

Conference Proceedings

The Online, Open and Flexible Higher Education Conference

Hosted by Università Telematica Internazionale UNINETTUNO,
19-21 October 2016



Enhancing European Higher Education;
“Opportunities and impact of new modes of teaching”

Enhancing European Higher Education “Opportunities and impact of new modes of teaching”

Overview of papers on enhancement of European Higher Education as presented during the Online, Open and Flexible Higher Education Conference in Rome, October 2016

Editors

George Ubachs | Managing director EADTU
Lizzie Konings | Logistics Project Officer EADTU

EADTU, October 2016

ISBN: 978-90-79730-25-4

Copyright © 2016 European Association of Distance Teaching Universities and the authors.
All rights reserved.

Disclaimer: No part of the material protected by this copyright may be reproduced or utilized in any form or by any means, without the prior written permission of the copyright owners, unless the use is a fair dealing for the purpose of private study, research or review. The authors reserve the right that their material can be used for purely educational and research purposes.

Organising Committee

EADTU | George Ubachs, Anouk Lennaerts

Università Telematica Internazionale UNINETTUNO | Nicola Paravati

Programme Committee

Ada Pellert, FernUniversität in Hagen, Germany

Adnan Özcan, Anadolu University, Turkey

Alejandro Tiana Ferrer, Universidad Nacional de Educación a Distancia, Spain

Anja Oskamp, Open University, The Netherlands

Constantinos Christou, Open University of Cyprus, Cyprus

Dr. Martinez-Samper, Universitat Oberta de Catalunya, Spain

George Androulakis, Hellenic Open University, Greece

Josep Planell, Universitat Oberta de Catalunya, Spain

Kevin Hetherington, The Open University, United Kingdom

Kobi Metzger, Open University of Israel, Israel

Liz Marr, The Open University, United Kingdom

Mahmut AK, Istanbul University, Turkey

Marc Bors, FernUni Schweiz, Switzerland

Maria Amata Garito, Uninettuno - International Telematic University, Italy

Mehmet Kesim, Anadolu University, Turkey

Paulo Dias, Universidade Aberta, Portugal

Peter Horrocks, The Open University, United Kingdom

Naci Gündogan, Anadolu University, Turkey

Yucel Guney, Anadolu University, Turkey

Nagihan Oktayer, Istanbul University, Turkey

Tamar Hermann, Open University of Israel, Israel

Theo Bastiaens, FernUniversität in Hagen, Germany

Vasilis Kardasis, Hellenic Open University, Greece

Yoram Kallman, Open University of Israel, Israel

Andrzej Wodecki, Polish Virtual University, Poland

Andreas Janko, Johannes Kepler Universität Linz, Austria

Arne Kjaer, Danish Association of Open Universities, Denmark

Danguole Rutkauskiene, Kaunas University of Technology, Lithuania

Eva Gjerdrum, Norwegian Agency for Digital Learning in Higher Education, Norway

Goran Turk, Slovenian Rectors' conference, Slovenia

Ilmars Slaidins, Riga Technical University, Latvia

Jan Kusiak, AGH - University of Science and Technology, Poland

Jean-Marc Meunier, Fédération Interuniversitaire de l'Enseignement à Distance, France

Jon Lanestedt, Norwegian Agency for Digital Learning in Higher Education, Norway

Mikulás Huba, Slovak University of Technology, Slovakia

Noël Vercruyssen, StoHO- Studiecentrum Open Hoger Onderwijs, Belgium

Petra Poulková, Czech Association of the Distance Teaching Universities, Czech Republic

Seamus Fox, National Institute for Digital Learning, Ireland

Teija Lehto, Tampere University of Applied Sciences, Finland

Fanny Aguirre de Morreira, Universidad Técnica Particular de Loja, Ecuador

Susanne Koch, Norwegian Agency for Digital Learning in Higher Education, Norway

Prevention of student dropout in higher distance education: Positive Technology.....843
Marcela Paz González-Brignardello, Ángeles Sánchez-Elvira Paniagua; Universidad Nacional de Educación a Distancia, Spain

Beyond remote and virtual labs: mobile laboratories for physics and engineering in e-learning and traditional teaching.....857
Livio Conti; Università Telematica Interazionale UNINETTUNO, Italy

