

Enhancing History of Architecture Education in India: Redefining the Curriculum for Competency Development Using Curation as a Teaching Method

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Abstract

The educational curriculum in Indian higher secondary and post-secondary institutions fails to identify and foster competencies in students, based on the constructivist and cognitivist frameworks. While teaching the subject of history or history of architecture, the focus is on transmission of knowledge rooted in traditional instructional methods like rote learning. Previous research shows that, while formulating the curriculum, the main gap is in developing innovative instructional techniques that integrate global and local narratives in teaching history. The syllabus for teaching history often emphasises the evolutionary narrative which revolves around landmark events like nationalism. The scene for teaching the history of architecture is no different than the above mentioned, where the teacher is the medium through which the subject is taught in a sterile environment. Contemporary history education demands a broader perspective from the pupil and the teacher so that historical events are understood both from its centre and periphery agencies of knowledge generation. The revised National Education Policy by the Government of India highlights the need for innovative and multidisciplinary approaches in the development of teaching methods. With the help of case studies, this paper examines how the method of curation can be an effective teaching method that integrates local and global narratives which will help the students to develop curricular competencies like historical reasoning, critical reasoning, spatial literacy and analytical thinking.

Keywords: history of architecture, constructivist and cognitive framework, curation, global to local narratives, meaning making

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Introduction

According to constructivist paradigm, the meaning of an idea or reality is multiple and subjective. Education is a system, where this process of meaning making happens within a prescribed framework. A major challenge in this system is that the rules governing this system restrict the learners to develop multiple meanings. Teachers and their instructional methods focus on maintaining the stability of the system, rather than creating a space for learners to construct their own meanings, exercise their cognitive abilities and develop competencies to address the world around them. In the landscape of India's educational system, History or history of architecture is one such subject which has always been facing this challenge. There is a lack of adequate research on what competencies need to develop when history is taught and consequently, a dearth of innovative teaching methods.

In the article, Architecture Education in India, an overview (Mehta, 2006), Mehta opines that Architecture Education in India has always been perceived as an extension of the profession and hence History and other Art subjects fail to appear in prominent roles during the period of education. They remain at the level of content delivery but struggles to gain momentum during the practice of architecture education. Therefore, critically studying historical materials was not an objective. This paper aims to address this gap by identifying the competencies that need to be developed when the subject of history is taught and propose curation as a teaching method to achieve this.

Meaning of Curation in the Context of Education

The word curation originated in the field of Museum Studies, where the role of the curator is a keeper of art and who mediates the artist and the public. By the 1970s the meaning of curation changed from a process of selecting works of art and mediation to a meaning-making process when the curator creates his own artistic expression (Rubantseva & Hoffmann, 2020). This meaning making is the narrative of the curator and plays an important role in engaging the viewers emotionally and imaginatively. In the context of mythological studies, Levi-Strauss (1966) introduced the concept of "bricolage" where one, combines "heterogenous resources" to create new meanings. It is based on the concept of bricolage, that we redefine the meaning of curation in this research. In an educational context, curation can be defined as the curation of meanings, where the educator facilitates a new learning experience by carefully selecting the resources, combining ideas and helping the learner practice meaning making.

Methodology

The first part of the study analyses selected syllabuses from the different universities in India, to find gaps in competency building. Second part of the study uses a qualitative case-study based method which will be analysed using a framework approach. The framework is constructed based on the curatorial theories and competency based pedagogical frameworks (OECD, Unesco 2030). Six dimensions have been identified and the corresponding competency development for each of these dimensions form the framework. The selected case studies will be coded based on these dimensions and the relevant competencies which are developed will be identified. Data will be collected using interviews and ethnographic methods to document the teaching strategies that were used to curate learning experiences. This includes lesson plans, participation and artifacts of student engagement. Based on this

data, the curatorial dimension and practices that were used for each cases study will be identified.

Concept of Competency and Competency Development in the Field of Education and Learning

Since the revival of competency development learning from the early 2000s, numerous competency development frameworks have been formulated by various organizations across the world. UNESCO's competency frameworks, OECD's transformative frameworks, European Union's Life Comp Framework, 21st century skills are few of the largely known frameworks for successful life and well-functioning of society. In the context of architecture, NAAB (National Architectural Accrediting Board) has established student performance criteria that helps educators and policy makers shape architecture programs that must prepare professionally trained architects. Additionally, educational bodies have also attempted competency-based curriculum development and assessment of learners. A hiatus in the development of curriculum by educational organizations is lack of understanding of the concept of competence.

At a broader level, competency is the ability to do something effectively and efficiently. It is a combination of knowledge, skills, abilities and behaviours (UN Competency based Interviewing Guide). A working definition of competency is "context-specific cognitive dispositions that are acquired by learning and needed to successfully cope with certain situations or tasks in specific domains" (Weinert, 2001, as cited in Klieme et al., 2008, p. 9). The aspect of context-specificity of competency is elaborated by Koeppen et al. (2008), where they argue that the question "competent for doing what is essential to any competence definition" (p. 7). This brings us to the question, what should be the competencies of a student of history who is training to be a creator of design solutions for real-life problems.

