Rethinking Architectural Education in South Asia

BAE iap iap

Board of Architectural Education INSTITUTE OF ARCHITECTS PAKISTAN

INSTITUTE OF ARCHITECTS PAKISTAN KARACHI CHAPTER

Rethinking Architectural Education in South Asia
E-book based on webinars hosted by BAE-IAP and IAP-KC
First published in Pakistan in 2020 by Institute of Architects Pakistan

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Rethinking Architectural Education in South Asia

Preface

COVID-19 impacted people individually and collectively. While the three-letter word WHF (work from home) became the buzz, this required major adjustments in academia, especially in tertiary education. Architecture schools (both public and private) in Pakistan struggled for months to put systems in place for online teaching. Some took longer than others, nevertheless, no one was prepared to hit the ground running. There were many dimensions to the dilemma, and BAE-IAP reached out to all the HoDs to connect with each other on this common platform and share information and experiences to be able to set up systems and get teaching and learning going. The most difficult was running design studios and live reviews.

WHF also provided time for many to reflect. One criticism or facet that caught our ears and eyes was that graduates from architecture schools are not equipped for entering practice and the gnawing gap are frustrating for both, the established firms hiring, and the new entrants in the field. This led BAE-IAP to plan a three-webinars series in collaboration with IAP-KC titled Re-thinking Architectural Education in South Asia with presenters/panelists in Pakistan, home-grown speakers abroad, and other international panelists who are familiar with the context and affiliated with education. The rich discourse in the webinars, with an average of 300 attendees in every session evidenced the interest of all in the situation of architectural education.

Under the overall series theme, each of the webinars was given a title to guide a more focused discussion on the sub-theme within the framework of the overall topic.

The session theme and presenters/panelists list are as follows:

1. Realities of Architecture Education and Practice
Rahul Mehrotra, Akeel Bilgrami, Jeewanthi Senadheera and Asim Hameed
2. Learn, (Un) Learn, (Re) Learn
Hasan-uddin Khan, Ashraf Salama, Jahangir Sherpao and Anila Naeem
3. Mind the gap – Education and Practice
Omar Akbar, Gyanendra Shekhawat, Samia Rab Kirchner and Valina Geropanta

The profound discourse brought out issues and recommendations on the relevance of architectural education and practice in current times. The feedback from participants and attendees has been tremendous as they found the webinars very pertinent, encapsulating many live issues to be addressed. As BAE-IAP, it is our objective to address the issues' relevance, quality, structure, and flexibility in curriculum to improve the quality of architectural education in Pakistan. Dialogue is planned with the Pakistan Council of Architects and Town Planners (PCATP), the statutory body responsible for accrediting architecture programmes in Pakistani Universities to be able to address these recommendations to update Architectural Education in letter and spirit. Some factors needing attention are curriculum and content development; the gap between graduates and available opportunities in architectural practices; faculty development and hiring; the 5-year programme or other options, and revalidation of the accreditation process. These are some key areas but not the only areas which need attention. BAE-IAP will continue its role as facilitator and provide linkage to intellectual resources. It gives us much pleasure to bring this first e-publication of IAP, and that too, on Architectural Education. At the time the webinar series was conceptualised, the hosts were clear that this would result in an e-publication allowing access and reference to the rich discourse on Architectural Education, so as to be able to evolve with changing times where rapid change is the only canvas.

We have tried to keep the book interesting in its layout, and in some ways dialogue-like to retain the feel of the webinar yet not present it as a conference proceeding. Most importantly is the thrust of issues as presented by our esteemed panelists.

We would be happy to receive feedback to improve on our future publications.

Khadija Jamal Shaban
Chairperson
BAE-IAP

Message from
M. Arif Changezi
President, Institute of Architects, Pakistan

The natural environment and the cities we live in face enormous challenges today, and the type of development we have will soon not be appropriate. In the same context, models for architectural education need to be updated/revised. In the wake of rapid urbanisation, global warming, energy crisis, and a serious threat to the natural world, the main priority and focus of architectural schools needs to be centred on transforming architectural education to prepare the architects of tomorrow to meet these serious challenges.

I am delighted that the Board of Architectural Education of the Institute of Architects Pakistan (BAE-IAP) and the Karachi Chapter of IAP organised a highly successful webinar series in July/August 2020 on Re-thinking Architectural Education in South Asia. Participants included renowned national and international educationists and practicing architects, to discuss and evaluate where we stand in architecture education and how it is reflected in our practice and ultimately on the built environment. The need to approach architecture education and practices through multi-faceted models allowing a more holistic approach, rather than adopting a modernist style only, was emphasised in these conversations in an attempt to set a direction and bridge the gap between academics and practice.

The e-book, which has been launched by IAP covering the dialogue in the three absorbing sessions, would give our academics, the accreditation body, and the Higher Education Commission insight to re-evaluate the curriculum and teaching methods in architectural education in Pakistan, so as to adapt to the new realities of the profession.

September 2020

Moderators

Nabah Ali Saad
A graduate from NCA, Lahore (2008), after completing her masters degree with the core focus in urbanism from the Dessau Institute of Architecture in Germany, she has been an Assistant Professor at COMSATS, Lahore since 2015.

Arshad Faruqui
A practicing architect, former adjunct faculty member at Indus Valley School of Art and Architecture, he has been associated with various architectural organisations including his own design practice Copper and Steel.

Mishaal R. Merchant
A practicing architect and founder of a studio which is an interdisciplinary team investigating city morphosis. Her favourite discipline is landscape urbanism, in which she has presented two internationally peer reviewed papers. She has projects in Pakistan, USA, Afghanistan, UAE, and Qatar. Mishaal has taught at NED and the Indus Valley School of Art and Architecture, and continues to serve as visiting faculty member.

Sami Chohan
With a Bachelor of Architecture degree from the Indus Valley School of Art and Architecture (2007) and Master's degree from the Stuttgart Technology University of Applied Sciences in Germany, he is an Assistant Professor at IVS where he earlier (2015-2019) served as Head of the Department. He co-founded a design and research cell curated Pakistan's first-ever National Pavilion in the 2018 edition of the Venice Biennale of Architecture.

Co-Conveners

Huzefah Haroon

Samar Zehra

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Moderated by

Ar. Nabah Ali Saad

Ar. Mishaal R. Merchant

Co-Host *Ar. Ramiz Baig*

Co-Host *Ar. Khadija Jamal Shaban*

Ramiz Baig: During the pandemic we have been facing worldwide, many questions have surfaced in our minds. We are all wondering what the new normal is going to be and when that is going to be! One of the most important things that impacts us all is, of course, education, and the role of architectural education. We feel in the new normal that is coming upon us, there will be a few changes.

We have a wonderful lineup of panelists today and we will continue to have an impressive lineup of panelists and experts in the upcoming sessions too. Through these discussions, we hope to get some idea of where we are today and where we are headed, and what to expect in the coming months. Before we begin, I would like to take this opportunity to welcome the President of the Institute of Architects Pakistan Arif Changezi sahib, and ask him to say a few words.

Arif Changezi: Thank you Ramiz. It's a great pleasure indeed for me to welcome you all on behalf of the Institute of Architects Pakistan, in the webinar series being conducted jointly by the Board of Architectural Education and Institute of Architects Pakistan, Karachi chapter.

I am very happy and grateful to all the distinguished international and national panelists, including renowned architects from academia and profession who have joined us to share the knowledge and experience on Rethinking Architectural Education in South Asia. With changing times and situations, the theme is becoming even more relevant and the need of the hour. COVID-19, as we all know, has an influence on teachers and students alike, thus impacting the future of architectural education – not only in our region, but all over the world. I am sure while we discuss the prevailing trends of architectural education in South Asia, we will also keep in mind that innovation, restructuring, and adaptations are critical and required – not only on part of the universities, but also the accreditation bodies, so that we can bridge the gap between academia and practice, encouraging the multi-disciplinary thinking.

My recommendation as the president of the Institute of Architects Pakistan is to be more flexible and adaptive to the changing times, and encourage the type of discourse that we are having today – which not only questions our methods of teaching, but also suggests ways to improve our education system.

Context of the Context

Sphere of Concern
and
Sphere of Influence

Rahul Mehrotra

Architect Rahul Mehrotra is the founding principal of RMA Architects and is also the Professor of Urban Design and Planning at the Harvard Graduate School of Design. He studied at the School of Architecture Ahmedabad, and graduated with a Masters degree in Urban Design with a distinction at the Harvard Graduate School of Design in 1987. Apart from his engagement with the design of buildings, Rahul Mehrotra has been actively involved in civic and urban affairs in Mumbai. He has also served on various commissions for historic preservations and environmental issues along with neighbourhood groups.
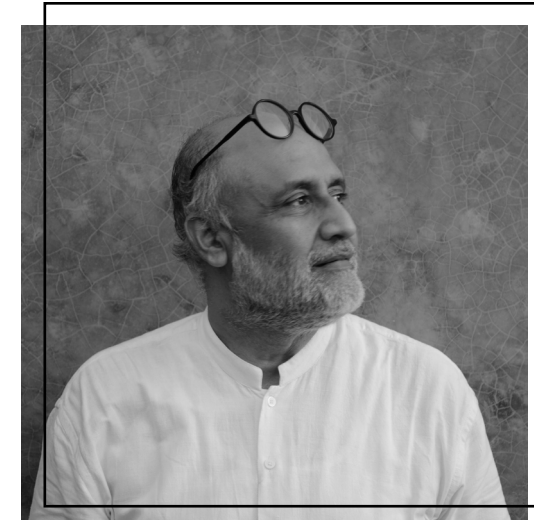
I think what the Board of Architectural Education-Institute of Architects Pakistan (BAE-IAP) have set up as these three conversations (webinars) is incredibly relevant and very exciting, because it's a great opportunity for us to collectively reflect on South Asia. The question of the realities of architectural education and practice is a perfectly framed one, because the two intersect. Education is to prepare the practitioners, but then there also has to be feedback between the realities of practice and education.

I am starting with this first slide which reads 'the context of the context,' because I think as architects, we are often taught to understand the context we work in, and that context we often bring down to the site, the materiality of the site, the climate, and the skills that exist. Some of us who are more ambitious go on to explore questions of culture to define the context; we dig into embedded histories of the site. The question we often don't ask is, what is the context of the context – because each one of these framings or constructions or

images are of the context, and also sits in its context. And the broader context is a context of politics or society - how society is evolving, cultural production of different kinds – and it's much more complex for us to understand.

It's critical that education actually equips us to do that, because it's at that intersection of our understanding of the context – the tangible context and the intangible context – which is where the real questions and the challenges lie. What basically tends to happen is that we develop a sphere of concern, which is the concern for this larger context; concern about Climate Change, inequities in our societies, among other issues. Our sphere of influence, however, is often actually very small. It's strange that most often when your sphere of concern expands, it's actually inversely proportional to the sphere of influence, which actually diminishes.

So the question is, how can education aid us to create these intersections and allow us to calibrate and keep in sound balance the spheres of our concern, and spheres of our influence? I don't mean that we should diminish our sphere of concerns, because we must be very ambitious to change the

world around us. We must find ways and have a voice, wherein we have agency and education, which provide us with that pedagogical framework that make us think about how we can keep expanding that influence strategically. Therefore, what is that agency that architects and architecture might have?

This is a lecture in itself and a complex conversation, and I hope we have it over these three sessions. I want to share with you three pieces of research that have opened my mind in interesting ways to these questions.

The first piece of research are the two books that I authored (for me, books become instruments to advocate, not only to society as an architect, but also to advocate to myself about what my concerns should be). The first book that I wrote between 1998-2000 connected me to South Asia, to understand the broader context and expanding the geography beyond India where my practice was situated.

Ten years later, I wrote a book called, 'Architecture in India since 1990'. This was when India liberalised its economy,

Global Practice
Expressions of [Impatient] Capital

Regional Manifestation
Local Assertions

Alternate Practice
Towards Sustainability

Counter Modernism
Resurfacing of the Ancient
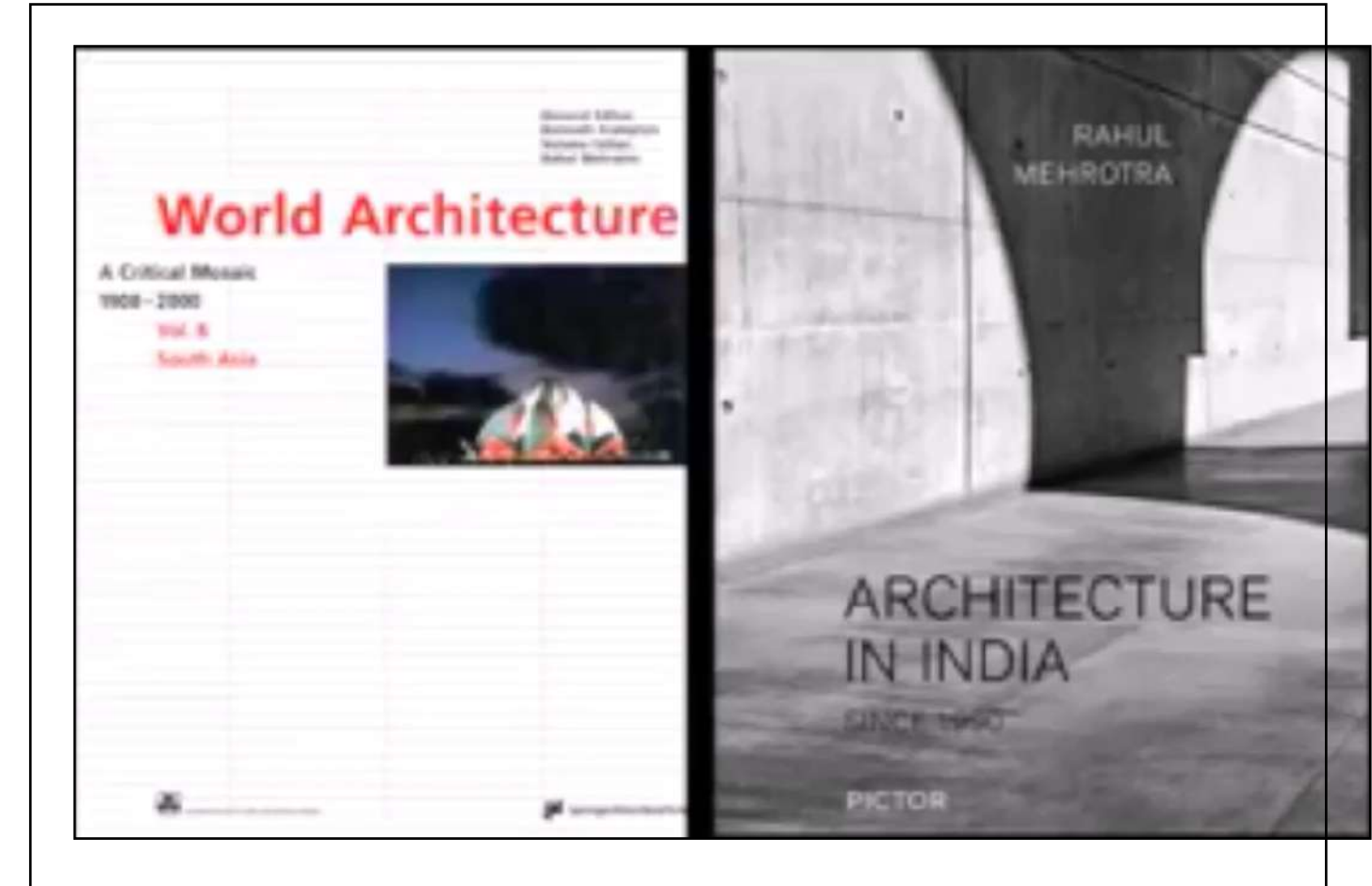
and I was trying to understand what it means for an architect in a post-liberalised economy in India, and reflecting on it. There were many lessons that I learnt from this, and the most important lesson that emerged – and that is relevant for our discussion on architectural education – is that there is no one model of practice. Education, in the business-as-usual-way, very often perpetuated by the policy and the regulatory framework, established by institutes and councils for their own good reasons, actually focuses on a single model of practice that is central to their imagination.

Essentially, I removed the lens of modernism and asked; what do I see in the landscape in India? It was amazing that you saw glass towers that were not modern as we define them in the more traditional way, one saw things that were being built by very sensitive practitioners who were very mindful of localities - which I call regional manifestations, and global practices that are implicit - which I call expressions of impatient capital, because capital drives the decisions and is inherently impatient. I looked at a model called alternate practices, which is the kind of barefoot architect model – like Laurie Baker in India

and Kamil Khan Mumtaz in Pakistan - working directly with the craftsmen. And as a result, the whole mode of instruction and communication changes. Education does not prepare us for this. And I also looked into Counter Modernism, which is the resurfacing of ancient practices and ancient imagery, that appears in the form of the big temples that are being built in India and the mosques in Pakistan and elsewhere. This made me think that there are actually many models of practices.

The question then becomes, does education prepare us for all those models, or are we narrowing the perception of students by actually preparing them through just one lens, or one set of protocols and processes that allow buildings to manifest themselves on the ground? This research extended as an exhibition called The State of Architecture in India. Many aspects emerged, one of which was in the beginning, in 1947, when the subcontinent fractured into two independent countries, the number of schools were 2 or 3, and now you see about 428.

What's interesting in this image, is that there is a blue line which starts at 1990 that rises

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> *Essentially, I removed the lens of modernism and asked; what do I see in the landscape in India?*

The story of India's urbanization has largely focused on the dramatic accumulation of population and capital in large cities. This city-centric perspective reinforces biases towards specific morphologies, and privileges certain planning paradigms that essentialize the diversity of city-making and simplify or ignore the networks and fields upon which concentrated urban developments depend. Furthermore, this lens does not equip us to manage the transformative shifts in India's smaller towns and villages. Our narrative attempts to shed light on the process of urbanization taking place in the smaller towns and the hinterland.

above the columns, which means that the line represents real estate as an organised sector. As real estate grows as an organised sector, one can see the schools of architecture growing proportionately. This is very interesting, because it is a complete myth that with the growth of real estate we need more schools of architecture.

When seeing big townships and development emerge, parents see architecture as the field for their children to study. The need for architecture is inversely proportional to the growth of real estate, because as the sector becomes more organised they employ fewer architects. For example, Defence Colony would have 500 houses and would employ 200 architects, whereas a gated community that has 2,000 homes and families would employ only one in-house architect. Thus these are myths.

In reality, we should be controlling the number of schools of architecture, and focusing them in different models of intellectual pursuit and practice.
The last piece of research takes the question to a broader realm, which is; what is even urban? We often prepare architects for the urban context, and not for the rural context. I don't think the binary is

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even valid. In the new research, I argue that India's urbanisation is about 37% for six months of the year, and over 47% or 50% for the other six months of the year – which means we have a couple of million people who move back and forth. These two maps show you the official imagination of the urban, which is denoted by the big red dots. If you take settlements data of just 5,000 people and above, we have about 32,000 settlements – so there is a gap of 23,000 places that people are not focusing on, and that should be the constituency for

7 **Megacities**

28 **Tier II / Metros**

393 **Class I Cities**

URBANIZATION IN INDIA
Census Classification

DECONSTRUCTING CENSUS CRITERIA
Villages above 5,000 people
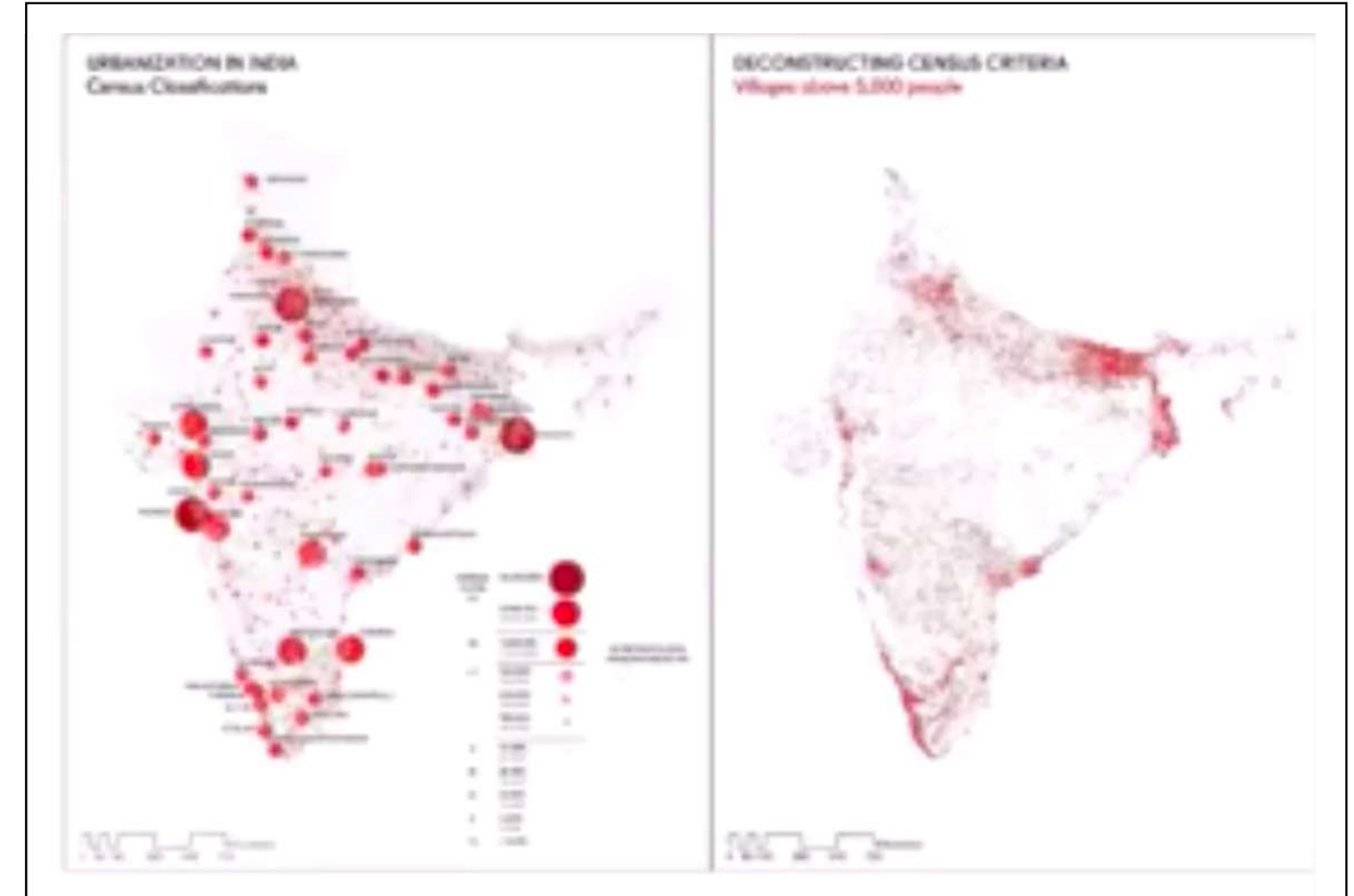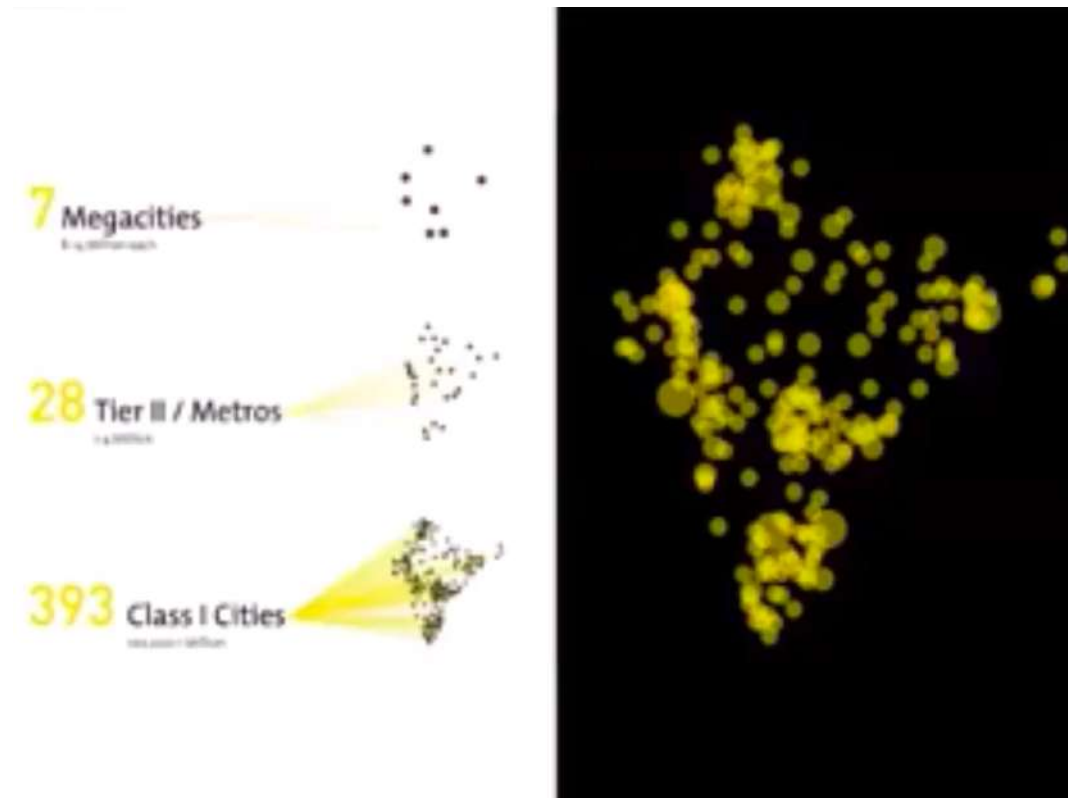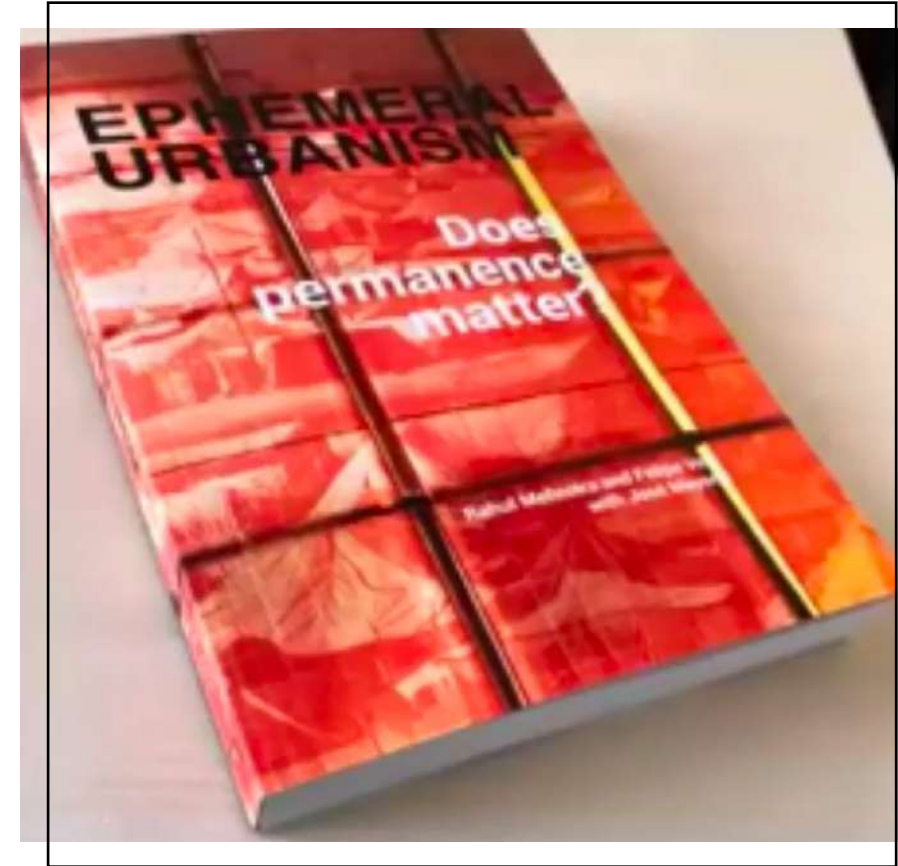
architecture, and education should focus on preparing us for this.

This is what influenced my work on the Kumbh Mela, which I call the ephemeral megacity, which extended into this question of ephemeral urbanism. I think the biggest challenge for us as practitioners, if you talk about that reality and therefore how education should prepare us, is that we have to design for flux. The reverse migration that happened in India – I don't know the figures in other parts of South Asia – but for 30 million people going back home in two weeks (during the pandemic in India) just shows us what I am talking

about. What actually happens across the year, occurred in two weeks, and it was only 30 million as opposed to what could have been 200 million.

So the question is; does permanence matter? Is permanence too much of a default condition that we are training architects for? How can we design for flux? And if you accept flux as our condition, then that is the context of the context, and then every decision we make as architects has to be placed in these broader rhythms. And as a result, the question becomes; is education preparing students adequately for this condition? Thank you very much.

Jeewanthi Senadheera

Architect Jeewanthi Senadheera completed her Bachelors of Science in Built Environment from the University of Moratuwa in Colombo in 2002, from where she also attained her Masters degree in Architecture three years later. She is a member of the Sri Lankan Institute of Architects, and is currently a senior lecturer at the City School of Architecture in Colombo. She is also a practicing architect, and works as an associate for the firm IDE Chartered Architects in her hometown.

Today, I decided to ask you some open-ended questions. I am not demanding any immediate answers, I am just throwing out a few stipulations I hold on the focus of architectural education ever since I became interested in it, rather than an attempt to trace the trajectory of architectural education. This is to ascertain if that needs to empower architects to face the future or to form the future.

I will start with the Royal Palace of the last Sinhalese Monarchy in Sri Lanka, the present-day renovated abode for Lord Buddha's Tooth Relic and the UNESCO World Heritage Temple of Sacred Tooth Relic in Kandy, Sri Lanka.

The historical qualms of this mesmerising architecture and masterpiece are rooted and powerful. This originally started in the early 1700s, but was finally brought to this magnificience somewhere in 1802 under the patronage of the last Sinhalese Monarchy, Sri Vikrama Rajasinha. According to historical records, King Sri Vikrama Rajasinha who imagined himself as a God, ordained his royal chief architect Devendra Moolacharya to create a royal platform for him to address the nation and observe the public.

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The story goes that the king ordered him to design this among the clouds as the abode of the Gods.

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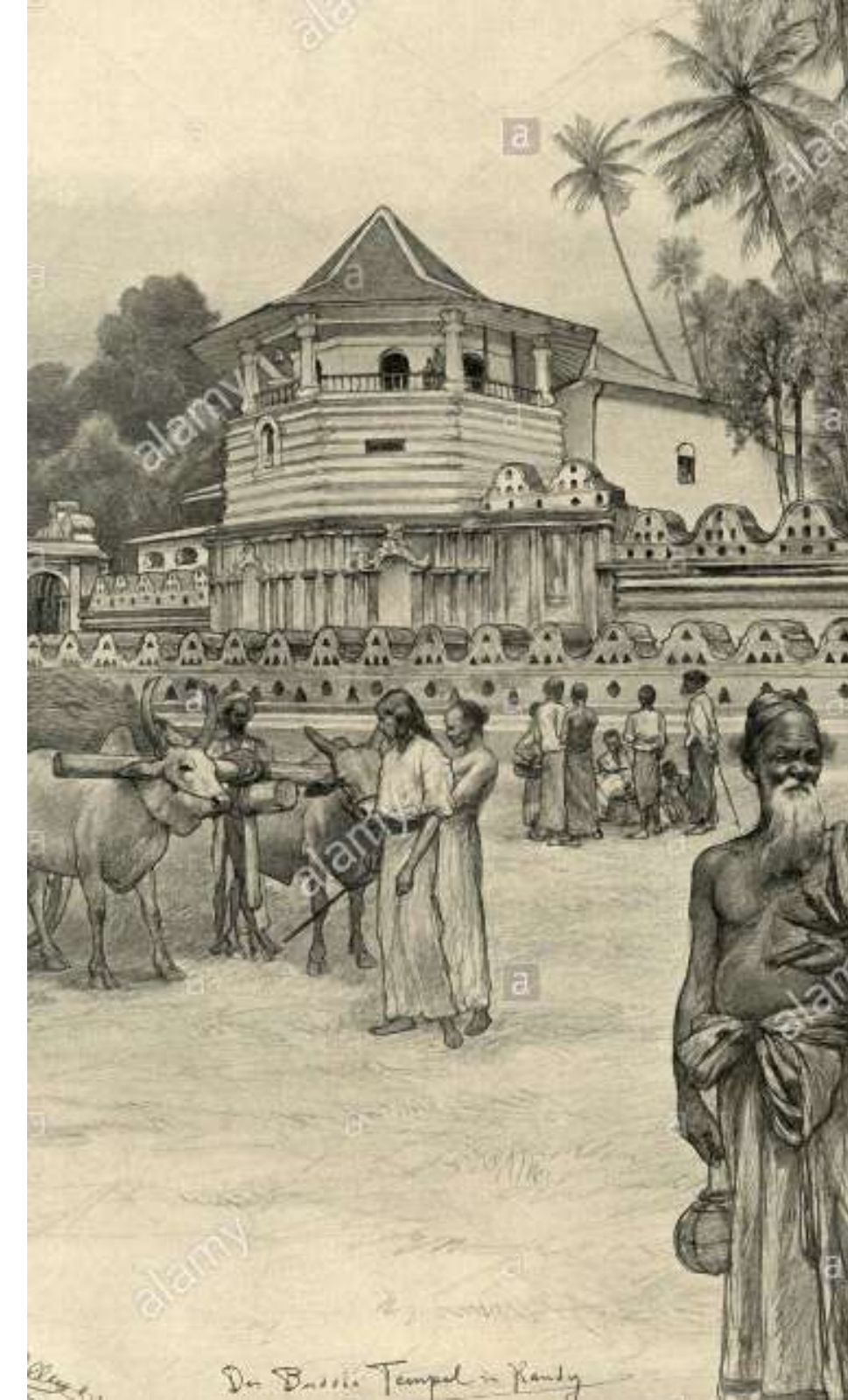
*Even today, in the
misty morning or
a misty evening,
over the cloud
wall of the lake,
this comes to life.
A great abode for
a king, floating
above the lake.*

The story goes that the king ordered him to design this among the clouds as the abode of the Gods. Devendra Moolacharya, who was considered the most gifted Sinhalese architect in history, designed a 19-hectare field in front of the palace, filled with water to be an artificial lake, and surrounded the perimeter with a decorative wall with abstract clouds called *Walakulu Bemma* (The Cloud Wall). And finally, placed the octagonal viewing tower (Paththirippuwa) at the foot of the lake, thus personifying the kings palace as God's abode which floated among the clouds and reflected upon the land. Even today, in the misty morning or a misty evening, over the cloud wall of the lake, this comes to life. A great abode for a king, floating above the lake. And this was approximately 180 years prior to Alexander Tzoni's speculation on critical regionalism or critical contextualism.

