

Learning in the Open, Aesthetic Alignment, and the Pedagogy of Simultaneity

Futura, Finnish Society of Future Studies, 2015 (1).

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Abstract

This paper explores a broader concept of open learning than what is generally used, referring to learning that takes place in the open spaces of our natural, lived worlds. Open as defined this way includes the layered realities of our existence, the physical, social, environmental, and technological spaces where we experience phenomena and engage with that phenomena to make meaning. Learning in the open is a sophisticated process of identifying significance in our open landscapes, aligning ourselves to receive or generate meaning from that significance, and to circulate that meaning socially and compositionally.

This view of open learning places pressure on existing pedagogy by emphasizing process over output. It identifies the need to pedagogically address the role of alignment in the learning process. This critical first step in open learning is often missing in existing pedagogies. In this paper, we explore pedagogical approaches that attempt to make this process of alignment visible to the learner through a centering on the distinctly human aspects of trust, discussion, and collage. The pedagogical approach described in this paper is called the Pedagogy of Simultaneity (PoS); PoS acknowledges that there are simultaneous layers of activity and materials that are constantly jostling to generate context for the learner. By emphasizing alignment over output, PoS ensures that learning approaches are always matched to the ephemeral context of the learner.

Open Learning: Traditional and Contemporary Understanding

The term open is so prevalent in many aspects of our modern life that suggests a diversity of uses and contexts. It has connections to many disparate fields and industries. Concepts including open societies, open source, open access, and open learning have permeated the landscape; they have been appropriated and repurposed for uses divergent from their original purposes. Open learning, in particular, has evolved from an erroneous conflation with distance learning (Rumble, 1989) and, more recently, with a complex association with MOOCs, both connectivist and not (Yuan & Powell, 2013). Open learning seemingly addresses many of the core barriers to participation that have blighted the educational landscape, namely in regards to access and affordability. Other barriers remain in regards to technological availability, information literacy, and so on. Open learning accounts for informal and formal learning practices (Taylor, 2013), for open learning environments in which this open learning takes place (Land & Oliver, 2012), and open practices for assessment (Camilleri & Tannhäuser, 2013). Open is a heady concept with as many contexts as projects designed to make use of it. However, what all these contexts and permutations suggest is a dedication to unfettered access to learning environments, content, and instruction (however defined). It is also a philosophical stance of open inquiry about the lived world around the individual, the mechanics of that world, and the capacity of the individual to determine their presence in that world using any number of tools, resources, and social structures as needed.

The concept of open as defined in this paper supports many of these permutations and applications. It includes open access to learning and learning materials; it accounts for both informal and formal learning practices. Our definition of open is designed to include the lived world outside the classroom, outside the formal learning structure, and outside the confines of curriculum.

Getting touch with the phenomena

Open spaces can be classified into four distinct categories, which often overlap. This does not exclude the existence of other open spaces, but serves as a means of focusing the discussion for mobile learning. One such open space is urban open space. Walking around a city and documenting it somehow is a good way to illustrate the possibility of such a space.

The learning generated from such a space is personal, but by sharing the learning it is transformed into a communal resource, and is even made available for use in formal settings, if it is engaged with through a formal authoring process (Gallagher, 2013. New York). In contrast, the rural open space goes outside the city and is a mixture of urban and environmental space. It provides a different kind of learning environment. The urban and rural are continuums of the same environment in that they are defined by the presence of people in some density (Ihanainen, 2013. Rural walk).

Outside the organizing dynamic of people exists environmental space, itself a huge learning resource (Ihanainen, 2014 a). Environmental spaces are mediated by a human presence, but are not defined by it. Human gatherings are a part of all these environments, but their applicability to learning depends on how people make their assemblies open for others as well (Ihanainen, 2014 b). The fourth space is an explicit social space, which has with it the presence of people and a direct interaction between them. To begin aligning or attuning ourselves or our learners to make use of these spaces and materials for learning, we must be aware of what they are and their constitution.