At this point it is imperative to understand the differences between key competencies, meta competencies, discipline-based competencies and cross- disciplinary competencies. Largely known frameworks of competencies such as the ones listed above, address the holistic performance of a human being. It is not adequate to shape the competency development of a learning setting. It is observed that curriculum developers lack this understanding of the concept of competency and refer to just cognitive skills while formulating curriculums. Competencies provide a framework based on performance outcomes that determine the development of a curriculum (Kim, 2015). For example, enabling critical thinking alone won't make a learner competent to be a good knowledge creator. It requires the identification of a group of other cognitive skills which together should be presented as meta-competency, discipline-based competency or cross -disciplinary competency that needs to be fostered.

Competency Development in History Education Curriculum

A student of history is not just a student of history alone. The present educational landscape does not restrict learners to be a part of a particular discipline or system. In the case of the discipline of architecture, the student of history can become an architectural journalist, a photographer or a knowledge creator. It brings us to the question what competencies need to be developed by learning history, to train the learner to perform in versatile professional settings in their future. Moreover, defining the competency developed as part of a history course is at times difficult to be projected with lucidity. This often is a result of history being traditionally taught as a description of a landmark event and narratives in the classroom stay

within the realm of knowledge. Understanding the true purpose of learning history and addressing the existing gaps can largely help us identify competencies that need to be cultivated.

Purpose of Learning History

To identify what competencies, need to be fostered in a student of history, this research will now look at the different perspectives of the purpose of learning history. Dan Nuttall in his paper “What is the purpose of studying history?” has presented various arguments and perspectives of the purpose of learning history based on the survey of his sixth form students in north-west England. The first purpose is to create *historical literacy* or in simple terms, “to pass on the knowledge of the past” (Nuttall, 2021, p. 91). Pedagogy of historical literacy should help students understand that the past has relevance for the present. It should provide students with a usable historical past, one that is applicable to their own lives today (Downey & Long, 2016, p. 12). He also argues that it leads to the creation of *cultural literacy* which is a tool for *identity building*.

Secondly, learning history develops “identification with the common good” (Nuttall, 2021) and thereby develop the competency of *participation and citizenship* within a democratic society. Thirdly, he points out how learning history can cultivate reasoning, which allows them to question commonly accepted truths and not fall into the trap of confirming their own biases. Most of the historical courses and specifically, history of Architecture focuses on mastery of the material and remembering the historical narratives. It struggles to anchor the competency around reasoning which Romila Thapar argues is one of the objectives for any historical education (Karwaan – The Heritage Exploration Initiative, 2020). This requires the curriculum for history courses to be centered around developing reasoning as the overarching competency which includes skills like critical thinking, Reflective thinking, creative thinking, communication skills, social skills.

Fourthly, Nuttall (2021) argues that the skills that are learned from studying history like *handling evidence, extended writing and assessing multiple interpretations* is vital in navigating the modern world. This argument aligns with Thapar’s argument that traditional skills of learning history like rote learning doesn’t find a bearing since it cannot connect the past to the current world view and its projections on future (Karwaan – The Heritage Exploration Initiative, 2020). Also, assessing multiple interpretations is relevant considering the common practice of historical education being conducted in silos without a window to look out to develop a world view. Nuttall (2021) explains the fifth purpose as *developing metahistorical understanding* like concepts of causation, change and evidence. He identifies the final purpose of learning history as learning lessons like consequentialist lessons about what to do (or not) to achieve an outcome. By learning the purpose of studying history, we have identified some of the competencies that can be developed. These are *cultural literacy, historical literacy, participation and citizenship, critical reasoning and metahistorical understanding*. Next, we will look at the existing gaps in the history education to identify competencies that need to be fostered.

Addressing the Gaps of Existing Curriculum

From our classroom experience, the analysis of existing curriculum and literature reviews, it has been found that these are several gaps in existing history education that does not allow competencies to be fostered. Firstly, it has been observed that history is taught in isolation as

a memory exercise of historical narratives. It's crucial to find the connections between local and global narratives. This exercise makes the learner competent to compare interdisciplinary ideas and generate new ones. Secondly, existing teaching methods of history doesn't leave space for interpreting meanings. Looking at Nuttall's (2021) argument from the previous section, it needs to be emphasized that even though history education is about facts and figures, there should be space for questioning biases and creating new meanings. Thirdly, traditional teaching methods like rote learning is proving to be inefficient and the situation calls for alternative learning methods. Refer Appendix to go through the comparison of history of architecture curriculum that clearly shows this gap.