The role of the image in the online education: from the representation of reality models and concepts to the drawing of a new space without place and time.....869
Rosario Marrocco; Università Telematica Internazionale Uninettuno/ Sapienza Università di Roma, Italy

Strand: Social inclusion and higher education for minorities (refugees, migrants)

The Impact of Distance Education for Students with Disabilities in Higher Education.....875
Tiberio Feliz-Murias, Universidad Nacional de Educación a Distancia; María-Carmen Ricoy, Universidad de Vigo, Spain

The role of Comparative Law in the integration of migrants.....879
Prof. Piervincenzo Paliceo; Università Telematica Interazionale UNINETTUNO, Italy

Strand: Euro-Mediterranean cooperation

Euro-Israeli Cooperation for On-line Education in Nanotechnologies.....884
Slavka Tzanova, Technical University of Sofia, Bulgaria; Danilo Demarchi, Politecnico di Torino, Italy; Jack Barokas, Tel Aviv University, Israel

OpenMed: Opening up Education in Arab-Mediterranean countries.....893
Fabio Nascimbeni, Universidad Internacional de la Rioja (UNIR), Spain; Cristina Stefanelli, Mediterranean Universities Union (UNIMED), Italy; Katherine Wimpenny, Sarah Kate Merry, Gemma Tombs, Coventry University, UK

Strand: MOOC Platforms and Portals

MOOCs – why (not)? Opportunities and barriers for European universities and organisations.....908
Christian Friedl, Anita Maček, FH Joanneum Gesellschaft, Austria; Oana Driha, Universidad de Alicante, Spain; Darco Jansen, EADTU, The Netherlands; Sarah Bridgman, The Open University, United Kingdom

Europe embraces MOOCs - A prospective analysis on the way ahead.....920
Antonio Teixeira, Universidade Aberta, Portugal; Darco Jansen, EADTU, The Netherlands

The role of the image in the online education: from the representation of reality models and concepts to the drawing of a new space without place and time

Rosario Marrocco

Università Telematica Internazionale Uninettuno, ITALIA

Sapienza Università di Roma

rosario.marrocco@uninettunouniversity.net

Rosario.Marrocco@uniroma1.it

Abstract

In the new models of e-learning education and online teaching and learning processes are transposed into an interface that becomes an image able to represent models and concepts of reality and, at the same time, it is able to drawing a new space that identifies the virtual education space or a new space without place and time where the new virtual relationship takes place based on a synchronous and achronic communication.

Keywords: Image, representation, virtual image, virtual space, online education e-learning, distance learning

1. Introduction

In the context of online education the classroom space, that is the physical place where you carry out relations based on information transmission, is dematerialized and comes together in a virtual extension that constitutes and identifies the new area for education "long distance" . It is a virtual space all gathered and expressed within that image that, in addition to its value interface that lets you view and interact with systems and digitized information, contains the whole teaching and learning process, representing and communicating models of reality, concepts and related methods of acquisition.

This image includes and draws a new space without dimension, often it is superimposed on text and static and dynamic graphics structures that, alternating themselves, represent and transmit models, theories and concepts of the various disciplines. In online education all the classic parameters related to physical space disappear in that image that converts any real space in virtual space. They disappear by the very nature of distance learning, where all the physical principles related to real space cancelled. Disappears the dimension in its parameters of size and quantity; we always perceived and introjected dimension into visual and functional experience, of a spatial reality relative of the area of a school, an academy or university classroom. The new virtual classroom is characterized as an infinitely large space, able of accommodating an infinite number of students and users, and within this space the chairs, the seats, the doors and windows fade, lose their meaning functional and reappear only and exclusively as their idols.

Even the shape of the space disappears; that form that has always denoted and characterized the real relationship between teacher and student. It disappears because the image redraws this relationship, becoming a mediator and expression and mainstay of the new distance training methodology at the same time.

Also the time of education, intended as the residence time in a space to attend the course of a lecture, is transformed into the principle of deferred, it expands in a space-time-no more limits and end.

Clearly, then, the fundamental role of the image in the dissemination and acquisition of knowledge in the new distance learning models. As is evident the various fields of study (sociological, psychological, technological, ...) that should be involved in the analysis of the image in online education. However, in according to a specific research interest, through the analysis of the relation between image and space, this paper focuses on the study of the image as a drawing and representation of a new space characterized by physical and temporal virtuality.