This is how Colombo – just 100km away from Kandy – is seen today, along with Shanghai, London, Singapore, Melbourne, Nairobi, and even New York. East or West, they stand back to back, resembling, like siblings of the same family.
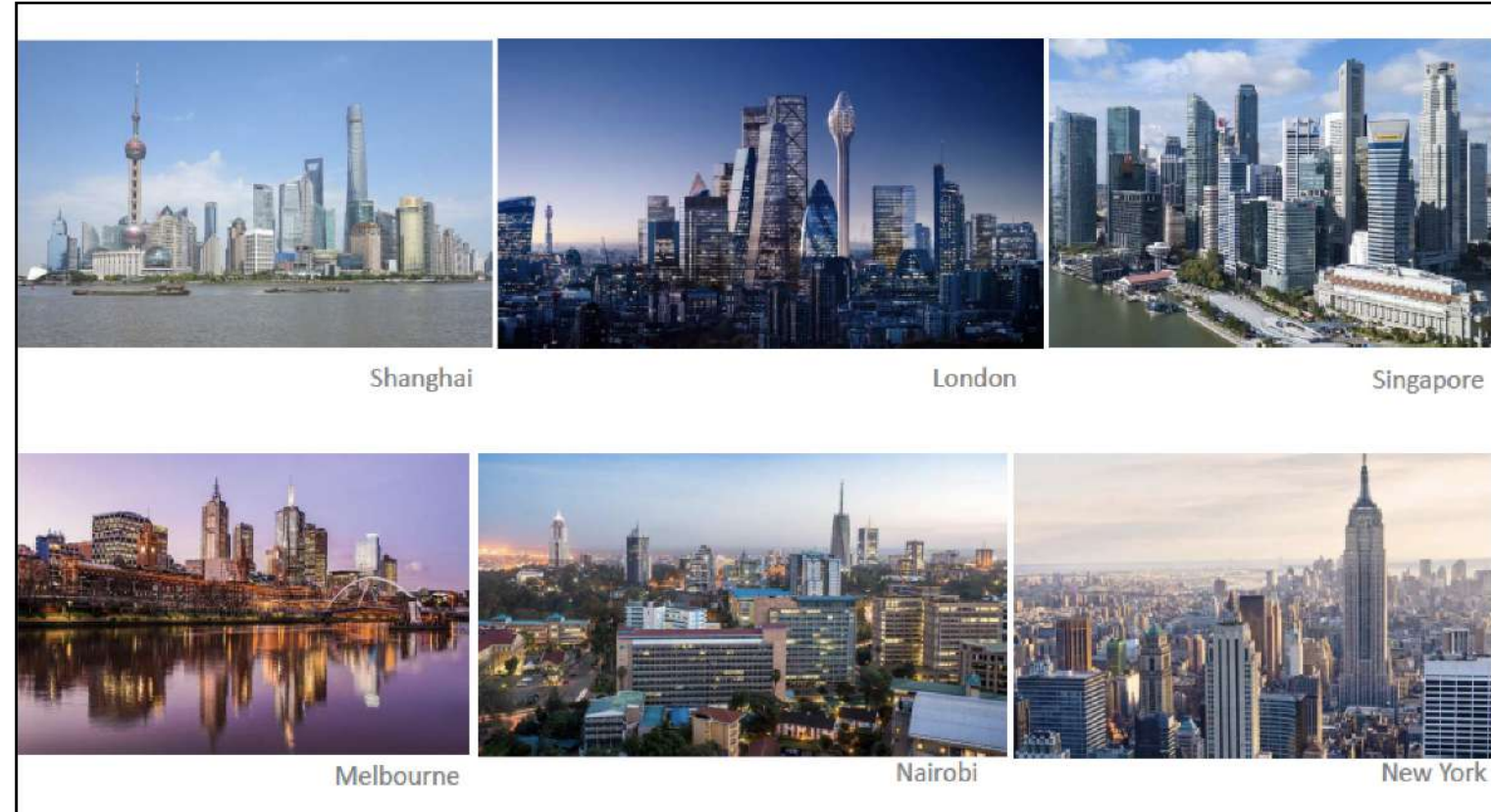
I wonder, what if we taught our own architects, proud descendants of Devendra Moolacharya, to make our skylines really ours? Among the soaring multi-story housing, where all life flowed within 500 square feet, and how culture and society are redefined by the architecture itself? I wonder, what if we taught our architects to be sensitive?

Inside those colossal glazed geometries whose artificial ventilation systems fight with the tropical sun, making huge holes in the earth's protective sky layer. I wonder, what if we taught our architects to be interrogative and thus accountable?

In those complex tangles of roadways, where motorised movement governs and simple life is cheapened, I wonder, what if we taught our architects to be engaged?

Beyond the fringes of the city, in the back alleys of the neighbourhoods where life struggles under the self-assembled pockets, I wonder, what if we taught our architects to be inclusive?

Finally, I wonder, what if we taught our architects to form the future architecture within the silent calls of culture, society, and humanity, rather than face it with alienated artifices devoid of them? Thank you.

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Education and training need to be clearly distinguished. It is the responsibility of the faculty to ensure that in addition to preparing students for the profession, they also educate individuals who will be productive citizens, socially responsive, and professionally responsible. At the same time, the mindset of the practicing professionals must also change.
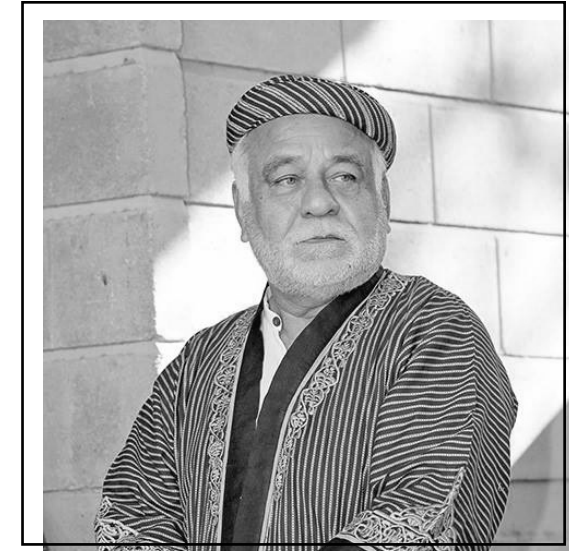
Akeel Bilgrami

Architect Akeel Bilgrami is a fellow of the Institute of Architects Pakistan, and a life registered member of the Pakistan Council of Architects and Town Planners, and has long been closely associated in the affairs of both organisations. From 1968 to 1972, he worked with Naqvi and Siddiqi, and thereafter started his own practice, first as Bilgrami and Associates and then as AE firm Bilgrami and Farooqui – in partnership with engineer Farooq Sultan. In 2006, Najmi Bilgrami Collaborative Private Limited was established with the pooling of resources of Bilgrami Farooqui and Misbah Najmi and Associates. Architect Akeel Bilgrami is one of the founders of the Indus Valley School of Arts and Architecture (IVS) in Karachi, which was established in 1990, and he has been on the board of governors and twice served as the chairman of the executive committee.

To put architectural education in Pakistan in proper perspective, it is necessary to narrate a brief history as it evolved over the years. The formal training of architects in Pakistan is a recent phenomena, and can be traced to the legacy that the British left behind. The Raj had established two notable schools of arts and crafts in the latter half of the 19th Century; one in Lucknow, India and the other in Lahore, Pakistan, with the aim to preserve, sustain, and patronise local crafts.

The one in Lahore, known as the Mayo School of Arts, whose founding principal Lockwood Kipling (the father of the famous novelist Rudyard Kipling) was a strong believer in the preservation and promotion of indigenous crafts. The Mayo School adequately served the purpose of its establishment, and for several decades trained artisans in different building trades. Incidentally, architectural historian Percy Brown and Bhai Ram Singh were amongst the earlier principals of the Mayo School at the turn of the century. Bhai Ram Singh was an accomplished wood craftsman and a brilliant architect, who designed some of the finest buildings in Lahore in the Indo-colonial style that still inspire a testimony to his ingenuity as an outstanding designer.

It was not until after 1947 that a three-year diploma course in architecture was introduced at the Mayo School. This was meant to produce architectural assistants for employment in relevant building control authorities, design offices in the local government, and to serve in the offices of the engineers and the few architects that were in practice.

The first school of architecture in Karachi offering a four-year evening programme was established in 1954 by the Public Works Department (PWD) for much the same purpose – to produce architectural assistants.

The Mayo School, which was renamed National College of Arts (NCA) in 1958, revised its curricula and upgraded the architecture course to an integrated 5-year degree programme with the first batch of students graduating in 1963. At about the same time, departments of architecture were set up in the two new engineering universities established in Lahore and Dhaka. The first batch of architects graduated from the University of Engineering and Technology (UET), Lahore in 1967. Subsequently the School of Architecture Karachi was merged into

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the Dawood College of Engineering and Technology, now known as Dawood University, and the four-year programme was upgraded to a 5-year degree programme, with its first graduating class in 1973. Seven years later, in 1980, the newly established Mehran University in Jamshoro, Hyderabad, started an architecture department, and in 1990 the Indus Valley School of Art and Architecture (IVS) became the fifth school of architecture (and the first in the private sector).

Until 1990, there were only five architectural schools. Come 2010, that is 20 years later, there were still only seven accredited schools of architecture, with about five schools seeking accreditation. By the end of 2015, the number of accredited schools jumped to 18, and those seeking recognition to 14. Today, there are 35 schools of architecture, of which 31 are accredited or in the process of seeking accreditation, with the majority being in the public sector.

There are over 1,400 students enrolled and studying in architecture schools today, of which approximately 1,200 graduate each year. Over the last 10 years, there has been a spate of new schools that have opened and have a number of problems. When you

open new schools you need teachers, and when you hire teachers they have to be trained teachers – otherwise what are you teaching?

In the 1970s and 1980s, the four schools imparting architectural education in Pakistan, like in most commonwealth countries, followed the British model. With a massive increase in urban population and the myriad problems associated with urbanisation, academia and practice were ill-equipped and at a loss to deal with the rapid deterioration of the urban fabric. The traditional role of an architect was to design buildings, and anything beyond that was not considered within their domain. They had been trained to design a quality building, in terms of its form and aesthetics, fitting in the function.

There seems to be a general lack of understanding about the role and involvement of professionals in the quality of the built environment, and in the enhancement of the quality of life of citizens. Recognising that the existing curricula structure was not fully geared to incorporate the study of the unprecedented and dynamic conditions prevalent in Karachi at that time, the late Professor

Javed Haider, then a young studio teacher at the department of architecture at the Dawood College, began developing a new integrated approach to design studio teaching.

The underlying premise of the studio course, according to Professor Haider, was that the profound changes taking place at the time were not fully comprehended and addressed through existing architectural paradigms, and necessitated the creation of transformative pedagogies. The new method, according to him, had to take into consideration the inability of architects to address these real and vital issues, which needed to be incorporated in a framework of an integrated approach in education and practice in order to create more responsive human environments. This approach to architectural design reversed the traditional model, and shifted the focus from the predilection of the designer to create a unique form that distinguished itself from its surroundings, to an approach that called for integration of design in a broader context.

Architecture and design have to be recognised as interdisciplinary endeavours that not only deal with what is, but more crucially, what ought to be – a state not subject to observation, but to prediction, imagination, exploration, and speculation.

The traditional model emphasises on physical form based on the designers, values, notions of aesthetics, or principles of visual organisation. The impact on the user, often represented by a different entity, is generally ignored – more importantly; the process ignores historical, social, cultural, contextual, experiential, and physical characteristics of the environment. The Comprehensive Environment Design (CED) course, which was introduced at the Dawood College in 1979, was concerned with the enhancement of human experience and quality of life. Logically, the programme focused more towards the marginalised communities, slum dwellers, and unplanned settlements.

With little or no literature, research, or precedents of design information available to build upon, it was vital to think of the genesis of a unified field of enquiry, and thus the task of generating knowledge and simultaneously learning became an integral part of the studio process – with both students and faculty carrying out research through the creation of a pedagogical structure that challenged

Architecture and design have to be recognised as interdisciplinary endeavours that not only deal with what is, but more crucially; what ought to be – a state not subject to observation, but to prediction, imagination, exploration, and speculation.

boundaries between students and teachers, and between peers. The CED course was subsequently adopted with modifications by some other schools. It is a model that still makes sense in the context of Pakistan, where design-related scholarship is sadly still minimal. I know of a number of schools that have adopted this course in their curricula, perhaps not in a formal way, but there are a number of schools that do follow it, which is a good sign.

The modern movement of the 1960s and 1970s and successive reactionary movements that emanated from the west, have played havoc directly or indirectly with the architecture of the developing countries, particularly in South Asia. Whether it was successful or not in the west is a moot point. Though subsequently, the theories that were touted have been questioned and criticised, and the dissenting professionals have expressed their disillusionment with traditions that placed undue emphasis on aesthetics, form, and beauty without regard to the users aspirations and needs. The dissenters argued that architects abdicated their responsibility by creating oppressive and inhuman environments. The architecture that the modern revolution has created is without a soul and totally unmindful of the context.

Sadly, successive generations of architects from the developing world have unquestioningly aped and continue to follow the so-called icons produced by these movements. Worse still, the new playground of the big boys moved closer home to the rich Arab States, where given the freedom and full rein, they have created architecture that has neither respect nor relevance to the context, or the region's history or its culture. Many of our architects, enamoured by the glitz, glamour, and the iconic names associated with these projects purportedly representing modernism and progress, have blindly followed in their footsteps, quite unmindful of the great damage that has been inflicted on the built environment of our cities in recent years. Sadly, this fascination for the chic also permeates through the classrooms of a majority of our schools.

For many years, I have been invited by different schools across Pakistan to judge their students' final year projects. The one comment I make, almost without exception, is that the precedent projects that students present are invariably all designed by star architects from the west. They just see the

pretty pictures, but are generally ignorant of the context, and thus unable to relate these precedents to their own projects in terms of place, climate, history, society, and economy.

It is fine to study and learn from foreign examples, but the lessons learned have to be adapted to local conditions. The most crucial aspect that is lacking in most of our schools, and for that matter also in our practice, relates to critical thinking skills. Whatever we adopt or emulate from the west must be critically examined. Students need to appreciate that one does not attend university to praise and worship what is known, but to question it.

The existing complexities of the urban sprawl in our cities, where on one end of the spectrum chaos reigns and deplorable human conditions prevail in the slums, and at the other end, the upscale housing societies and insular gated communities exist, are all part of the urban melting pot. Is there a role that an architect can play in addressing these disparities, and to what extent and how can the academia in architectural schools contribute to remedying this?

"

Whatever we adopt or emulate from the west must be critically examined. Students need to appreciate that one does not attend university to praise and worship what is known, but to question it.

Education and training need to be clearly distinguished. It is the responsibility of the faculty to ensure that in addition to preparing students for the profession, they also educate individuals who will be productive citizens, socially responsive, and professionally responsible. At the same time, the mindset of the practicing professionals must also change. Practitioners have generally laid emphasis on training, so that fresh graduates are ideally suited for immediate employment in commercial practices. It is for the profession to share with the academia the responsibility of educating the architect, in addition to training them. Schools cannot be expected to teach everything at the undergraduate level, hence much of the ongoing debate centres around two broad viewpoints.

There are the proponents of a broad-based interdisciplinary holistic approach to teaching, where a student is given sufficient independence to pursue his own interest within a given framework. This does not, however, absolve the teacher of his/her responsibilities, and his/her tasks become more demanding and challenging - which is to encourage the students to observe, reflect, and design their own process of learning.

The other view point, increasingly being pushed – more so by the profession to address diversity, is through structural changes – from a 5-year integrated programme to a 3+2 model, in which for the first three years the basics of architecture are taught and a certificate to that effect is awarded. The student has to take a one-year minimum break for an internship, after which s/he has a choice to quit the programme or to re-join the school to complete the next two years in a specialisation of her/his choice.

These thoughts are more specific to Pakistan, and although there are inherent logistical accreditation and other issues that are very likely to surface, it is a model worth exploring. The proliferation of new schools, even though there are well-founded concerns about standards, holds a tremendous scope for change in the teaching paradigms. There is already some soul-searching amongst the charged, young faculty, who will undoubtedly take the lead to redefine the relationships between training and education. They are our hope. Thank you.

Discuss

01. State of Affairs
02. Identifying Issues
03. Way Forward

Asim Hameed graduated in architecture with a distinction from the National College of Arts, with his interest in Associated Design and Digital Techtonics. His Masters thesis on Self-Sufficient Habitats shifted his research towards the confluence of new media and the built environment, which led him to his second Masters degree in Media Technology. He is presently a PhD fellow in Immersive Media and Technology at IES NTNU in Norway.

I am going to structure my talk in three parts: the State of Affairs, Identifying Issues, and A Way Forward.

In the State of Affairs, I would like to first speak about the reality of architectural practice. If one is to make an argument, that it is the job of education to train students for practice, then we need to first understand what the reality of the practice is, and as Rahul Mehrotra pointed out; it is intricately tied to impatient capital. If you look at Pakistan, with a Rs. 315 billion GDP, where architecture is either part of services or the construction industry, and both of them are growing sectors – what does this mean for architectural practices, and what is the share and the contribution that they make to it?

To answer these questions, we have two bodies; the PCATP, which is mandated by the government of Pakistan to regulate and serve the public, and the IAP which has membership, and is there to facilitate the profession (in practice we actually find the duplication of goals and objectives between the two).

If you look at Pakistan, and if you look at the figures that we get from PCATP, we have around 9,000 architects, which makes

01. State of Affairs
Realities of Architectural Practice

outlining
the economic
context

Pakistan GDP (2018) [1] ———— ~ $ 315 billion

Services Sector [2] ———— 50-53% of the GDP
36-40% of all employment
4-6% growth on average

Construction Industry [3,4] ———— ~ 3% of the GDP
6-7% of all employment
3-5% growth on average

What does it mean for architectural practice?
What is its contribution and share?

1. World Bank, 2018
2. Pakistan Bureau of Statistics, 2020
3. Statisa, 2020
4. M Ajmair, 2015

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01. State of Affairs
Realities of Architectural Practice

who is who ?

PCATP [1] — mandated by the Gov. of Pakistan
~ 9000 members
~ 7500 members
~ 1500 members

IAP [2] ———— paying members
~ 2000 members
~ 500 active

sidenote : almost 800-1000 new graduates

PCATP	**regulate**	serve the needs of the public
IAP	**facilitate**	serve the needs of the profession

In practice, we find major duplications of
goals and objectives.

1. PCATP, 2020
2. IAP, 2020

it a 1:30,000 architect to population ratio, in contrast to Sri Lanka and India where the ratio is approximately 1:15,000, and in Europe it is 1:1,000. If we look at the data and figures and we ask questions, for those 9,000, what is the employment status of these architects – we don't know, the number of employments per sector – we don't know, the contribution to other sectors of employments – white, brown and blue – we don't know, the ratio of private practices, partnerships, and enterprises – we don't know, the number of unlicensed private practices – we don't know, projects undertaken per year – we don't know, share ratio – we don't know, finances – we don't know, overall financial distribution (construction industry versus the service sector) – we don't know. We just don't know the basic demographics of architects.

When we speak about the realities of architectural practice or the share of architectural practice in the growing services and the construction industry, in the absence of any information and financial figures, a comment is at best assumptive.

Pakistan	1 : 30000
Sri Lanka	1 : 14000
India	1 : 17000
Europe	1 : 1000

number of architects
per population

1. Calculated based on entries at PCATP, 2020
2. Calculated based on entries at SLIA, 2020
3. Calculated based on entries at CoA, 2020
4. Architects Council of Europe, 2019

01. State of Affairs
Realities of Architectural Practice

wage rates

	across practices & enterprises	**no data**	
entry level architects	in the north	Rs. 20,000 – 25,000 per month	Rs. 450,000 / yr.
	in the south	Rs. 25,000 – 35,000 per month	Or $ 2500 / yr.

5 yr. education costs 1.0 – 1.2 mil at lowest, 2.5 – 3.0 mil at highest . At 100% savings, around 5 yrs. to break even.

01. State of Affairs

Realities of
Architectural Practice

One can imagine how this might impact carrying out an ethical professional practice especially in the absence of a watchdog to look out for public good.

In summation, both PCATP and IAP need to conduct a serious and exhaustive survey in order to assess the realities of the profession and the challenges it faces before future potentials can be discussed.

What we do know are some of the wage rates, and a wage rate is usually taken as an indication of the strength of an industry. At present, an entry level architect – this is from word of mouth – earns anywhere near Rs. 450,000 per year - and that's at best. And if you consider the education cost, it's Rs. 1 million at the lowest to around Rs. 3 million at the highest – it would take any graduating architect five years to break even if they are saving all of that money. In summation, both PCATP and IAP need to conduct a serious and exhaustive survey to first assess the realities of the profession and the challenges it faces before future potentials can be discussed.

Moving on to the reality of education, we know that architectural education in Pakistan, in effect, refers to an undergraduate programme because we have 35 undergraduate programmes, while the masters and doctoral programmes in total are barely eight. And these 35 programmes all follow one strict, predefined, centrally controlled curriculum – all of this is under the auspices of PCATP. PCATP has taken it upon themselves to not just facilitate and aid education, but also to set it up, frame it, and implement it. In effect, they control what we teach, how we teach, and when to teach.

Most of that education model follows the master atelier, and the pedagogy revolves around direct supervision, monitored cultivation, and stylistic mannerism. If you look at the micro view and try to identify the issues, then you could look at programme formations; where instead of a 5-year programme, one could do a 3+2 or 4+2; one could also look at product-based versus concerned-based versus process-based course contents; and one could look at didactic versus dialectic, pedagogical versus androgogical, so on and so forth.

> "
> *PCATP has taken it upon themselves to not just facilitate and aid education, but also to set it up, frame it, and implement it. In effect, they control what we teach, how we teach, and when to teach.*

01. State of Affairs

**Realities of
Architectural Education**

context
overview

HEC Recognized Universities
& Higher education institutions [1] ———————— ≤ 200

Offering Architecture [2] ———————— ≥40 (20% of total)

Architecture Programs

Bachelors [3] ———————— 35 accredited

Masters [4] ———————— 5 ~ 7

Doctoral [4] ———————— 1

**Architecture education in Pakistan, in
effect, refers to undergraduate programs in
architectural design only.**

1. HEC, 2020
2. HEC, 2020
3. PCATP, 2020
4. Eduvision Pakistan, 2020

01. State of Affairs

**Realities of
Architectural Education**

curriculum
& teaching

The education model follows Beaux-
Arts master atelier fashioned around a
single design studio pedagogy based
on direct supervision, monitored
cultivation, and stylistic mannerism to
name a few

what to teach   **how to teach**   **when to teach it**

We can talk about examination, certification, tools, and media etc, but all of these categories hit at the symptoms, not the cause. The cause is more of an ontological inquiry, which is; what is the nature of architecture in Pakistan? I must say, architecture is only a field in Pakistan; it is not yet a discipline – in fact it's far from being one. Thirty-five undergraduate programmes in Pakistan barely border the threshold for making architecture a discipline.

At the macro level, one needs to acknowledge that universities are bodies or institutes that push the discipline forward through the development of knowledge, inward criticality, and reflect a more favourable research environment. It is natural for a field to assume that the role of education is not to be good in itself, but to provide a regular supply of fodder for the market and the trade. To quote Griffith (2019, Yale University), "It is emphatically not the job of architecture education to mimic practice." And what somebody local such as Irfan Ghani, would say, "It is up to practice to inculcate practice, not schools."

02. Identifying Issues
Ideologies and Approaches

micro view

issues to address

program formation

course content

teacher training

technology appropriation

validation & accreditation

02. Identifying Issues

**Ideologies and
Approaches**

at macro

an ontological inquiry

What is the nature of architecture in Pakistan?

**Architecture is only a field,
<u>not a discipline</u>.**

In fact it's far away from one. 35 undergraduate
programs barely bother the requisite threshold of
research requirements for a discipline.

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02. Identifying Issues

**Ideologies and
Approaches**

at macro

acknowledgment

universities push a discipline forward through

**the development of knowledge
inward criticality
reflecting a favorable research environment**

for a field

**it is natural to assume that the role of
education is not to be good in itself, but to
provide a regular supply of fodder for the
market and trade.**

03. Way Forward

**Setting a
Perspective**

stakes

as a field

architect

sole practitioner

built environment

03. Way Forward

**Setting a
Perspective**

stakes

as a discipline

architectural designer

theorist

project manager

conservationist

certified technicians

historian

architect

landscape architects

certified draftsmen

critic

researcher

specialists

built environment

Let's try to understand this from the point of view of an architect within the built environment that Rahul sahib and Akeel sahib also spoke about. Within that environment, we have practicing architects such as Buchannan who actually criticises the state of architectural education. He states that it follows a non-current and a non-credible role model, and that it is the architect who assumes he is an elite professional, independent or superior to the building industry – when, in fact, the architect in today's complex industry is just another team player, s/he has to be a part of a team.

To understand this, in terms of the built environment, we need to understand an interdisciplinary milieu, a host of things that enter the built environment as public policy, law, or even economics, and it is controlled by drops of all of these different interdisciplinary fields. Right now, as a field, the only participation of the voice that we have in the built environment is that of the sole practitioner; which is the architect.

As a discipline, however, we have the opportunity and the scope to be able to have diverse voices, and all of those voices would be trained, would have the know-how of the discipline, would know the theory of the discipline, would know about the research of the discipline, and would be able to integrate and be able to interact with the built environment in a much more efficient manner – I would presume.

To move on, I would say that we will first need to define a vision towards the discipline, and then for everyone to work within their scopes, respect the autonomy of educational institutions, incentivise them to build a body of knowledge, and facilitate collaboration, research, and innovation. Thank you.

03. Way Forward
Setting a
Perspective

stakes

first, there is a need to

define a vision towards a discipline.

to work within scope and jurisdiction

PCATP **regulate** | IAP **facilitate**

respect the autonomy of educational institutions

incentivize them to build a body of knowledge
Facilitate collaboration, research, and innovation

Mishaal R. Merchant: *Rahul, you presented a very interesting slide which illustrated how the organised real estate sector is inversely proportional to the demand of architects in the industry. You also talked about the lens with which we see architecture, the study of temporal movement of urbanism, and the architecture of flux. In terms of our education, should we be moving towards looking into thematic challenges of Climate Change, temporal scenarios, and the quality of life - should architecture schools be curating their curriculum around these themes, or should architecture schools simulate the practice which they are getting students ready for?*
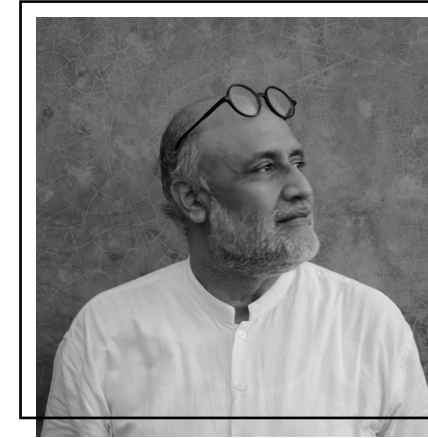
Rahul Mehrotra: You have raised many questions in your comments at one time, so let me try to pick up on the last one, because I think Asim's expression when he said fodder was so direct, and framed very well in a very productive way.

The question of field versus the discipline was really well put by Asim, because that is the heart of the problem – where the question is; are we responding to creating, as Akeel said, historically, just assistants for firms or people qualified from elsewhere to produce architecture here, or are we trying, through education, also to craft a discipline?

For me, in a very simplistic way, what would the difference be? The difference would be that a discipline has to necessarily have a body of

theory that it begins to keep referring to. Theory is also not static, it is is about creating feedback, and theory is about framing what we see on the ground in a way that we can operate conceptually and ideologically in particular ways.

I think one big contribution that is beginning to take place, at least in some parts of South Asia, is this notion of looking at it as a discipline. And I think that disciplinary construction can only happen in the academia – and that is probably the biggest contribution of schools, which is where research becomes important, which is where we begin to define what I was calling the context of the context, that becomes very important, where the construction of theory becomes very important, where studying at a higher level i.e PhD programmes and Master's programmes become very important – because these then really set up the framework for us to look at it as a discipline, which then begins to respond to all the aspirations that all of us, as panelists, have defined in terms of what architects should do. I would just like to flag that and compliment Asim and the way he framed this.

Asim Hameed: I think for myself, Rahul sahib framed it as a theory course, where you have a profession, and with the profession you have academia, and then these two speak to one another.

Mishaal R. Merchant: *Is that taking too much on an architect's plate, as an individual in society?*

Asim Hameed: No, I don't think it's on the architect's plate. I think we misunderstand – the role of the architect is not to take all of that on his/her plate, it is the role of institutions/ bodies to own this collectively. Architects, as we understood it, the role some 50 years back, is one in which the master architect is no longer relevant. I think everyone understands this, and that is why we are having this webinar.

If we continue to go on that line where we think that the architect has answers to everything, that's just a fallacy which is why you need researchers. When we speak of interdisciplinarity, we don't mean within the discipline itself – right now we are talking about having no discipline. Interdisciplinarity means speaking to others outside the discipline, so for an architect to even think or imagine that we could solve these issues by ourselves is a dangerous proposition.

Rahul Mehrotra: Just to illustrate, for example, if you look at architecture more globally, it is very much a discipline. We might be on the edge of it in terms of the relevance for South Asia, but it is a discipline. I would say, if you take urban planning, planning – planning is clearly a discipline. And both these disciplines sometimes have self-referential and sometimes theoretical frameworks that guide them.

Sometimes you debunk theories, you construct new theories, sometimes theory becomes very static and it is not useful. And if I view a field such as urban design, it is actually a field or a practice – it is a bridging practice between architecture and planning. There is really very little theory that frames it – in fact those of us who teach urban design keep despairing that if we have to make urban design a discipline, we need a theoretical framework, and Kevin Lynch's book 'The Image of the City' is not enough. So then it stays as a bridge practice, it becomes a practice or a field of practice, which is very specific in what it is delivering in terms of creating these bridges.

To go to Asim's point, these disciplines form out of many forces that coalesce together and then find frameworks to self-reflect, so that they create an armature within which one can operate as a field – and that synergy, actually, is what is critical for the health of these fields, disciplines, and practices.

Nabah Ali Saad: *Jeewanthi, what could happen, from your perspective as a practitioner or as a teacher, if we were to teach students to be more engaged and inclusive, or if they were taught to focus on forming future architecture, as opposed to the face of the hollow buildings devoid of being relative to what is happening now. What is the way forward for that? How do you think schools and practice have to actually make that shift forward?*

Jeewanthi Senadheera: While reading the talking points sent earlier by the team, I was thinking, in the education sector, over so many years, we have been practicing the best curriculum, and we never had a curriculum of our own to practice – so we have been following the western theories, and we have been following the RIBA syllabi, etc.

While viewing the discussions and following the talking points that were sent, I did some reading, and I thought – yes, even though we do not have our own theories, even though we have very little research of our own, we have a very rich culture and history. So, what if, after reading all the right education from around the world, we also refer to ourselves and do more research on that, and find new ways to address our own issues in our own way.

Can't we have our own theories finally, can't we have our own architecture, and can't we have our own little world within our country? Our country, as you know, is an island and we have some 500-1,000 architects only, and only 4-5 institutes wherein two have been accredited by an institute to teach architecture, and four listed schools. We have very few architects, yes, but looking at our surroundings, and looking at our cityscapes, the damage is not small.
I think that we just have to refer back. It may be true at some points that certain architects have been forgotten – as Asim just mentioned, after 60 years some architects could be forgotten, but the basic essence of life is not forgotten.

Humanity, being able to simply give, do something with sensitivity, being able to understand certain things, being able to live with certain things – we never change. I think we have to learn these ideas first. When it comes to Sri Lanka, we have the ground; all we have to do is turn back and be sensitive to it in order to make a huge change and difference.

In Sri Lanka, there are residential schemes being introduced, and with this the culture and sub-culture is changing, and the way we slavishly follow the other architects or other nations' architecture, we change our subculture like that. Why should we – that's my question? If we were to be more sensitive to those things, we could have changed it, we could have still had the solutions to our housing problems, our urbanism, our urban explosions, and still retain our own rich culture, and our own environment. This is what I believe.

And if I am to add a little bit more, I also believe that education – not only architecture education – even elementary, primary, and secondary education should include certain things that would inculcate sensitivity in a child to be able to see something, admire something, and be sensitive towards it – only then, would people (not just architects) from all professions get the truer sense and hone that child.

Nabah Ali Saad: *Akeel sahib, you gave us a very apt overview of the condition of the pedagogy and the practice, and it all begins with a pedagogy wherein teachers who spark the imagination and who lead to the exploration of their students minds. What is our criteria or selection of teachers? Where does one begin teaching in their professional experience or their careers? Should there be a teacher's training for architects? What are your thoughts on this?*

Akeel Bilgrami: Unless the teacher has some spark in him/her, he cannot teach. There has to be that spark, and for you to select a teacher who has that spark is another issue – how do you do that? I suppose there are ways of determining that.

Teacher's training is very important, because everyone can't teach. I taught for eight years, but I think I was a pretty bad teacher – and I realised that. Initially, I was very enthusiastic, but later on, in the 6th or 8th year, my evaluation started going down, leading me to quit. You have to be trained, particularly for studio teaching. The theoretical part, the histories etc, requires a good teacher who can engage the students. History can be a very boring subject, but if you have a good teacher it becomes fascinating.

On the other hand, the studio teacher needs to be trained – everybody can't become a studio teacher – because there, you are inspiring the students, you are not teaching them - and you are not supposed to teach in a studio, rather you are supposed to inspire. Your teacher is supposed to bring out the best in you, and then expose you to various situations, expose you to history, expose you to what is around you, and get that interest in students.
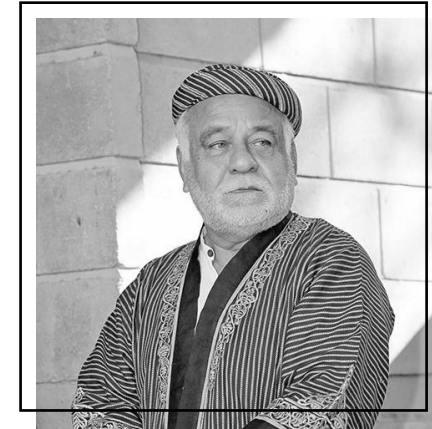
Rahul Mehrotra: There are three questions that I want to pick up on from the Q & A box, as I think they might help our conversation. One was a question of how we can increase our sphere of influence, the second question was what is the role of the ephemeral and how will we use it more, and the third question was what would be the difference between the rural and the urban, and how do we prepare ourselves?