Image 1. Open spaces

Open, as defined in this paper, is a state inclusivity - objects, artefacts, places and events. It is also a mental state. The urban open space becomes visible in places and personal niches. It can be seen in Seoul, Jyväskylä and Helsinki. It is a biking route on the bank of Han River (Seoul), Mattilanniemi University campus (Jyväskylä) and a tram lane Line 7 (Helsinki). It is the living suburbs of Mapo (Seoul), Lintukangas (Jyväskylä) and Pasila (Helsinki). The urban open space is experienced on foot and in vehicles, and through media artefacts like videos. The urban open space includes objects, buildings, traffic, and special places like squares, museums and statues. The urban open space is engaged with by accident or through purposeful acts. Potentially everything can be learnt serendipitously or intentionally through the urban open space.

The above-mentioned goes for rural and nature environments as well. They also are experienced places and personal niches - villages, houses, fields, roads, homes, rivers, lakes, forests, rocks, tracks - from our daily walks to our favorite places. Urban and rural places embody people and social encounters. Other people intersect with our paths consistently. Some intersections lead to social encounters and others are missed social opportunities. The open is a physical, virtual and social space, a space where humans can independently be, do and learn, a place where minds can be awake, sensitive and flowing.

Open learner

Learning is a very basic quality and activity of a human. S/he is in an ongoing attunement process (adapting, adopting) inside her/his niches, places and spaces. In practice this means that people are consistently open for learning. We are irrevocably open learners. The issue is how the openness is (or can be) oriented: to become what s/he is in an autonomous and respectful social context, or to use one's energies to survive among different kinds of restrictions and commands. The open learner, in the true sense of open, needs ownership of her/his learning. This means capacity (e.g. having and accessing a relevant technology), ability (e.g. knowledge, skills and timing mastery to use the technology) and a social context for free will. Open learning is, in this context, the intersection of capacity, ability, and will to intentionally learn (or willingness to engage the serendipity).

Open learning is a continuum of enhancement in joining and sharing connected with the status of ownership in the sense of doing the learning by oneself. The learner, in essence, is empowered through the ownership of her own learning. Joining means the capability to openly receive human, material and digital substances and energies from the open environment. Sharing signifies the open giving of produced artifacts, materials, knowledge, and presence to others. These two acts of joining and sharing are critical to learning in the open as described in this paper. They are the cycle of participation, both of extracting and transmitting knowledge into the open environment.

The open learner has a sincere touch with her/his physical-virtual-social environment. S/he is curious, open-minded and self-aware, but at the same time respectful and tolerant. The emotion and intellectual qualities of the open learner (to strive for) are aesthetic and ethical practicalities. These mean competences to perceive and produce beauty and virtue in everyday activities. This is in part through our natural alignment and communion with these open spaces. We adapt and respect their generative potential for our own development and, as such, develop learning sensibilities that are attuned to this (such as sincerity, open-mindedness, self-awareness, respect, tolerance).

Learning in the open

Learning in the open means displacement from open access and participation to learning resources and activities to self-initiated and self-seduced intentional and serendipitous learning acts in all possible environments and settings. It is a question of moving from formal learning and instruction to valued informal, which means that the role of informal learning in a formal framework is appreciated, not denied or underrated. The learning in the open does not either refer to ignoring of open access practices, but takes the next pace.



Image 2. Learning in the open

The move to learning in the open signifies steps from more or less ready-made, simple and teacher-driven learning to emergent, complex and peer-constituted learning. The learning in the open is learning inside layers of time, place and social presences. Pedagogically this multifaceted contemporaneity can be met for instance via pedagogy of simultaneity (Gallagher & Ihanainen, 2013, 2014; Ihanainen, 2014 c).