2. The relation between image and space

In distance education the image is the whole didactic process becoming the only reference through which it is possible to perceive the complex and organized system of communication, divulgation and learning of knowledge. We see and hear through that image where everything is concentrated and that draws and represents education and everything that relates to it, including the space in which it takes place. This space, as said, is no longer physical and real, but and virtual and extended in the network, therefore, no longer form nor limits, without more size nor time. It becomes an elastic space, placeless and timeless, a liquid space, the result of "liquid modernity" (Bauman, 2002). In fact, in addition to being a technological space "where the line between the real and the representations becomes increasingly precarious and indistinct" (Scarpetta, 1985), it is also an anthropological space, open and global, that introduces a multi-cultural universes and allowing access to an extraterritorial space through a virtual extraterritoriality, whose effect "is achieved by synchronizing on a global level the shifts of attention and objects of such movements" (Bauman, 2003).

The overcoming of the physical space allows unlimited, fast and continuous access to events and information through an image that becomes an open window which frames and collects not one but a sequence of spaces that are perceived and at the same time also imagined, in which they carry out various represented and disclosed activities simultaneously and in which several people, away in time and space, converse together beyond cultural borders, social and territorial cohesion. Whereas the image-window as an interface, then this is not only the interface between a single entity located in a single space and a multitude of subjects arranged in a multitude of spaces, but is also, whereas the formation as a product, "the tool that allows us to interact with the object, it is the place of the dialogue between the user and the product and acts as mediator between the multimedia product and its user» (Marini, Bertoli & Rizzi, 2001, p. 467).

The image that defines and represents the new virtual space, is considered as the window framing the space of distance learning, is characterized by the fact that from a single point of view, which coincides with a subject who is able observe the space with a certain objectivity on the one hand, and perceive subjectively it and on the other (thus with a variable amount of imagination), there is a considerable control over an infinite series of spaces which in turn manage and represent a continuous flow of information. Sophisticated and modern visions and Renaissance spatiality (fig. 1), abstract and technology, where «the mechanical operations no longer need the equipment or sensitive contact, proceed to work on the code, the encrypted information; sounds and images that come to us, no longer refer to a source or a material support, but, with the digital introduction, in an abstract message, numeric» (Scarpetta, 1985, p. 61). So, all

these new represented and displayed spaces are partly real and partly imagined simultaneously; that is to say that there is an overlap between the image of a certain reality and what instead is imagined, that is, between what is seen and that is really what it perceives and instead it is possible to imagine. All this obviously involves a great chance of abstraction, in part humanly possessed a subconscious level and partly because it can also occur before abstract and numerical worlds and spaces. On the other hand if there is a wonder of the virtual space that is rightly given by compose a new aesthetic that embraces this sort of «*Kosmos upside down*» (Bodei, 1995, p. 112), where dimension and time, in a sort of vice-versa, do not determine but are determined, once past the physical space structure and its geometrical concept that teaches us that «three dimensions suffice to define the shape of any solid and the relative position of objects at any given time, » and that to the three spatial dimensions must be added the dimension of time «if you have to take into account changes of form and placement» (Arnheim, 1954, p. 187).

At a time when the reality is superimposed to the imagination, the image of reality becomes representation of what we are imagining, that representation of the imagination. Therefore, the distinction between the image indicated by Dorfles, «intended mostly as a result of a perceptual given» and objective, and imagination, «which is creative activity extraperceptiva» (1959, p. 19) seems to be held back if we think that, in all probability, every observer-user initiates a simultaneous process of perception and reception of the image and imagination, when he perceives the objective data and, at the same time, he starts a perfect and fantastic interpretation of outer space from which the data are started and the internal space to which the data arrive and are processed and stored.