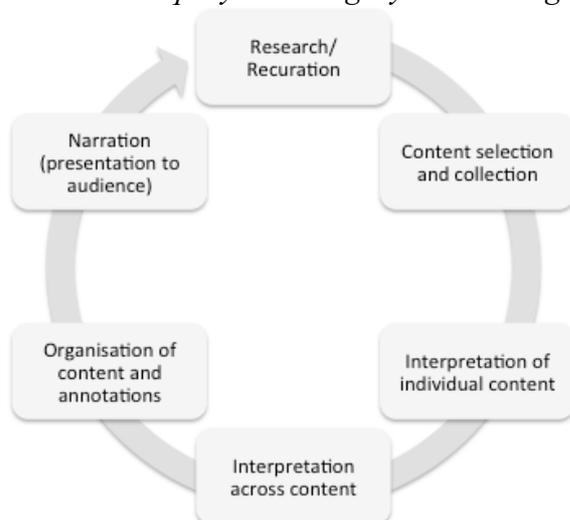
Curation as a Method to Develop Competencies in History Education

In the search for alternative teaching methods, we identified curation as method of learning history when we conducted a Heritage Walk of the historical city of Mysuru, when group of students, educators and heritage enthusiast attend a walk around the city which is curated based on themes like historical narratives, building styles and evolution. The curatorial process of the Heritage Walk revealed ways to narrow the gaps identified in the learning history. This paper proposes curation as a method of learning history. Consequently, this section tries to identify competencies based on the curatorial process of learning history.

Wolff and Mulholland's (2013) analysis of museum practice revealed several stages of the curatorial process and proposes that the same process can be applied in inquiry-based learning settings, particularly historical inquiry.

Figure 1

Curatorial Inquiry Learning Cycle Showing Stages of Curatorial Process



Source: Wolff & Mulholland (2013)

The first step of *research* comprises of definition of goals and objectives, setting of scope and identification of knowledge gaps. The competencies that are nurtured in this process are critical thinking, creative thinking, information literacy, inquiry skills and metacognition. The second step is *content selection and collection*. As students training to be professional designers and architects, it's imperative to develop judgement skills. This will help them develop competencies like visualization, evaluative judgment, digital literacy and knowledge management. Third stage of the process is *interpretation of individual content*, where the learner connects content to a context to create meaning. Analytical skills, critical thinking,

perspective-taking are few competencies that are developed in this stage. Next stage of the curatorial cycle is *interpretation across content* where learners connect multiple narratives and perspectives to create new meaning. In the context of historical inquiry, this stage helps the learner to bridge local and global narratives to have a better understanding. The competencies that are developed includes synthesis, pattern-recognition and story building. The fifth stage is *organization*. The learner develops competencies like systems thinking and logical structuring by compartmentalizing information into different parts of a system. The last stage is *narration* where the learner communicates the interpretations to a third person, thereby cultivating competencies like communication, audience awareness and reflective thinking.

Table 1a

Stages of Curatorial Process and the Competencies Developed

Stage of Curatorial Process	Competencies developed
Research	Critical thinking, creative thinking, information literacy, inquiry skills and metacognition
Content selection and collection	Visualization, evaluative judgement, digital literacy and knowledge management.
Interpretation of individual content	Analytical thinking, critical thinking, perspective - taking
Interpretation across content	Synthesis, pattern-recognition and story building
Organization	Systems thinking and logical structuring
Narration	Communication, audience awareness and reflective thinking.

Framework of Analysis

To understand the effectiveness of curatorial methods in educational contexts that have been identified as case studies, a framework has been developed based on the analysis of existing curatorial theories and educational theories. Six dimensions have been identified, namely agency and voice, plurality, contextuality, collaboration, empowerment and critical consciousness.

Agency and Voice

In the educational context, agency and voice signify the learner's ability to share agency with educators, allowing them to be co-creators and not passive consumers of knowledge. From a deconstructivist point of view, the fixed role of a passive learner is broken down to open space for students to become co-creators of learning and develop alternative narratives. Curator Paul O' Neill, defines the curation as "the very social relations out of which collective cultural manifestations emerge" (O'Neill et al., 2010, p. 24). In the context of education, this would mean that the act of learning and knowledge creation is a process where students are critical agents in the meaning-making process. The importance of learner's agency and voice is bolstered by educational theorist Paulo Freire, where he opines that teaching must not serve as a crafty instrument for the domination of one person by another (Freire, 1968).

Plurality

From curatorial perspective, epistemic plurality recognizes that knowledge transcends boundaries of disciplines and there is no single way of knowing things. Rogoff (2006) explains this idea through the concept of “smuggling” in curatorial practice, where boundaries are blurred in the dissemination of ideas. He explains that ideas cannot be tied to a given structure of knowledge and a legitimating frame or environment but exists in the in-between area (Rogoff, 2006). From an educational theory point of view, Rogoff’s “smuggling” of ideas becomes relevant in the existing danger of teaching history in silos. Learning history by connecting local to global narratives is one way of interpreting Rogoff’s concept. Therefore, epistemic plurality in the educational context can be explained as the learning experience that is interdisciplinary, and which allows multiple interpretations over dominant educational narratives.