Alignment and attunement are the driving forces of the Pedagogy of Simultaneity (PoS). They refer to a kind of resonance taking place via reciprocal “vibrations” of the learning landscape and the learner. Attunement is an ongoing activity, which has both emotional, intellectual and bodily facets. Richard Coyne refers to this process as tuning, a means of bringing “to the fore the processes by which people seek or arrive at the aligned condition, recovering when things drift, returning and detuning” (2011). In learning in the open this alignment gets dressed in various forms: emotional joining with landscapes (i.e. real urban, rural, environmental and social open environments), enhancing analytical awareness and sharing of experiences, insights and knowledge with and of the landscapes, and bodily crafting and making art from artifacts. In this capacity, we are defining “arting up” as the production or expression, according to aesthetic principles, of what is beautiful, appealing, or of more than ordinary significance” (dictionary.com, 2014). This process of arting up is critical to aesthetic alignment as it embeds the natural landscape of the learner with emotional and intellectual resonance through the production of collages. In the Pedagogy of Simultaneity this process of emotional joining with the landscape crystallizes in trust, intellectual analysis and sharing in discussion, and bodily crafting and arting up in collages (Gallagher, Ihanainen, 2014).

Existing Learning Structures and The Need to Account for A Broader View of Learning in the Open

A discussion of the impact of learning in the open would not be complete, or particularly effective, without addressing the educational landscape where formal learning takes place. If learning is broadly sliced into the overlapping yet generally discrete categories of informal and formal learning, then the subsequent discussion on pedagogy in this paper will become more coherent. This broad categorization of learning into formal and informal states is not designed to simplify a complex continuum of learning approaches, in

particular self-regulated learning (Dabbagh, Kitsantas, 2012). Rather it serves to illustrate the broad range of spaces that learners routinely move through without much concern for boundaries or classifications.

It is our belief that learners pass across the “semipermeable membrane” between informal and formal learning regularly (Potter, 2011), particularly in fields where there are professional applications of formal learning outcomes. For the purposes of learning in the open, whereby learning objectives are often ambiguous or emergent from the confluence of variables in the environment itself, it is our belief that informal spaces, or open spaces, are the wellspring of formal learning structures. As such, it is important that formal learning structures, from curricula to pedagogy to stated outcomes, reflect the processes by which meaning is generated informally.

It is our belief that many formal learning structures, often with an emphasis on the consistency of learning outcomes, summative assessments, and replicability in line with mass systems of education, do not emphasize informal, open spaces as the wellspring, or the progenitor, of formal learning. We believe that open spaces are the testing sites of any formal learning structures or pedagogies; they are the environments in which experience and knowledge is gleaned from hypotheses, hunches, and activity. As such, the pedagogies designed to enact learning outcomes in formal spaces are, by their very nature, irreconcilable or conflictive with learning in the open spaces described in this paper. They disregard what Marsick & Watkins (2001) refer to as incidental learning, but what we describe in this paper more broadly as an alignment for learning in open spaces. This type of learning in open spaces requires an agility to identify, align, and engage the environment as a learning activity without predefined learning outcomes or assessments. We believe this is not represented in the pedagogies of formal spaces; further, we believe this is a problem.

However, this capacity for alignment needs to be further addressed. What is alignment, or attunement? Why does it represent such an important attribute for the open learner? This alignment is not to be confused with the linguistic approach to learning called alignment-based learning, although it borrows several of its attributes (Van Zaanen, 2002). While the linguistic alignment-based learning uses inferences to extract structure from language, our approach to alignment involves the following attributes:

1. the transformation of space into learning space
2. the general awareness or the readiness of the learner to learn
3. the combination, or readiness to combine, of pathos, logos and ethos into an aesthetic sensibility to extract, align, or generate meaning from the natural landscape

The transformation of space into learning space infers a secondary capacity of the learner to identify significance or potential significance in the open landscape and to begin to enact a learning process to extract or generate that meaning. In short, it involves seeing learning potential in the open landscape. One way to enact this potential is to identify the affordances available in open space. Affordances (e.g. Williams, 2012) are landscape-alignment reciprocities. The unique open space will become the learning space in accordance with the learner’s attunement and vice versa - the learner’s alignment activates how the open space become a learning space for her/him. This transitions into the second point on the general awareness of the readiness of the learner to learn. The learner in this open space is a highly active, highly engaged, and highly self-aware (or reflective) individual ready to engage the open environment. This is a distinct literacy of learning in open spaces and something that pedagogies need to foster.