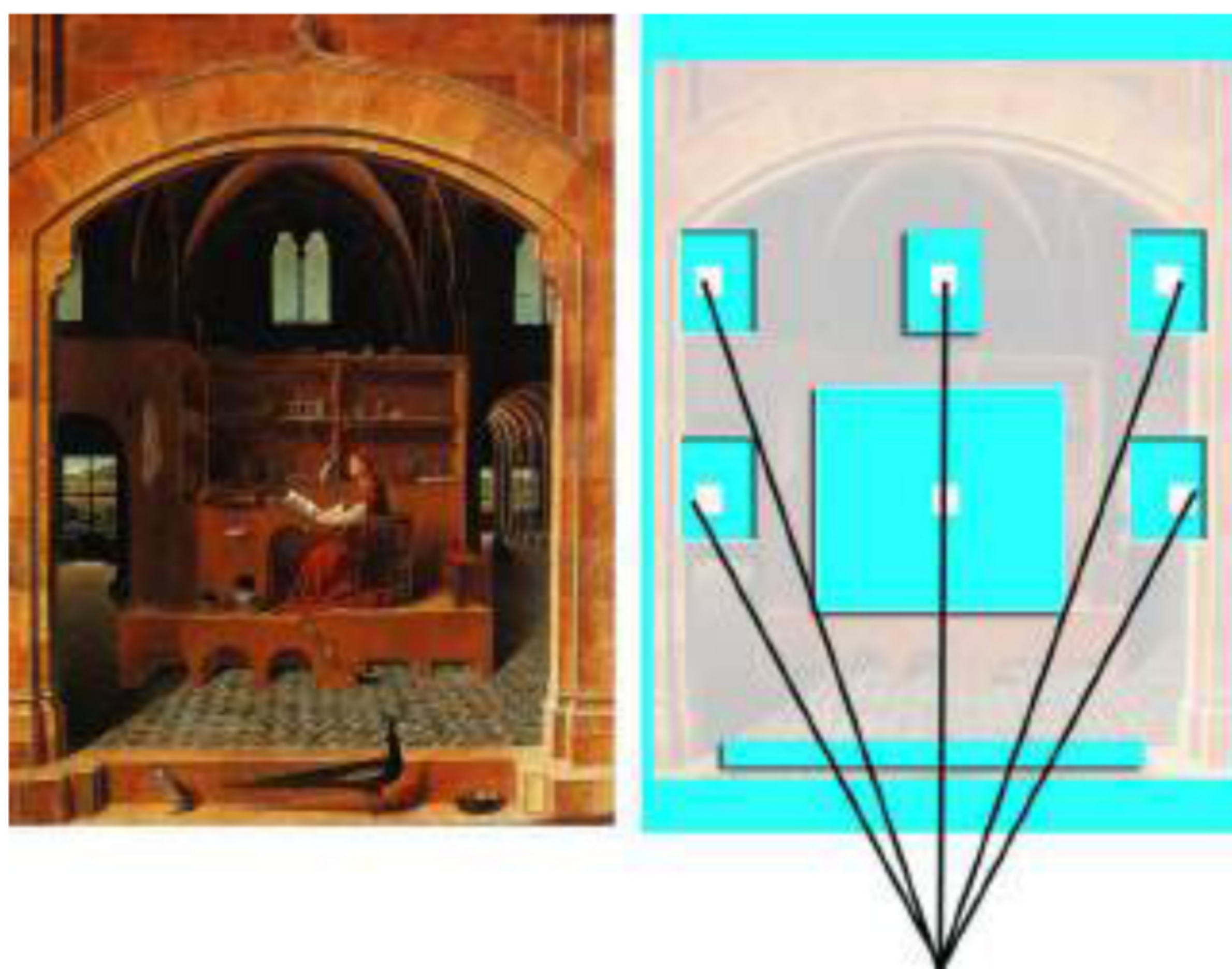


Figure 1: Antonello da Messina, San Girolamo nello studio, 1474. Londra, National Gallery

3. The relationship between image and time

In the process that dissolves the space, as a tangible and perceived matter, reassembling virtually within an image, the place of encounter and relationships changes (not loses), and it becomes all of those events and all those temporal actions related to the same place. For example, in terms of distance the displacement

needed to reach the same place canceling, because that place no longer exists, the time required to reach it adjusts, since the place, now devoid of a physical distance and features the single distance virtual, it can be reached without being moved, and instantly is represented by the image. Still, it changes and cancels the ordinary time of stay in a given place partly, corresponding to the place-classroom generally, because this time can be extended or reduced, fragmented and multiplied, thanks to deferred. Failing that *originality* of the place-classroom that connoted as the *place of education*, unique and therefore has a kind of *aura*, fails the temporal relationship that we have with it consequently. The image incorporates the traditional time, what we are used to count and choke, giving back another time, synthetic and immediate, and within this «deferred or registered sink the "direct," everything happens as if live was no longer anything but an accident of the simulacrum» (Scarpetta, 1985, p. 61).