Contextuality

Contextuality in curatorial point of view refers to how meaning of an object not just arises out of it but is constructed by changing social, cultural, spatial and political surroundings. Bourriaud explains contextuality as a relational space where people create meanings within specific context (Bourriaud, 2002). It resists and questions the creation of mass produced, generalized meaning and makes spaces to document personalized experiences. In educational settings, contextuality play a crucial role in learning process. More than a century ago, John Dewey (1916) highlighted the importance of contextualized learning which is connected to real-world experience and relevance. He advices educational systems and settings to stay away from “the danger of material of formal instruction being isolated from subject matter of life-experience” and instead train the students to make meanings with changing social and cultural context.

Collaboration

It is a learning method and competency to be developed in learners, resulting in dialogical learning and collective knowledge construction. Nina Simon’s Participatory Museum discusses the relevance of collaboration and dialogical learning from a curatorial point of view. She draws an important connection to museums as sites for collaborative learning- the dialogue between learner and content (Simon, 2010). This idea can be extended to Vygotsky’s sociocultural theory which discusses the role of community interaction in the learning process. Combining both the perspectives, we can conclude that, learning is the dialogue between learner, the mentor, the peers and the content so that there is conversation, reflection, debate and interaction.

Empowerment

From both curatorial as well as educational theory, empowerment is about shifting the power from the content or the creator to the learners. It gives power and ownership for the learners to transform the knowledge. In his seminal work, the pedagogy of the oppressed, Friere argues that dialogical learning cannot be limited to depositing of ideas or exchange of ideas (Freire, 1968). It should empower the learner to use the ideas, shape new connections and construct knowledge, without the interference of the system that tend to restrict them. Another important aspect of empowerment is to transform the knowledge to meet personal and communal needs. Simon (2010) and Rogoff (2006) views empowerment as learner’s self-

realization about using the knowledge to bring in a larger impact either in their own life or other's.

Critical Consciousness

Critical consciousness is critical in both curatorial as well as educational perspective whereby it creates a space of inquiry. It allows the learner to question interpretations, assumptions and power structures. Rogoff (2006) opines that “criticality is the recognition that we are also living out the very conditions are trying to analyse” (p. 2). This highlights the role of the learner as a subject within power structures rather than a detached observer. This thought is congruous with Freire’s philosophy of the learner constant fight against discomfort and oppression that comes with being a part of complex and contradicting power structures (Freire, 1968).

Table 1b below represents the framework of analysis developed based on the above six dimensions. It further describes how each dimension aligns itself in an educational context, followed by competencies that are cultivated by fulfilling each of these dimension.

Table 1b

Framework of Analysis (Based on Curatorial Theories and Pedagogical Theories)

Curatorial Dimension	Description in Educational Context	Competency
Agency and Voice	Learners share agency with the educators, allowing them to be co-creators and not passively accept what the teacher says?	Critically engage, question, create and co-construct knowledge
Plurality	Learning experience is interdisciplinary which allows multiple interpretations over dominant educational narratives (Local to global narratives)	Integrating interdisciplinary knowledge systems
Contextuality	Learning experience allows the students make meanings with changing social and cultural context.	Interpret and integrate changing socio-cultural and environmental context
Collaboration	The learning experience collaborates learners, teachers, materials and other participants so that there is conversation, reflection, debate and interaction.	Engage in collaborative and dialogical practices to co-create knowledge
Empowerment	The learning experience free the students from systems that restrict growth and empower them to see themselves as agents of knowledge instead of forcing them to fit into a system.	Question and reimagine systems that produce knowledge
Critical consciousness	The learning is experiential, active and reflective and creates a critical consciousness and give an opportunity to reflect upon larger questions and act in real world?	Reflect and adapt to real-world scenarios

Case Studies

In their article *Moving City: Curating Architecture on site*, Jonathan Hale and Holger Schnadelbach investigates the potential for developing a vivid, engaging and meaningful paradigm for architectural exhibitions with the help of curating on site (Chaplin & Stara, 2009). It is demonstrated by effectively bringing the viewer, the building and interpretation together in a “third space” created using mobile and interactive media technology. Traditionally architecture Exhibitions typically consists of photographs, drawings and panels of text displayed within an exhibition space. This often comes from the point of view of the creator of the project in a studio environment. This approach fails to understand the voice of the third person who interacts with the building. Thus, knowledge production remains mostly at the level of design process of the building, but the role of other agencies gets neglected.

In the traditional teaching methods, the classroom environment discusses the idea of the building as a design process but limits itself when understanding the value that a student can add from their own perspective. This process therefore restricts the competencies developed in a history of architecture student.

In the article *Curating Contemporary Architecture: Touring the Bilbao Guggenheim and Seattle Central Library*, Ari Seligmann discusses the methods of architectural curations through the lens of a building as well as that of the city (Chaplin & Stara, 2009). In the first study of architectural curation of Guggenheim Museum, the curatorial process narrates the process of creating the building thus glorifying the work of the architect. This narration provides limited scope for the viewer to develop their own narratives. They are constrained within the knowledge provided by the curator and the architect. In the case of curation of Seattle Library, there are two guided tours provided. The first one talks about the library in general, its functions and its relevance to the city. And the second one is that of the architectural tour of the building. Depending on the tour opted by the participant, they are presented with the opportunity to debate and discuss about the building its social, economic, communal and architectural relevance. Seligmann concludes by asking how curation should historicize, reframe and critique architecture and how should diversity be incorporated into perceptions of engaging with the building.

