

# TEACHING & LEARNING SUMMIT 2016

Author: Francesca Torello

## Digital Vienna 1900

Author: Gabi Eichmanns

**R** Ree September 13  
How did the space change? As time passed. Through the different galleries and exhibits.

**J** Julia September 13  
What was the attitude of the public towards the school? What were other schools like?

**R** Ree September 13  
What art was included within building? What's in the academy's collection?

Section

Measure

Zoom and Pan

Upload Background

Camera, List, Erase

### Project Description

Our goal is to transform a classic cultural studies course on "Vienna 1900" into an interdisciplinary exploration of the history of the city. Using a digital interface as an interactive learning tool, we add a crucial visual component to the course and make explicit the connections between urban space and the intellectual activity that took place in it. Teams of students from different disciplinary backgrounds work together on an enhanced historical map of the city. The students research and create 3D models of particularly important spaces, from public squares to cafe interiors, reconstructing the networks of intellectual and artistic activity grounded in these spaces. In an effort to reconstruct the dialogue among the arts and the cultural debate of this key moment in the passage to modernism, the students create and expand a growing collection of records, photos, archival materials, as well as artwork, music and other media. The interactive map helps us collect data on student activities and explorations. In the long term, we expect it to become a public digital humanities artifact, as well as a tool that other educators can utilize.

Digital Vienna 1900 Month Filter by post type Follow Join tumblr.

**October 2016**

**Research Summary for week 6**  
This week we started to look for several pieces of artifacts that would help us to understand more about the Wiener Staatoper at that time. We found the conductor of Wiener Staatoper was Gustav Mahler since 1897. Mahler was highly controversial at that time on his personal change on the...

**Kunsthistorisches Museum - Research Summary**  
For this week, we began consolidating our findings to create a list of artifacts to use for Thursday's class. As of now, most of our list contains historical artifacts that can be found within an exhibit or within the museum's Cupola Hall. There are still many...

**Loos, Topp, & Schnitzler - Reading Response**  
This week's theme is differentiating between the true and fake - recognizing the countless facades of Vienna. In the writings of Alfred Loos, he very openly criticizes those who hide behind facades. As an architect, he blasts the city for not being able to find its...

**Topp, Loos**  
This week's readings dealt with the crusade for "truth" within architecture, as so it coincided with the society's push for such in all areas of life. At this time, the architects found themselves to be past the threshold of patience for the treatment they were receiving; whether it came in the form of...

**I've been looking more into the disparity between the Academy and the modern art world. I've been really interested in the fact that the Academy building on Schillerplatz was commissioned by Franz Joseph. In the article for the Academy building's new opening, it said that the...**

**Readings on Truth, Fallacy, and Façade**  
This week's theme of truth vs. fallacy and the role that façade played in Viennese architecture was one I found to be particularly interesting. One thing I especially enjoyed was the variety of ways that the readings approached this idea of "façade."

**Oct 9, 2016**  
1 note

#response  
#akademiederbildend

**This week our group has mainly focused on the 3D modeling of the Cafe Museum building and collecting and further researching our artifacts. During our artifact collection, one discovery which was particularly interesting was in regards to the chairs that Loos used for the Cafe Museum before the renovation.**

**This week our research centered on finalizing our collection of materials. In doing this process we had on major question: How do we select an object? We were confronted with questions of what is important, and why - what makes something less important and why? Asking those questions helped us to...**

**The Viennese Intellectuals**  
The readings represented in this response demonstrated the diversity of the viennese intellectual community. Despite being compatible with one another, Peter Altenberg and Karl Kraus show that the coffeehouse culture created a very unique environment for those that participated. Not...

**Since last week, our group had delved deeper into the leads uncovered during class. It was brought to our attention that the location of Cafe Museum had changed from the past, but our research proved that that was not the case. It was opened in 1899 on Friedrichstrasse 6, and named by the caféier, Ludwig Frisch.**

**Kunsthistorisches Museum - Reading Reflection**  
This week, we had readings that delved into the lives of two prolific writers in 1900 Vienna: Karl Kraus and Peter Altenberg. Both were influential and popular writers with large followings; however, they achieved the same result...

