical skills to be used in studio sessions (out-of-shelf formula). Laura Perls noted that the ideas of person and presence are more important than using techniques, and argued the client (student) and therapist (teacher) invent and create their relationship. In the design studio, Gestalt Design Studio Teacher (Therapist) is responsible for facilitating the client's personal capacity building and process of self-discovery (Corey, 2009). In this way, the pedagogic methods employed are very crucial to the students' development; by assisting the students in their design works, alerting them about the roles of artistic and cultural ingredients needed to satisfy the Clients aspirational needs.

For instance, in problem-based learning (PBL) juxtaposition with brainstorming class, seminar, workshops or Jury Review activities. Students are grouped into different categories based on the objectives and goals of the assignments. They are assigned with the responsibilities that will help to discover their skills, vocations, talents, potentials and gifts that were hid along these lines. The client-therapist relationship, according to Corey (2009), must be established before therapy commences, so that the client (student) trusts the therapist (teacher). Trust is of paramount importance. Then, the client is likely to be able to achieve higher levels of awareness Corey (2009; and discoveries. Corey (2009) suggests that therapists are charged with maintaining a therapeutic atmosphere, one that encourages mental work on the client's part. Therapists also need to be willing to express their reactions

and observations as they occur, much like the patient is expected to do. They provide helpful feedback. They are willing to explore existential episodes like fears and expectations with their clients. Therapists are also viewed as artistic participants in the creative process (Corey, 2009). The Gestalt knowledge of Dialogic rapport would develop the acumen of the future professional Architects to deal with design problems in the briefs and be able to handle Clients with diverse philosophic motives and aspirations.

In Bauhaus School, creative power is a master key to the objective-integral index of her pedagogic reforms. The key pedagogic objectives in the basic course were to 'free the creative powers of students'. Zinker (1977) also noted that the through Artistic-Creative Process in Gestalt Therapy, creative undertakings like writing, drawing, painting and art-oriented activities could serve as therapy to the learners. He urged therapists to "treat the whole" of life, to foster the creative process, noting that "each creation is the expressed, behavioural outcome of a multitude of images, fantasies, musings, and thoughts" (Zinker, 1977). Arts, creativity and themes in expressions are to be experienced in the here and now. In Zinker's ideology, the creative process is a chance for growth, a problem-solving process, opportunities to develop novel concepts out of one's own sense of daring (Zinker, 1977).

Dialogue is another very strong tool in the creation of knowledge, acquirement of skills and philosophical propriety. When a teacher (as therapist) engages his students in dialogue, the scope of learning increases and the teacher

move from a knowledge pot to a facilitator. The hierarchical power of master-apprentice relationship sublimes gradually until solutions are proffered- this is the philosophical essence of dialogue. The culture of respect is more civilized and the camaraderie of teacher-student relationship graduates daily into love and harmony. The Gestalt therapist works by engaging in dialogue; the therapist (teacher) contact with the client (student) is straightforward but caring, warm, and accepting (Yontef, 1993); even honest. Authenticity and candour between both parties is crucial. Dialogue is lived: it is something "done rather than talked about" (Yontef, 1993).

At the inception, the students must have had a schema of mind-set of their dreams about life, aspirations, and goals. These plans-in-situ needs to be protected, cultivated and preserved in the learners. Since the purpose of addressing dreams in Gestalt therapy is to bring dreams back to life and live them in the here and now. Therefore, a student (patient) could enjoy the scaffold of the teacher (therapist) by convey observed messages of his dreams through the imaginative-art learning activities; assignments, individual and group projects. Each part (of the observations) is presumed to be a projection of the self; the patient (as students) invents scripts for encounters between characters or parts. Since clients can act out a conflict between opposing sides, eventually they can accept their inner differences. These differences are hidden treasures for Teachers to extract like gold and one day showcase it in the gallery of the hall of fame.

In the same vein, Gestaltists believe that dreams are spontaneous expressions of the self, that they represent unfinished situations and contain existential messages about personal struggles (Corey, 2009). In other words, to develop a legal framework for education policy in Nigeria as it relates to architectural education curricula; there is an array of laws and regulations that are applicable to the actualization of the development of man power development and other kinds of education sustainability agenda in Nigeria. Such laws include the Land Use Act cap 202, Laws of the Federation of Nigeria 1990 and the Environmental Impact Assessment Decree, No 86, Laws of the Federation 1992 (Lethaby,1990; Aderonmu; Ajayi, and Ajayi; 2012). Therefore, the implications of these benefits are tied to implementation strategies in terms of education-practice, Community Development, societal governance and capacity Building Practices and fiscal Incentives and Policies.

Conclusions and Recommendations

The pedagogic integration and curriculum experiences of the four (4) selected schools entailed a combination of opportunities and challenges which hinged on curriculum alignment as well as adjustment. It yielded Pedagogic construct and indices from Art-based curriculum integration, hidden curriculum tenets, Gestalt Acculturation experiences and architectural design studio experiences. The study recommended that relevant pedagogic Art-knowledge content (PKC) should be integrated pragmatically into the curricula of schools to preserve the art

cultures in architectural design practice of the future professionals by learning through arts and with arts. The pedagogical implications of this study are hinged on the requirements and responsibility of the Pedagogue and other Stakeholders to train students with diverse art-cultural learning abilities; in order to inculcate art cultures into the spines of citizenry education. This tailors towards establishing a sustainable Architectural education in the milieu of its styles and Identity.

The programmatic implication of this study entails the requirement of faculty to continuously and responsively develop the curriculum in an internationalized academic milieu because the challenges confronting architecture students are multifaceted. It is recommended that all stakeholders should be charged with the Charrette Arts of participation and interaction in the communities of practice. This is imperative to ensure the full participation of students in order to prepare them for skills and acumen required to solve societal challenges by taking cognizance of clients' cultural capital along with the architectural design objectives. Also, very important is the development of architectural identities (or design style) derivable from art-integrated programmes. This is to a large extent defined by power relations inherent and characteristic of cultural community-Clients. This study contributes to the body of literature by emphasizing the awareness of the needed internationalized pedagogic-integration into Nigerian educational arena; engendering the Teachers to prepare pedagogic instructional modules, assignments, and projects in

supports of arts Cultures thematically integrated in all subjects taught in the curricula of architecture schools. The recommendation by this study is not as a separate entity but holistically. From these perspectives, attention should be drawn to schools' curriculum grains in the specificities of indigenous art-integrated education in different categories i.e painting, graphics technology, fabrication, crafts, textile, shoes and wares design, ceramics, sculpture etc. This in all ramifications

can assist in activating the students' artistic-orientation for professional competencies development and best practices. In finality, both the institutions and stakeholders involved need to move away from a market-driven pedagogy to a state-of-the-art Gestalt Art Culture-driven economy.

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Abbreviations: NUC (National
University Commission);
ARCON (Architects
Registration Council of
Nigeria); NIA (Nigerian

Institute of Architects); NBTE
(National Board for Technical
Education; VTE (Vocational
and Technical Education)