Case Study 1: Study of Curation as a Method Adopted in Heritage Walk in Mysuru

In the article, *Perceptions of Heritage among students of Early Childhood and Primary education* (López-Fernández et al., 2021) heritage is understood not only as a monumental element but as something that is alive and adapting to change. Study of Heritage is being proposed as a way out of studying History which largely focussed on memorising the facts. By letting students engage with heritage at their local level they argue that student can develop self-reflection and critical consciousness that can lead to the understanding of different contexts. However, at the level of primary education there can be challenges faced in adopting this methodology.

At the undergraduate student level, a qualitative survey was done to collect the students feedback to understand how curating and undertaking research as part of Heritage Walk Cell has helped you discover Yourself. The method of deductive coding was used to analyse the data of this qualitative survey. Based on the framework mentioned in the previous section, a set of codes were developed to analyses the survey responses. The table below illustrates the

explanation of codes for each dimension, their explanation and illustration of example responses.

Table 2a

Expansion of the Framework of Analysis- Explanation of Codes, Criteria and Example Responses to Analysis the Qualitative Survey

Curatorial Dimension	Code	Criteria	Example Response
Agency and Voice	Co-Creation	Learning developed through shared activities like sketching together, dialogue, mutual interpretation	“We sketch images and imagine ourselves in that place” and “Mam will allow us to add points on the topic; she will allow us to sketch on floor”.
	Personal Relevance	Descriptions of emotional, cultural, or contextual connections	“So many things we learn in history are very important in today’s context” and “It helps me bring design better as I understand the topic”
	Participation and Engagement	Statements of feeling involved, enthusiastic, or immersed in the learning process	“Yes, I feel like I’m part of the topic” and “I could really feel that something was getting into my head...”
	Meaning making	Confidence or competence gained in another domain through engagement with history	“...because it taught me about how things came to be the way they are”.
Plurality	Local to Global Narrative	Mentions of local influences on large events and lesser dominant narratives	“Every local historical event has a butterfly effect to it.”
	Collaborative Interpretation	References to collaborative meaning-making, debates, shared experiences	“Discussions often turned into thoughtful and healthy debates.”
	Fluidity of Knowledge Transfer	Ideas that history cannot be studied in isolation, global and local are intertwined	“It’s not just about historical facts, it’s about how people move through space, what they see, and how they connect”
	Multidisciplinary	Recognition of complexity, simultaneity of interpretations, or multidimensional knowledge layers	“It also involves history, architecture, culture, art, geography, and storytelling.”
Contextuality	Local Relevance	Learning that connects students with social, cultural, spatial and political surroundings	“I could relate to it better because we explored Mysuru and Vijayanagara histories.”
	Constructivist Learning	Mentions of learning connected to real-world experiences	“It was not just facts; we discussed and interpreted stories together.”
	Cultural Identity	Mentions of how history relates to developing personal or community cultural identity	“It helped me understand my roots and heritage better.”
Collaboration	Teacher-student connection	Teacher encourages questioning, provides scaffolding, and supports exploration.	Teacher...creates a space where students can explore ideas on their own and with each other.’
	Ownership of	Environment allows open	‘Yes...we have to have an

	Learning	dialogue, mistakes, and respectful disagreement	opportunity to tell our own stories and perspectives.’
	Community and Peer Interaction	Learning occurs through conversation and collaboration among peers and interaction with community.	‘Most of the learning happens through peer discussions.’
Empowerment	Independent thinking	Mentions thinking for oneself, critical evaluation, forming own conclusions, questioning assumptions.	“We were encouraged to interpret historical events from our own perspective, not just accept what was in the textbook.”
	Confidence and Awareness	Expressions of increased self-belief, trust in one's knowledge or growth, belief in one's contribution.	“After this course, I now feel like I can speak up and contribute to discussions about heritage and history.”
	Critical Engagement	Mentions questioning authority or canonical sources, assessing reliability, engaging in debate or reflection.	“We didn’t just learn facts—we debated and questioned where those facts came from and what they meant.”
	Creative Autonomy	References to unconventional thinking, freedom in design, personal interpretation of assignments.	“The heritage walk we created was based on our personal interests, and I chose to focus on forgotten structures.”
Critical Consciousness	Design and Creative Exploration	Application of historical or theoretical knowledge to inform design and practice today	“Yes. These processes of research, analysis, conclusion and presentation go beyond just the course...”
	Reflective thinking	Developing independent thought, opinions, and design voice through reflective practice	“I believe I have learnt to form my own opinions and stand by them...”
	Design thinking	Development of analytical, research, and conceptual design skills through historical exploration	“Learning to analyze architecture deeply... applying the logic used in traditional architecture to innovate new ideas.”