I think it relates both to what Jeewanthi and Akeel said in terms of culture and other aspects, so let me use those three questions very quickly to respond to them. I think the role in terms of increasing our sphere of influence, the way I would answer it, is by saying we often view the client as a very singular entity (wherein we are doing something for the client), and I think this perpetuates what Asim was referring to as the field – that's what one is expected to do. However, if you actually unpack what the client is in every different situation and problem, there are many things rolled into the client.

The way I describe it is that in any project, one has a patron client, an operational client, and a user client. For a weekend home – and why people do these weekend homes so effortlessly, is because for weekend homes the clients collapse into one entity becoming frictionless. However, if one works on a government project, the patron client would be the chief minister of the State, the operational client would be the Public Works Department, and the user client would often be people from an economically weaker section who are occupying it, and who feel totally unempowered.

Herein the architect's role becomes very crucial, because as the architect you are responsible – and these are the words that Akeel was putting to us – to bridge the gap between all of them, to make it one entity, to be able to reflect everybody's aspirations and culture; and to not make architecture dictate what culture and lifestyle they should follow, as Jeevanthi said.

This is a huge responsibility, and I think if we begin to nuance our understanding of even who we deal with (which is the client) and view it in this more complex way, we will be speaking a different language with each one – with operational clients one would talk about costs and efficiency, with the patron client one will be talking about aspirations (about how something can change our lives and identity), and with the user clients, one talks about their lifestyle and culture, and it is our responsibility to then weave it together.

Now if I extend that into thinking about how to make my influence greater, then I think as architects we must begin to see ourselves as part of any civil society in any country, within South Asia or anywhere in the world. And civil society means - at least to me - that part of society that has the ability to understand the grassroots. To go to Jeewanthi's point, it is also essential to also have the confidence, the education, and the culture to negotiate more powerful forces like the central governments or the World Bank who are undertaking a project.

I think the metaphor of the bridge that connotes architects being the bridges in society who help us mould spatial possibilities, becomes a different imagination of what the architect should be – this is for a young person entering the field. I think if one takes a clue from this, there are many questions we can have for pedagogy, in terms of how to prepare people to do that, and that becomes a challenge.

The second point I would like to make is that on the ephemeral there is a whole spectrum. My argument is that time has been absent in architecture, planning, and imagination, and so the ephemeral for me is on the spectrum – there are things which are ephemeral for a 4-hour cycle or a 12-hour cycle, there are things that are ephemeral for a 10-year cycle or a 12-year cycle – much like the Kumbh Mela. There are also markets that take place every day, there are mining towns that disappear every 50 years – and so we must bring time into our imagination.

I often say in the 3rd year we should ask students – to go to Akeel's point about inspiration and challenges – we should ask students to design a weekend home for a client, but a weekend home that would last only 10 years, and then all that material can be reabsorbed into the landscape. That will be a completely different challenge compared to telling students to design a weekend home wherein we talk about permanence, asking how it will last for 100 years. It completely changes the way we imagine things. So how do we bring time as an imaginary into our pedagogy, into our own practices, and into our own values?

The last question is about the rural-urban, wherein I would actually argue that the binary is not relevant for us at all in South Asia any longer. This is because of this movement and flux, and because of technology. We must now look at scale, at towns and settlements of 1,000 people to 5,000 people – people mention landscape urbanism as one of the interests. There is a complete blur now between what is urban and rural, it is a different condition and I think pedagogy has to respond to that. I don't think there is an answer about what we should do in the rural and what we should do in the urban, but we should now look at much more than these landscapes because of technology and because of the way society has changed, actually much more about movement and flux. And therefore the imagination of time and temporality becomes a useful way of imagining this.

Asim Hameed: Rahul mentions this universal civilisation - almost, questioning how one would resist it on a more cultural level. Every time this sort of thing happens – and I've been a part of these IAP-organised events where we have architects coming in from South Asia or from elsewhere – there is one thing that we need to realise as Pakistanis about our society; the hyper-normal reality of Pakistan. It's not the same as other countries such as Sri Lanka or India.

Rahul touched upon citizenry, and I must say that citizenry is a confined concept in Pakistan. To suggest that we have citizenry, act of citizenry, to suggest that we have anything which is a civil body – as a concept of course we do – but to think that we have it in the kind of vibrancy that they employ in the rest of the countries around us – with that is the whole idea, wherein if there was a question within the Q&A of identity or Akeel sahib's point of how do you find these teachers, where do they come from with this kind of passion for things.

There is a reality to Pakistan where we know that the economics of the built environment, the urban or the rural are controlled by a certain class – and by class I mean by a certain force and a certain establishment. That reality, that patron, and that client that you are talking about, is by and large, one client. And that client controls how we build cities, and that establishment controls how we live, how we identify with things, what cultures are. So when we say all of that – and I can understand why it must be hard for some of our colleagues from our neighbouring countries that democracy is vital to the idea of citizenry, or the idea of using the architect as a tool for that – but what I am trying to say is that of course it can happen, of course s/he could be a tool to it.

The problem is that when you have a situation where your patron is one establishment, or your patron or that one establishment overpowers the rest of the built environment, it becomes very hard to then talk about this active citizenry or these actions as stakeholders.

Rahul Mehrotra: Of course, one totally understands that point, and actually I would argue what you are describing.

I think it's like we are ships in the dark, where you're coming from, we are going to in India, in many ways. I think you're right Asim in your description, but what I would say is that identity and culture are not static – they are being constructed all the time, correct? And so, if you give me the condition of patronage that you are describing, my instrumentality is actually different.

I might actually be doing more speculative stuff as an architect and as an agent, and it might be slow change but it's actually just the responsibility of imagining better spatial possibilities, because even patronage will change. If we lose that optimism we are done, because we can't afford to even think that culture or identity or even patronage in their forms are so static - they are going to change.

Asim Hameed: Rahul, the only reason I bring it up is because we don't have a dialogue of that sort happening in Pakistan, there is no recognition for it.

Rahul Mehrotra: We must, because I think it's all this thinking collectively that changes society. To go to Jeewanthi's point, we have to dig into what might be better possibilities using our own culture – it's a slow process, and there are histories of this that have happened before in parts of Europe and other parts of the world, where architects at that moment become very speculative – by speculative I don't mean in the real estate sense, but speculative about our imagining, let's say a Utopia – and that helps, it propels society in some ways too.

Asim Hameed: Do you think architects have a political part to play?

Rahul Mehrotra: Absolutely, it is a completely political act, and that's the reason we can't fool ourselves when we talk about our clients. We've got to deconstruct our clients and slice our clients down to all the components, and then see who we are responding to. It's an illusion when we think of the client as a singular entity.

Nabah Ali Saad: *I would now like to lead this discussion into a few questions from the chat box, because I feel this is a very relevant point that everyone has raised – the idea actually boils down to context, as well as what we have and what we consider to be an idea of us or ours, if we look at in a very regional perspective. As Jeewanthi and Akeel sahib had also stated earlier, much like everyone at some point, is that we tend to contextualise our architecture based on a very western premise whereby we, for whatever reason, are lacking in architecture theory that has actually originated from our South Asian context.*

There are two questions; one is from Waqar Aziz, who is asking about how identities are an issue, and most of the work or enquiry into architecture still revolves around it. What are your thoughts about how to frame the issue of 'our', because that then connects with what is taught in the studio, and when the student graduates, it translates into practice as well.

Jeewanthi Senadheera: As architect Rahul Mehrotra said, 'ours' could keep changing, and it cannot be completely static at all times. The question is: what is the essence of it?

I personally believe that we have to keep a certain essence within it while we are changing with time, moving trends, and many other influences from the outside world. We have to somewhat change it, we have to make it ours.

I gave that very ancient example from the 1800s, about how we have to make the same thing over and over again, we have to look at peoples needs, how they view the world, how they inspire, how they would like to be – but there is this aspect that never changes as well, such as; the sensitivity, the humanity, certain minute parts of us such as the culture that makes us different from others, like language. If all of us spoke the same language it would be a very dull place, wherein we would all express things in the same way – all plans, fiction, prose would be written in the same language. There would be no interpretation.

Likewise, I think, in education, teachers hold a huge responsibility of delivering. Teachers, as Akeel Bilgrami said, are not just the people who will repeat what they learn. They are people who will learn first, and deliver what they learn everyday, and are the great inspirers. I am also a teacher now, and have been in practice for more than two decades, and when I started teaching, the first thing I realised despite my practice and the practice I was exposed to, is that teaching is quite different – it's very inspirational, very important, a new journey for me to inspire my students. In practice, we try to do something that we believe in, but in teaching we try to let the student do something that s/he believes in.

Asim Hameed: 'Our' doesn't belong to a school or university or a discipline. 'Our' belongs to the people, and it is a thing of plurality and multiplicity – especially in South Asia. When we say 'our', when I think of Pakistan, we mean starting from Gilgit all the way to Karachi, we mean all of the pluralities that are within it. And we see it in the context of our country, we see that time and again the concept of 'our' or that multiplicity has been clipped, it has been debauchered, it has been played with to bring it down to a unitary – and that is what I am constantly trying to say.

When you have something like that, it is more than a role of an educational institution to say what 'ours' is. As a result, this then becomes – I think and correct me if I am wrong, Akeel sahib, Rahul, and Jeevanthi – the role of those institutions to fight for that 'our'. It is not to just define it, but to fight for it, to train people to say what the fight is as an architect or as a thinking person. How would we fight it, and who do you fight? How do you bring back that multiplicity or plurality to 'ours' or 'our' – and not let the powers-that-be control it?

Rahul Mehrotra: To pick up on Jeewanthi and Asim's points – there was one slide that Jeevanthi had of six cities that all looked the same. It is actually a tyranny of images, and we have got to separate images and values. Identity comes from what we identify with, in terms of values. It is very important to know, because identity is constructed – it's not a found thing; we don't dig into our history to find our identity, because identity keeps changing.

An extension of that plurality is about how that difference can change each other. It's not just about the coexistence of difference per se, because that's an easy one to map; but how that difference can transgress and change each other. It all comes down to the politics of a place to be able to do that.

I think my final message would be, that for pedagogy, what is very important to recognise, is the changing nature of everything – whether it's culture which is made everyday, whether it's identity which is constructed everyday, and also the question of separating values and images. Identifying the values will give you certain images, but every image should not be taken for its face value, because it often does not encode all the values that we think it encodes. I think for teaching, teachers, and pedagogy generally, these are very critical questions.

Akeel Bilgrami: Speaking of identity, we don't really have a national identity – we are still struggling with that. We don't know if we are looking at the west, looking at the Arabs, or looking at our own history, our historical perspective or precedence – we don't know where we stand; I am talking about Pakistan. Without that identity, it is very difficult to also define an architectural identity or to arrive at some architectural identity, because this is not a settled matter.

I know that identity is something dynamic, in the sense that major changes in our national outlook started with the Martial Law of 1977. Things changed gradually and became more or less permanent, now you are greeting people the way that the Arabs greet each other – which never happened in 1,000 years, and suddenly in these last few years this change has taken place, and there is obviously a strong lobby which opposes

this – but then as I said, we are in a flux, we don't know where we are.

When it comes to the external influences on architectural education or the practice of architecture, one of them is the government itself. There are so many laws and other promulgations of various laws, the thinking of the government, which without us knowing affects our teaching, our teachers, and the architecture. There are other influences as well, which are more commercial in nature; for instance clients and the big money that comes in and dictates you in areas of what you should be doing and what you should not be doing.

Unfortunately, architects succumb to it – they have to because they are engaging in commercial practice, so they have to give in – some give in and some don't, but it does affect the architecture and the built environment.

Mishaal R. Merchant: To conclude today's session, we had a discourse on understanding and unlayering discipline and field, and how we as institutions strengthen them both. We looked at how pedagogy can incorporate temporal scenarios and changes of time in their curricula, and understanding the client and breaking it down such as patron, user etc is very important. Regionalism has to be incorporated in the pedagogy, as Akeel sahib said we have very few illustrated documented examples of our own historic architecture, and we are always referring to pretty pictures from the west.

We also talked about breaking down the architecture programme into a three-year study

plus one-year internship and two-years education programme. We also talked about teachers training, and how the people who are going to teach and form these new minds are very important aspects of their personality and their careers. Students, as Jeewanthi said, have to be more engaged and inclusive on framing the future.

We talked about plurality, multiplicity, and identity – which I think could take three different sessions altogether, and recognising the changing nature of everything; dynamic vs static. This sums my understanding of today's session, and I would now like to invite BAE-IAP Chairperson Khadija Jamal Shaban to conclude the session.

Khadija Jamal Shaban: I would particularly like to thank each of the panelists by name; Architect Rahul Mehrotra, who just on a phone call agreed to be a part of this session. He was very excited and he thought this was going to be very relevant in the present time of flux, it's a question that he has also been looking at in his research for the last many years, and his new book is also going to be looking at relevance, and we wait for that book. Asim, I think our audience found you very fiery, and that was really good because you have come up with a lot of points that should make us reflect further. Akeel sahib, thank you for the history and telling us everything about how schools developed in Pakistan and where we stand. And Jeewanthi brought in the flavour from Sri Lanka, and it all created an enagaing discussion to the South Asian context.

In this entire discussion, what has happened is not that we have come up with any one aspect that we can say we have closed. In fact, we have raised so many more questions which is a huge challenge, and one of the things that struck me is, how do we look at the relevance of the curriculum for architectural education today in South Asia – particularly in Pakistan?

As we move along, this webinar series is not just about this one session today. While we started looking at this particular series and putting it together, there was a constant debate between practicing architects and academics. The practicing architects are posing a challenge to the academics, stating that the 'products' that come out of schools are not what the practice demands. What are we looking at, just a 'product' or robot coming out of educational institutions, or are we looking for critical thinkers coming out of educational institutions – which I think is the aim of education.

Jeewaanthi touched upon how it's not only about architectural education, but elementary education – so what are we doing with the minds of our young, and as they move into practice? Yes, this whole gambit of society, government, and politics is part of education as well – but one of the most important things that we need to look at, apart from faculty, is also curriculum. Are we looking at things that we should be looking at for South Asia to bring this challenging journey to fruition?

We are very indebted to everyone for their time and sharing their views and brilliant presentations. Many thanks.

Learn, Un-learn, Re-learn

Panelist

Ar. Prof. Hasan-uddin Khan

Ar. Prof. Ashraf M. Salama

Ar. Prof. Dr. Anila Naeem

Ar. S.M Jahangir Khan Sherpao

Moderated by

Ar. Nabah Ali Saad

Ar. Sami Chohan

Co-Host *Ar. Ramiz Baig*

Co-Host *Ar. Khadija Jamal Shaban*

Ramiz Baig: Allow me to welcome you to our second session on Rethinking Architectural Education in South Asia. We had an exciting first session last week, during which we heard from national and international panelists, on the theme of Realities of Architectural Education and Practice. It generated much for us to think about, take forward, and continue with the discourse. And now Arif sahib, let's welcome our guests to the second session.

Arif Changezi: Hello everybody, I take this opportunity to first welcome all our distinguished national and international panelists in today's session.

In our session last week with Rahul, Jeewanthi, Akeel sahib, and Asim, we initiated a very important dialogue about where we stand in academia and how it is impacting our practice. What they talked about most was the importance of context in our design and how education can prepare architects to understand the context, in taking care of the site conditions, the climate, the culture, work within the context, the history, and also the layers that formulate context. I think we need to have a dedicated session for this subject alone.

Ramiz Baig: Absolutely, it is something to look into for the future. I also thought it was important to stop seeing architecture through the simple lens of modernism and approach education and practice in multifaceted models which allows a more holistic approach. A lot of good things can come from being more inclusive and aware of the now, so as to inform the future. Basically, we need to inculcate multiple lenses of perception of studying, teaching, and practicing architecture.

Arif Changezi: And not to forget the role of architectural bodies such as IAP when we speak of holistic approach in capacity building, and in the empowering of architects through these webinars, workshops, and other training sessions.

Recently, we organised a series of webinars in collaboration with the Aga Khan Award for Architecture on the recently awarded projects and the Life and Works of Geoffrey Bawa. These highlighted the works of those architects who have designed and built within the context, and respecting the aspirations of the users.
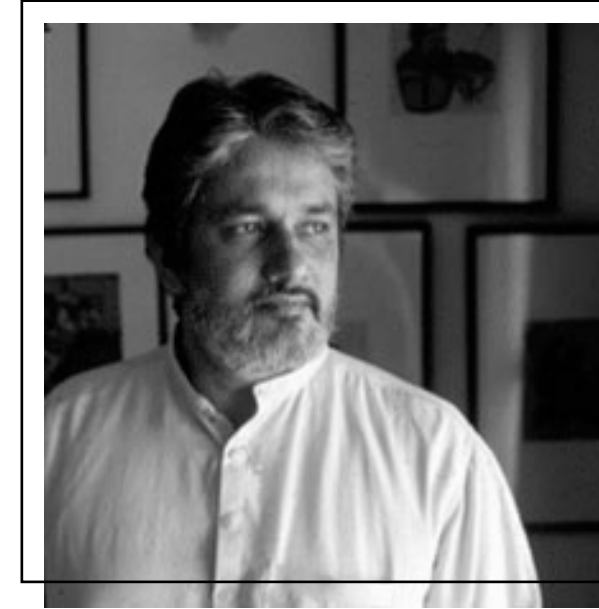
I think in today's session the eminent panelist will take this conversation further.

Education Identity
Whose? State/Individual
Does it matter?

Professor Hasan-uddin Khan

An architect, academic, and writer, Professor Khan has worked and lived all over the world. He has been a visiting professor at MIT, Berkley, and had joined Roger Williams University in 1999. He is a distinguished professor emeritus of architecture and historic preservation, lectures widely, and is the editor and author of nine books and over 60 published articles.

I am going to essentially address three issues and three questions to start with, and then leave the others for discussion, later. What I am going to start with, in fact, is about where we are going and where we are coming from essentially. And my theme broadly is about crossing boundaries.

There are two or three issues I want to discuss – the first one has to do with education, and the question of identity; who are we? Whose identity are we talking about in education? And are we referring back to what the State wants, or what individuals want? And do any of these questions of identity matter?

The other aspect I am going to look into is technology. The issue of technology has been discussed a great deal, but what I would like to point out about technology are its uses in education today, and perhaps some of the directions I see it going in and the implications of this.

The other point is about architectural education's relevance – we've used the terms critical thinking and critical practice in the first session, which was great, but what does this mean in terms of design and architecture?

And the other aspect for the case of Pakistan, especially, are issues that we don't deal with or we do deal with, and I am really going to focus on one; the housing of the rich and the poor, and the difference between them. And that's true not only of our country, but all of southeast and other parts of Asia.

Also, think about communication. As some of you may know, I was responsible for the magazine 'Mimar' for a number of years – the idea is to communicate what we learn as a synthesis of ideas, or what it is that we are trying to do. And the one thing that occurs is that there is change. Change is going to happen completely – whether we like it or not. The question is: are we going to become a part of it, or away from it? So there are questions of responses to change, and our responsibility in terms of the curricula as well.

There are roles and a collaboration of what I have been calling the democratisation of education, and it starts with the idea of COVID-19 for the time being, as the latest big overriding paradigm for the moment.

Technology
Uses Directions

I am now going to talk about three things I mentioned earlier. One is about spatial practices, which has to do with architectural change and the mention of COVID-19. One thing that I find that this emergency might do for us, is that it might democratise architectural education - in the sense that it might bring education and the methods of teaching to a very wide public who may not have had access to it previously. People will take courses – they are already doing this, and people will not have to be associated to any particular organisation. People are now teaching, and there are some recent Zoom studios that people have attended from their homes, all from different countries in the world.

So this conversation can be internationalised, and I think that's not going to change. Whether we go back to the classroom or not, here is an opportunity for us to reach out to a much broader audience. This, however, does have implications of economy, payment, scheduling, and different countries – but that is something that we are getting better at taking care of.

Relevance
Critical Thinking |
Critical Practice

Architecture within this is actually going to change, and in order to change architecture, we are going to have to change our education systems. How we deliver of course, is one of them, but mainly, what is it that we are going to try to deliver?

The other point is that architects are no longer what I would call the hero, centre to the design profession. We have, in fact, been more marginalised as the time goes on, and we are one of the players in a much wider spectrum of players. And up until now, education has really focused on the individual a great deal. The time has come for us to change from the individual to looking at the collective, and the interaction between different groups, which is why, in the beginning, I characterised this as crossing boundaries. Crossing boundaries is something I have written about, and I do believe is necessary for all of us.

A side effect of this is that architecture has been the profession for the elite. Obviously it's for those who can pay us, it's those who we can serve in terms of design - and design is an interesting question to be thought about. We need to operationalise

Pedagogical Issues
Rich - Poor Dichotomy

Communication
A synthesis of ideas?

MIMAR 1·1981

MIMAR 38 · MARCH 1991
CONSTRUCTION TECHNOLOGIES AHMEDABAD IRAN
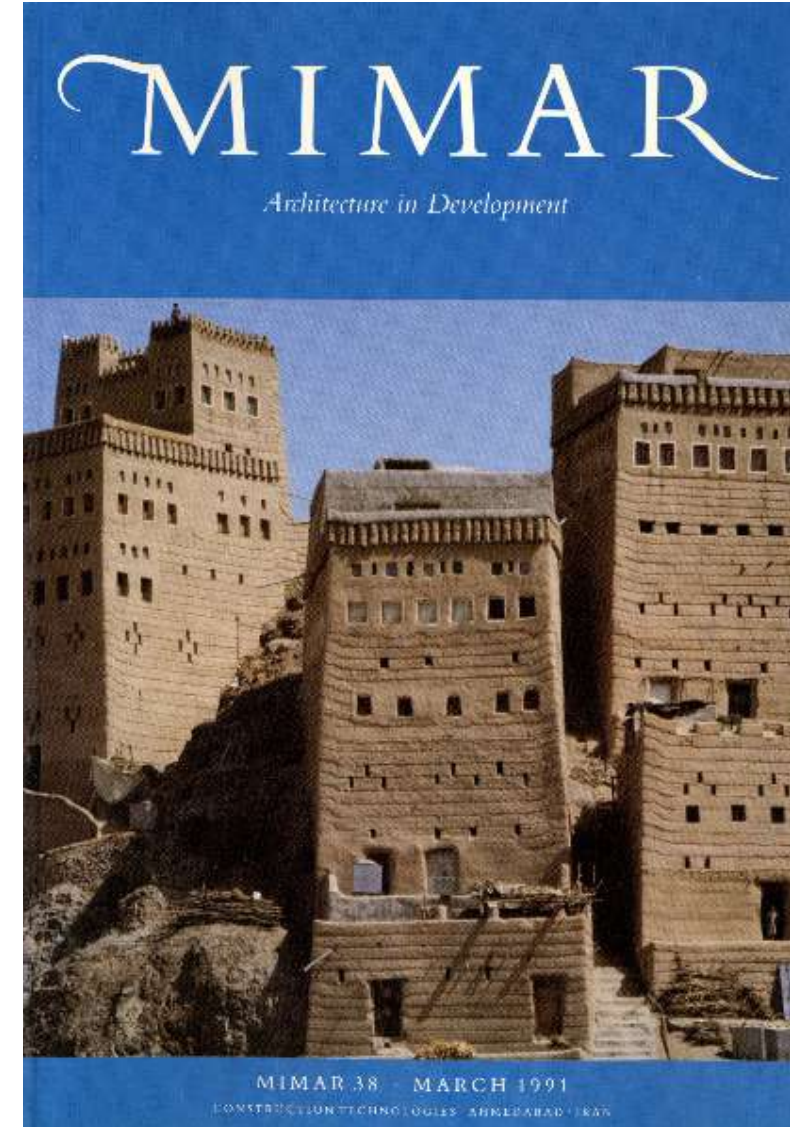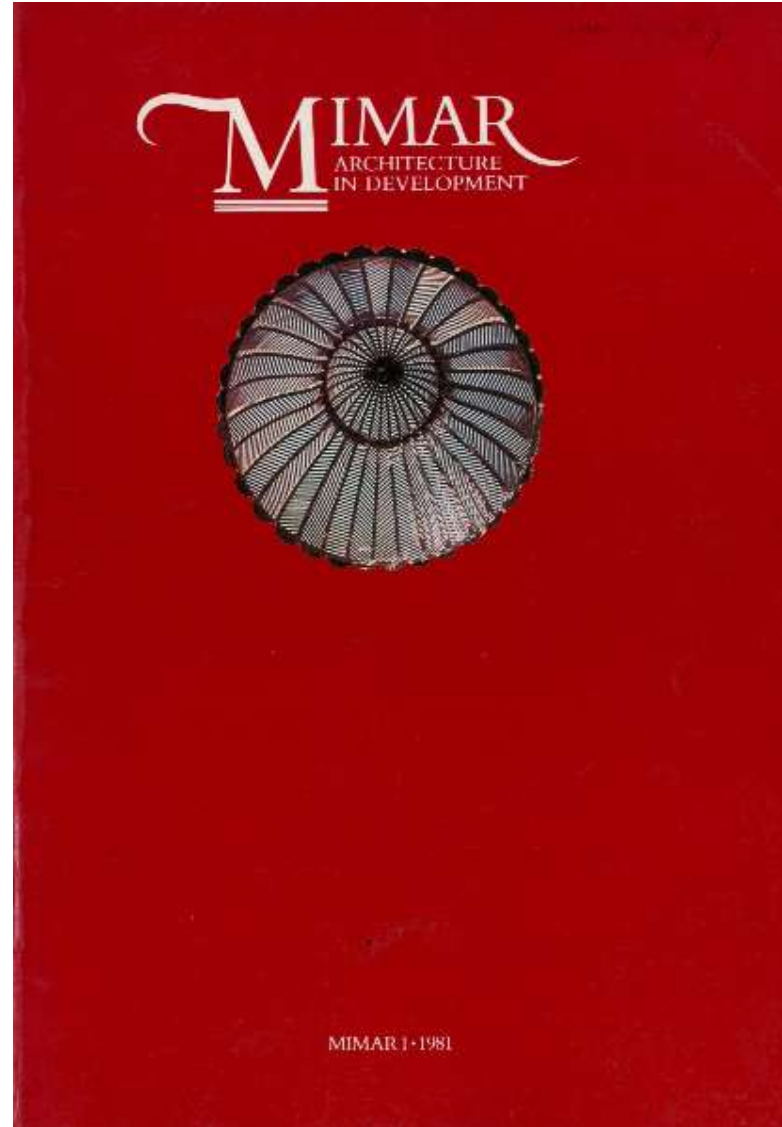
ourselves to be much more relevant to other people, and individuals are beginning to do this in the profession. We are falling behind in the teaching of architecture, planning, and preservation.

The second point I want to talk about is the role of architectural education, and how it has to change to keep up with the market. We are being marginalised and becoming less and less relevant. The time has come for us to take a hard look at ourselves, because the demands of the profession are changing and the demands of the market are changing. However, the danger is that we might lose what I would call our core competencies – these are to do with synthesising design and synthesising different aspects of operations.

I would also then say, in order for this, we have to keep something that is our core - and that is worth trying to define. Many years ago, I was in Russia, during the Soviet era, and I went to a school in Moscow and saw students designing things that would never be built, things that could never be commissioned by the State (the state was the client), and I queried this. I asked 'why are you teaching this, when the students are going to have a hell of a time trying to do this in reality?'

Constant Change
Response & Responsibility Curricula
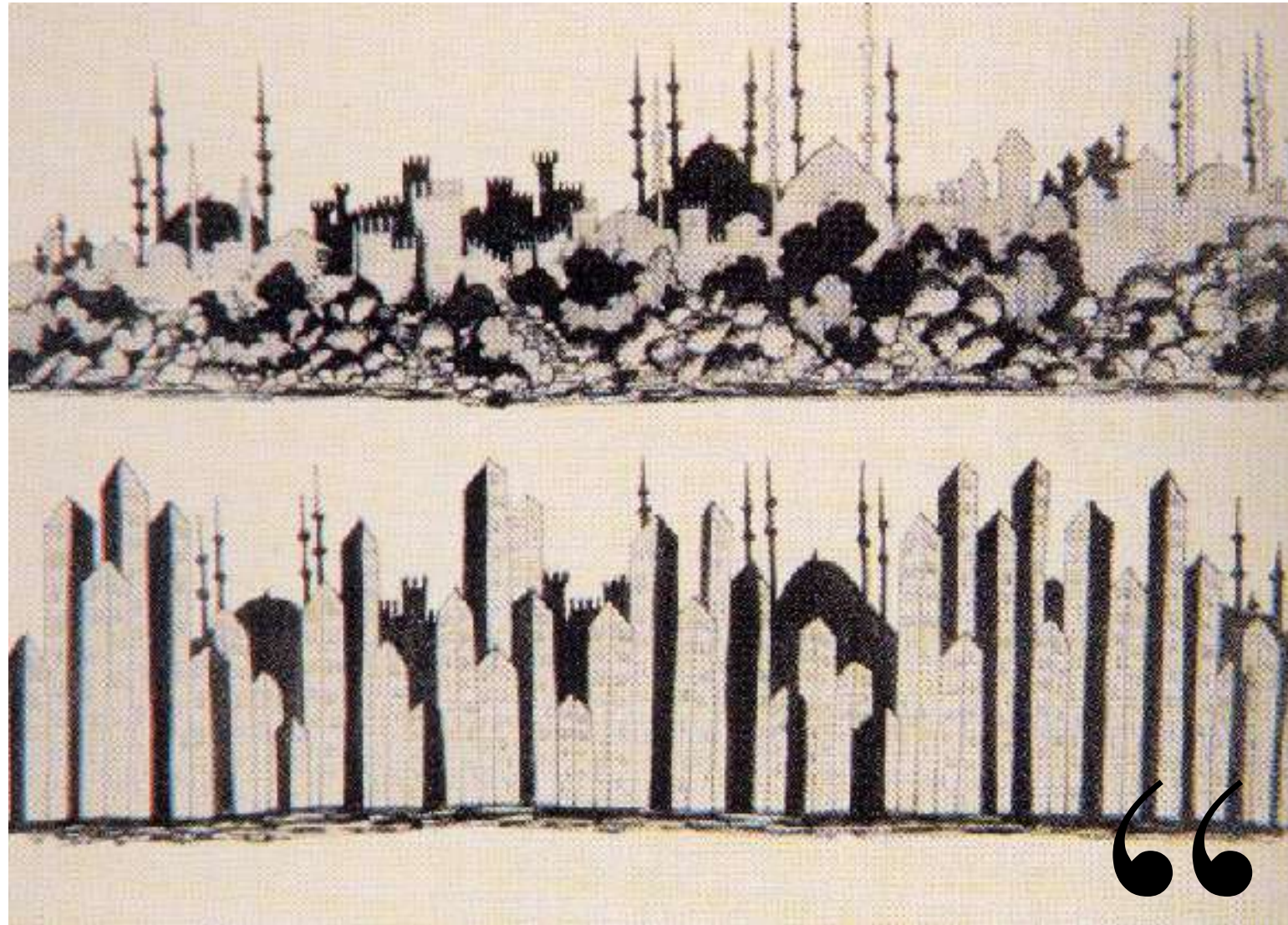
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Change is going to happen completely – whether we like it or not. The question is: are we going to become a part of it, or away from it?

The answer was quite interesting, and something that I have remembered; it is that we need to teach our values and our cores because the state will change, we will change, and the profession will change, but we need to have certain competencies that we believe are important for architecture. And I think that's true of us in this changing world. We can't teach everything, and nor should we, because new technologies are introduced, new things happen, and we should therefore prioritise what we think is important.

I am talking about broad priorities such as history, preservation, or an approach to the environment. I have had some experience with trying this with the universities I have been a part of – Roger Williams University, a little bit with Berkeley, and sometimes, a few things with COMSATS. We tried this a few years ago in Lahore, and that was an experience which was interesting, but only somewhat successful, as it had a lot to do with acceptance by the administration, acceptance by older professors, and the acceptance by younger people. There were three different groups with three different sets of objectives, which we were unable to bridge.

Roles
Collaboration
Democratization Of
Education?

"

We need to teach our values and our cores because the state will change, we will change, and the profession will change, but we need to have certain competencies that we believe are important for architecture.

An expression that Charles Correa often used, and one that I believe we need to look at history to know where design is going is, 'We really need to know where we are coming from, to know where we are going.'

The third point I want to speak about is related to technology. We have treated technology as a tool in architecture, and I believe that it is beyond a tool. Only the software that we are using is a tool. The other areas through which we use a computer – whether it is machinery or CNCs or razor cutters or all the software programmes – actually make a quantitative difference and a qualitative difference in how we approach architecture.

They, in fact, begin to govern the way that we look at architecture, and the way that we might change architecture, indeed - so it affects the way in which we operate. It has moved beyond the point of simply being a tool, because of both communication, and that it has become a tool we can use to think about design with in different ways. We haven't come to be able to handle this as yet, and it's something that we should move further into because it affects the way that we think about design, the way we think about our students, and even ourselves for that matter.

The title of this webinar is really a good one from that point of view – we've got to unlearn a great deal in order to re-learn. It's a process of, if you like, de-schooling ourselves in order to create a new world.

1	2	3	4	5	6
The Educational System	Models of Architectural Education	Role Models Architects	On Knowledge, Theory, Research	On Content, Process, Teaching Style	Emerging Issues
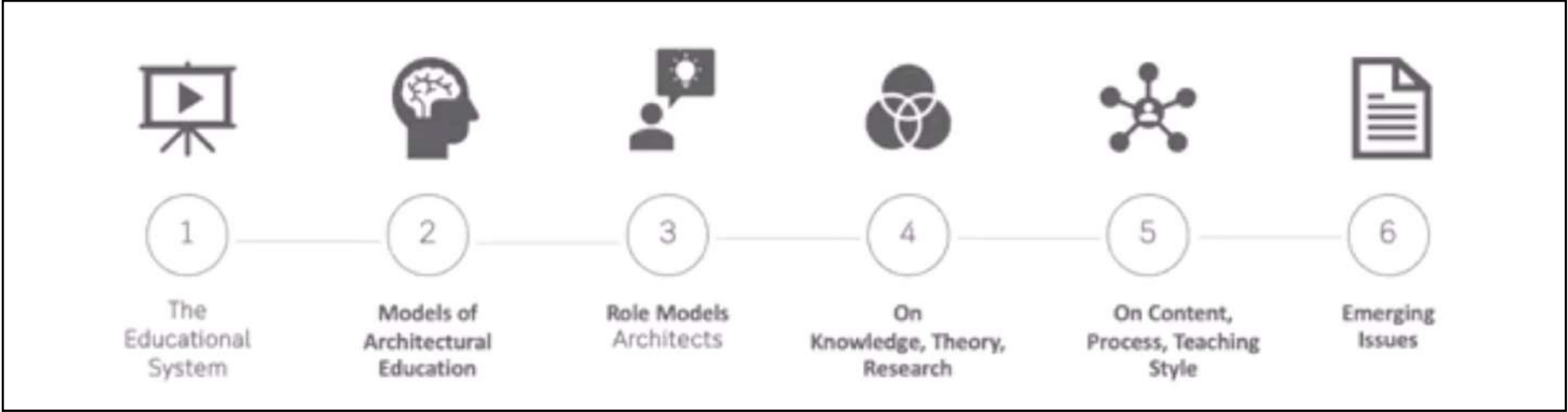
Professor Ashraf M. Salama

Professor Ashraf M. Salama is a professor of architecture and currently the director of the Research Cluster of Architecture and Urbanism in the Global South. He is also the head of the department of architecture at the University of Strathclyde, 2004, having authored as well as co-edited 12 books and published over 170 articles and chapters in the International Free Press. Professor Salama is the recipient of the UAI 2017 Jean Tschum Prize for Excellence in Architectural Education and Criticism.