The third attribute, and perhaps the most complex, is the combination of pathos, logos and ethos (in the sense of bodily gestures, positions and orientations to respond in the open) into an aesthetic sensibility to extract, align, or generate meaning from the natural landscape. This is in reference to Aristotle's work in Rhetoric (Braet, 1992), but it has direct application to learning in open spaces as we are attempting, in some way, to construct a rhetoric for learning and presenting learning in open spaces. We believe a complementary approach is necessary that embraces logos, pathos and ethos, or intellect, emotion and embodiment, an engagement with the heart, the head and the body.

We believe that emotion acts as the vehicle for alignment or attunement to one's natural environment, the antennae from which we ping, like sonar, the landscape restlessly for meaning. In our view, the process by which learning takes place in the open begins with an emotional evaluation of the open landscape; emotions return potential learning materials or attributes that might be in turn addressed in our logical or intellectual structures and bodily behavior. There is a symbiotic process by which our emotional joining with the landscape identifies learning potential, which in turn is addressed through the intellectual learning engagement and analysis, the results of which are injected back into the learning landscape (to presumably be evaluated again on an emotional level). This is made visible through bodily acts in perceiving further and performing learning activities, such as taking photos, recording, crafting with objects, etc. This process of cycling between emotional, intellectual and bodily states is problematized by information technologies (Bade, 2009), but exists nonetheless. It is our belief that pedagogically we need to make the affordances of our environments visible to our learners. From there, the processes of engaging the pathos, logos, and ethos of our environments will become visible as well. We believe the process on which this visibility rests is alignment.

Aesthetic alignment: engaging with learning materials to make visible learning (to make beauty)

We humans are connected with ourselves, our niches and our larger environments through perceptual-active understanding and awareness. We can engage these as ubiquitous routines, commanded or natural playful activity. Natural playful activity, in particular, is similar to how children orient themselves to their own environment; it is more of an aesthetic relationship to the world (see Huizinga, 1971). In play, most everything in the natural environment is seen through beauty or as beautiful; this perception of beauty through play is independent of any formal assessment of its aesthetic value. Our engagement with our natural environments through play renders it aesthetically aligned, or in other words, beautiful.

Reciprocity for playful orientation is an artistic action. Working with and handling beautiful materials, however defined, generates artistic artifacts. However, these artifacts may be seen as "childish pieces of junk" when assessed through a formal process. That is not the measure of their worth, however. Their worth is in their initial engagement with the natural environment towards an aesthetic alignment, a productive, conscious balance between the individual and their world. This kind of artistic orientation enacts the Pedagogy of Simultaneity towards learning in the open. It is what all subsequent action depends on: an aligned self-navigating the contours of the natural environment towards learning effect.

We refer to this artistic process as an aesthetic alignment. Aesthetic alignment in the open learning context points at the process by which the learner is present in an open landscape, evaluates that landscape both emotionally, intellectually and bodily, identifies attributes and materials to enact a learning engagement, and begins the process of transforming space into learning space. In open learning, this aesthetic alignment does not preclude any particular learning objective or outcome. It is merely the process of transforming space into learning space, a precondition for learning to take place in the open. Aesthetic alignment can manifest, or make itself visible, in any number of ways, from a recorded impression, an image taken with

mobile technology, a sketch, an audio recording, a note, the selection of a representative song to align the emotional context of the environment with the perspective of the learner, etc. The knowledge compositions, or collages, resulting from this alignment can be artwork, media, a textual essay, an audio assembly, or a personal and/or a social reflection. However, it is our belief that alignment is the first step in this complex process of engaging with and generating meaning from open spaces. We also believe this capacity for aesthetic alignment is absent in most formal pedagogies.