Source: Author

Table 2b
Incidence of Codes, Identified Within Students' Responses

Curatorial dimension	Codes	Number of students referencing	Percentage (N = 28)
Agency and Voice	Co-Creation	9	32
	Personal Relevance	10	35
	Participation and Engagement	4	14
Plurality	Meaning making	8	28
	Local to Global Narrative	15	53
	Collaborative Interpretation	8	28
	Fluidity of knowledge	8	28
Contextuality	Multidisciplinary	10	35
	Local Relevance	8	28
	Constructivist Learning	15	53
Collaboration	Personal and Cultural Identity	7	25
	Teacher- student connection	27	96
	Ownership of learning	19	67
Empowerment	Community and Peer Interaction	3	10
	Independent thinking	23	82
	Confidence and Awareness	17	60
Critical Consciousness	Critical Engagement	5	17
	Creative Autonomy	4	14
	Design and Creative Exploration	21	75
	Reflective thinking	10	35
	Design thinking	16	57

Source: Author

Case Study 2: Study of Curation as a Method Adopted in Classroom Learning Environment

Table 3
Quantitative Survey of History of Architecture (Studio Course) Undertaken in Academic Year 2024- 2025, Even Semester

Curatorial Dimension	Question	Statistics			Inferences
		Mean	Mode	S.D	
Agency and Voice	I felt that I was a part of the learning process.	4.42	4	0.60	Values, indicates a strong level of agreement, which is consistently positive about being a part of the learning process.
	I had space to express my thoughts	4.47	5	0.60	Values, indicates a strong level of agreement, which is consistently positive about having space to express thoughts.

Plurality	I learned how to include ideas and information that are not part of the textbook.	4.33	4	0.67	Values indicate that most of the participants agreed to the opinion.
	I learnt that the role of other disciplines is crucial in learning architectural history	4.13	4	0.70	Most of the participants agreed to the opinion but high S.D weakens the agreeability of the opinion.
Contextuality	I learned that there are patterns in historical narrative that I can compare and replicate in my personal exploration	4.16	4	0.71	Most of the participants agreed to the opinion but high S.D weakens the agreeability of the opinion.
Collaboration	I was given an opportunity to narrate my reasoning and observations about different contexts	4.22	4	0.57	Values, indicates a strong level of agreement, which is consistently positive about being able to collaborate
	I enjoyed learning through prompts provided by my teacher and peers	4.42	4	0.60	Values, indicates a strong level of agreement, which is consistently positive about being able to collaborate
	I worked in a group and was able to collaborate with the teacher and peers in the decision-making process	3.82	4	0.82	Values indicate lesser agreeability and high S.D indicates variability in the opinion of the participants about being the part of the decision-making process
Empowerment	I feel more confident in expressing my ideas.	4.07	4	0.86	Values indicate high agreeability but high S.D indicates variability in the opinion of the participants about being able to express ideas.
	I felt that I am capable of being the part of knowledge making process	4.11	4	0.79	Values indicate high agreeability but high S.D indicates variability in the opinion of the participants being part of the knowledge making process.
Critical Consciousness	I believe that I can have multiple ways of interpreting an problem	4.35	4	0.64	Values, indicates a strong level of agreement, which is consistently positive about development of critical consciousness
	I understand that a single narrative cannot be the only reasoning in learning about a problem	4.48	5	0.57	Values, indicates a strong level of agreement, which is consistently positive about development of critical consciousness

Source: Authors

Findings

Based on the findings from the qualitative survey, it was observed that, under the dimension of agency and voice, only 14 percent of students expressed positive statements of feeling involved, enthusiastic, or immersed in the learning process showing that majority of the students couldn't express their participation and engagement in the heritage walk. While observing the dimension of collaboration, only 10 percent of the students expressed their support that learning occurred through conversation and collaboration among peers and interaction with community. The remaining students didn't attribute their leaning to interaction and communication. Under the dimension of empowerment, only 17 percent supported that through this method of learning history, they were able to critically engage in assessing reliability of sources and engaging in debate or reflection. Moreover, only 14 percent of students expressed that they could exercise their creative autonomy by personal interpretation of assignments. Based on these findings, it can be inferred that, students' responses were relatively unsatisfactory in terms of their ability to participate and engage, ability to interact and collaborate with peers, ability to critically engage in reflection and creatively interpret design problems.

Based on the findings of the quantitative survey, its observed that under the dimension of Agency and Voice, the first survey question "I felt that I was a part of the learning process" had a high mean value (4.42) and S.D (0.60) indicating an average level of agreement among the participants, with low variability in their opinion about being a part of the learning process. The second question "I had space to express my thoughts", indicates a strong level of agreement (Mean value 4.47) about having space to express thoughts. These findings indicate that the students developed competencies to critically engage, question, create and co-construct knowledge. However, 1% expressed their disagreement that they were unable to express their thoughts.