Thank you very much for this seminar, I must say the theme is very timely – not only in the context of South Asia, but also in the overall context of the global south. In this presentation I have attempted to relate to the heading/overall theme, and capture some of the important issues that relate to the questions raised as a brief for this series of webinars.

I want to look at a number of issues that we can connect through this presentation/ through the discussion. I will be speaking about the overall education system and the issues associated with it, models of architectural education, architectural models, knowledge, theory, research, and content, process and teaching style, and emerging issues.

The whole issue I would relate to comes from Kenneth Robinson, a theorist and a consultant to many governments about higher education systems. He referred to the idea that every country in the world is trying to reform education. This is for two reasons; generally speaking, an economic reason and a cultural reason. The economic reason is based around trying to work out how we will educate future generations, to make or to take their place in the economies of the 21st Century. And how we
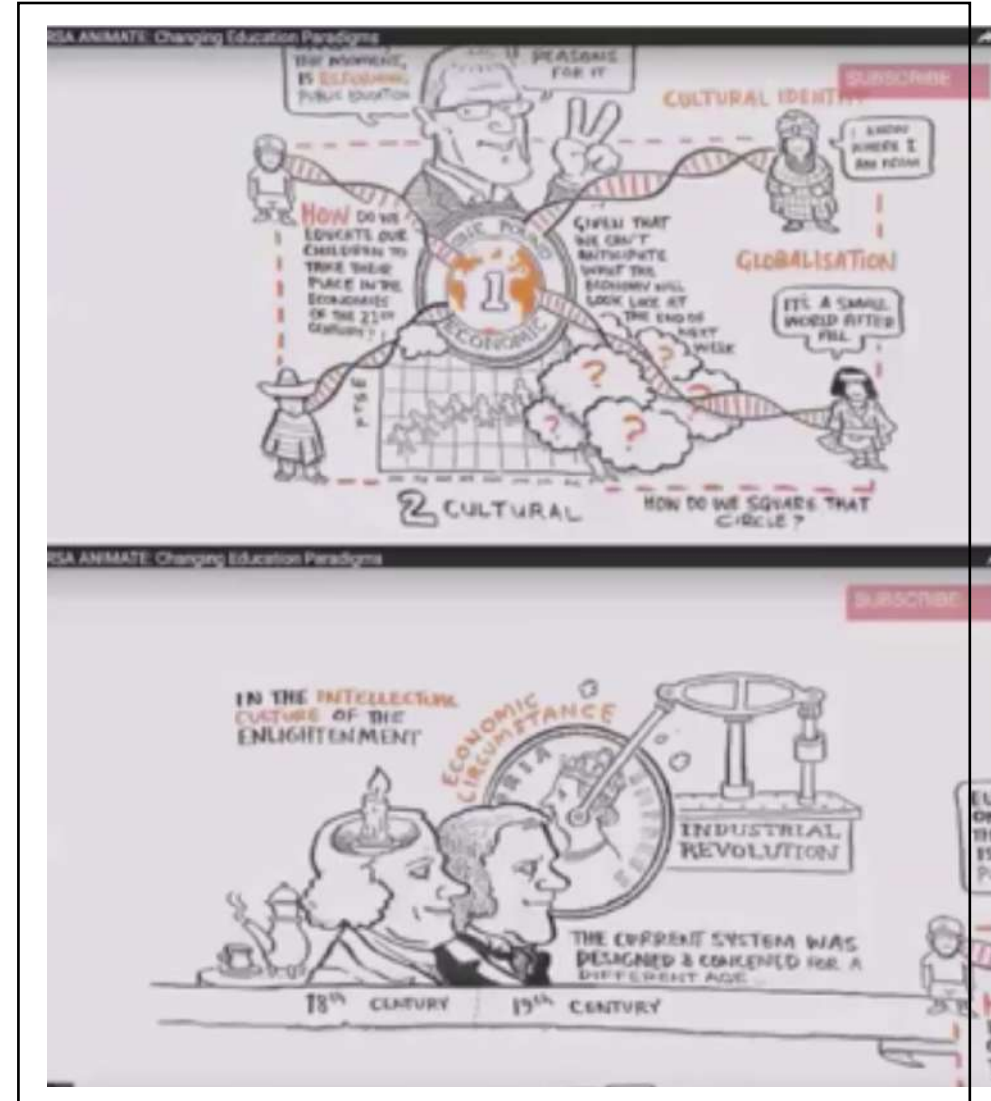
will educate them to preserve their cultural identity, and at the same time to be part of the global process.

There is a problem within this system, which is essentially that we are trying to meet the future – these are his words, 'We are trying to meet the future by what we have done in the past.' Simply, the current education system was developed in the intellectual enlightenment of the 17th and 18th Centuries. So, the idea of the university that we see today was probably developed some 200-300 years ago. That same idea was and is still pursued within the education system and within architectural education as part of university education.

Looking at this critique as it relates to architecture, one can view two models of architectural education. One model is vocational, which promotes professionals. Another model, which is more intellectual, attempts to relate to learning, unlearning and relearning – basically, enlightenment. Within that, there are two types of pedagogies that we always debate in our discussions; mechanistic pedagogy, which characterises the university system, and systemic pedagogy that we always call for. The mechanistic one is developed to serve

The Educational System

the interest of the higher education system, but not necessarily to serve the purpose of learning. Education is not treated as a whole – it is composed into courses, curricula, hours, credits, and classes – and all these aspects don't necessarily serve learning. In order to manage this process, we have to have some formal standardisation.

Knowledge is fragmented as a result of this. The modes of communication are based on showing and telling, as well as on knowledge consumption. We encourage students to study architecture magazines, but we never tell them what exactly to look at in these magazines, and how to be critical at what they are looking at – and these are important issues.

The systemic pedagogy is a different story. It attempts to look at education as being part of a process, much of which takes place within society. It adopts interdisciplinary learning and other modes of learning such as experiential learning and learning from the city, among other aspects.

If we look at what current architectural education and architects are trying to

Models of Architectural Education

Mechanistic Pedagogy	Systemic Pedagogy

■ Education is not treated as a whole
 	
■ Knowledge is fragmented and regarded as many unrelated parts
 	
■ Relies on:
  - showing-telling modes of communication,
  - knowledge consumption
 	
■ Introduces hypothetical assignments and projects
	■ Education is treated as part of a process much of which occurs within the real world
	
	■ Adopts:
	  - interdisciplinary thinking,
	  - the hidden curriculum concept
	  - knowledge construction
	
	■ Introduces appreciative inquiry and active and experiential scenarios

"

If we look at what current architectural education and architects are trying to promote, we have a number of roles that architects currently play within society: the egoist, the pragmatist, the technical assistant giver, the facilitator, and the advocate.

Attitudes	Characteristics
I-give-the-people-what-I-want	Subject Feelings ......
I-give-the-people-what-they-want	Accepting the Values of Others
I-give-the-people-what-I-can	Technical Issues ......
I-help-the-people-decide-what-they-want	Enabling People to Solve Their Own
I-give-the-people-what-I-can	Addressing Local Interests ......

Role Models

promote, we have a number of roles that architects currently play within society: the egoist, the pragmatist, the technical assistant giver, the facilitator, and the advocate.

So, what role is the current architectural education placing emphasis on? It is placing emphasis on the egoist and the pragmatist. The egoist's thought process is to give the people what the egoist wants, and that characterises the education process of our design projects in many ways. Even when we try to call for a departure from that model, we still promote it.

The pragmatist, on the other hand, looks at the needs of the market and the values of the clients at the expense of the values of architecture – which is to give the people what they want.

The technical assistant givers only deal with technical issues at the expense of wider social issues, while advocates and facilitators are more involved with the process and not necessarily design outcome, and how within the process they can enable people to solve their problems. They are not involved with the design outcomes.
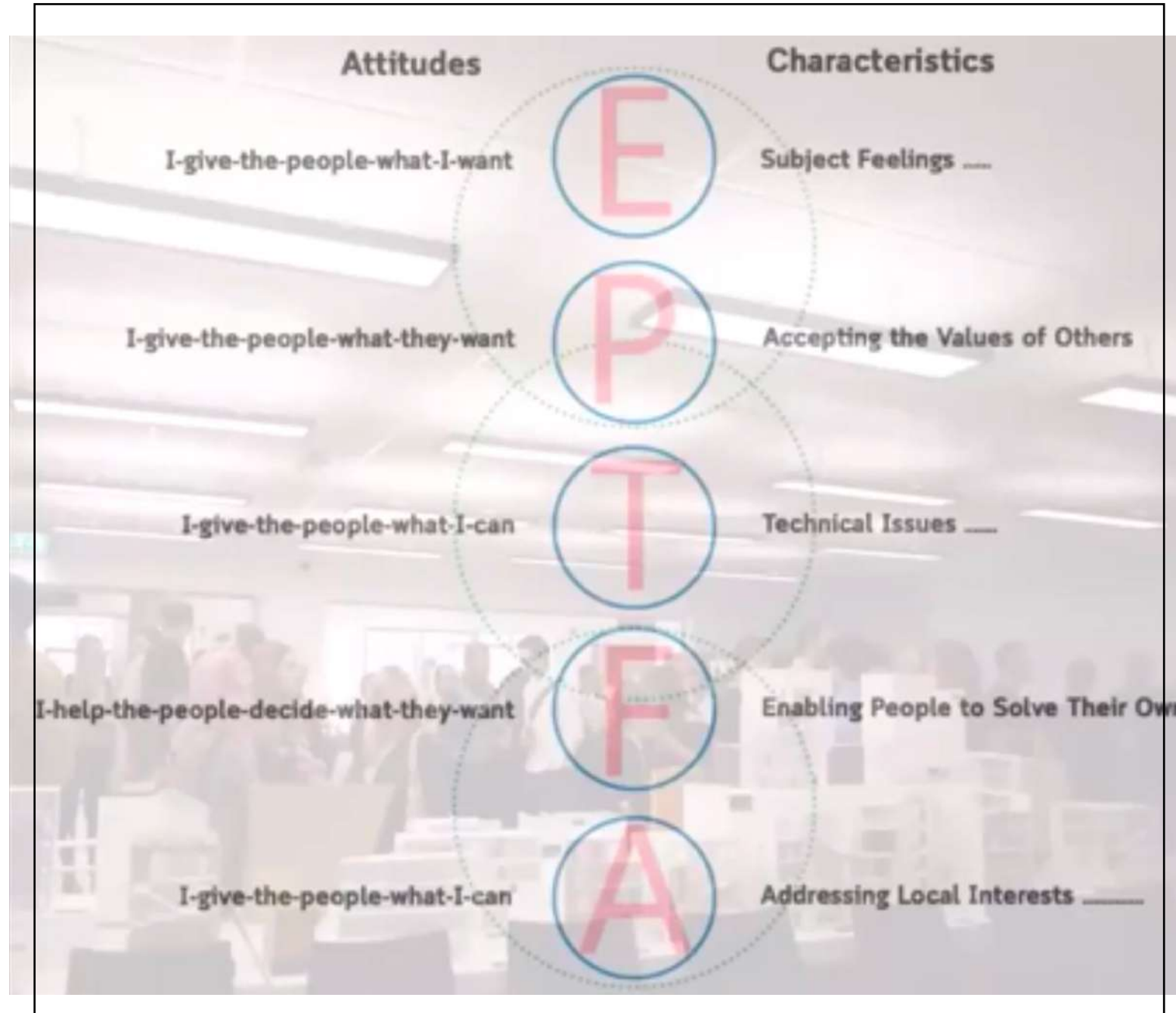
Knowledge Theory Research

While this takes place, we need to view the diversity of problems that we see in the world from a distance. These include squatter settlements' issues, deterioration of built heritage, diversities and transformations of contemporary societies, the rising needs of women, children, and those with special needs, the global condition, associated problems of loss of identity, income inequality and how this is manifested in the relative environment, displacement of communities as a result of natural disasters, among many other issues.

These issues tell us there are multiplicities of knowledge types that we should concern ourselves with. The previously mentioned list comprises the number of knowledge types that we can view and keep adding to, based on the context within which the school of architecture exists, as well as the ethos of the school.

These knowledge types also depict what we are facing; a hybrid and uncertain condition about the future that requires multiple modes of thinking. The approach that is being used to characterise design and architectural education in the past is not enough now, especially when based on the complexities that exist in the relative environment.

Hybrid

Complexity
multiple types
of problems

Complexity
multiple types
of knowledge

Uncertain

- Thinking / Knowing + Transdisciplinarity
- Approaches to knowledge acquisition/assimilation
- Approaches to knowledge construction, deconstruction, consumption and production
- Mechanisms of investigation

Disciplinary Knowledge

Multi-Disciplinary Knowledge

Inter-Disciplinary Knowledge

Salama, 2012 & 2015

Culture
Social
Aspirations

Ecology
Environment

Economy

Technology
Construction
IT Digital
Practices

No discipline can make strong claims anymore about its own direction, value, and output – solving social/environmental problems – in isolation from what is happening in other areas of research / disciplines.

Trans-Disciplinary Knowledge
Transdisciplinarity is about transgressing boundaries of disciplines.

Ar. Prof. Ashr...

KNOWLEDGE
THEORY
RESEARCH

········· Scientific Knowledge ·········
········· Folk Knowledge ·········
········· Practical Knowledge ·········
········· Tacit Knowledge ·········

zoom

This also raises the issue of trans-disciplinarity. In the 1960s, everyone was calling for specialisation, claiming that it is very important. In present times, we claim specialisation is not as important - rather, we need to integrate different types of knowledge and encourage people through the education system to work together, trying to transgress the boundaries of disciplines. Thus the idea of trans-disciplinarity becomes critical – whether in terms of education or practice – for how architects can work with psychologists, social scientists, historians, urban geographers, technologists, engineers, and other disciplines.

In present times, with the prevalence of COVID-19, there is another layer added that concerns public health, which was never part of the formula of the knowledge required for architects. Now, public health is occupying or taking a front seat in this entire process.

It is important to be in the know and to recognise that there are layers of knowledge – not at the level of academic disciplines only – but knowledge such as scientific knowledge, folk knowledge, or practical knowledge. These form part of the development of architecture, which leads us to think of design studio teaching practices in terms

of process, content, and teaching style. We cannot look at the design process in holistic terms without knowing its actual components, and how we treat these actual components. What is our position as schools and educators in addressing these components? We are essentially talking about what building types, what kinds of objectives we raise in the studio, what kinds of issues we place emphasis on, what types of communication we adopt, and the levels of assessment – all these aspects are important to address as part of the knowledge content.

I have personally tried to address some of these issues in some of the writings I have developed over the past 25 years, which are available online for viewing. The latest was a book about Spatial Design Education, which attempts to focus on the future of architectural education.

Architectural education has to change, and it needs to address the realities of practice as well as the realities of the built environment. There are two issues that are emerging as important issues, and because the previous discourse was in progress over the past 25 years, there is not much new content included in it.

Content Process Teaching Style
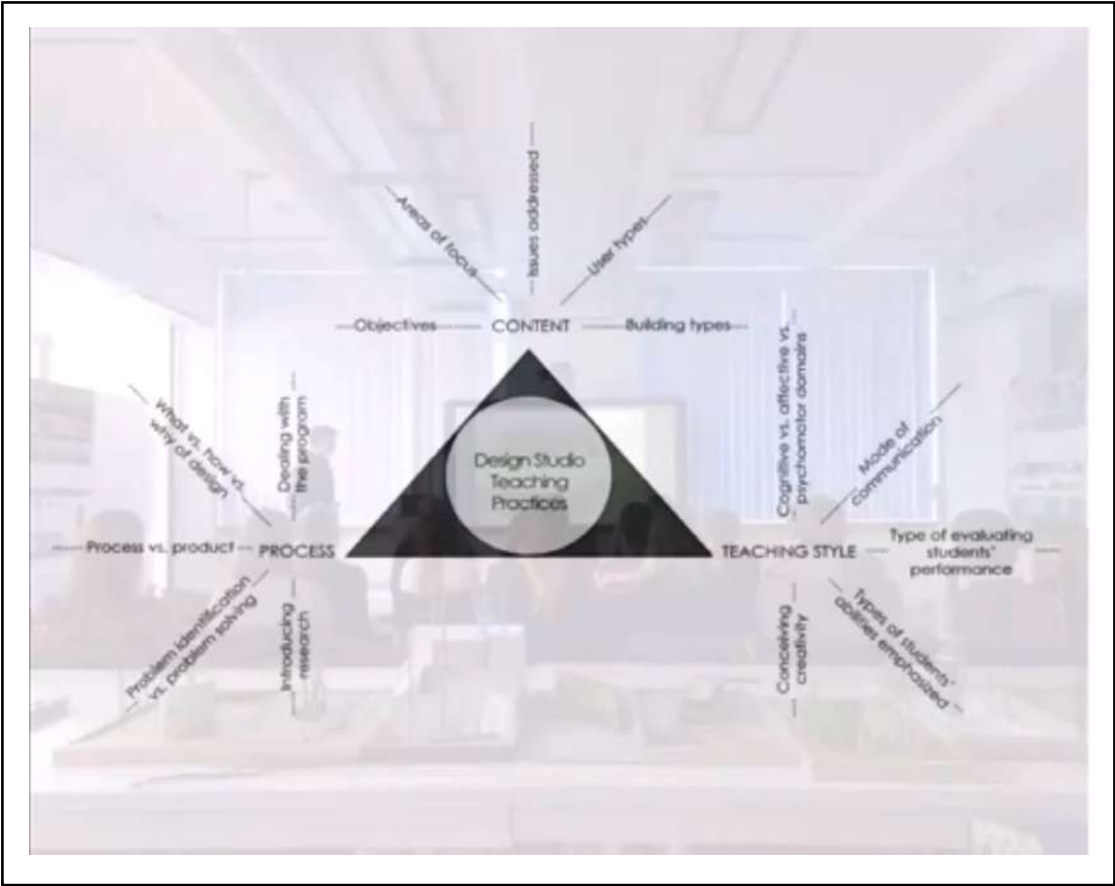
However, there are two other elements that we really need to look at; one is the complexity of managing an architectural school and the level of requirements, voices, influences, constraints, staff, and faculty attitudes, and how they can be addressed to deliver an effective learning process. There are professional accreditation requirements, quality assurance requirements, and disciplinary requirements about the component of knowledge required - and learning how to balance these is an important part of the discourse on education.

The second issue, which I shall end my discussion with, is about decolonisation. How can we decolonise architectural education, especially in the context of the global south? We don't start our typical discussion by the Beaux Art and the Bauhaus, rather if there is a possibility to start with something else when we raise issues about architectural education that would be important, we always focus on a beginning from a western model, and then transpose it to our issues or issues within the global south.

It is essential for architects to begin to recognise the models that have existed for centuries, and how these very models can benefit architecture, as well as how these models can provide other viewpoints that we can emphasise within the local context.
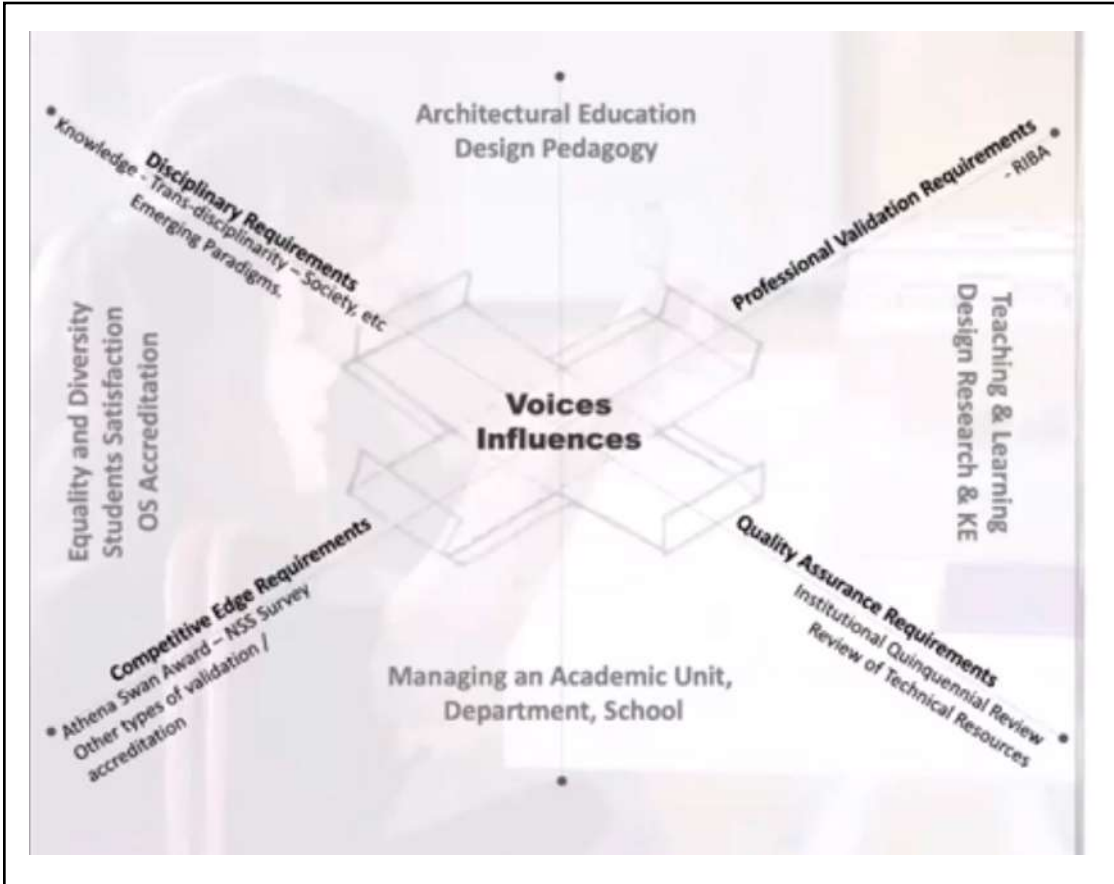
In any discussion about pedagogy in architecture in Global South' academic institutions the discourse which characterises the Global North dictates and dominates and thus overshadows or suppresses opportunities for

> the recognition of historic, regional pedagogic traditions that have been overlooked or undervalued within Western knowledge frameworks,

> the emergence of counterpoints to Western pedagogic hegemonies, and

> pedagogies that respond directly to the unique and context specific values, opportunities and challenges facing schools of architecture and the societies that their graduates seek to serve.

Architectural education has to change, and it needs to address the realities of practice as well as the realities of the built environment.

RETHINKING ARCHITECTURAL EDUCATION IN SOUTH ASIA:
Session 2

Learn,

(Un)Learn,

(Re)Learn
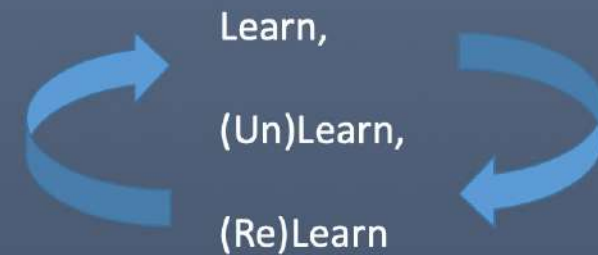
**An ongoing process of a lifetime –
this window should always remain open for fresh air**

Professor Dr. Anila Naeem

*An academic and heritage conservation professional with experience in research-based initiatives on historic environments and socio-cultural traditions, Professor Dr. Anila Naeem is the chairperson at the NED University's Department of Architecture and Planning. She is also the editor-in-chief of the Journal of Research in Architecture and Planning, published bi-annually by the NED University; and is the book review editor of the International Journal for Cultural Property.*
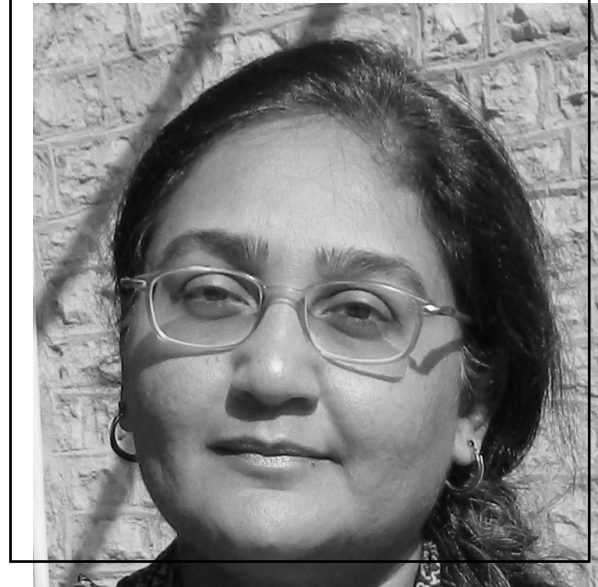
The previous two presentations provided a very detailed insight on the values of architectural education and how it can be approached in the present time, and the need for diversity in different directions within this domain.

The title of today's session; Learn, (Un)learn and (Re)learn is something that is an ongoing process for a lifetime. In order to be able to gain the most from it, this window should always remain open, and I believe it is important to have that attitude towards learning no matter what kind of work you are doing – be it a project, research, or working in any other context.

In an attempt to link my point of view with that of the panelists who spoke before me, I will directly begin to speak about what role architectural education has, and the role it plays in our society.

There was a stream of questions raised on the issue of whether the role of architectural education is to create critical thinkers and problem resolvers versus producing architects as instruments to feed practices. In my view, the objective of architectural education is to create a pool of professionals who are capable

of understanding issues of the built environment in a very comprehensive manner. They should be technically sound in order to be able to deal with certain situations, so that they are able to provide solutions to the issues that they may be dealing with. In addition, they should be socially responsible professionals with an understanding of contemporary rules and skills. These professionals should also have the ability to rapidly diversify in the job market that they will be entering.

Taking into account the curricula and the pedagogies that have evolved within Pakistan, I will be focusing on how architectural curriculum is structured in various schools. In the previous sessions, there was a lot of debate and discussion on how the Higher Education Commission (HEC) has developed a standard criteria and structure for the development of the architectural curriculum in Pakistan. However, this curriculum was revised in 2013 and allows a certain range of credit hours, and the formula that has been provided to the schools comprises four domains that address the primary domains of architectural learning.

These four domains cover almost 78-84% of

the allowed credit hours that are provided in the programme, with the remaining 16-20% of credit hours to be developed as electives.

I believe that this is the area where architectural schools can play a very important role, and this is the percentage of diversity. One has to explore various options, where one can attempt to integrate and experiment with pedagogical approaches.

There are over 30 schools of architecture, all of which are located in different parts of Pakistan. The schools must see this as a small community. They will have to develop their own expertise and strengths, because this is where the different modules and formulas of learning, which we often overlook, come into play. As Professor Salama mentioned earlier, the conventional ways of learning function are very important tools of learning, and unfortunately our architectural schooling has ignored these formulas.

These formulas can be integrated into the existing curriculum, in a manner wherein they provide the opportunity

Role of architectural education

as critical-thinkers and problem-solvers
VS
"producing" architects as "instruments" to feed practices

create a pool **professionals capable of addressing issues of built environment in a comprehensive manner**

technically sound and equipped to act as **socially responsive professionals** having understanding of contemporary tools and skills

able to define and develop their responsive role in the society and fulfill the needs of a **rapidly diversifying job market**

What should inspire the curricula and pedagogue

demands of main stream practice
demands accreditation bodies

OR
demands from people and places

HEC Curriculum (revised 2012-2013) provides a basic guideline
(**170-180** credit hrs)
A Studios   82
B Allied Sciences & Technology   22
C History & Critical Thinking   20   **78% - 84%**
D Professional Practice and Communication   18   **allowed credit hrs**

**16% - 22% remain free to explore as electives
experiment with various pedagogical approaches**
field schools . working with artisans and craftsmen . exploring the vernacular and indigenous
Architectural schools need to develop their own unique strengths

achieving the above will help create architects having the capacity and courage to cross disciplinary boundaries – seeking creative solutions and inviting divergent collaborations

the significance of reading

particularly what is not written

No denying the fact that a well read teacher or a practitioner has the ability and capacity to deliver a more mature professional output; be it delivering a lecture, conducting research or designing a project.

Emphasis on what is 'not written' particularly in our national and regional context – **recording of oral histories, conventional practices, traditional knowledge** and **customary ways of being;** this wealth of wisdom and learning is diminishing, and we need to pay attention to this before it is too late

academics – researchers – scholars - institutions
need support for undertaking such works, publish it, and have due recognition from HEC, PCATP & IAP

create avenues and forms of practice for our upcoming generations

diversified curricula and pedagogues, students can graduate with multifaceted interests that can inspire them to explore other related avenues

What does one do with architects trained to be critical thinkers?
Remain with conventional practice and (un) learn
Become and entrepreneur and create your own niche
Break the barriers of confining within the discipline and liaise with entities for broader impact of the profession on the society and our built environment

Role and support of PCATP & IAP is crucial
create opportunities in the public sector organizations, relevant department, and policy/decision making corridors

for upcoming professionals to think beyond what is presently a very narrow scope of conventional architectural practice. With this approach being integrated into our curriculum, we can have the tools to successfully create a pool of professionals, and successfully achieve to create architects who have the capacity and the courage to cross these disciplinary boundaries. These architects will have the ability to seek creative solutions and initiate divergent collaborations across domains.

The way the curriculum needs to be designed, and the new approaches that we need to consider incorporating into our curriculum are also related to the significance of reading. There is no denying the fact that a well-read teacher or practitioner will have the capacity and the ability to deliver a more mature and professional output.

And what I believe needs to be emphasised further, is reading what is not written. This is an important area that has been completely ignored in our teaching and in the development of our curriculum, and this is the need at a national and regional level where

recordingss of oral history, conventional practices, traditional knowledge, and customary ways of being, need to be undertaken, because these are immense forms of wealth in terms of learning. Unfortunately they are rapidly diminishing because we have paid very little attention to them, and have not given this domain the value and the respect it deserves.

For our context, the whole process of learning these unrecorded, conventional practices and traditions of knowledge is very important.

There is a substantial amount of work that has been produced by various teams of researchers, scholars and students – and this remains unrecognised, because in these areas there needs to be support from the Higher Education Commission (HEC).

When we talk about a curriculum that is aimed at creating, or aiding in creating, professionals who are becoming critical thinkers, the question in our society or in our context remains: what does one do with such architects who are trained to be critical thinkers?

What do we do with this pool of architects who become critical thinkers? Are our systems and our practices able to appreciate them, or should they be left to unlearn whatever they have achieved during their academic learning? Another option they have is to become entrepreneurs and create their own niche, or perhaps break the barriers of confining themselves within their discipline, and liaise with entities for a broader impact in our built environment.

The role and support of PCATP and IAP is crucial because in our context, to be able to have an impact on a larger scale is the kind of opportunity that does not exist for architects. And for a person graduating with a degree in architecture, the degree itself holds credibility in limited departments and organisations. It is important for professionals graduating from our schools to understand the values of people and places, and keep these values above the general practice that we see around us that concern profiteering and the misuse of power.

I think the message for new graduates and employees, to work in an environment where they will constantly be challenged, and where their aspirations and dreams cannot be achieved, is that they should not give up. They should keep struggling to break these barriers, and venture beyond what is a very limited domain of present architectural practices.

I also think it is important that in addition to the development of a strong curriculum, there also has to be a support system in existence, so that the possibility for architects and graduating architects is able to go beyond conventional architectural practices. And also to aid in impacting the larger society and the larger built environment. Thank you.

core values and responsibilities of an architect

message to

newly graduated employees

their employers

Understand the importance of keeping **'people and place'** above **'profit and power'** difficult to comprehend this in our given circumstances, nevertheless the **struggle to achieve** this in our society **must prevail**

Keep your dreams and aspirations intact, and pursue these with persistence Don't bind yourselves to constraints and limitations – do what makes you satisfied – have the courage to break the barriers and venture beyond

Have faith in our younger generation, give them the room, space and freedom to grow

Our future is in the hands of our younger generation and the sooner we put them in the forefront to take charge and responsibility, the better it will be for better sustenance of the profession

ARCHITECTURAL EDUCATION HAS TO PLAY A LEADING ROLE HERE HOWEVER, SUPPORT FROM OTHER SECTORS IS EQUALLY CRUCIAL BECAUSE LEARNING DOESN'T STOP AT SCHOOL IT GOES FAR BEYOND

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We can be credited with raising the bar of enabling the heads of schools and people who were working in their own little pods, some not even within the same city, to start talking to each other.

Jahangir Khan Sherpao
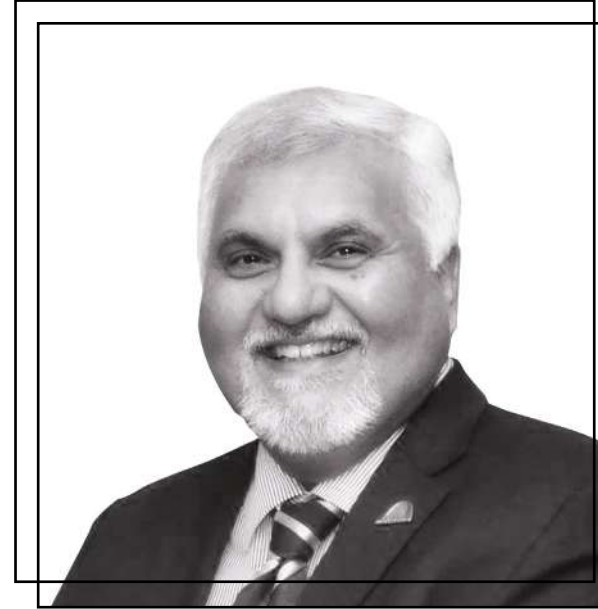
Architect Jahangir Khan Sherpao practices in the field of architecture and city and regional planning through his firm CITE, architectural planning and design. He has represented Pakistan on four international architectural forums of ARCASIA, SAARC, UIA, and CAA. He received the presidential medal both from the AIA and RIBA respectively in 2017. He also served as President ARCASIA from 2017 to 2018.