**The Vienna Coffeehouse Wits (1890-1938)**  
The text we read of this week delved into the specifics of the Viennese coffeehouse, and the culture that clung to it. I thought it was especially interesting to see the coffeehouse through the lens of two famous inhabitants of them, the intellectuals Karl...

**Our group decided to focus more into the transition in arts education within the Akademie before and after the Secession. We decided to compare and contrast the two buildings as well (especially since they are built so close to each other) and follow the alumni and significant figures surrounding the school and the Secession...**

**Woche 5-Wiener Wiener Staatsoper- Fragen für die Forschung.**  
Last week we mentioned a place called "Tea Salon" which was normally reserved for the royals and elites. We suspected that the artist painting the room could probably be the artist who worked for the elite class of...

### A Project-Based Learning Approach

Our approach is heavily rooted in project-based learning models that are especially promising for technology-enhanced learning. As Novak and Kajcik (2004) point out, technology in connection with project-based learning can facilitate the visualization of course content, help in collecting information, allow for student collaboration, and encourage the development of multimedia documents all important aspects of our "Vienna 1900" project. By working with a project-based learning approach, we foster structured student-collaboration and deep learning throughout the entire course.

#### Structured student collaboration

In order to reconstruct the aforementioned buildings as 3D models, students have to engage in extensive research to familiarize themselves with their respective features and with the meaning they convey about Viennese society at large. Students from different academic fields need to collaborate in groups to arrive at a well-rounded analysis that takes all features of the respective buildings into consideration. According to Blumenfeld, et al. (1996), "learners develop understandings of principles and ideas through sharing, using, and debating ideas with others." When students are encouraged to go beyond their respective academic fields and immerse themselves in new subjects, they become both mentors and mentees, enriching each other with their discipline-specific approaches while at the same time encountering new knowledge from their fellow classmates.

#### Deep learning

Research has repeatedly shown that in order for deep learning to occur, students need to be highly motivated and show a sustained interest in the subject matter (Winne & Marx, 1989; Pintrich & De Groot, 1990; Pokay & Blumenfeld, 1990). To cultivate deep learning, we increased students' agency in their research process, which is being conducted within interdisciplinary student groups. In these groups, students create 3D models of buildings as they appeared in Vienna at the turn of the 20th century, e.g., the coffeehouse Griensteidl and the Secession Building. They research the architecture to understand the differences between traditional and modern building philosophies, read architectural theory to appreciate the broader intellectual context, and craft dialogues between important writers and artists to evaluate the role they played in the intellectual debate and their place in the "social networks" of the city. First and foremost, our goal is for students to explore the interconnections between the spatial layout of a room, a building, or a public space and the multi-layered cultural debates that shaped Viennese society in its drive for modernization.

#### Multifaceted Assessment

Using the interactive map as a data collection tool, we track student activities, time on task, and degree of engagement, thereby gathering important information regarding the extent of students' research motivation. Weekly blog entries provide us with insights into students' learning progress, thus making qualitative content analysis possible. For example, we try to assess where students become aware of connections among different disciplines and how they explore these connections in their research. Since interdisciplinary collaboration is another key component of the class, we are in the process of observing student behavior within their respective teams. We also evaluate whether collaboration in groups does indeed lead to enhanced learning, and see whether students will benefit from the interdisciplinary approach in their written assignments.

#### Long-term Project Goals and Sustainability

For each iteration of the course, we will add new 3D modeled spaces as well as new collections of media material to the map. As the map grows, we envision extending the collaboration to other university classes, within or outside Carnegie Mellon University. The long-term goal is for the map to become an interactive repository, open to the general public, with an educational mission beyond the classroom.