Under the dimension of plurality, the first question, "I learned how to include ideas and information that are not part of the textbook", had a high mean value of 4.33 indicating a strong level of agreement among the participants (90 % of participants agreed on the opinion). However, the higher S.D value of 0.67 shows a variability in the opinion (5.5% of the students took a neutral position and almost 1.8% expressed their disagreement expressing their inability to include information outside textbook). The second question, "I learnt that the role of other disciplines are crucial in learning architectural history" also indicated similar values with a mean value of 4.13 and S.D of 0.70 indicating high variability (18.2 % submitted a neutral response). These findings indicate that the students show consistent agreement on being competent to construct knowledge through non-linear, multidisciplinary and local to global narratives, and integrate interdisciplinary knowledge systems.

Looking at the dimension of contextuality, the first question "I learned that there are patterns in historical narrative that I can compare and replicate in my personal exploration" gathered a mean value of 4.16 (81.3 % of participants agreed on the opinion). But the relatively high S.D value of 0.71 indicates variability in opinion (18.2 % expressed neutral response). The second question, "I was given an opportunity to narrate my reasoning and observations about different contexts", gave a high mean value of 4.22 and a low S.D value of 0.57 indicating strong agreement without any variability. Even though the values indicate that generally students are competent to interpret and integrate changing socio-cultural and environmental context (81.8 %), 18.2 % indicate a neutral response.

When it comes to the dimension of collaboration, the first question, “I enjoyed learning through prompts provided by my teacher and peers” indicate a mean value of 4.42 with a S.D of 0.6. An interesting observation is that, the second question “worked in a group and was able to collaborate with the teacher and peers in the decision making process” only gave a mean value of 3.82 and relatively high S.D of 0.82 indicating high variability in opinion. We can observe that 27.3 % of the students disagree and 5.5 % disagree. This makes us question whether, students are competent to engage in collaborative and dialogical practices to co-create knowledge. Even though they are competent to work collaboratively, the values indicate their uncertainty as decision- makers.

Assessing the dimension of empowerment, we can see that, the first question “I feel more confident in expressing my ideas” indicate an average level of agreement (mean = 4.07) but the relatively high S.D of 0.86 shows inconsistency (16.4 % expressed a neutral response and 5.5.% disagreed). Similarly, the second question “I felt that I am capable of being the part of knowledge making process”, shows general agreeability with high variance (S.D = 0.79). This indicates the gap in their competency to question and reimagine systems that produce knowledge.

Finally under the dimension of critical consciousness, the first question “ I believe that I can have multiple ways of interpreting an problem” and the second question “ I understand that a single narrative cannot be the only reasoning in learning about a problem” , indicate values that shows a strong level of agreement, which is consistently positive , establishing the fact that students are competent to reflect and adapt to real-world scenarios.

Discussion

The findings indicate that students at large agreed and realised that the method of curation allowed them to achieve competencies that were being proposed. But not all parameters were achieved by all students. In the case of Heritage Walk conducted in the city of Mysore by students it was observed that students identified well with the idea of Co- creation, personal relevance, meaning making, relating global and local narrative, collaborative interpretation, contextuality, independent thinking. A significant number of students also stated that the method promoted confidence and awareness. Students opined that the method enhanced the connection between the teacher and the student and imbibed a sense of ownership and accountability in the process thus promoting design and creative exploration, reflective thinking and design thinking. At the same time a significant number of students also showed disagreement and argued that the method did not aid in creating a sense of participation and engagement and hence did not help in enhancing their interaction and communication skills. The values also indicate that this method was not successful in promoting critical engagement and creative autonomy. This informs us that the method could successfully aid in promoting dimensions of agency and voice, plurality, contextuality, collaboration and critical consciousness in students while the method needs to be adapted to help students to develop a sense of empowerment in them.

In the case of curation adopted within the classroom environment, students felt that the method helped them to be a co-producer of knowledge and provided them with a space to express their thoughts thus enabling a critical engagement within the classroom. The curatorial dimension of plurality helped them to appreciate nonlinear form of learning and multidisciplinary approach. This method also helped them to understand the relation between local to global narratives. While a significant number of students agreed that the curatorial

dimension of contextuality helped them to appreciate the settings in which architecture functions some students could not appreciate socio cultural and environmental attributes of the topics while it was curated within the classroom. Students also opined that while they could work collaboratively within a classroom, they could not be efficient decision makers in the setting. In both the curatorial setting students felt that they were not being empowered with communication skills that promoted better interaction while they felt that overall, this method helped them to develop critical consciousness in them.

The data indicates that the competencies developed in student vary when curation is adopted as a learning method in different environment. Within a classroom environment, a significant number of students felt that contextuality could not be enhanced while this was achievable when exploring the context itself. While the classroom environment provided them a space to express their thoughts freely, conducting a heritage walk allowed them to integrate world view and accommodate multiple narratives. The result can also vary based on the interest of the student and their inclination. Hence among the multiple competencies that are being proposed as part of historical thinking, curation as a teaching method can help students in achieving them considering the environment for learning and personal interests of the students. As a teaching and learning technique it helps the student and teacher move away from the traditional method of memorising the facts and enables the student to question how historical literacy can be used to enhance the life of the student in the future.