've not been an architectural teacher per se, I am more of a practitioner, but somehow my experiences with IAP, PCATP, and ARCASIA have given me a lot of insight. I will narrate my experience to you like a story to get to some conclusions, hopefully as intelligently as the three speakers before me.

Let me put into perspective by narrating my architectural education involvement story, which would begin with two mentors that I have: Shahab Ghani Khan and Syed Akeel Bilgrami.

As I mentioned, I have not taught architecture formally, but I have been involved in architectural education since I graduated from Mies' school IIT, but in a different way. And throughout, it has been a learning and teaching experience, both as a mentee and a mentor to many.

Shahab Ghani Khan, during his term in the early 2000s, responded to our many mutual discussions with an interest in architectural education issues, and had gotten involved with the HEC. At the time, Sohail Naqvi was the executive director –and things were happening for the education sector in a very big way.

He asked me to act as a liaison, almost a kind of coordinator between the HEC and PCATP during that time. These liaisons happened to do with the accreditation process and visits to all the schools. From five to seven schools, the number grew to 15 schools, and now to over 30 schools, and possibly 40 schools, some are waiting for the accreditation process. The growth has been exponential during this time – it has been 600-800% growth, which is just amazing.

I was invited to serve formally after a couple of years on PCATP, and continued to visit almost all the schools with the registrar PCATP, and at times the then president of PCATP. Through this experience, I learned a lot. It was a very hands-on learning experience, which included visiting each architectural school in Pakistan. It was about the processes, the problems, and the various issues.
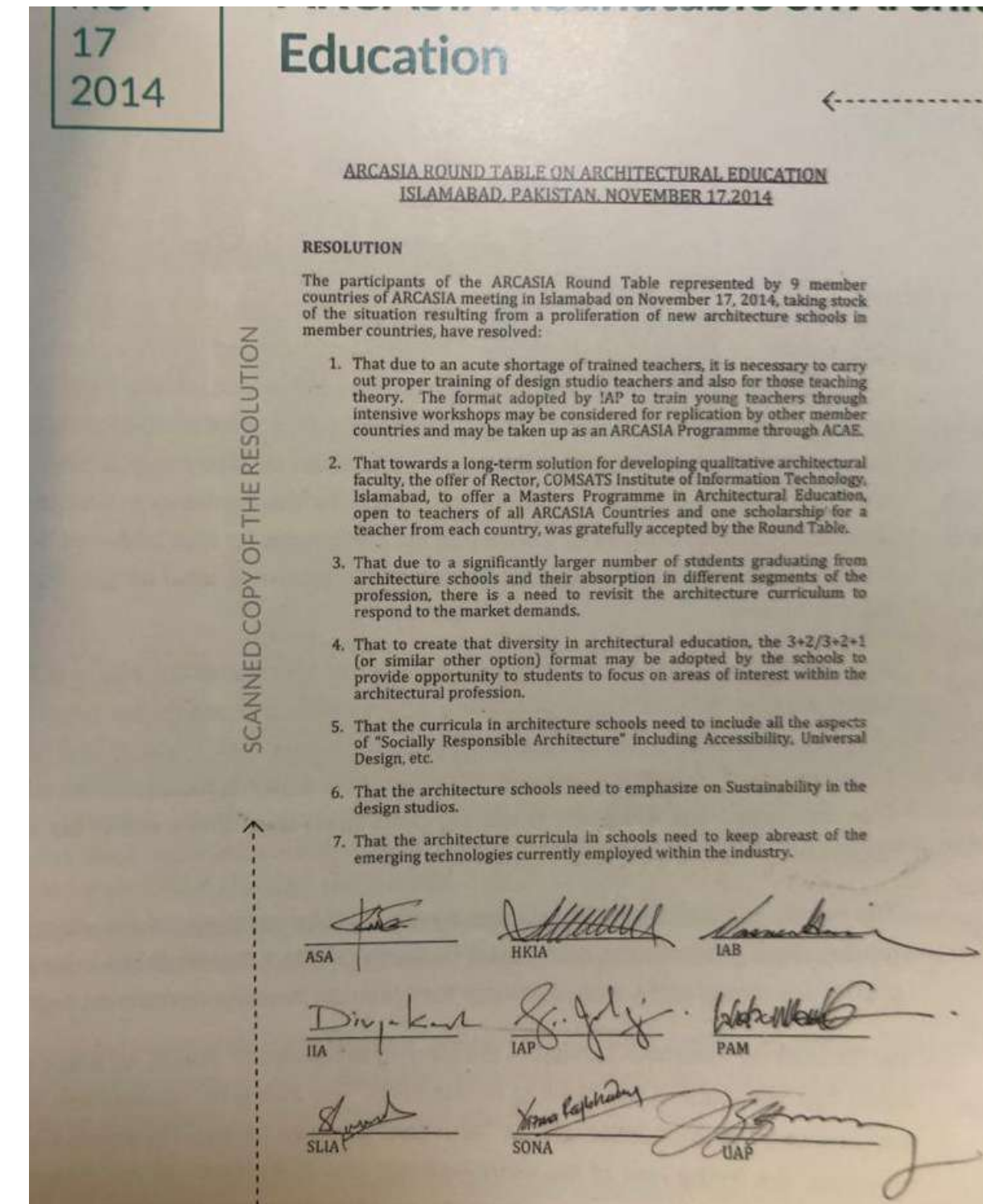
While serving on the PCATP for architectural education, and in response to the criticism that the same team cannot accredit, judge and nurture the same architectural programmes that we are looking at, there was a separation of the accreditation issues with PCATP, and
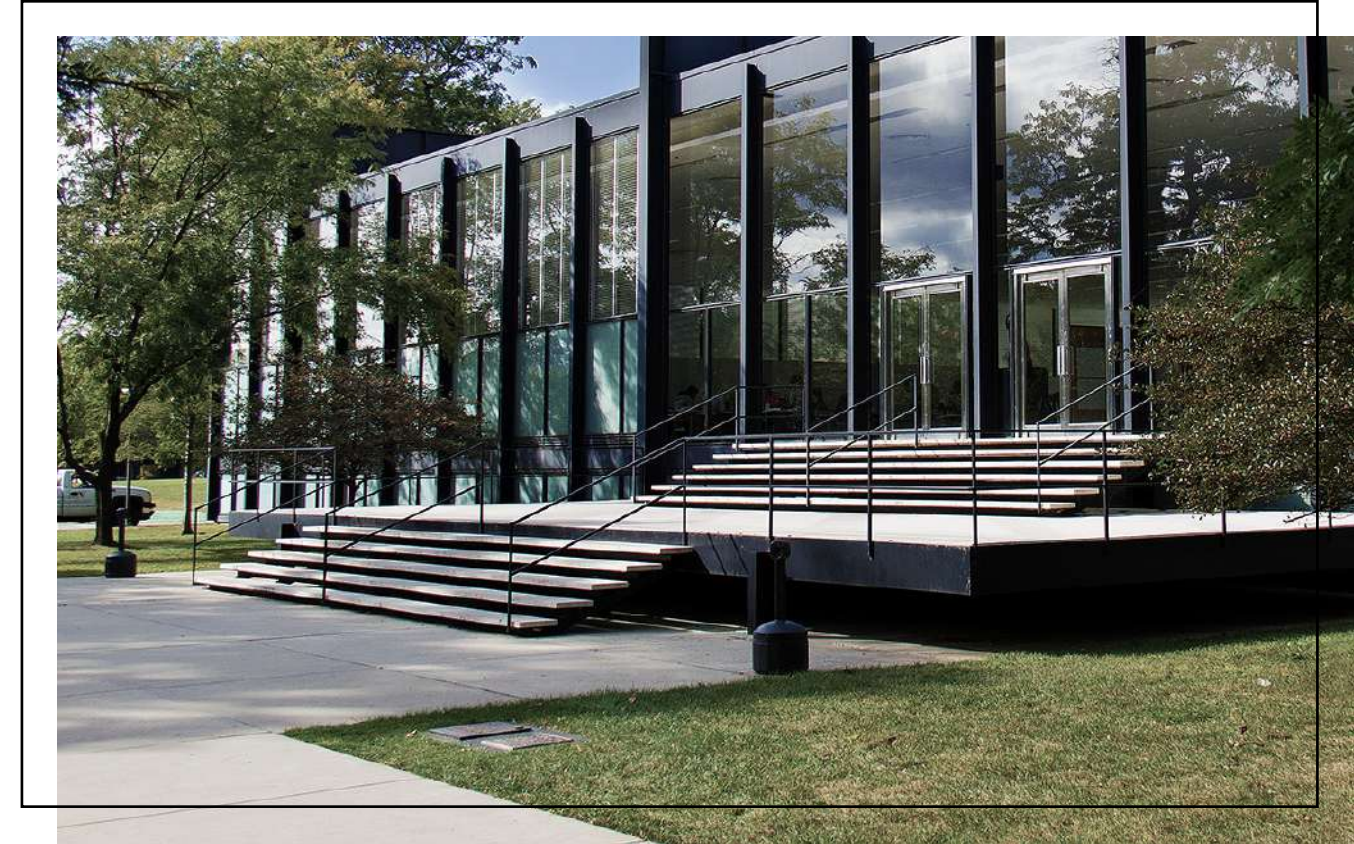
the nurturing and training with IAP was a natural progression for me

At this point, during one of our discussions when we were figuring out how to resolve this situation, Akeel Bilgrami sahib mentioned BAE-IAP. We were able to begin some of our initiatives that would help and nurture one school in the south and one in the north - we picked schools that needed the help.

Our efforts bore fruit and IAP was able to revive the Board of Architectural Education (BAE) in a very big way to connect the heads of architectural programmes all over Pakistan. This led to many important BAE-IAP initiatives. We can be credited with raising the bar of enabling the heads of schools and people who were working in their own little pods, some not even within the same city, to start talking to each other. Many BAE initiatives took place, and as a result there was interaction amongst these institutions and people on a national level. Internationally, there was a conference on architectural pedagogy which proved to be instrumental in terms of opening things up. By around 2014-2015, we were questioning the 5-year programme of architecture. We talked about this to the schools quite a bit,

BAE
Board of Architectural Education

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17 2014

Education

ARCASIA ROUND TABLE ON ARCHITECTURAL EDUCATION
ISLAMABAD, PAKISTAN, NOVEMBER 17,2014

RESOLUTION

The participants of the ARCASIA Round Table represented by 9 member countries of ARCASIA meeting in Islamabad on November 17, 2014, taking stock of the situation resulting from a proliferation of new architecture schools in member countries, have resolved:

1. That due to an acute shortage of trained teachers, it is necessary to carry out proper training of design studio teachers and also for those teaching theory. The format adopted by IAP to train young teachers through intensive workshops may be considered for replication by other member countries and may be taken up as an ARCASIA Programme through ACAE.

2. That towards a long-term solution for developing qualitative architectural faculty, the offer of Rector, COMSATS Institute of Information Technology, Islamabad, to offer a Masters Programme in Architectural Education, open to teachers of all ARCASIA Countries and one scholarship for a teacher from each country, was gratefully accepted by the Round Table.

3. That due to a significantly larger number of students graduating from architecture schools and their absorption in different segments of the profession, there is a need to revisit the architecture curriculum to respond to the market demands.

4. That to create that diversity in architectural education, the 3+2/3+2+1 (or similar other option) format may be adopted by the schools to provide opportunity to students to focus on areas of interest within the architectural profession.

5. That the curricula in architecture schools need to include all the aspects of "Socially Responsible Architecture" including Accessibility, Universal Design, etc.

6. That the architecture schools need to emphasize on Sustainability in the design studios.

7. That the architecture curricula in schools need to keep abreast of the emerging technologies currently employed within the industry.

ASA   HKIA   IAB

IIA   IAP   PAM

SLIA   SONA   UAP

SCANNED COPY OF THE RESOLUTION

137

ARCASIA Architectural Studio Teacher Trainings at:

NUST, University, Islamabad
COMSATS, University, Islamabad
Beach Luxury Hotel, Karachi
Yogyakarta, Indonesia

and heard peoples views on whether there should be a 3+2 or a 4+1 or a 3+2+1 – wherein the advantages and disadvantages were discussed.

In our ARCASIA Roundtable on Architectural Education, we discussed the Pakistan initiative where it was mentioned, 'For schools to adopt these or other formats to provide opportunity to students to specifically pursue areas of interest in the profession. This was a way to address the diversity in the profession.'

This was very interesting, because the 4+1 and the 3+2 led to the same 5-year programme, and the 3+2+1 would give you a master's degree.

The thought was that everybody would study for three years – but provide an option to those students who would decide to drop out after a few years in architecture, and would want to pursue other areas of learning. The focus was that different schools could offer different foresight, in terms of how everyone would not be trained to be a designer would be addressed. It would allow students who wanted to study design to do just that, and other students whose strength and

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The focus was that different schools could offer different foresight, in terms of how everyone would not be trained to be a designer would be addressed. It would allow students who wanted to study design to do just that, and other students whose strength and interest lay elsewhere would be able to pursue those areas.

**1st Arcasia Conference
on URBANISM, MEGA CITIES
"Intersections & Diversions:
An Asian-African Dialogue"
The American University in Cairo.
February 3rd, 2019**

interest lay elsewhere would be able to pursue those areas – this is something that I still feel is very important and needs to be looked at.

Akeel Bilgrami sahib continually mentored me and encouraged me to get involved with the ARCASIA committee on architectural education. Being a representative of IAP and filling in for the Architectural Asia Committee on Green and Sustainable Architecture (ACGSA) were both learning experiences for me, on this platform of ARCASIA, which grew from 18 countries to 22 countries.

During my three-year term as IAP president, I suggested to our new ARCASIA president to introduce some midterm roundtables for architectural education between the yearly ARCASIA forum and ARCASIA events, which would in turn ensure that we would come to the council prepared.

Thus began a change in culture at ARCASIA, which trickled down to architectural education, and how we were talking about architectural education. We looked at the exponential growth in the number of schools in Pakistan, and in other ARCASIA countries too. The growth in the younger people in society of all countries

**2nd Arcasia Conference
on URBANISM,
"Capital Cities : New Cities"
COMSATS University, Islamabad.
September 3rd, 2019**

Arcasia Architectural Studio, Teacher Exchange Pilot Project, between Tongji University, Shanghai, China and Comsats University, Islamabad

in this region appeared to have occurred around the same time. With the increase in number of schools, we needed more teachers.

Our IAP-ARCASIA initiative of teacher training may have been a knee-jerk response to meet this need, but it enabled us to bring in two trainers; from the school at Macau to do a short yet intense ARCASIA-IAP international architecture studio teacher training – almost a charette-like training, for three consecutive years.

The first training took place at NUST University in Islamabad, the second took place at COMSATS University in Islamabad, and the third included a training session for trainers in Karachi. These trainings included young teachers as well, mostly from all the accredited schools in Pakistan.

The success of this pilot ARCASIA-IAP programme can be judged by the fact that ARCASIA was approached by the Indonesia Architects Institute (IAI) to conduct a teacher training internationally. I was able to include this as an international programme in my term.

At this point, I had an opportunity to meet the President of the Aga Khan University,

during which time we discussed some of these issues. We had made a request to the Aga Khan University in Karachi to consider a masters programme for architecture and teacher training, which could be on a part-time basis to allow in-service professionals to be able to take the classes in the evenings and on the weekends.

In progression, a series of urbanism conversations in the form of three conferences was held. The first one of these took place in Cairo, based on an Asian-African dialogue on mega cities. The second one took place in Islamabad, based on capital cities and new cities – which were concurrent with Islamabad looking at its master plan for the future, and parallel cities that developed alongside Islamabad. And the third one was supposed to take place in Tongji in March, but has been postponed to November of this year (2020). We were in the hope that all three conferences would lead to a book being published.

After completing my tenure as ARCASIA president, I continued personally with two initiatives; one of which was an international teacher training and teacher exchange between international

EUROPEAN ASSOCIATION FOR ARCHITECTURAL EDUCATION, EAAE Symposium at Casa De La Architettura Rome Italy June 2017

This interaction was aimed at Interaction between Eauropean Universities and Schools of Architecture in ARCASIA Countries

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The outcome from the exchange was amazing, because there was a student level exchange as well as a teacher exchange. The students went for a competition, and have presently agreed to jointly pursue a masters programme in architecture. These were the kind of outcomes we were looking for.

universities and Pakistani universities. We talked to several universities, but COMSATS University in Islamabad and the Tongji University in China were the first ones to come onboard, and continued to spread thereafter. We were even able to send a teacher from COMSATS Lahore, named Talha Mufti, to teach at the Tongji University for a semester.

The outcome from the exchange was amazing, because there was a student level exchange as well as a teacher exchange. The students went for a competition, and have presently agreed to jointly pursue a masters programme in architecture. These were the kind of outcomes we were looking for.

When I look back at the progression of these events, I find the process of being mentored and mentoring throughout these years to achieve this as remarkable. And I think, historically, before when our schools were so formally bound by a 5-year programme, famous architects had turned around and attached themselves to the good architects and architecture, and become good human beings in the process.

Arcasia Workshop On Digital Pedagogy For Architectural Education, Marconi University, Rome. September 2019


Today, in a world where one is struggling with curricula and the time and the necessity of internships, and the unlearning and the relearning process of the modern office, and negotiating the processes of performing, in an age of prima donna super architects, we wonder how the masters like Mies and Kahn did it so effortlessly. They went to offices like Peter Behrens and other amazing offices to learn all those skills. So maybe the problem today is the abject separation of academia and practice, which is so jealously guarded by both sides. We will need to sit at the same table, willingly, if we are to dance this tango of architecture and knowledge in the effortless perfection that we all yearn for.

In South Asia, we realise that we are passing through the cusp of change in architecture and development, and for the past decade or so, the world is putting its focus on business and investment. Architectural education has to address these forces of change in the region. On one hand, research has to grapple the history, heritage and rich tradition of the region, and on the other hand, technological changes have to be embraced at a breakneck speed as we negotiate the history, heritage, technology, local tradition, and a sudden influx of western establishments to cash in on the opportunities.

We see the delightful quirks like the bamboo scaffolding still on the high-rise construction in Hong Kong, and we celebrate the architectural genius of Geoffrey Bawa in gentle rendition, while the urban fabric of Colombo, Sri Lanka grapples with the urban challenges of development and investment to its very gentle architectural soul.
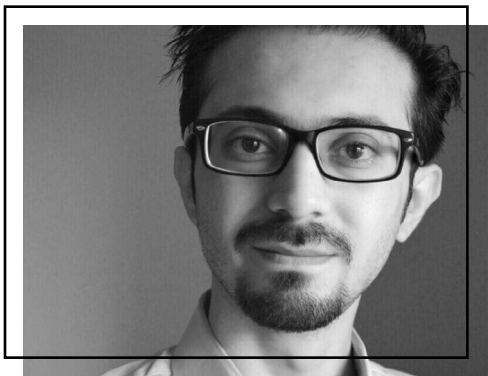
Sami Chohan: *Thank you professors Khan, Salama, Naeem, and Sherpao sahib for such informative and inspiring presentations.*

Professor Khan, you have spent many years in the space we call the university. What meaning has this space held for you after all these years of association, in terms of education, and in terms of what it means to society?

Professor Hassan-uddin Khan: This is an interesting question, and one that needs thinking about. If I may tackle this in terms of a couple of things my colleagues here – the panelists – have said, and view this in terms of questions of holistic approaches and complexity, I think I should have mentioned right at the beginning the question of complexity and holistic approaches.

What I would like to say is that we make decisions from fragmented information. So if you think of our space, the space of discourse is actually fragmented. We never make decisions based upon the total knowledge of anything, because things change. And at some point, there is a leap of intuition, there is a leap of having to do something, and that is needed to move into the other space that requires action.

This brings me to the question of, in fact, the understanding of issues. I think we haven't progressed in terms of understanding issues as much as we might think we do, because we are piling on more and more for students to learn, and less and less time for them to think about what they are learning. I found this in the United States. Certainly, it's something that we've got to fight against.

The present idea is that students have been taught and faced with a multitude of information, but in the end, the reality is that they ought to be able to deal with something as if there is a leap that is made at a certain time, where not knowing what that space of discourse really is.

Sami Chohan: *Professor Salama, needless to say, this space has been and is an integral part of your life, what do you think universities mean or should mean to societies in which they are housed, and if you would like to expand on what Professor Khan already mentioned?*

Professor Ashraf M. Salama: The idea of the university, I think, would require some form of transformation – and we can see that happening in different ways. Everybody is now talking about impact, they are not talking about educational learning or even research, rather they are talking about the impact of what we are doing, and the impact on policy, society, and industry. I think the idea of impact is going to drive higher education in the future.

However, it is still puzzling whether we want to put architectural education within the university system, or should we want to get it out of the university system entirely? Why? Because it is not fitting in that idea completely.

Architects and educators keep saying that things are done or not done a certain way to the university, and that kind of conflict of not seeing themselves as engineers, social scientists, or other different categories of people, is creating a difficulty for architects themselves, as well as to architectural education as a discipline within the university.

Some people are now calling for the approach to take architectural education outside of the university, especially if the entire purpose is promoting professionals and practice only. This is something you don't need a university for.

One difficulty I see, is that there is no knowledge base in architecture – the existing knowledge base in architecture is not academic, rather it is vocational – so all other academic types of knowledge in architecture are coming from different disciplines. With history and sociology, this is really a paradox for architecture as a discipline – and I am struggling with this, so I keep discussing it. However, I think it is going to continue to be a challenge to view architecture as a part of university, but at the same time to try to not to see it as an academic discipline.

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ami Chohan: *Thank you.*

Professor Naeem, within our academic context and within our discipline, when we sometimes even hear academics refer to students as products – almost as if the university is a factory for manufacturing students as goods for consumption – one cannot help but think that we have perhaps misplaced our priorities somewhere.

We do of course have exceptions, but by and large in Pakistan, do you think that we have drifted too far away from the core values of a university, or of the idea of a university that Professor Salama has referred to?

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Professor Dr. Anila Naeem: I think what Professor Salama said is very interesting, and we need to think about whether architectural education or the training of architects falls into the format of university teaching or not. We need to look into this and explore options that are a combination of the two ideas. Once all parties agree on keeping architecture as a university degree rather than delving into the format of conventional training, a certain structured form of teaching can be introduced – one that is acceptable to the universities, and that which fits into the framework of a university.

Even while developing a curriculum, there is room to bring in the vocational training aspect, wherein one can be trained through experiences within the field. This practice can bring in the missing component in architectural education.

Coming to your question, Sami, of the reaction to the use of the word product – I think most of us do react to it because architects/ architectural graduates are definitely not a product to feed into the conventional practice as an instrument.

I firmly believe the discipline of architecture is a very wide ranging, multi-disciplinary domain. To be able to graduate as an architect gives one the ability to understand aspects which are beyond the scope of traditional architectural practices – and this is where our graduates need to find their way, and they need to make their space there.
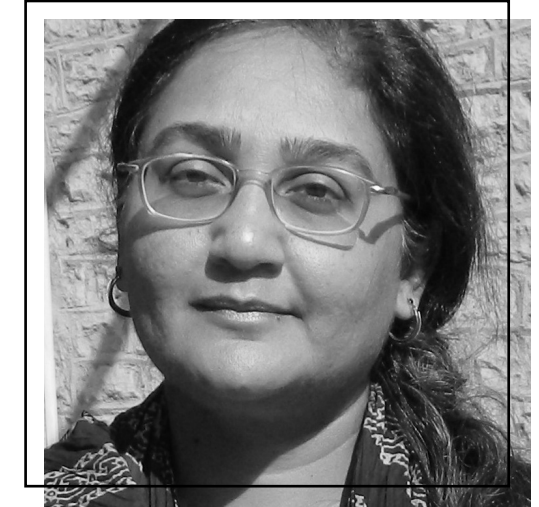
Sami Chohan: *Professor Salama, let's talk about cities in the global south, and the practice of architecture. As we know, many cities in this part of the world are now growing at an alarming pace, and at the same time, they are struggling to cope with the pressures of rapid urbanisation.*

In cities of the lower to middle-income countries of South Asia, South East Asia and Sub-Saharan Africa, where there are widening socio-economic inequalities and worsening environmental conditions – which, with such patterns of growth, also include marginalisation, and deterioration, is it not time for architects in these regions to make conscious efforts to unlearn and relearn their priorities? And it is also important to move towards what we may refer to as alternative spatial practices and spatial productions, ones that keep people and environments over profit and power. Do you think this has already begun?

Professor Ashraf M. Salama This is a very important and an interesting question. This is starting to show in certain practices, alternative forms of practice, and design practices – we see architects engaging in political activism, for example, where the purpose is to enlighten the community and to work with them, as well as advocate their needs, wants, and values.

I think it is moving in that direction, but very slowly. Why it is slow, is because, as we say, we cannot get out of the university and the profession boundaries.

We are assuming that architectural education's purpose is to graduate professionals who work in architectural practice. However, if we change this, and approach it in such a way that architects can do millions of other things, then it will be a different story. And as a result, we will be able to adopt more models and more alternative practices.

One more point about cities and the problems of cities, is that it is really important to try to look at the city as an educational object. How do we bring the city and abstract it in the classroom, or in the studio? And how do we try to work with it? We need to go and learn from the environment, but we also need to create the city, deconstruct it, and basically unlearn it through educational projects and educational assignments, and the components need to be subjected to specific pedagogic orientations.

Sami Chohan: *Professor Khan, the Aga Khan Award for Architecture which you have been part of plays an important role in introducing such spatial practices and spatial productions to a wider audience. Many of the projects shortlisted for it result from a close collaboration between architects, public administrators, policy makers, civil society and organisations, and most importantly, local communities.*

Are such collaborations the way to go in the global south, and can architects be at the forefront of these collaborations?

Professor Hassan-uddin Khan: I think that is an interesting question, especially about the roles that architects play within that. When the Aga Khan Award first started – and when I was part of it then – the thing that struck everyone was that a lot of the awards that were given prizes during the very first year of awards weren't about architecture at all - rather they were about the involvement of the many different groups of people. The idea of the award moved the discourse of architecture out of the classroom, but began to meld the two together.

The different pillars that we need to address, is something that is of great importance I believe, and whether the architect is the essential piece of this remains to be seen – because we have become more and more marginal as time has gone on. Developers, or pubic-private partnerships build new cities, so there are new models of operation we need to learn about. I think the big idea the award brought, was to move that discussion out of this realm of what we consider to be architecture, and moved it into a much broader realm of social, technological, and class aspects – from poverty to richness.

This session is all about rethinking and unthinking – which I think is a great topic – and that's what the Aga Khan Award began to do. The jury, the student committees, and the reviewers that participated understood the process – and continue to understand it. This doesn't mean you neglect high design in architecture - because that's a part of it. There's no reason why we have to not serve those who can be elite and do these high tech buildings, but on the other hand, we can do a whole lot of other things. As Ashraf said, there are architects who are breaking out of that mould and it is important, and so we are going to have to find a new niche of operation. And as Jahangir said, we are going to have to be mentors in a funny sort of way.

When I went to school (I attended the Architectural Association in London in the 60s). It was an interesting time and place, because we didn't get degrees, we got diplomas. And this was because outside the mainstream architectural education university system, there were a whole lot of schools that took architecture in different directions. And if you think about all the so-called big architects, they didn't get a formal education the way that we do. What they did do, however, is that they understood the process of building and

the process of decision-making. I think one of the greatest impacts of the award is that it has moved that education system.This doesn't mean that you have moved out of universities – I like the idea of a hybrid education, wherein part of it is academic – and I think we do need to think about it critically, but part of it is outside. And Ashraf is right when he talked about most schools dealing with experiential learning now as well. I think we need to get that hybrid quality between the university and the outside, but the danger is that we will fall between two stones.

We will neither be experts at anything, nor generalists in a certain way, and we won't be able to synthesise because the field is too big. So while there is danger in this process, I think it is necessary and is an experiment that we need to undertake – and in the approach to this twofold piece, the architect acts as one of the players. And if we are lucky, we can become the synthesisers and/or the coordinators, but at the moment we are not doing that, and may be we are losing ground as time goes on. This topic is very important – not just in South Asia, but all over the world, and the same process is happening in America and elsewhere. It is a good thought, and I believe the award has played an important role within it.

Nabah Ali Saad: *Jahangir sahib, with your vast experience now in the South Asian regions, specifically with and in the Asian region at large, with ARCASIA, how predominant or how relevant have the roles of the professional bodies been in facilitating or taking the ideas and discourse of academics forward? And how do you think the conversation should actually move forward regarding this?*

Jahangir Khan Sherpao: I would like to respond to that in terms of a question asked earlier, when we were talking about urban issues. One of the things that I brought up at ARCASIA was that one of the biggest problems that we are facing today is urbanism, and the fact that we have such a lot of space between the architect and the planner filled by other players, that it is no longer something that we can be involved in – except in a marginal way. And that is why and how these conversations started in Cairo as an African, Asian, and European discourse. We talked about the capital city and very specific cities that came out of political will, out of nothing – there was nothing there – and how cities such as Islamabad, Chandigarh, Brasilia, Canberra (and others like them) work.

As Professor Salama said, the university was not equipped to deal with that kind of conversation, and on the other side, we figured that while this needed to be discussed, it did not need to be discussed solely on an ARCASIA forum – it needed to be discussed in an international forum at a university.

So, we set that up at the American University in Cairo first, and second at the COMSATS University in Islamabad, and the third one which is going to happen digitally now will take place at the Tongji University in Shanghai. And with the knowledge that is created from all of these discussions, we hope that the discussions will be shared in the form of a book. The book based on the Islamabad discourse is about to come out. I think this is very important for us to get back to, and at least start talking about, and start to identify where it is going.

I think the role of organisations such as ARCASIA or IAP or other organisations dealing with architecture in various parts of the world is an important one. We need to get the architect and the planner back into the game, rather than have the developer and the governments deciding it unilaterally, and the university and the professional being totally excluded from that - except as a last signing authority. I think this is happening and is exactly what we are looking at in Pakistan right now, where the country is going through a stage where there are opportunities such as CPEC for new cities on the western corridor, and to get our architects involved.

Despite our effort, I think you and I know very well that it is not architects who are involved with that – it is another entity that is talking about it. I think we need to take the opportunity and rise up to it, and find a local role within this amazing logistic activity that is going to go through our country. It is important that we be a part of it and create industry-based cities that are going to focus towards creating business for the region, through which this mega-facility is passing through. I think these are issues we need to talk about - internationally and locally - and that can only happen through a marriage of the university and the organisation that you talked about.

Sami Chohan: *Professor Khan and Professor Salama, speaking of the urban and decolonisation which was mentioned by Professor Salama and suggested by Professor Khan as well, would we sound too radical to suggest that architectural education in most, if not all, regions of the global south can/should no longer be offered without critical urban theory and post-colonial theory, Professor Khan?*

Professor Hassan-uddin **Khan:** I would agree with you, I think we need to address those issues because we need to address the people who are well off and the people who are poor in these countries. And without a general look at what that theory might be about in terms of urbanisation, I think it is an important part of education. It is rather like historic preservation; you realise that more and more architects are going to be designing or re-designing or adapting buildings that exist, so there's a range of these subjects that we need to look at.

I would also like to follow up on what Jahangir said, which is that our roles are rally governed by the economy, and it is the people that pull the purse strings that make the decisions. Architects find a way of latching on to those and use them, and are thus the secondary players. Actually, throughout history, the patrons of architecture were the people who had the money, and would ask architects to build structures. We don't follow enough of what the economy might be able to bring us – be it with planners, architects or artists for that matter, so I would suggest that urbanisation, and these new possible cities that would come about from a public-private partnership are necessary to be understood.

That should be part of our curriculum regardless of whether it is inside the so-called architecture and design profession, or in other planning, anthropological, or sociological areas. We can't do it all and we can't know it all either, so being able to figure out how to use people from different specialisations to form a team becomes important. I think that's why I keep saying that we should bring back the idea of collaboration between people, in order to make sure that we become relevant as professionals.

Sami Chohan: *Thank you Professor Khan. Professor Salama, what are your views on the significance of critical urban and post-colonial theory in architectural education?*

Professor **A**shraf M. Salama: I second Hassan in his views on this, as it is really important to be a part of it. I recall I had attended a lecture in 1999 by Charles Correa, in Beirut, wherein he said "all history books start from volume 1, we don't have history books that start from volume 0," – where volume 0 is about the actual locality and its issues. We need to look at vernaculars, we need to look at issues related to post-colonialism and the current state, successes or failures of the post-colonial struggle to search for the self, and establish or construct new identities.

What I also mean about decolonisation in architectural education, is to look at our local models and our local potential in terms of generating new education models, based on our own needs, wants and values. We should do that rather than by starting with the Beaux Art and the Bauhaus - presently every single discussion about architectural education in the global south begins with these pinnacles. Can we start with something else? That is the point.

Naba Ali Saad: *That is a very valid point. I would now like to take the questions from the Q&A box, and this question addresses all panelists:*
For the instructions and the interactions among teaching, research, and practice – keeping in mind that there is a long debate about professionalism, academia, and research in terms of strategy – would it not be interesting to diversify the pedagogic programmes, where each school would be considered as one pole of excellence, as opposed to being in competition with each other? Would that be a more holistic approach towards teaching architecture, which would benefit the society of a specific country at large?

Professor **H**assan-uddin Khan: What you said is interesting, and I will say in principle that it seems like a good idea. However, as you said, all the universities, even the different departments, don't talk to each other. When I was working at Harvard, we tried at one point to look at their landscape architecture programme and their architectural design programme, and attempted to make both departments talk to each other – this is within the same university, and within the same department, and they couldn't. They all had turf wars. I think one of the problems we have, which you have just highlighted, is that we can't even speak within our institutions, and whether we can do this across institutions is going to be very interesting.

I am pessimistic about this approach, as I don't know how one can get to this point. Perhaps organisations such as ARCASIA and IAP could have a role to play within this, in trying to get people together. I look at the institutions in Pakistan – between IAP or PCATP among others – do they really talk to each other? Yes, we have meetings every once in a while, however, do they really try and come to a decision about how to operate? And what do you suggest? What I think is that the importance is recognised, but I don't know how one would achieve it.

Jahangir Khan Sherpao: This is exactly what we tried to do, and the need for such a thing is exactly what I had talked about. With BAE, we tried to make a vessel that could give that opportunity wherein different schools would be able to talk to each other, as well as for the different entities that were not talking to each other within the same city, country, and region. I believe by attempting to encourage dialogue and communication, we have had some success to a certain degree, and at least we were moving in the right direction.

Having said that, one of the complaints I received from one of the heads of departments in our country, was that we trained four to six people as young teachers but they moved elsewhere.

On the positive side, the mobility between schools became possible after these trainings took place. The attendees of the trainings started to talk to each other, and were also in contact with their tutors long after the trainings took place. It enabled a lot of movement too, wherein a lot of the attendees visited schools and talked to each other. I think that it is very important for us to talk to each other, and is essential for cross-departmental and cross-organisational interaction. It makes a difference, and the beginning of the answer comes from there.