In this alignment, logos, pathos and ethos, or emotion, intellect and bodily act and orientation, are necessary to generate meaning. As such, a pedagogy that intends to engage open learning environments would seek to enhance the capacity of the learner to use logos, pathos, and ethos towards an aesthetic alignment. The pedagogical connection of intellect, emotion and embodiment generates increased capacity for learning in open spaces; it also embeds reflexive learning in the learning process. An open learner would require the capacity for consistent evaluation of their emotional, intellectual and embodied learning approaches based on the results from their past learning engagements. As such, we see the potential development of analytical, emotional and action-based intelligence emerging. Open learners are required to be physically embodied in, and emotionally and intellectually present in their learning engagements.

This capacity for emotional, intellectual, and bodily learning in open landscapes, subsequently referred to as aesthetic alignment, also makes visible the learning process outside of formal learning structures. Pragmatically, this extends learning into a broader space and makes it visible for the learner through reflection and alignment. This visibility encourages greater engagements with the open environment towards further learning; the stakes often increase with each knowledge acquisition. Each piece of knowledge gleaned from the open environment leads to further questions, which leads to greater reflections and aesthetic alignments for further engagements.

Alignment as a teaching, learning, or instructional design practice has extensive precedent (Biggs, J, 2003), but we feel that there has been a neglect of aesthetic alignment in this pedagogical process. Aesthetic alignment parallels and generally precedes inquiry-based learning, a particularly applicable learning approach in mobile learning in the open (Jones et al, 2013). Aesthetic alignment, we believe, precedes the development of an inquiry to engage the learning environment with; aesthetic alignment is the transformation of the landscape and the learner from which an inquiry might emerge. Inquiries are often generated after the fact in open spaces; we observe, engage, extract, and postulate in rapid, often non-linear ways in open spaces. Without a consistent process or approach to make meaning in open spaces, we believe it prudent to rely on aesthetic alignment as the key literacy to build our pedagogies upon. This relates to the centrality of trust in our pedagogical approach. We must trust the learner to generate the learning themselves and we can stimulate this capacity by emphasizing aesthetic alignment. To put it another way, we must encourage our learners to trust and develop their emotion, their intellect and their bodily activity as means for learning in open spaces.

We believe that placing a greater pedagogical emphasis on aesthetic alignment, we will, presumably, begin to see more accurate representations of place and learning, more accurate mechanisms for identifying and articulating meaning, and more agile learners and self-regulated learning strategies to thrive in dynamic times. To get to that point, however, we need pedagogies to support this aesthetic alignment.



Image 3. Aesthetics of learning

Pedagogy of Simultaneity

We believe that the Pedagogy of Simultaneity (Gallagher, Ihanainen, 2014, 2013) accounts for the intellectual, emotional and bodily capacity in open spaces, or aesthetic alignment. The Pedagogy of Simultaneity emphasizes the complexity of these open learning engagements by emphasizing building capacity around intellectual, emotional and embodied literacies, namely through its emphasis on trust, discussion, and collage. The Pedagogy of Simultaneity (PoS) has been discussed in previous sections of this paper, so that won't be rehashed here. However, it is important to emphasize the linking of pedagogical principles to emotional, intellectual, and embodied states of being. PoS emphasizes states of emotional, intellectual and bodily fusions, namely trust, discussion, and collage. Trust is the bedrock of all the subsequent pedagogy of PoS. Without trust, the learner loses the capacity for using emotion as the initial tool for engaging potential learning environments. Trust allows the learner to believe that meaning exists in their landscape, to believe that the learning approaches and reflections are extensions of that perceived meaning, and to believe that the learning representations and knowledge generated from those approaches are valid expressions of the meaning identified there. Trust is an emotional leap of faith based on perceived, or approximated, significance. This is, again, the use of emotion as an antennae for meaning, a precursor to the use of the intellect to extract or generate the meaning itself. I see my world, I identify beauty or fear or love or hate in this world, I use that emotion to guide further engagements to determine why. Trust is critical for the development of the capacity for aesthetic alignment. Without it, we revert to formal modes of instruction and formal pedagogical approaches that emphasize outcomes over process. PoS, beginning with trust, decidedly emphasizes process over outcome.