It must be said, therefore, that the real space not only changes, and precisely in which the education takes place but also everything that in temporal terms there connects to it, and such a connection, for example in the case of the displacement, no longer takes place through a system of images in sequence determined by our physical movement it takes to get to a place wherever it is, and that marks many individual spaces in sequence that we follow and perceive to reach the final space, rather than through a single image that is, simultaneously, both the trailing space both individual spaces needed to reach it. It is an extraordinary synthesis process, in which our ability to perceive the real space is transformed in our intention and ability to imagine. And that, more generally, that for each connection type, or for each our connection to the virtual space and for every action that takes place in it and that always takes place through a synthesis process.

The main characteristics related to the virtual space of the education making it all the more obvious, simultaneity and contextual events and information become the traditional place-classroom: any place can become a local school, a classroom site. Any place can be a place where you meet students and teacher. The so-called virtual classrooms, realized and educated, conform and represent in the image mainly by the need to communicate the information and interact with n number of users simultaneously, by reproducing, on a planetary scale and through a process that, on the anthropological and social levels, it would be most democratic, what is happening or could happen in the context of real classroom.

4. Conclusion

On a strictly technical level it is worth always come back on attention to image design, the problem now faced and widely discussed since the twenty-first century. If we consider education as a product it is clear that the perception of the quality of the product itself «is strongly influenced by the type and quality of the interface that we have to design taking into account the technical, social, economic, cultural and ergonomic. It must strive to be transparent, almost imperceptible and allow the user to concentrate on the content. In the interface design must take account of a large amount of factors, some of which are strongly influenced by the context, other more general nature such as, for example, the necessity to make the elements interacts perceptual (sight and hearing, but also touch, taste and smell in the near future) and operational (hands, limbs, position of the pupil of the human being) on computing devices (monitor, keyboard, mouse, motion capture devices, etc.) "(Marini, Bertoli & Rizzi, 2001 , p.467).

Beyond the technical aspects, despite the wide and interesting literature on online education and e-learning (see, for example, the works of Ferri, 2005; Crispiani & Rossi, 2006), it is still necessary to invest in research on the training facility taking into account the actual virtual space in which it unfolds and disseminates.

In fact, the problem that mostly seems to emerge, mainly due to large scale by the recent adoption of distance learning, is related to how closely the entire educational process, also in terms of programs and content, the image that should first endorse and supports it, so represent, communicate and disclose. That is to say that the online educational system still seems to be generated according to and through a conventional communication process that occurs in spaces and traditional places, that is, real and physical, and this is highlighted with the problem that the distance training is sometimes simply transposed from a physical environment to a virtual environment. In other hands, the generated space and represented by the image, allowing different modes of communication, management and exchange of data and information, whether theories or concepts, models of reality or mere indications of procedures, to a training process not simply "placed" in virtual environments rather generated by them. It is true that technological-digital development, which occurred mainly in the new millennium, unlike the industrial sector took place between the nineteenth and twentieth centuries, not always followed and met the transformations and the social and cultural needs, as was the case in industrialization rather caused those transformations and needs, often resulting in a disconnect between the technological progress and the cultural context.

References

- Arnheim, R. (1954). *Arte e percezione visiva*. Milano: Feltrinelli
- Bauman, Z. (2002). *Modernità liquida*. Roma-Bari: Laterza
- Bauman, Z. (2003). *Intervista sull'identità*. Roma-Bari: Laterza
- Bodei, R. (1995). *Le forme del bello*. Bologna: Il Mulino
- Crispiani, P., & Rossi, P.G. (2006). *E-learning. Formazione, modelli, proposte*. Roma: Armando Editore
- Dorfles, G. (1996). *Il divenire delle arti*. Bologna: Bompiani
- Ferri, P. (2005). *E-Learning. Didattica, comunicazione e tecnologie digitali*. Milano: Mondadori Education / Le Monnier Università.
- Marini, D., Bertoli, M., & Rizzi, A. (2001). *Comunicazione visiva digitale. Fondamenti di eidomatica*. Addison-Wesley Longman Italia Editoriale S.r.l.
- Scarpetta, G. (1985). *L'impuro. Letteratura, musica e pittura: analisi della creatività contemporanea*. Milano: SugarCo Edizioni