Professor Ashraf M. Salama: The collaborations that we are talking about are very important, and are also about the efficient sharing of resources – because not every school can have experts in various fields, especially in Pakistan, where there isn't such a large number of experts in diversified fields. It is very important that institutions develop these collaborations, wherein they learn to talk to each other and support each other. At the NED University, we have attempted such collaborations, and they have worked out to be quite successful.

However, the difficult part of such programmes is the sustenance – we hold them one off, but it's not part of the system so it does not sustain for a long period of time, and that is where we need to think of ways to make such collaborations and exchanges a continuing process.

Professor Hassan-uddin Khan: I would agree that it is important to have people teach from across other institutions, but, it has got to be institutionalised and be an ongoing activity in order for it to be effective, instead of being a one off activity. For example, I would like Ashraf to give a lecture at my school, but he would have to be around, and that is where the problem of coordination and timing comes in –and I am pessimistic about that. Theoretically, though, this is a very important contraption and I am glad that the BAE is trying to do some of this. The question is, how do we sustain it?

Nabah Ali Saad: *From there the question of sustainability plugs into the studio and the discourse. How do we really take that conversation forward when we are addressing our students?*
We did speak quite a bit on multi-disciplinary approaches, and having multiple ideas or ways of taking conversations forward – but this sometimes results in a non-design output and approach. Should studios be flexible enough to allow for this non-design approach and output, and look for more collaboration between the disciplines? Or should we just sustain ourselves as creating that product which is supposed to prepare these perfect drawings at the end of the day, Professor Salama?

Professor Ashraf M. Salama:
There are two important things that we need to take into account here: one, we can run studios with multi-disciplinary and inter-disciplinary teams, engage with civil engineers, transportation engineers, and environmental psychologists, and engage in a specific project that we design as an educational subject.

The difficulty is that most universities in the global south don't appoint people from outside the discipline, within the discipline. So, if you have a department of architecture, it is likely that in most universities you cannot appoint somebody else who is not an architect, for example; engineering schools will appoint engineers.

In Europe and North America, for example, since the 1960s one can find that environmental psychologists were appointed in a department of architecture, along with urban historians and people from other disciplines. This enables a little bit of engagement.

We, too, can design studio environments and studio projects that engage people to deliver knowledge, which is a form of trans-disciplinarity. We can also develop projects that address students from different disciplines, enabling architecture students to work with civil engineers, planners, landscape architects, and possibly even a business studies student. How we can develop experiences to cater to those disciplines is an innovative way of addressing trans-disciplinarity in architectural education.

Professor Hassan-uddin Khan: Studios at the lower levels need to impart skills and knowledge. I think the advantage can come from more advanced studios, where one can begin to experiment. In the studio, we are taught the basis of our education, and we need to perhaps change the way that we teach that.

Jahangir Khan Sherpao: The problem that we are facing is that while we are talking about inter-disciplinary interactions, even within our profession when we are working and studying, everyone is speaking a different language, and comes from a totally different level of training – there is no common denominator. For example, the draftsman I was working with, comes from a totally different background, he speaks in a different language, his education is completely different from the architect, interior designer, construction manager, and landscape person that he works with. As this becomes more and more complex, we need to find a common language. The whole challenge of our teaching of architecture needs to find that common language and common training, and as a result, the commonality will allow for us to start interacting with each other in the same matrix, otherwise we are speaking different languages.

We are constructing this tower and speaking different languages, and I think that is the problem. For us to be able to work within architecture, planning, and within all of academia, and for us to come up with wonderful ideas, the commonality of language and the commonality of an underlying structure is essential in redefining what this time needs, what the will and the effort is, and what architectural education demands. This has not been addressed, and it needs to be addressed.

Professor Hassan-uddin Khan: One of the many ideas we worked on at the Roger Williams University was to create an institute that came between architects, engineers, sociologists, economists, and lawyers (law was becoming very important at this time). The institute was led by an individual who was not an architect (for a while he was, then wasn't), and the work was based on the projects that they worked on with the community. This allowed and enabled the inter-disciplinary aspect to come together, wherein you have teams of people who are part of the institute, and the advantage of being in a university is that you can bring in people from outside the academy as well.

One thing that happened many years ago was that there was an individual who had developed an idea of mega-projects, for instance the channel tunnel project was one of them. This person came up with the thought that in order to work on a really huge project, it was important to bring people of different disciplines together. He realised that the channel tunnel was one of those projects, he raised funds to do so, and it was successful by creating this new inter-disciplinary group which was non-governmental and also governmental. The pioneer was from MIT, and he created a group which then managed to complete the channel tunnel, as well as the aspect of the inter-disciplinary within it for the idea of a project bringing together a group of people.

Nabah Ali Saad: *I would like to state that all the questions are being saved, and all the discourses that have been taking place in the chat boxes in the Q&A section are also being saved, and will be part of our publications. I would like to assure that everyone's voices will be heard once we summarise all our sessions, and end this very relevant discussion.*

I would like to now invite Khadija Jamal Shaban, Chairperson BAE-IAP and the co-host, to bring our extremely dynamic session to a close. Thank you so much.

Khadija Jamal Shaban: I am really touched that everybody has been so engaged, and is in full force in discussion. This reinforces my belief that this subject needs much more involvement of people who are thinking of how the world is changing, and how our architectural education system needs to evolve, and that it cannot be something that is static.

How we deal with it in different countries is perhaps more about the mechanics, but as an overall concept of education and responding to the changing societies, and how to get one's faculty and other people to be in place, to be able to impart that kind of an education. This debate about whether architectural education should be part of university education is very interesting but also very controversial. A lot of people would have much to say about this topic.

We have touched upon so many important points, and to be very honest, due to the amount of time we haven't done justice to the discussions, but it was required. I apologise to the people who raised questions that we were unable to take – there have been some very senior people who asked questions too, but rest assured in some form or the other, we will try to get the answers.

Thank you for your time today, and for sharing your invaluable knowledge with us, but this is not the end. Though this is a three-part series, when we come to the end of the three-session series, we are now looking at perhaps holding a session wherein we can bring in decision makers – such as people from PCATP and even equivalents from other countries – to really look at the implementation of the issues raised here, and to improve or modify architectural education in various countries, more so in Pakistan for us. Thank you.

Session 3

Mind the Gap – Education & Profession

Panelist

Ar. Gyanendra Singh Shekhawat

Ar. Prof. Valina Geropanta

Ar. Prof. Dr. Oman Akbar

Ar. Dr. Samia Rab Kirchner

Moderated by

Ar. Nabah Ali Saad

Ar. Arshad Faruqi

Co-Host *Ar. Ramiz Baig*

Co-Host *Ar. Khadija Jamal Shaban*

Ramiz Baig: Allow me to welcome our audience to the third session on 'Rethinking Architectural Education in South Asia.' What an exciting start we have had with the last two sessions. The second session last week brought further energy and enriched the discourse, during which we heard from national and international panelists on the theme of Learn, (Un)learn and (Re)learn. The session was packed full of good food for thought.

Arif Changezi: : Yes, I absolutely agree with you, the last session with Professor Khan, Professor Salama, Professor Naeem, and Architect Jehangir Khan continued our dialogue where we left off in our first session, wherein we had first seen the importance of the need to stop seeing architecture through the single lens of modernism, and approach education and practice in multifaceted models.

Ramiz Baig: In the first session, we discussed how a lot of good can come from being more inclusive and aware of the now. In the second session, we addressed pertinent matters relating to decolonising our education system as well as the importance of acknowledging age-old pedagogies that have existed for centuries in the region. This addresses the gaps we face regarding contextual regionalism.

We also discussed how thoughts on the idea of looking at and referring to a student of architecture as a 'product,' and also how the word 'product' is associated with final design outcome versus the process through which the design itself evolves.

What has more relevance are creative thinking architects, and this is the need of the day. We must accept that multiple forms of knowledge need to be incorporated in teaching and practice, in order to expand and mature our relationship with the built environment.

INTRODUCTION OF ARCASIA COMMITTEE ON ARCHITECTURE EDUCATION (ACAE)

arcasia
Architects Regional Council of Asia

The Council of the ARCASIA consists of all the Presidents of the National Institutes. The Organization itself serves as an extension for each member Institutes regional program and relations.

Annual meetings are held in different member institute countries, to deliberate and to give collective directions and representation to the matter that effect the architectural profession in the Asian region.

1st council held in 1970, official inauguration 1979.

OBJECTIVES:

- To unite National Institutes of Architects on a democratic basis throughout the Asian region, to foster friendly, intellectual, artistic, educational and scientific ties;
- To foster and maintain professional contacts, mutual co-operation and assistance among member institutes;
- To represent architects of the member institutes at National & International levels;
- To promote the recognition of the architect's role in the society;
- To promote the development and education of architects and the architectural profession in their service to society;
- To promote research and technical advancement in the field of the built environment.

ARCASIA COMMITTEES

1. Committee on Architectural Education (ACAE)
2. Committee on Professional Practice (ACPP)
3. Committee on Social Responsibility (ACSR)
4. Committee on Green & Sustainable Architecture (ACGSA)
5. Committee on Young Architects (ACYA)

Ar Gyanendra Shekhawat
Chairman ACAE
IIA

Ar Khadija Jamal Shaban
Representative ACAE
IAP

COMMITTEE ON ARCHITECTURAL EDUCATION (ACAE)

ACAE - ARCASIA Committee on Architectural Education, is one of the Committee of ARCASIA out of five, which works for the betterment of Architecture Education in the region.

By conducting various workshops & seminars last year, ACAE get across the region. Jaipur Heritage Workshop Tour (22-26 July 2019), we invited and workshopped with delegates/ teachers/ academicians from across 16 countries, from ARCASIA Region.

This year, due to unprecedented COVID-19 Pandemic, we are restricted to On-line education & guidance.

ACAE, this year is conducting ARCASIA Thesis of the Year Awards 2020 (TOY 2020), ARCASIA Students' Architectural Design Competition and various other Webinars promoting Architecture Education.

Gyanendra Singh Shekhawat

Architect Gyanendra Singh Shekhawat is the director, founder, and principal architect of Ideas, and holds a post-graduate from the School of Planning and Architecture in New Delhi. Architect Shekhawat has over 20 years of experience in architecture, construction, project management, urban planning, and development. Presently, he serves as the Chairman of the Indian Institute of Architects (the Rajasthan Chapter), and is the Chairman of ACAE - the ARCASIA Committee on Architectural Education.

I would like to start my presentation by talking a little bit about ARCASIA and the committee on Architectural Education, which I chair. As you know, the council of ARCASIA consists of Presidents of National Institutes of the ARCASIA region – 21 countries are members of ARCASIA, and we have five committees, of which one is ACAE - the committee on architectural education, which strives for the betterment of architectural education in the region. By conducting various workshops and seminars last year, ACAE was able to hold the Jaipur Heritage Workshop and Tour 2019 with architects, teachers, and academicians from across 16 countries of our ARCASIA region.
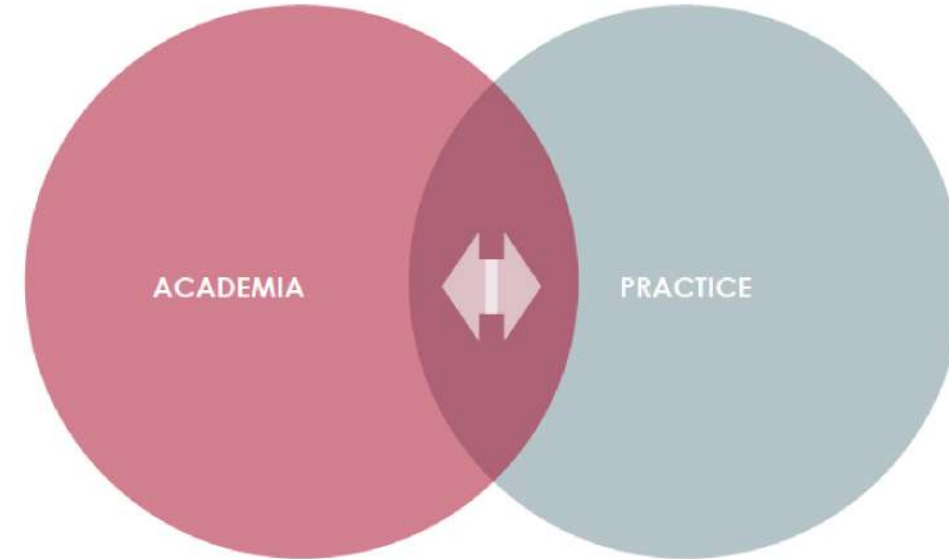
This year, due to the unprecedented COVID-19 pandemic, we have been restricted to online education and guidance. ACAE is also conducting the ARCASIA Thesis of the Year Awards 2020, (Toy 2020), ARCASIA Students' Architectural Design competition, and various other webinars that promote architectural education. I also have a very qualified architect, Khadija Jamal Shaban, from Karachi, representing IAP in ACAE.

This presentation will focus on identifying the challenges in architectural education, and will present proposals towards bridging the gap between two important factors; academia and

practice. I will attempt to especially highlight the post-pandemic emerging issues.
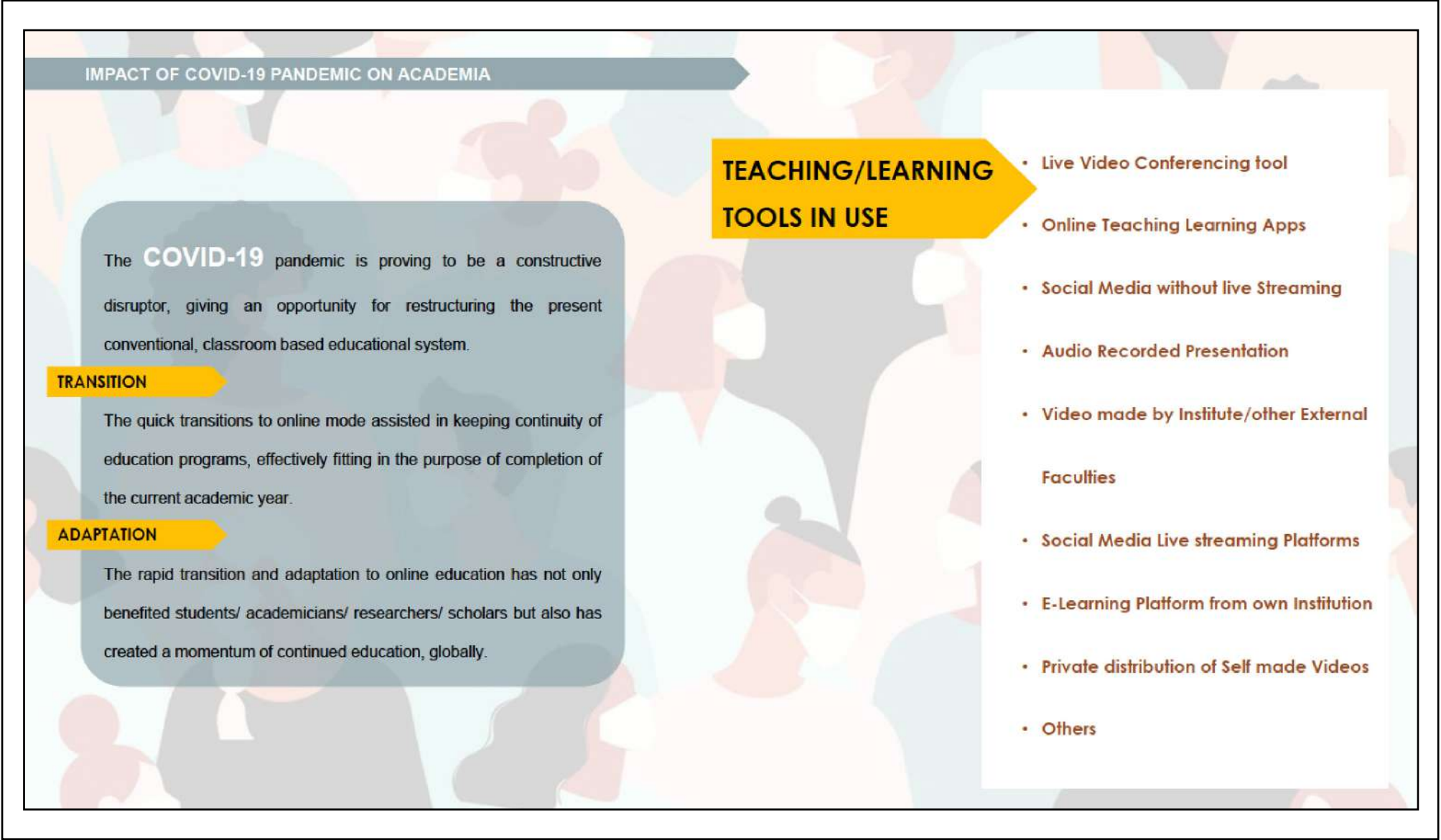
The COVID-19 pandemic gripped the whole world; almost 215 countries across the globe, many of which faced the lockdown. During the lockdown, academia was among the most important sectors, and one of the few sectors, that faced a rapid shutdown of all its activities. Thousands of schools, higher education institutions, and millions of students were and are still being affected by this lockdown. This was because the first response from the educational sector was to completely halt its operations in order to curtail the spread of the virus. And these nationwide closures continue to impact over 60% of the world's student population. Several countries have implemented localised closure, impacting millions of additional learners.

The impact of the the COVID-19 pandemic on academia has proved to be a constructive disruptor; providing an opportunity to restructure the present conventional classroom-based educational system which is very important. We are at a halt, we are stalled at this moment in time, and a quick transition to the online model has assisted in keeping the continuity of education programmes, effectively fitting in the purpose of the completion of the current academic year.

Online teaching and learning apps such as video conferencing tools, social media with live streaming, audio-recorded presentations, e-learning platforms of global institutions, amongst other mediums have become the teaching and learning tools – which are still in use.

In order for crisis to serve as an opportunity, and to rethink and reshape our educational system, architecture has to intercede between the perceived needs of the present situation versus the unknowable needs of the future. No profession has changed more than architecture – forget about aesthetics, the delivery system in building design is changing faster than academia can create a pedagogy to teach them. And the gap between teaching and practicing - which was already there - has increased further during the COVID-19 pandemic. The gap has been made more obvious by the rapid technological advancement, which brings complex and rapidly changing demands and possibilities in the profession. With the drastic change in the situation post the COVID-19 pandemic, it is essential for more subjects to be added in the curriculum to match the needs of the future.

IMPACT OF COVID-19 PANDEMIC ON ACADEMIA

The **COVID-19** pandemic is proving to be a constructive disruptor, giving an opportunity for restructuring the present conventional, classroom based educational system.

TRANSITION

The quick transitions to online mode assisted in keeping continuity of education programs, effectively fitting in the purpose of completion of the current academic year.

ADAPTATION

The rapid transition and adaptation to online education has not only benefited students/ academicians/ researchers/ scholars but also has created a momentum of continued education, globally.

TEACHING/LEARNING TOOLS IN USE

- Live Video Conferencing tool
- Online Teaching Learning Apps
- Social Media without live Streaming
- Audio Recorded Presentation
- Video made by Institute/other External Faculties
- Social Media Live streaming Platforms
- E-Learning Platform from own Institution
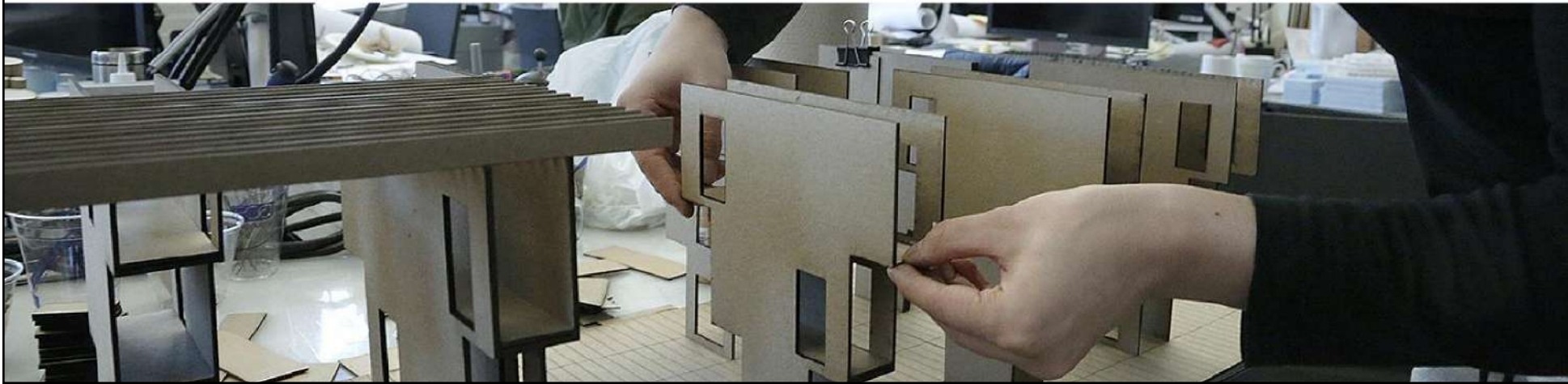- Private distribution of Self made Videos
- Others

CRISIS AS AN OPPORTUNITY TO RETHINK & RESHAPE OUR EDUCATION SYSTEM

ARCHITECTURE HAS TO INTERCEDE BETWEEN THE PERCEIVED NEEDS OF THE

PRESENT SITUATION

V/S

THE UNKNOWABLE NEEDS OF THE FUTURE

GAP BETWEEN TEACHING & PRACTICING ARCHITECTURE

There is growing concern about the effectiveness of current teaching and learning methods.

The gap between what is taught in Architecture Schools – Pedagogy of Architecture and the Skills needed by practitioners in the real world is widening.

The gap is made even more obvious by the rapid technological advancement, which throws up complex and rapidly changing demands and possibilities in the profession.

The situation has completely changed post **COVID-19** Pandemic. More subjects need to be added in curriculum to match the future need.

- RESILIENCE
- URBAN DESIGN
- URBAN PLANNING
- HERITAGE CONSERVATION
- DISASTER MANAGEMENT
- DISASTER PREPAREDNESS & MITIGATION
- SUSTAINABILITY
- INFORMATION TECHNOLOGY

"No profession has changed more than architecture. Forget about aesthetics, the delivery systems in building design are changing faster than academia can create a Pedagogy to teach them."
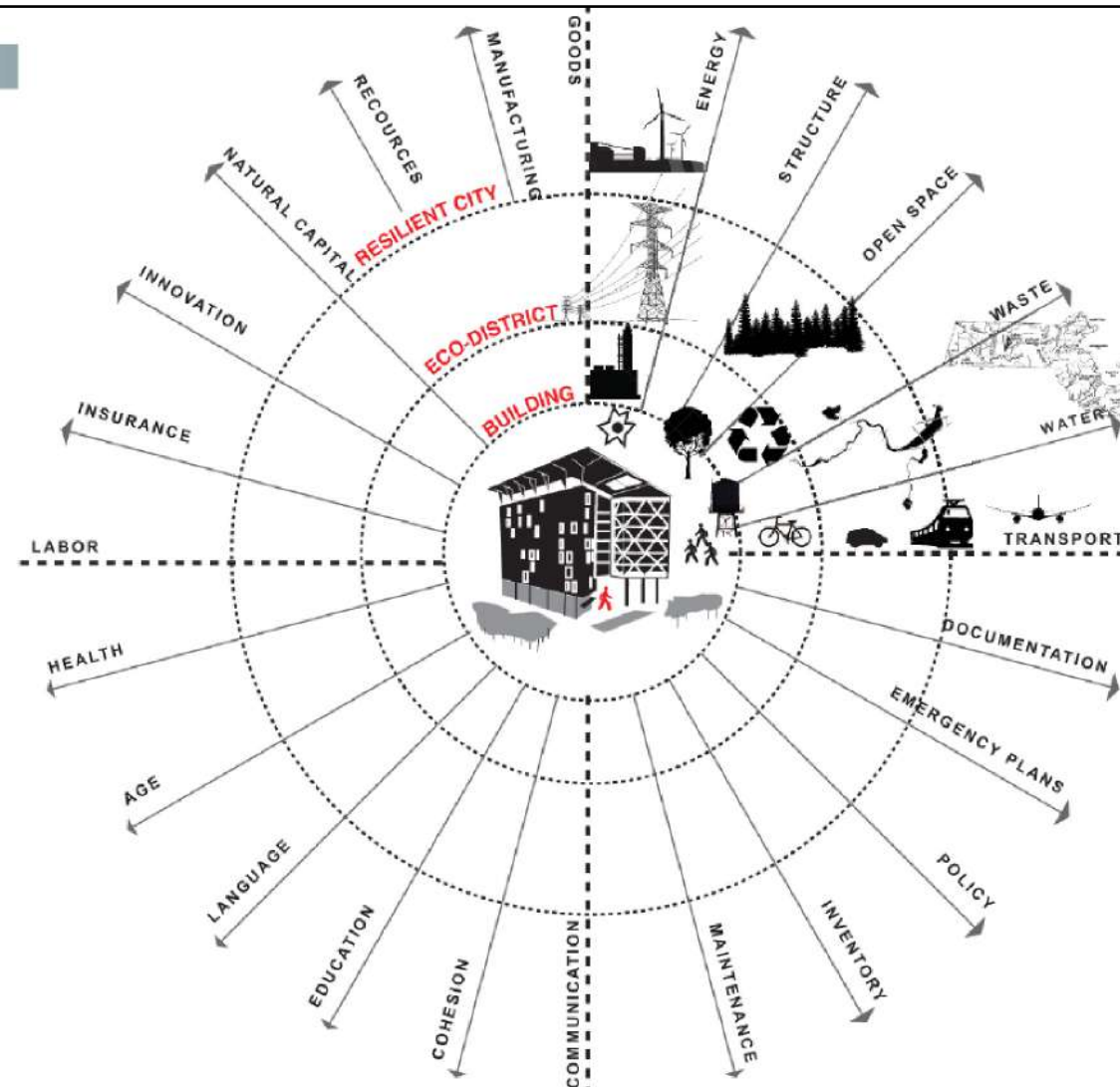
RESILIENCE

RESILIENCE

According to the dictionary, resilience means **"the ability to recover from difficulties or disturbance"**. The root of the term resilience is found in the latin term 'resilio' which means to go back to a state or to spring back. Student's should be introduced to the subject of Resilience to understand the concept and context.

- Consider the broader context
- Analyse shocks and stresses during your pre-design process
- Define your project's targets for resilience and climate adaptation
- Design with resilience in mind

In this regard, my suggestion is to use this present time to restructure the gap, to introduce topics of resilience, urban design, urban planning, heritage conservation, disaster management, disaster preparedness and mitigation, sustainability, and information technology in our curriculum.

Ideally, one should begin with resilience, because this is the call of the day. According to the dictionary, resilience is defined as the ability to recover from difficulties or disturbances. The root of the term resilience is found in the Latin term 'Resilio,' which means to go back to a state or to spring back.

Students should be introduced to the subject of resilience to understand the concept and context. We have to consider the whole context on a broader level, analyse shocks and stresses during the pre-design process, define projects, targets for resilience, and climate adaptation, and design with resilience in mind.

Another important aspect that needs to be introduced in the education curriculum in graduate or undergraduate programmes is the concept of urban design. With social distancing likely to be the new norm in the near future, we need to analyse how a city's design impacts health, social mobility, and disease control,

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Students should be introduced to the subject of resilience to understand the concept and context. We have to consider the whole context on a broader level, analyse shocks and stresses during the pre-design process, define projects, targets for resilience, and climate adaptation, and design with resilience in mind.

URBAN DESIGN

With social distancing likely to be the norm over the near future, we need to analyze how a city's design impacts health, social mobility and disease control, among other things. And how, in the coming months, dense cities need to adapt. And quickly.

ACADEMIA

The Urban Design program at undergraduate level must offers

an interdisciplinary analytic approach to urban design and architecture.

The program must provides both a broad, humanistic perspective on the physical aspects of the city and pre-professional training for future architects, city planners, public administrators.
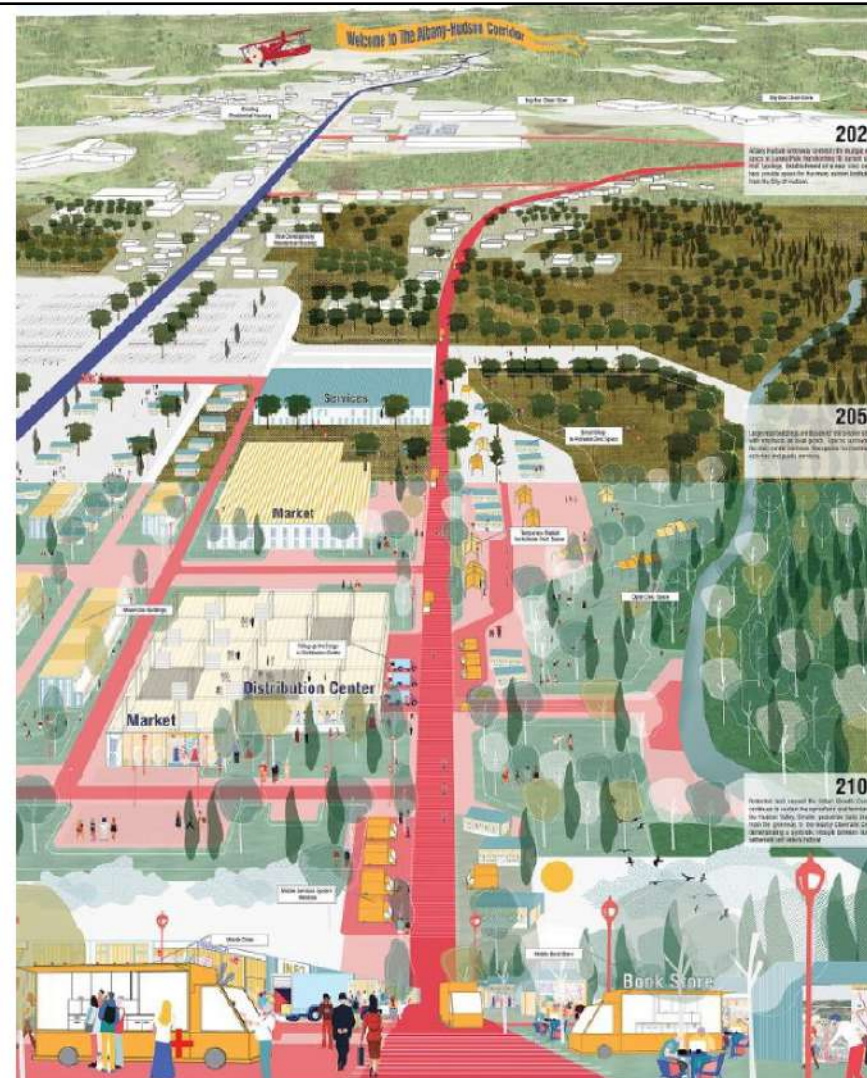
URBAN PLANNING

Subject of Urban Planning at Undergraduate may focus and lead on learning about the development of cities or towns.

Students may identify issues and come up with ideas, taking into account economics, policies, laws, demographics, and other factors.

Some of the topics you can expect are : geography, sustainable development, architectural communication, computer graphics in planning, urban environment issues, introduction to GIS (Geographic Information System), urban planning law, etc.

URBAN PLANNERS are responsible for developing new areas as well as finding new purposes for abandoned ones. They collect and interpret data and use it to come up with suggestions, plans, and possible solutions.

among other aspects. And in the coming months, we need to assess how cities can adapt quickly. In the urban design programme at the undergraduate level, we need to have more influx of urban design teaching, more chapters, and more exercises related to urban design, thereby offering an interdisciplinary analytic approach to urban design and architecture.

Another important subject to consider now is urban planning. At the undergraduate level, we do not focus on learning about the development of cities or towns. I think students may identify issues and come up with ideas, taking into account economics, policies, laws, demographics, and other factors. Some of the topics you can expect are geography, sustainable development, architectural communication, computer graphics in planning, urban environment issues, introduction to GIS, urban planning laws, etc. In this vein, I believe urban planning needs to be given due importance in the undergraduate curriculum.

One of the important factors that is still lacking in South Asian curricula is the study of heritage conservation. In the South Asian region, a majority of cities and towns have buildings or artefacts which have heritage value, and these need to be conserved because without that we would not have any identity.

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One of the important factors that is still lacking in South Asian curricula is the study of heritage conservation. In the South Asian region, a majority of cities and towns have buildings or artefacts which have heritage value, and these need to be conserved because without that we would not have any identity.

HERITAGE CONSERVATION

To propose an **educational methodology** for dealing with heritage conservation, in design studios of architecture, **by promoting a design philosophy which supports the integrated approaches of revitalizing heritage values of the traditional communities and creates new activities appropriated with: conservation principles, sense of historic buildings and its cultural context, and continuous with local communities needs.**
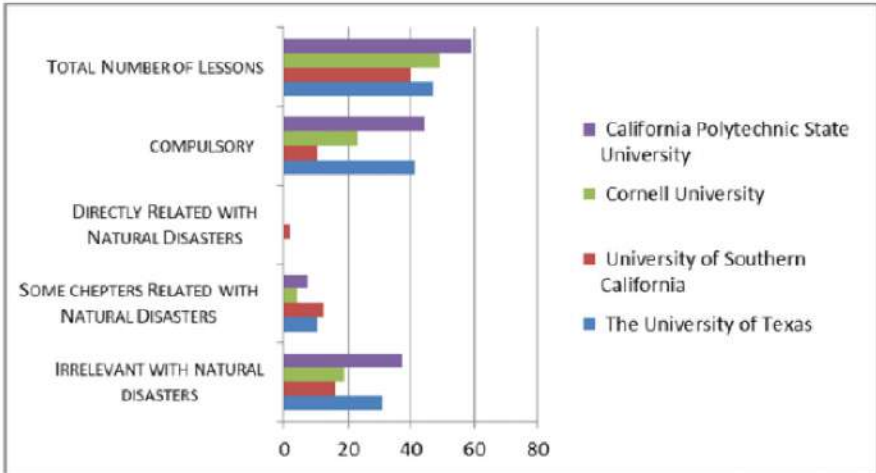
Preservation

Maintenance

Restoration

Reconstruction

Adaptation

Old function

New function
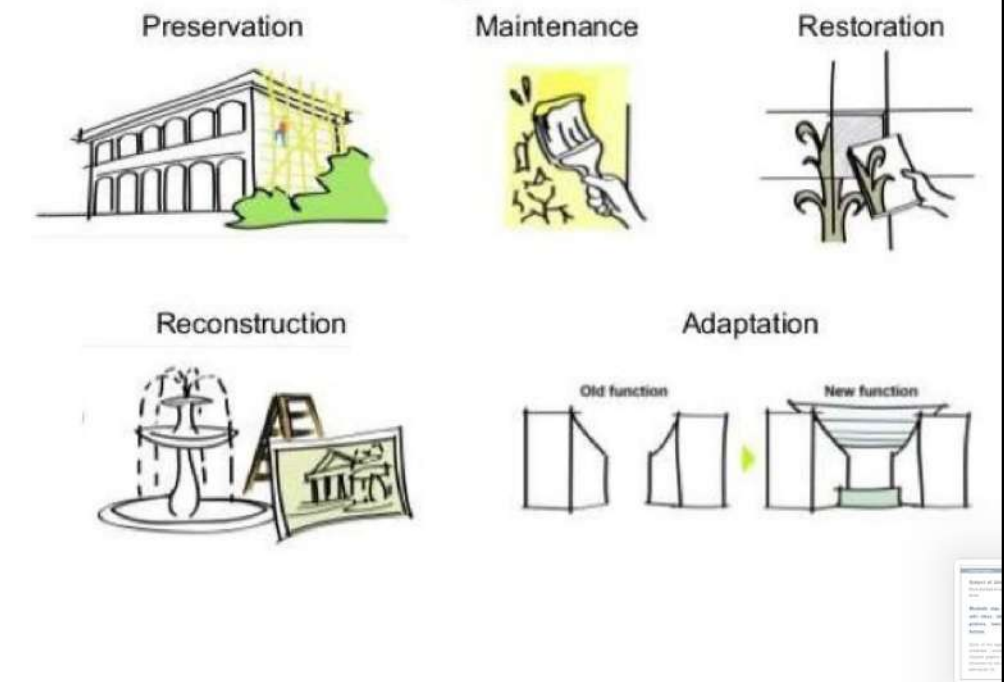
DISASTER MANAGEMENT | DISASTER PREPAREDNESS & MITIGATION

An architecture student must gets enough knowledge and

information about **disaster management** during

his/her **design studios** and other courses.