Discussion and collage follow from this trust. We circulate our findings, the initial results of our aesthetic alignments, through our social networks. Much of this socialization is generated through the environment itself, socialization *in situ*. We encounter neighbors, friends, co-workers, strangers, collections of social interaction, both on and offline. We are perpetually circulating alignments through these networks, revising, resubmitting, reflecting. This discussion is a mix of emotional and intellectual context towards an intellectual or aesthetic output, namely the collage, which always is a temporary result of some sort of mental and bodily act. From there, we stitch or assemble meaning in any number of genres and modes, from film to image to video, audio, text, etc. This collage, as a knowledge product, is then circulated back into the open context. It is shared and recycled, it adds to the larger community. Most importantly for the individual open learner that created it, it can never be unlearned. It is formative learning. Once generated

and circulated as a collage, it is built upon or contrasted against. It is progressive in the sense that it is never repeated in exactly the same way as the context and aesthetic alignments that generated it are never the same. It moves along with the learning and the learner.

This pedagogical approach has been applied in several workshops and informal learning activities in urban spaces (Helsinki, Seoul, London, New York, Tallinn) and rural spaces (Jyväskylä and Gyeongju), in environmental spaces (bike routes outside Seoul and walking trails in Finland), and in social spaces (online or offline). It has generated collages from the learners involved that have challenged traditional academic and learning practices in terms of the content involved (generally non-textual, yet still retaining textual elements), the genre (eschewing traditional text-based essays for ensembles, assemblies, collages, remixes, mashups), and the modes (playfully and whimsically moving from video to audio to imagery to text). These collages, or compositions, challenge our traditional formal pedagogies of output and replicability, of summative over formative assessments. The generated collages from these workshops and informal learning activities challenge our understanding of media texts generated primarily through formal spaces as compositions in search of validation (Burn, Parker, 2003). These collages are raw containers of creativity, rather than calculated efforts at instructional approval. As such, they place great pressure on existing assessment mechanisms which assumes a fixed learning objective and a fixed process for generating or achieving that learning objective. Neither of these fixed points are inherently present in open learning. Pedagogically we need to consider whether we are fostering the capacity to learn to know (formative) or the knowing (summative). In PoS, we opt for the former.

Learning in the open, and the pedagogies described here to make use of this open, also place great pressure on our notions of place. To borrow and adapt Sharples et al (2007) in regards to the construction of context in mobile learning, we believe that learning occurs and produces place in a fluid cycle. We believe the same fluid cycle occurs with the use and manipulation of open space. We draw from Sheller and Urry (2006) to support this belief:

“thus there are hybrid systems, ‘materialities and mobilities’, that combine objects, technologies, and socialities, and out of those distinct places are produced and reproduced. ...Places are thus not so much fixed as implicated within complex networks by which hosts, guests, buildings, objects, and machines are contingently brought together to produce certain performances in certain places at certain times. The system under investigation here is one such hybrid system.”

We believe learning in the open to be such a hybrid system and one that requires a fluid pedagogy to support learning within and from it. We are constructing and are being constructed by open space so it seems prudent to create pedagogies to support process over output, to place greater emphasis on this constructive element of space.

Conclusion: Practical views and applications

As a means of aesthetic alignment and attunement for the learning in the open, the Pedagogy of Simultaneity challenges educational systems to empower free teachers, students and pupils towards artistic ways of doing and making. This means unleashing space for serendipitous and interest-based learning activity, as opposed to the containment of space in traditional curricular approaches.