Conclusion

With the roles of the architect varying in the current educational and economic systems, history of architecture education needs to revisit its curriculum with respect to the competencies that needs to be developed in the student. This should be aided by innovative teaching methods that can move from the traditional teaching methods like memorisation. Curation, as a technique both within the classroom and outside, can aid students to develop historical literacy in students. With the help of the case studies identified for the study it can be understood that curation enables a student to critically engage with a topic and therefore allowing them to construct knowledge integrating the contributions of different disciplines and socio-cultural contexts. It helps them to collaborate with different agencies in the process of knowledge production and allows the students to practice reflecting on the “self”.

The findings indicate that students will respond to the method of instruction based on their personal interests and conditioning. It is therefore important that a learning environment should cater to multiple competencies that can be picked up by the student in the process of learning. Curation can be emphasised as one of the learning methods that can develop a worldview approach in students while recognising the that they hold a significant role in defining their historical narratives as part of the larger global narratives.

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Appendix

Table 4

Comparison of course Outcomes in History of Architecture Curriculum to identify the gaps in curriculum

	University 1	University 2	University 3	University 4
Semester 1	Provide an insight to the architecture of the prehistoric period, ancient civilizations across the world, and Buddhist and Hindu architecture in India. introduce them to the cultural and contextual determinants that influenced the built form and settlement patterns. Help them to understand the development of architecture with reference to character, style, materials, technology, climate, geography, religion, and culture.		Upon completion of the course, the student should: Be able to relate and identify built forms through socio cultural, climatic, political, economic influences on them in respective geography and timeline. Possess the skill to formally (visually and theoretically) analyse and appreciate architectural works.	To provide an insight into the architecture of prehistoric period and early civilizations. Social, religious and political character, construction methods, building materials and how they influenced their built form and settlement pattern shall be explained with suitable examples. Combined influence of geology, geography, climate, beliefs, religion and culture on the architecture must be highlighted to appreciate how architecture embedded in place specific context. The study must enable students to do a comparative evaluation of various civilizations, appreciate chronological developments along the timeline and across geographies.
Semester 2				
Semester 3				To provide an insight into the architecture of Classical antiquity & early Medieval period.

Social, religious, political and architectural character, construction methods, building materials and settlement planning shall be explained with suitable examples. To provide an understanding of the evolution of Classical architecture in the west, Indian Architecture in its various stylistic modes characterized by technology, ornamentation and planning practices.

Combined influence of geology, geography, climate, beliefs, religion and culture on the architecture must be highlighted so as to appreciate how architecture is embedded in place-specific context. The study must enable students to do a comparative evaluation of developments in a chronological manner along the timeline and across different geographies. Also, students must be enabled to appreciate tangible and intangible aspects of heritage associated with history.

Semester 4	<p>Help to provide awareness about the development of architecture in the Ancient Western World and the cultural and contextual determinants that produced that architecture. To study the influences of events which have led to the outcome of styles such as Romanesque, Gothic & Renaissance and their architects in Italy, France and Britain comprehending the rich vocabulary of forms & shapes and structural systems.</p>	<p>An understanding of the built environment as a process and knowledge of its determinants. Ability to analyse built environment through the knowledge of approaches to its study. Knowledge of settlement morphologies and regional/ vernacular architecture in specific regions of India</p>	<p>Upon completion of the course, the student should: Be able to relate and identify built forms through socio cultural, climatic, political, economic influences in respective geography and timeline Possess skill to formally (visually and theoretically) analyse and appreciate architectural works Be able to use a theoretical base developed from architectural history in their design process Be exposed to plethora of contemporary architecture practices in India</p>	<p>To provide an insight into the architecture of high and late Medieval period. Social, religious and political character, building materials, construction methods, landscape and how they influenced their built form and settlement pattern shall be explained with examples. To provide an understanding of the Architecture in its various stylistic modes, characterized by technology, ornamentation and settlement planning practices. Combined influence of geology, geography, climate, beliefs, religion and culture on the architecture must be highlighted to appreciate how architecture embedded in place specific context. The study must enable students to do a comparative evaluation of developments in chronological manner along the timeline and across different geographies. Also, students must be enabled to appreciate tangible and intangible aspects of heritage</p>
Semester 5	<p>To provide the student an in-depth knowledge of modern design philosophies in the evolution of innovative architectural forms and designs.</p>	<p>An understanding of modernity as a fundamental transformation in Western society that spread across the world and the resultant architectural production. An insight into the development of various strands of modernism and modern architecture. An understanding of architecture of colonialism, nationalism and modernity in India</p>		

Semester 6 Introducing the students to various Design philosophies of colonial, post independent and contemporary architecture in Indian context.

associated with history.
 To impart an understanding of the evolution in architecture and urbanism from the medieval to industrial times; Understanding about European Renaissance and its contemporary Mughal architecture in India.
 Understanding about Industrial Revolution and its influence on the built form and settlement patterns; Colonial mercantile capitalism and spread of Western influences in India.
 Synthesis of architectural styles as modes of political accommodation.
 Also, students must be enabled to appreciate tangible and intangible aspects of heritage associated with history.

Source: Curriculums of School of Planning and Architecture, Vijayawada, M.G University, Anna University, Calicut University.