The compulsory or elective subject **must contain**

disaster mitigation and management topics.

U.S.A architecture schools' curriculum content chart.

Image source: **The importance of architecture education for disaster mitigation**

F. Özdoğan & D. Güney
Yildiz Technical University, Turkey

CASE EXAMPLE :

Japan has a deep experience for disaster management since they have experienced many types of destructive natural disaster for centuries. Therefore, architectural education system and their content of courses in Japan reflect their background in this field. The first qualify exam after graduation and other grade promotion exams contains disaster mitigation and management topics.

For this, I propose an educational methodology to deal with heritage conservation in design studios of architecture, by promoting a design philosophy that supports the integrated approaches of revitalising the heritage values of traditional communities, creating new activities appropriated with conservation principles. Important factors to consider would be in the form of preservation, maintenance of buildings, restoration, reconstruction, and adaptive reuse.

Disaster management is another subject that needs to be given importance and attention at the undergraduate level. We have some graphics that show, in some US universities such as Cornell or the University of Southern California, that these schools have incorporated studies and courses with disaster management. This is something we have to target and include in South Asia as well - we have to introduce these disaster management programmes and courses at the undergraduate level.

SUSTAINABILITY

The pace at which resource consumption is increasing in every field, it has become imperative to consider **sustainability** in all aspects.

Buildings are a major consumer of resources through their life time. This has been realized by the nations world over and hence strict norms and laws for construction are being laid. Buildings are supposed to be more and more efficient and optimal in consuming resources. Such buildings are called sustainable buildings and all buildings will be required to be sustainable. Hence, the subject becomes important in understanding-

1. **The basic parameters of sustainable buildings.**
2. **Design, Practices and technology which would lead to creation of such buildings.**
3. **Science behind performance of efficient buildings.**
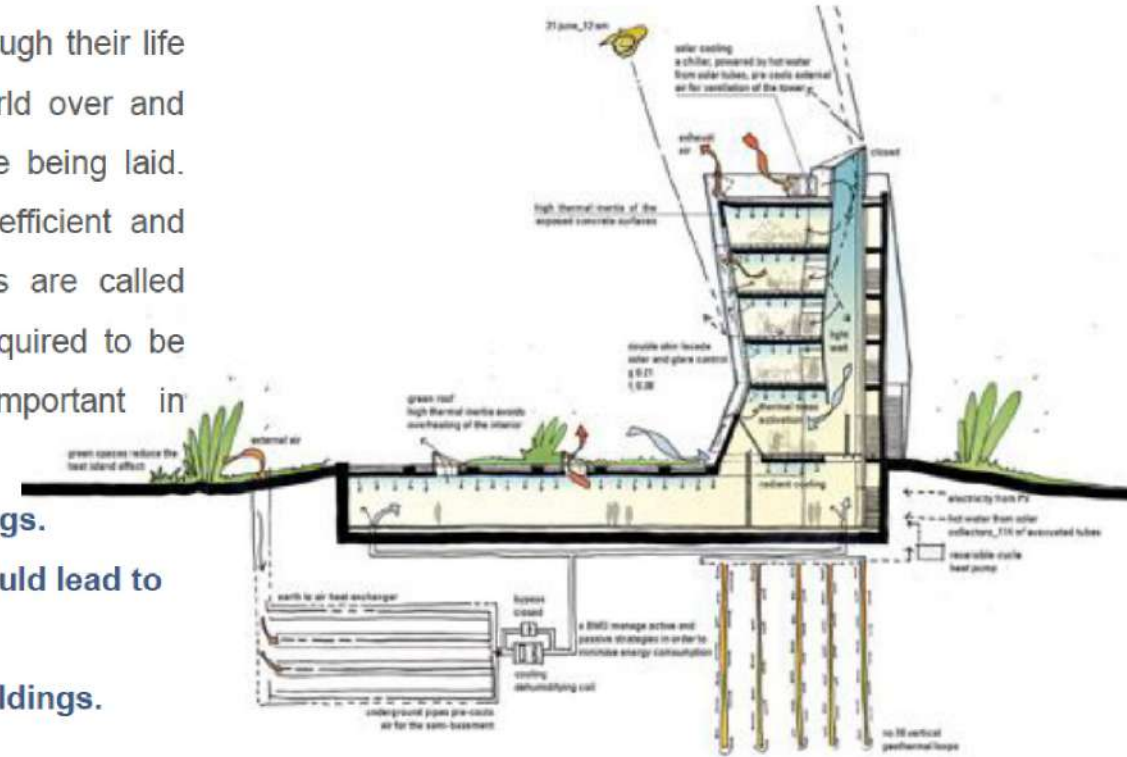
Sustainability is another important topic that has been discussed for a long time, and is also related to resilience and Climate Change. We need to give more importance to sustainability, the basic parameters of sustainable buildings, design practice, and technology - which would lead to the creation of such buildings. More importance should be given to such factors and the science behind the performance of efficient buildings. Sustainability is yet another topic that needs to be incorporated at the undergraduate level.

The most important change in pedagogy in the paradigm shift has been brought in by the advancement in information technology; which has played a big role in shaping the current society and its surroundings. It has affected every aspect of human life - one of them is space in the field of architecture.

Traditionally, architectural education programmes have mainly focused on the spatial functionality and overall form in the aesthetic appeal of the building, neglecting the consideration of the performance aspects such as comfort, cost, energy, and efficiency, among others.

INFORMATION TECHNOLOGY

Technology has played a big role in shaping the current society and its surroundings. It has affected every aspects of human life and one of them is space in the field of architecture. As technology changes, so does the practice of architecture.

Traditionally, Architecture education programs focus mainly on the spatial functionality and the overall form and aesthetics appeal of the building, neglecting the consideration of other performance aspects, such as comfort, cost, energy efficiency etc.

This is a change time, especially in fields where the technological revolution is radically changing.

Education can be seen as a way to cope.

E-LEARNING

"TECHNOLOGY OPENS THE DOOR TO THE FUTURE"

- **P**RACTICE BASED CURRICULUM
- **P**REPAREDNESS
- **A**DAPTATION TO E-LEARNING

IT IS THE TIME TO EXPAND THE

ARCHITECTURAL CURRICULUM, MERGE ACROSS DISCIPLINES

AND TRULY WORK TOWARDS BUILDING THE FUTURE.

A FUTURE IS JUST AS MUCH AS BEAUTIFUL AS IT IS

RESILIENT, SUSTAINABLE, INCLUSIVE AND SAFE.

This is the time to change, especially in fields where the technological revolution is radically changing, and we have to have that pedagogy available. E-learning technology opens the door to the future practice-based curriculum, preparedness, and adaptation to this form of education. Now is the time to expand the architectural curriculum, merge across disciplines, and truly work towards building a future which is just as beautiful as it is resilient, sustainable, inclusive, and safe.

Professional knowledge without a proper educational background is not possible; therefore it is essential to integrate proper professional knowledge. This is why it is important to have professionals visiting design studios in education institutions. Another important factor is our present education system, wherein we teach architecture for five years, and another of 4+ 2 years of architecture. The five-year programme is a professional degree in most schools in America. They also have a five-year programme as a 4 + 2 system.

ENGAGEMENT OF PRACTICING ARCHITECTS IN THE ACADEMICS

Design education is concerned with the design process, and it is an integration of many perspectives. It involves the integration of theoretical knowledge in the application and realization of a design idea.

Professional knowledge or professional practice is more an art than a trade because professionals use their experience to handle problems in uncertain situations for which there are no definite answers.

During professional practice, professionals are engaged in reflection, using their knowledge and experience to analyse the problems they encounter and arrive at the most probable solutions.
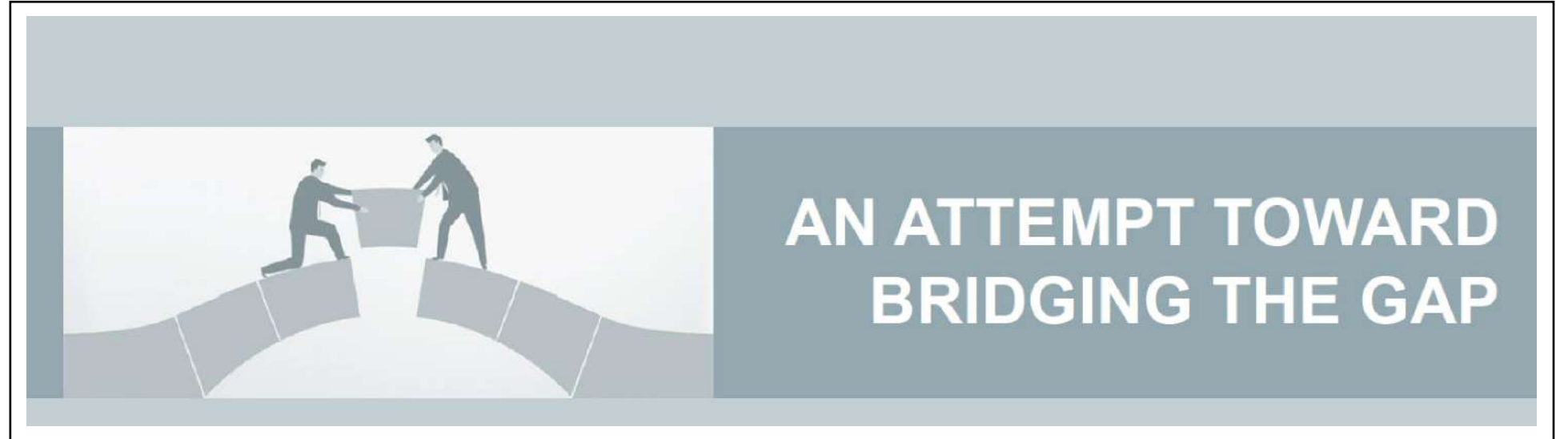
PROFESSIONAL DEGREE PROGRAM

BACHELOR OF ARCHITECTURE : PROFESSIONAL DEGREE PROGRAM

5 YEAR PROGRAM

The Bachelor of Architecture (B.Arch.) is a bachelor's degree designed to satisfy the academic requirement of practising architecture. Bachelor of Architecture (B. Arc) is a 5 years professional undergraduate degree program, followed in many countries.
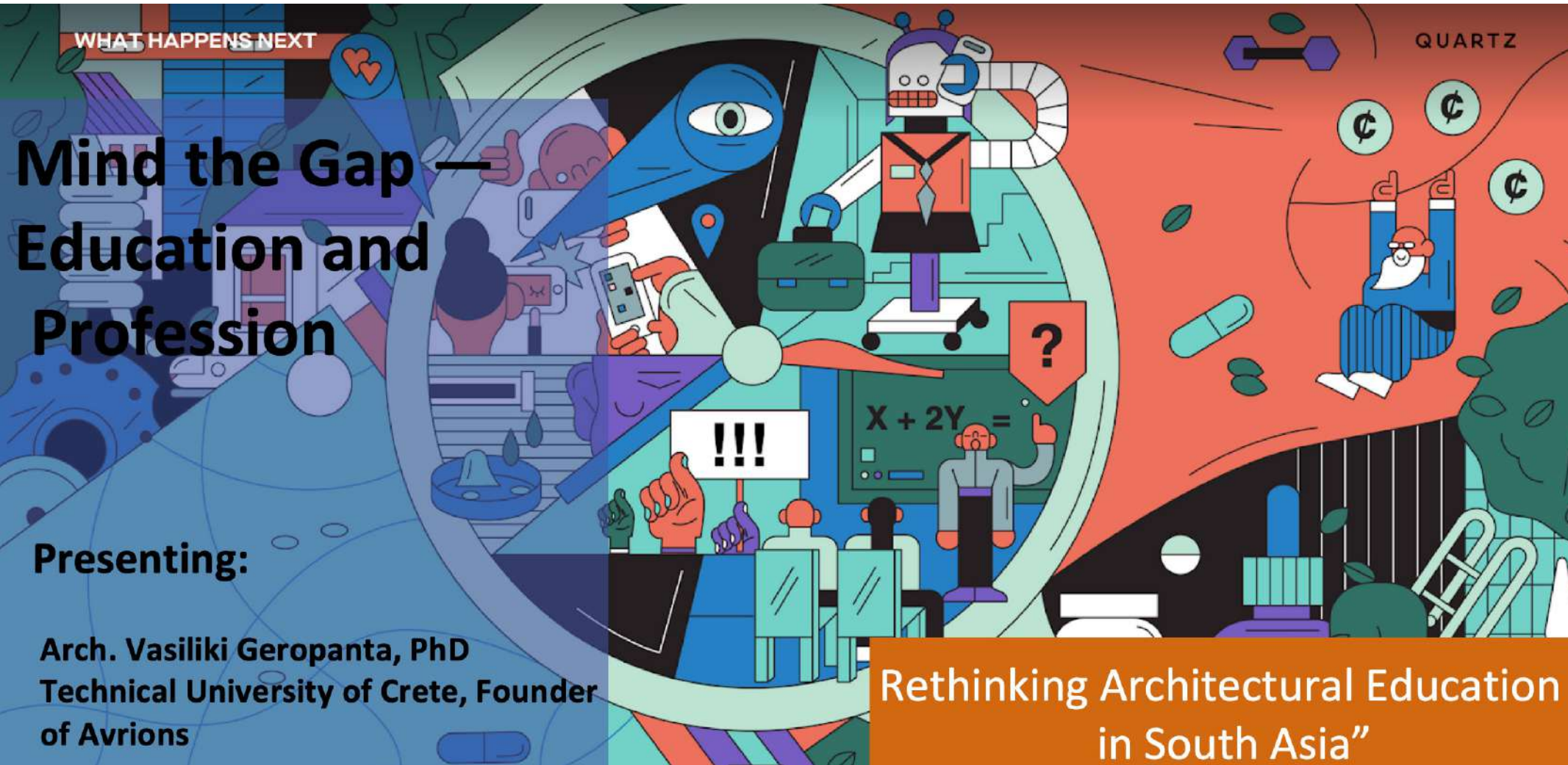
4 YEAR PROGRAM OR 4+2 YEAR PROGRAM

There are also universities that offer a four-year degree such as a Bachelor of Science in Architectural Studies or a Bachelor of Science in Architecture (B.S.Arch) or a Bachelor of Arts in Architectural Studies (B.A.Arch). These are non-accredited, pre-professional degrees, and so these students must enrol in a 02 year Master of Architecture (M.Arch) program to be professionally licensed.

AN ATTEMPT TOWARD BRIDGING THE GAP

In five years, one becomes a professional architect after completing his/her bachelor's degree, and then another programme – the 4 + 2 programme – in which one has four years of Bachelors of Science and Architecture or Bachelors of Science and Architecture Engineering, and then two years for Masters. Through this, one has the freedom of moving to other fields, for example, urban planning or development etc.

I think we need to have a debate within South Asia about which format needs to be followed, and there are already a lot of discussions on whether we should follow the five-year programme or the 4 + 2 programme. We have to arrive at an option that is suitable for South Asia – one which enables us to close the gap between profession and education, by changing the five-year programme to 4 + 2 programmes. This is a debate that is ongoing and perhaps we will arrive on a decision some day.

WHAT HAPPENS NEXT

QUARTZ

Mind the Gap —
Education and
Profession

Presenting:

**Arch. Vasiliki Geropanta, PhD
Technical University of Crete, Founder
of Avrions**

Rethinking Architectural Education
in South Asia"

Professor Valina Geropanta

Professor Valina Geropanta is an assistant professor of Urban Planning with New Technologies at the Technical University of Crete, and is the founder and managing director of Avrion's Tomorrow's Thinkers. Her research interests are in the transformation of cities because of the contemporary global challenges through the smart intelligent city models.

Her latest research projects look at ICT methodologies for making human settlements more inclusive, safe, resilient, and sustainable, while focusing on their wellbeing; a contemporary approach to conservation promotion of cultural heritage with the use of ICT; sustainable smart tourism, and an exploration of the future of architectural education.

Multidisciplinary work

The future of cities and the built space & the role and impact of technology

Prof. Valina Geropanta, PhD

In quality of:

Assistant Professor in "Urban Planning and new technologies" / School of Architecture, Technical University of Crete, Greece

Founder of Avrions, "A platform about the smart city and the urban environment"

Member of the Architectural Committee at the Center of Mediterranean Architecture (KAM), Chania, Crete, Greece

Digital Transformation –

Change of living paradigm –
change of business paradigm –
What will be the change in education?

W e are dealing with these issues everywhere in the world, and I think that it is a great opportunity to be here today.

I am a professor of Urban Planning with New Technologies. I am based in the Technical University of Crete in Greece, and parallel to that I deal with a number of activities, all related to methodologies to raise awareness among citizens on the role and impact of technologies. This is a form of multidisciplinary work that bridges urban planning and urban studies with the role of technology. In some ways, we are talking about real projects, and about reflections on how technology impacts studies and narrates and creates a place for reflection.

What I am going to talk about, and what I think would be interesting for you to listen to from this part of the world, is related to the digital transformation, what it is causing, and how we are talking in this part of the world about a change in the business paradigm and what the change will be, and what impact this transformation will have on education. In my school and with my team, we are looking at various methodologies to visualise data and urban information.

We are also attempting to understand, go through and document – not predict – what we think will be the future of using these solutions for cities. What is interesting is that we came to understand the way a city supports design teaching in its changing social practices, how it allows for new ideas to come out, how it looks at the authentic context and culture, how it boosts social interaction, and how all of these together can be presented outside of dedicated learning spaces, in different settings – and how all of these together would create a new culture for teaching.

This raises many questions, which I will share with you; if this is the focus of today, if data and the use of smart technology in the city are soon to be the tendency and the trend, will architects be relevant in the market when all of these will grow exponentially – that too, with an estimation of 2040s onwards?

We are trying to make an argument here of why looking at technology is important in architectural schools, and we believe it is very crucial now, especially in the post-COVID period. And because social distancing does not allow for many activities, we believe that technology is becoming even more crucial in architectural schools. Currently, more or less everybody in the world has gone online; this shows how quickly

Technologies and Architect
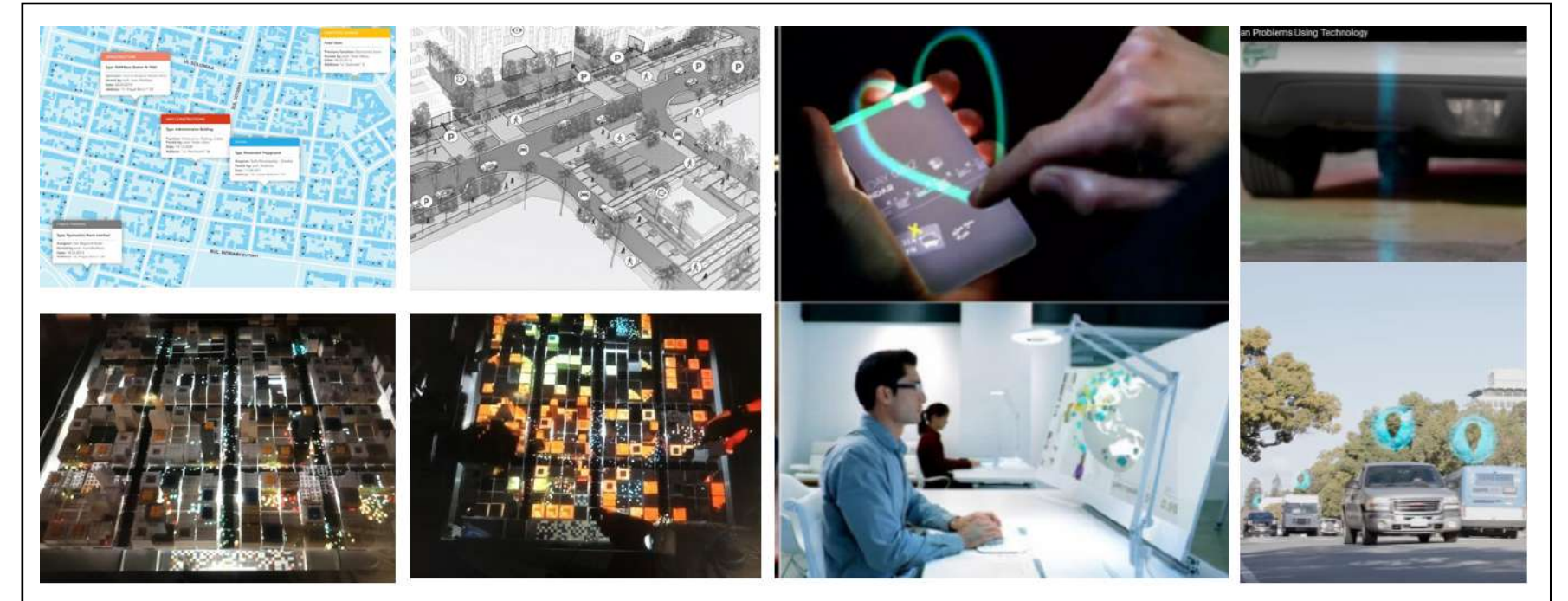
'*Urban visualizations can create awareness about important urban conditions and provide a valuable insight into how cities perform and how people interact with the urban environment*'.
(Carlo Ratti, 2016)

SMART SOLUTIONS FOR SMART CITIES
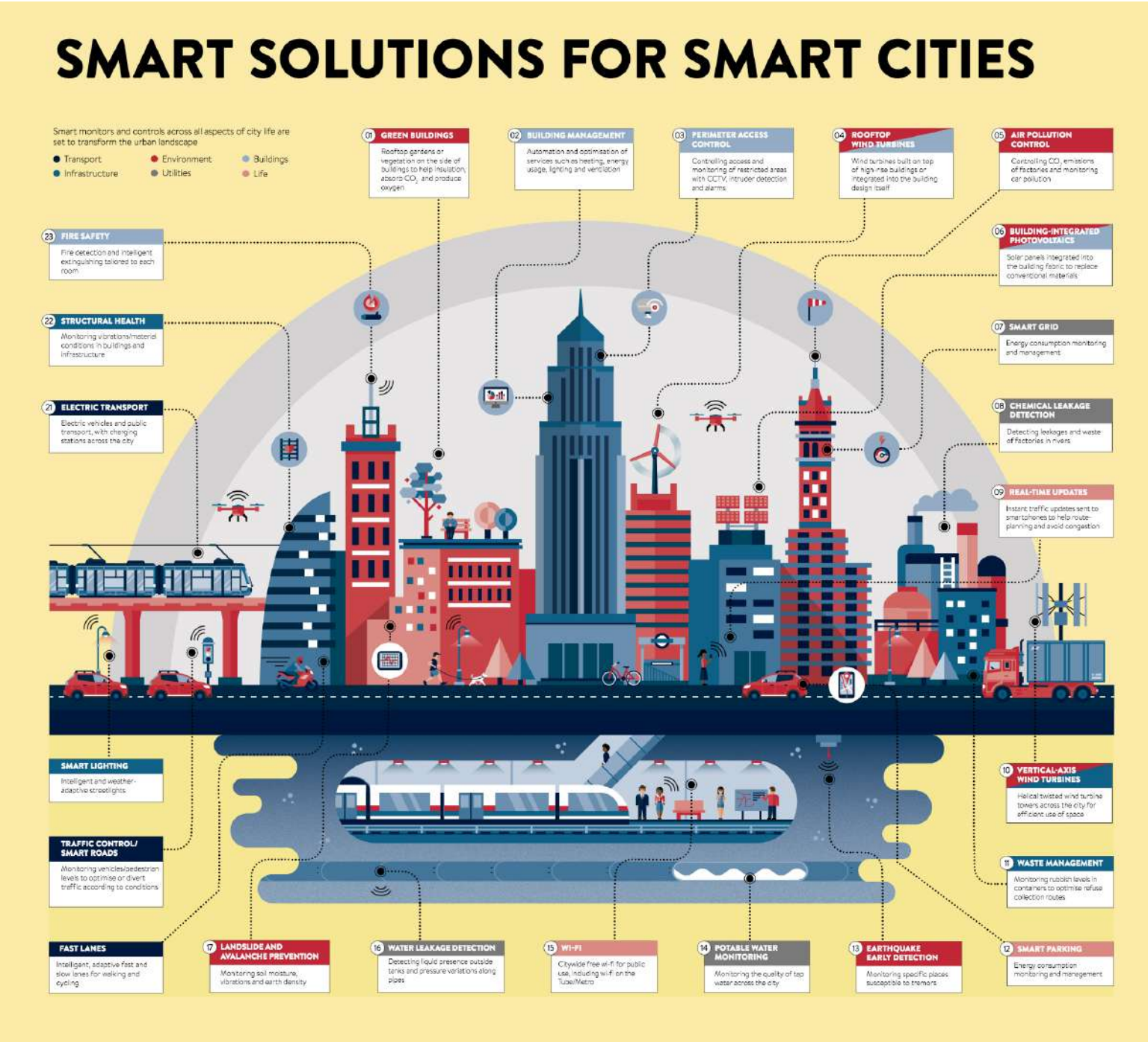
the use of technology, even Zoom, has been integrated in our everyday life and teaching.

In order to explain this, as an architect and a person in the field of academia, we started viewing things by going to the recent past, wherein we tried to understand what the exact moment was when something started to shift – not only in education, but also in the market.

We went back and tried to determine what the moment was when we started seeing something different happening – from simply using technology in our education or using softwares in our profession. And what we understood, very surprisingly, was that around the years 2006 and 2007, there were two dominant corporations

PRIMARY QUESTIONS

Will architects be relevant in the market as a profession in 2040?

**Why looking at technology is important in the architecture schools?**

competing, and both corporations were telling a different story.

There was a time when Kodak went bankrupt, and iPhone, on the other hand, forever changed the world of digital image – this is the period when we were able to understand that a change is occurring. In fact, it was after 2007 when we all started using iPhones, smartphones, and digital images in such a vast way, that it trickled into our professions and our teachings.

What happened in the market is that Kodak invested in physical assets while Apple didn't invest in as many physical assets - instead concentrating on exponential digital technology and thus became dependent on users. Apple created a digital platform for investment.

While Kodak depended on linear thinking in order to boost its business, Apple took advantage of the exponential technological growth under which information was shared. To think about the impact after that, what we started observing is that all of the world's capital started being concentrated in the development of exponential technologies. It started concentrating on how to augment the use of these technologies in different industries.
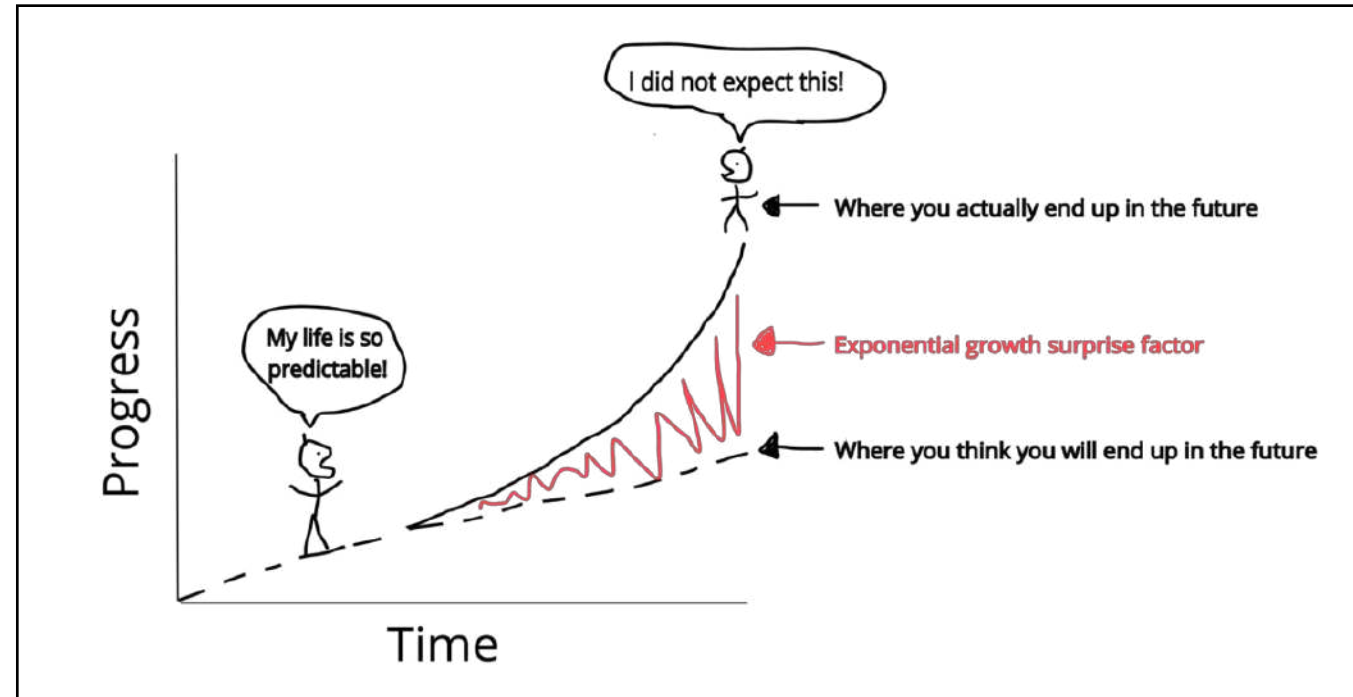
Introduction
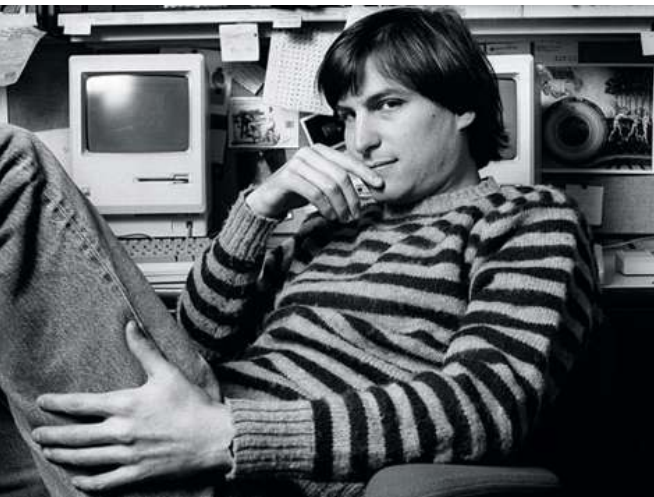
2007 - KODAK goes Bankrupt

2007 IPHONE changes for ever the world of digital image

A Tale of Two companies KODAK and digital cameras vs APPLE & IPHONE

Kodak lost large investment by investing in physical assets while Apple created a platform where investment is only concentrated in exponential digital technology and depends on user's use. While Kodak depended on linear thinking, Apple took advantage from the exponential technological growth under which information is shared.

DIGITAL TRANSFORMATION - CHANGE OF BUSINESS PARADIGM

- Communication and replication of information

- Collection, storage and analysis of data, related to all is moving on the web

- Development of learning algorithms enabling to learn from experience

- Use of Intelligent Machines, which makes flexible worksand, through sensors and data are able to interact withother machines and people

- Distance interaction among people (and also machines)

- No more limits among places, no more borders among sectors, who has a capacity can find on the web the potentialusers who can benefit, so creating value with theircontribution

- Anyone has a need or a wish to satisfy can find on theweb potential offerors who are endowed with thenecessary skills

- This is the so-called Service-Dominant Logic (SDL): anyrelation becomes a service, from which derives theneologism "servitization"

What has digital transformation brought, and why do we believe that it is a change of the business paradigm? It brought communication and replication of information – something that we all presently use in our schools. It also brought with it the collection, storage, and analysis of data that was all moving to the web – herein it is not only about collecting storage in our lives, but it is also about finding it in real time on the web. It also brought the development of learning algorithms that enable us to learn from experience – wherein all the processes of how something empirical becomes the base for us to learn, and immediately transfer it to design. It also brought the use of certain technologies that make flexible works, and through sensors and data we were able to interact with other machines and people. And finally, it also brought distance interaction among people and also machines – for example, in the construction industry someone from a room can monitor a robot that is building walls, or one can monitor a small remote sensing machine, or even drones: they can bring in water from places, give us information, take pictures, give us data, and go deep into the urban situation of an area with the architect being in another place.

What we believed were the main consequences of all these situations, are that we started looking at our profession without having to deal with

PRIMARY QUESTIONS

Who is going to teach these competencies?

How and from whom trainer will be trained to acquire these skills?

Training of Trainers?

limits in places, without having to deal with borders among sectors; meaning that we could begin to work with different professions barring borders, because everything we do can be done online with the help of technology.

We also started understanding who has the capacity, and how by using the web we can find potential users who can benefit by creating value with their contribution. We were able to understand that anyone who has a need or a wish to satisfy can find potential offers on the web. All the locations of professions began to change, and if these potential professions have the necessary skills and are located in another part of the world, it would still be accessible – this is known as the Service-Dominant Logic (SDL), wherein any relation becomes a service, from which the term neologism 'servitisation,' is derived, wherein we believe the future of where our profession is heading.