In the Pedagogy of Simultaneity (PoS), curricula are iterative collages of rewritten (multimedia) stories, rather than time-dependant (one, two, or three year curricula), fixed documents. The key curricular element in PoS is the education of aesthetic alignment, which of course is not a subject, but rather the

encouragement of and support for self-expression personally and socially in open spaces and in more formal structures. Again, we see the need to unleash space to escape the boundaries of our subject-based, curricula to foster capacity for navigating through and creating meaning in space in its entirety, open, formal, informal, or otherwise.

At a school level learners should have opportunities for mobile adventures and learning connected with peer guided clubs and hubs. These can include communities of similar interests (hobbyists to enthusiasts) and to localized gatherings (hubs as learning centres where individual learners collect to enact a socialization). PoS frees schools to gradually reconfigure themselves as open spaces for meeting and learning for all people, a true community hub. They would see friendships and interest driven activities as starting points for learning (Ito et al., 2010) instead of subject driven accomplishment. PoS would also give value for free activities inside lessons, recess learning, meet-ups before and after school days, and for all kinds of self-organized activities of learners in and out of classrooms.

Pedagogically, PoS teachers perceive themselves to be aesthetes and artists. This does not mean working in private (or public) ateliers or writing and composing sanctums, but more everyday artisan type of orientation to presence and collaborations with (other) learners. PoS teachers enact the learning they espouse in their learners by actually doing the learning, from aesthetic alignment to trust to discussion to collage. PoS teachers make themselves available to encourage students to develop capacity for aesthetic alignment in open spaces, to identify objectives and approaches, to collage or artfully create, to socialize and to reflect on the usefulness of these engagements. PoS teachers may identify themselves as artists; by any measure, they are. Pragmatically, patience and flexibility are the positive traits of the PoS teacher. Patience (resulting from trust) to allow the learner to find their own presence in this open landscape; flexibility to adapt their approaches to the particular alignments and collages of the learner.

We hope to focus our future research on areas of the Pedagogy of Simultaneity that have yet to be discussed in great detail, such as assessment or the use of technology. The learning materials in PoS are all collages described earlier in this paper. We would like to finish this article with visual collages done at PoS workshops or through individual learning activities in Helsinki, Tallinn and Seoul.



Image 4: Impressions of Helsinki Metro. A group of workshop participants created a Prezi presentation recording their visual and auditory impressions of the Helsinki metro. This group stopped at several stops along the Metro and recorded ambient audio and imagery from these locations to generate both an aesthetic alignment and a collage of the open learning space (Polak-Kronberger, D., 2013).

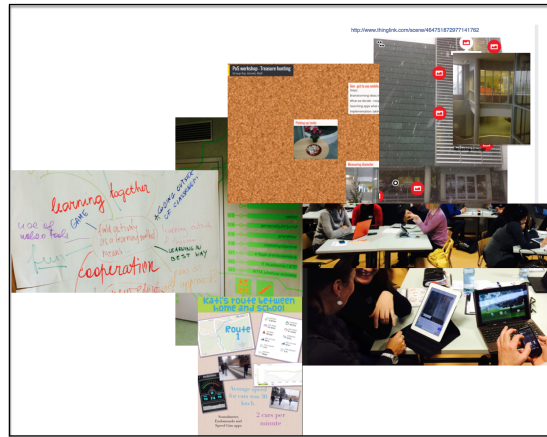


Image 5. Tallinn workshop 4th of December 2013. Participants fieldworked at the university campus buildings and produced collages via mobile tools based on their own learning needs (Ihanainen, 2014 d).



Image 6. Seoul Morning, Afternoon, and Night. This is a still image from a video collage made from data recorded in one day in Seoul, Korea by the author. It is a collage that illustrates the process of aesthetic alignment with the natural environment. This learning activity represents an acclimatization to a “foreign” locale, a process whereby the individual is aligning their aesthetic perception with the specific contours of the landscape (Gallagher, 2014 a).

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