There were completely new directions involved, and there are some titles (E-Learning World in Architecture, Your Online Architect, BIM Specialist, Digital Making Technologist, and Social Media Manager) that comprise different ideas. Among these five titles are a huge number of people working with completely differing ideas, which are related to digital making technologies, social media managers, as well as

what the entire world is learning in architecture - what it means and how it can be devalued from singular videotaping, to the use of avatars, and online architects etc.

These brought about transformations that we believe give feedback to new competencies we don't all have. I am trying to raise an argument that states that it is not for certain that all these competencies that arise follow the use of technology in our profession, it is something that we have been trained to have.

We are following new developments, we can be the experts and we most probably are – but it's not for sure. As with content and information, in the moment we think that the use of technology in the outside world might be diffused, but everywhere we look there is social technology in use.

In my opinion, it's not only about incorporating technology in our architectural curriculum and new courses, but rather teaching new technologies and teaching new ideas about using all the products of the foreseeable revolution that is so widely spread. It is also a matter of training trainers, which means training us to understand how this can happen in the framework of our world and our schools.

Professor Dr. Omar Akbar
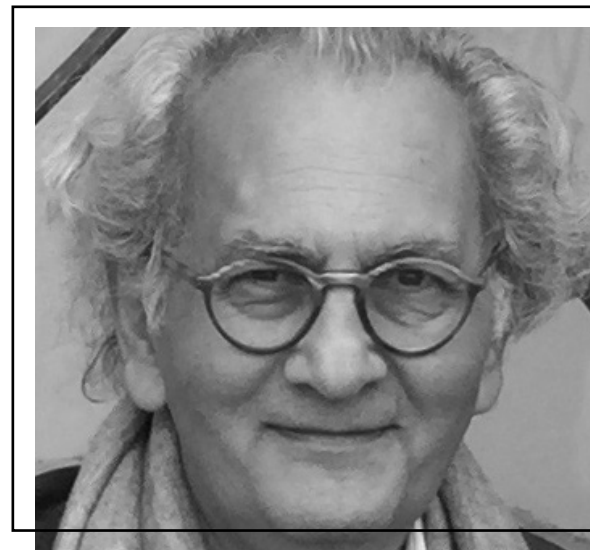
A professor at the Dessau Institute of Architecture, he was the director of the Bauhaus Institute from 1999 to 2008. Professor Akbar is an urbanist and a Professor of Conservation at the Dessau Institute of Architecture.

I was working in the Dessau Institute of Architecture before leaving the institute two years ago. We have a department known as the Monumental Heritage Department, and at present I give lectures there each semester on the subject Theory of Architecture.

Since I am not with the university anymore, and am more or less outside of it, I thought the best thing to do is to talk with people about the modifications, about what has changed in the last few years, and what still exists today. And on the other hand, I thought it would be important that I present one of our projects undertaken by the Bauhaus Foundation, called the Bauhaus Kolleg.

I would also like to talk a bit about Bauhaus. I think one of the biggest problems with the Bauhaus – which was established in 1919, in Weimer (a few years later in 1924 they had to leave) – was that Bauhaus had a completely different concept of education. And I think that was the point – to be against their traditional structure – and if you think primarily of the concept of Bauhaus, it was kind of an interdisciplinary approach and against the traditional structure. The traditional structure as we know consists only of architecture, with a limited relation between the different institutions – this was more or less the point of Bauhaus in respect to education.

Bauhaus Teaching Concept 1929
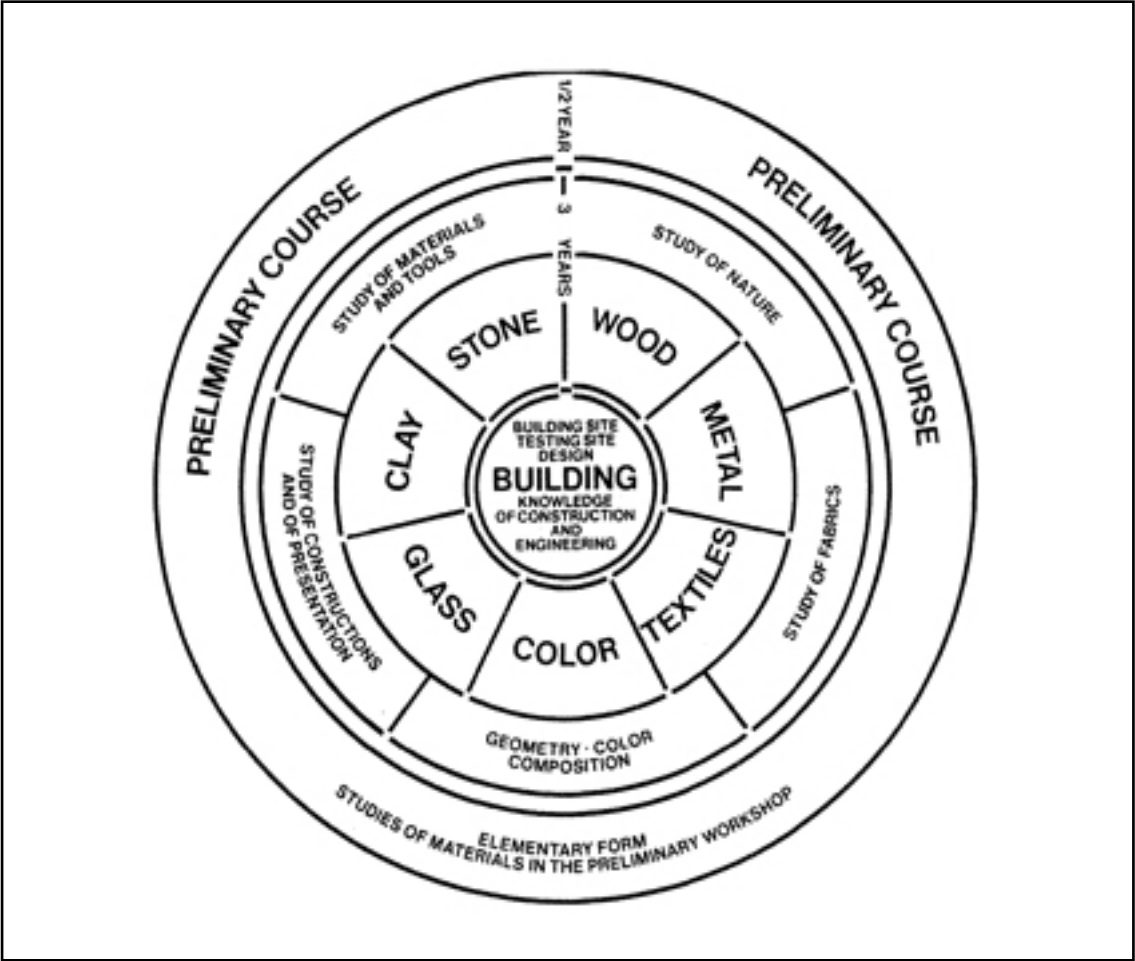
What I would like to talk about now is what we did later, in 1999, regarding the postgraduate education system that we started to establish in Bauhaus. The point here was for it to be a semester structure, wherein we ask different people in a postgraduate educational degrees to come to the South and stay with us for either one or up to three semesters.

The first semester was more or less a theoretical discussion, the second semester was a discussion about urbanism in architecture, and the third semester was more or less design and art. A lot of students applied to Bauhaus, and the point was a postgraduate study programme – however, it wasn't an institution that was accepted by the government, rather it was more of a free institution within the Bauhaus, therefore people came to it and accepted it to be a part of Bauhaus when they started to study with us.
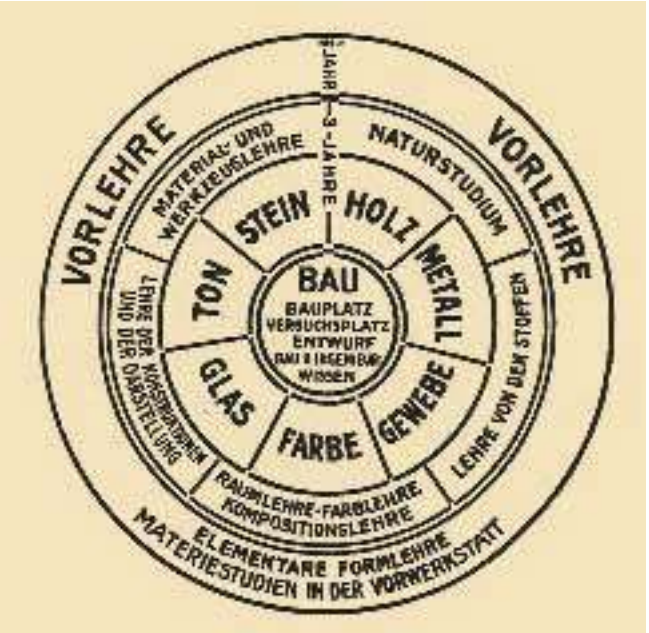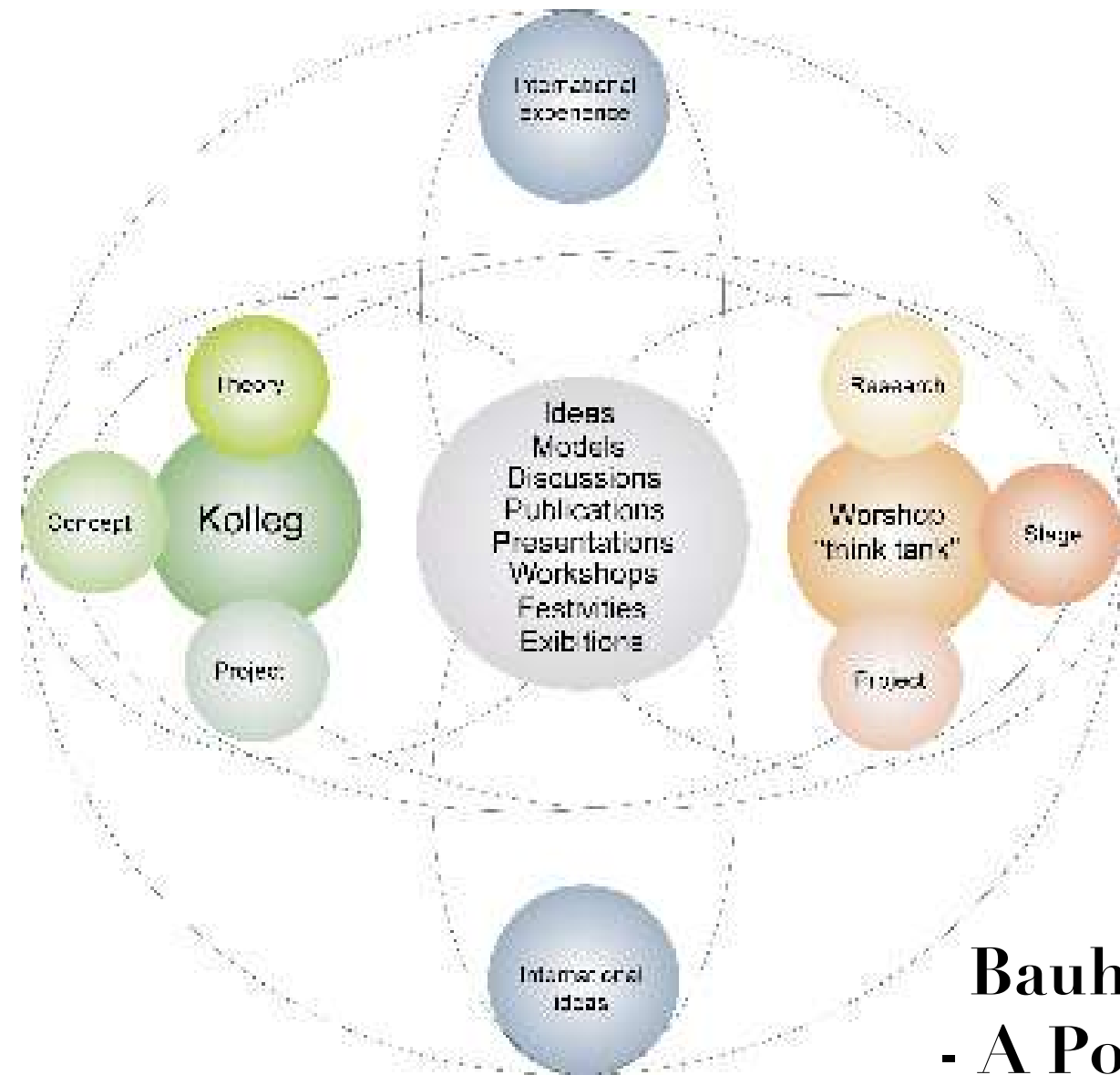
Bauhaus Kolleg - A Postgraduate Education

What we did in Bauhaus was encourage students to come from different parts of the world, and to enrol in Dessau for three semesters. What we did within these three semesters was attempt to take part of the results of the students to the workshop. At the workshop we had art, design, and architecture in design – that was a result of the work of the students. We also had a publication in which we published the results of their semester's works in a book, and also exhibited their works. People came to the Kolleg and were with us for three semesters, and we had some students continue to study with us, after which we involved them in the workshop section wherein they worked as architects or artists or designers, and they became a part of the publication and exhibitions. It is quite an atmosphere in itself here at the Bauhaus Kolleg.

Mario Botta was among one of the very important people who visited for a couple of days to present his projects. One project actually became one of the most famous projects within the context of Bauhaus that took place in Rio de Janeiro, Brazil. This project focused on our thoughts about the development and activities of the Bauhaus.

We thought the urban structure nowadays plays a very important role, and the Bauhaus dealt with the question of the poor housing situation of the people in Europe for a long time. We thought

Bauhaus Kolleg - A Postgraduate Education
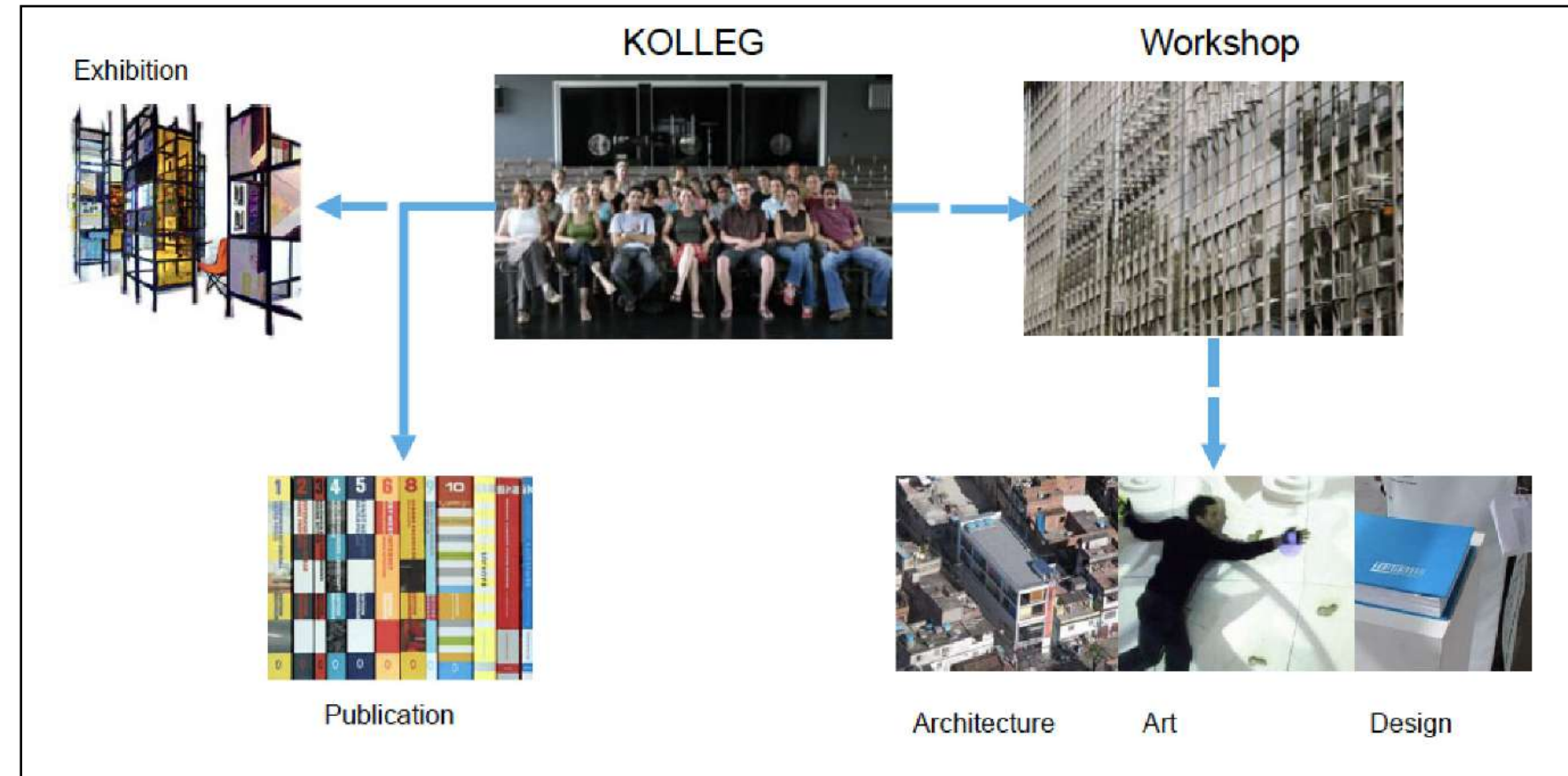
maybe the slums would be an important project, which motivated us to speak with some people, until we came across an individual in Rio de Janeiro who proposed that we work together in Rio de Janeiro.

The Bauhaus Kolleg is important because we had artists, architects, designers, and other people with various forms of talent, and we all went to Rio de Janeiro. The first thing we did there, upon the suggestion of an artist born in Russia, was to organise a balloon installation and have a discussion with the people within the favela (low income settlement in Rio de Janeiro).

We projected the results of their thoughts, what they were thinking about in terms of their living conditions, and with the information we received from them, we projected everything - the image from the ground up, as well as the balloon. This project was for an artist, and simultaneously a project for us, for the Kolleg, and for the people and students – and it initiated a discussion about what we can do in the favela.

The first thing we looked into was how to upgrade the favelas in Rio de Janeiro. We used a model that was produced in Dessau after our visit to Rio de Janeiro. At the same time, we thought about what kind of interaction and what tools we should use.

I think this was important for us because the site of the favela was very dense to build on, and therefore we thought to change the situation somehow. As a result, we proposed a project with the students which was implemented on the site. We cooperated and worked very closely with the people in Rio de Janeiro, and at the same time, we identified a site and tried to construct a service centre there. The point here was we had the study in the Bauhaus Kolleg, then we talked about certain projects, after which we were able to get the project in Rio de Janeiro, which enabled us to talk with the students about what we could do and how to implement this project.

I would like to talk a bit about the university of art. Last year, we celebrated 100 years of Bauhaus. This prompted people to start talking about what sort of education they believe in or relate to, especially in regard to our present university system, such as with Bauhaus.

The University of Arts in Berlin is one of the most interesting universities, where one can study music, architecture, visual arts, performing arts, design (product and fashion design), and computation. It features a bachelor's programme, which is 8 semesters long, and a Master's programme that is an additional 4 semesters.
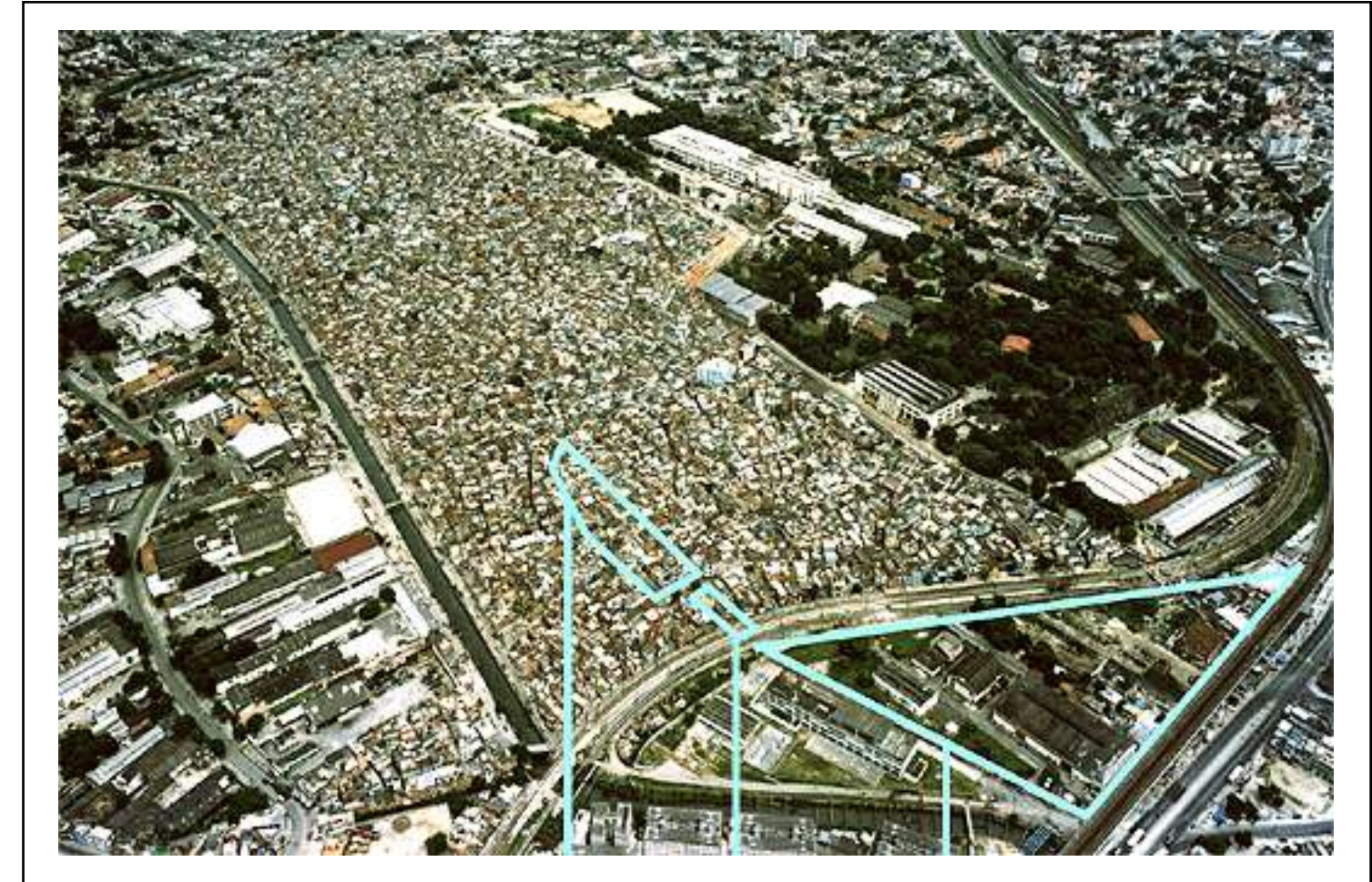
Rio de Janeiro, Celula Urbana
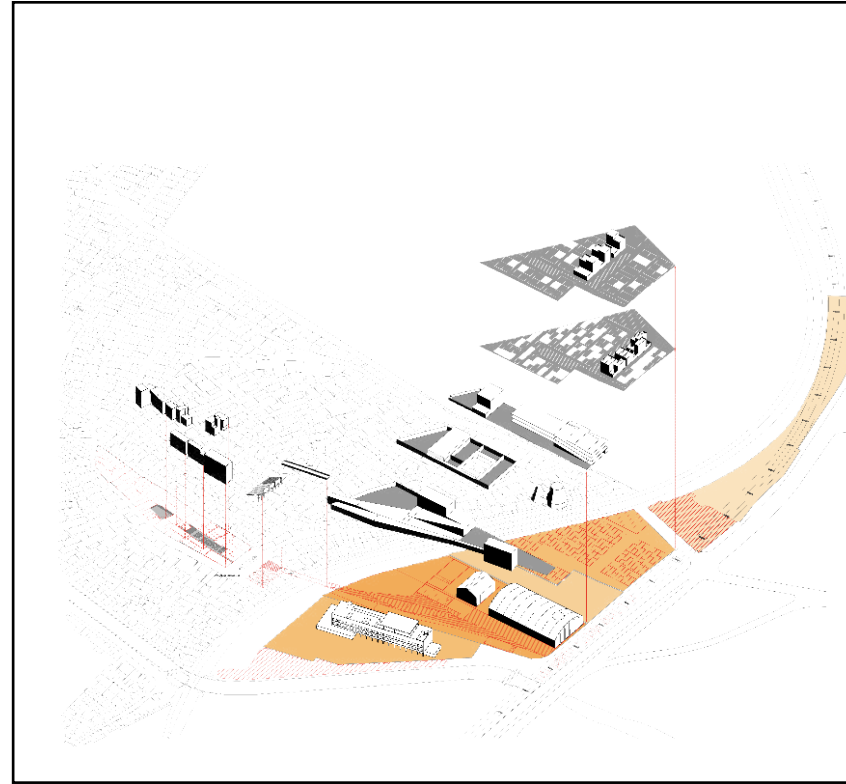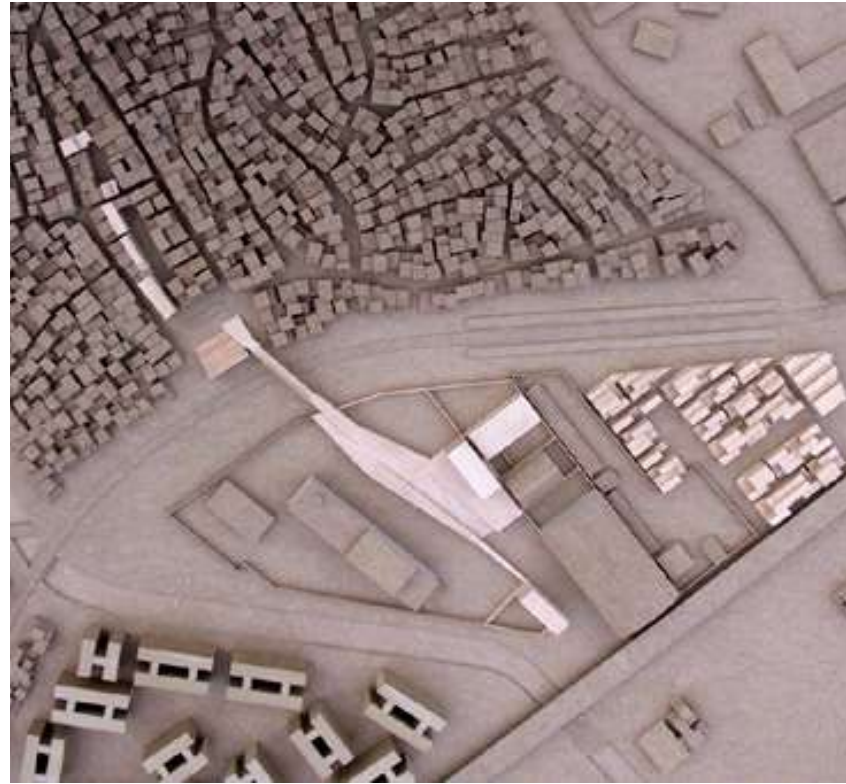
Celula Urbana - Bauprojekt in Rio de Janeiro

Rio de Janeiro, Celula Urbana

University of Arts, Berlin
Faculties:
Music, Architecture, Visual Arts,
Performing Arts, Design (product
and fashion design), Design and
computation

This university has a two-year basic structure, in which they learn a lot about basic questions that are related to architecture – for instance: thoughts/actions – which entails the potential of a place, and the relationship of architecture to other possible fields of experimentation. There is also assembling, wherein the question is about how one can organise structures together, redefine them, and transform them. There is also the question of carving - wherein the context plays a very important role in respect to the development of urban design. There is also the question of Digital Experimental Design, and Place and Spatial Representation, which plays a very important role in building, planning, and design. There is also the question of Garden Culture and Open Space Development within the city, Design and Technology, Structural Design and Structural Engineering, History and Theory of Architecture, and History of Art and Culture are among other areas that are questioned and discussed as well.

What is important is their relation with reality; the message that they try to introduce to students through competition – because competitions are like a relation to the real world. During the competition, they believe what they think – you become a part of the way you compete with other people and you accept the conditions, and

University of Arts - Faculty of Architecture

The international faculty's positions are diverse and document the complexity of contemporary architecture in research, teaching and practice - beyond styles, schools of thought and fashions. The ability to experience heterogeneous and controversial perspectives on urban, public space and architectural themes is the declared aim of education at the University of the Arts. Collaboration in project work between technical, theoretical and artistic subjects is obligatory. After a two-year basic apprenticeship, students of architecture are free to choose their own design focus. The focus of the training is increasingly oncentrated on the development of an independent creative authorship."

Basic Studies

Teaching and learning is seen as experimentation, as strategic action, not the creation of a rigid methodology. The focus of the first two semesters is on learning elementary concepts of architectural design and the related relationships to other disciplines, with a special emphasis on the field of art. The focus is on the development of one's own ideas and concepts and their experimental implementation in individual and group work. In doing so, the relationships of architecture to a broader context will be explored. The theoretical principles of space in relation to light, material, geometry, landscape and construction, which are taught in the lectures, are to be tested and learned in practice by means of own projects. Drawing, model making and presentation are still an indispensable tool for the development and communication of architectural designs As part of an ongoing process, students are encouraged to experiment with architecture by viewing, perceiving, analysing, drawing, measuring, mapping, modelling, organising, arguing, discussing, collaborating, (re)presenting and communicating."

Assembling

A light structure is to be designed, which houses a simply functioning programme, which has the sole intention of combining independent elements. The exercise deals with the themes, orientation, neighbourhood, demarcation, construction and space The aim is to create spaces that can be constructed simply by combining planar and linear elements. The goal is to create an understanding of the relationship between construction and design using only joined elements. The possibilities of forms of connection and the resulting consequences for the spatial configurations will be investigated.“
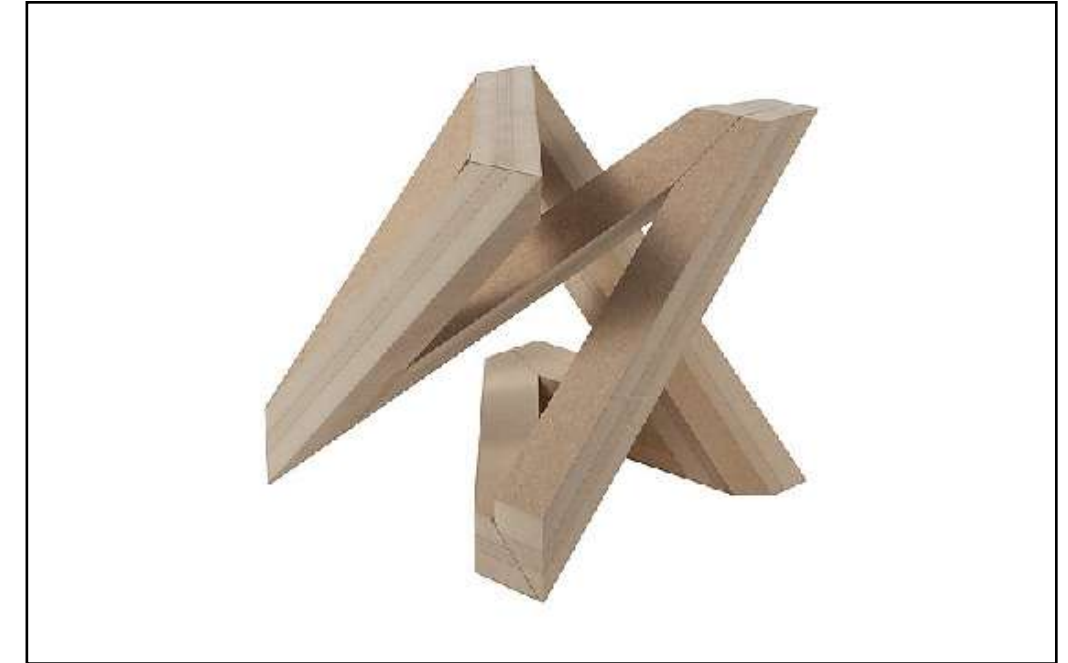

Thought/Action

Architecture is always the result of an interpretation of diverse circumstances. In the project, students should express subjective perceptions of certain situations in an urban or landscape context. With the help of different media, they should be able to express their personal visions: It is about recognizing the potential of a place and the relationship of architecture to other possible fields of experimentation.

**Projekt: Joe Goergen,
Johannes Wagner**

Context

A light structure is to be designed, which houses a simply functioning programme, which has the sole intention of combining independent elements. The exercise deals with the themes, orientation, neighbourhood, demarcation, construction and space. The aim is to create spaces that can be constructed simply by combining planar and linear elements. The goal is to create an understanding of the relationship between construction and design using only joined elements. The possibilities of forms of connection and the resulting consequences for the spatial configurations will be investigated."
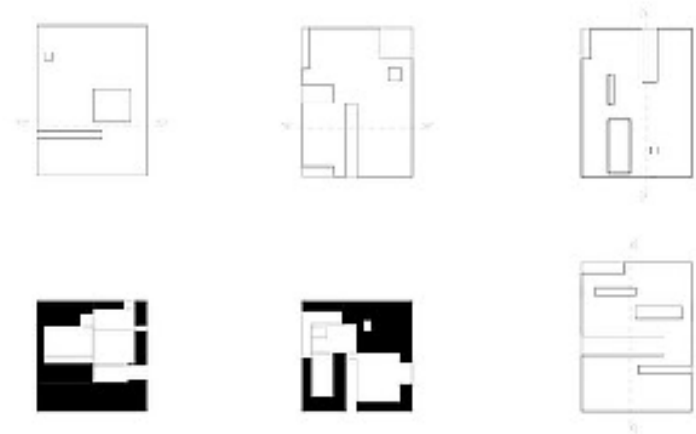
Carving

The aim is to create an awareness of the relationship between material and space in relation to the type and manner of intervention. The omission of a context causes a focus on the pure spatial and material quality of the architecture, it is abstracted from influences of the location, topography, climate and cultural context etc. A surface is to be transformed from a twodimensional element into a threedimensional one by the method of folding, thus serving to construct an imaginary place. Folding is to be investigated as a possible conceptual approach to creating architectural space.

Building Planning and Design

We are interested in the multidimensionality of spaces, architecture as its aesthetic, political, social and processual design. We work on questions based on concrete and therefore complex urban situations. The city is a community, formed by potentials and ambitions. We enter into the situations and develop scenarios for possible futures as part of them. If architecture can be seen as a product of spatial and urban practice, we want to critically question its production conditions and search for new agency in the production of space."

Informally built balcony extension in Tbilisi

Digital and Experimental Design

The department "Digital and Experimental Design" investigates the conceptual, spatial and constructive influences of digital tools and methods on contemporary design practice. The conceptual field of tension between architecture, technology and art forms the background of the design work
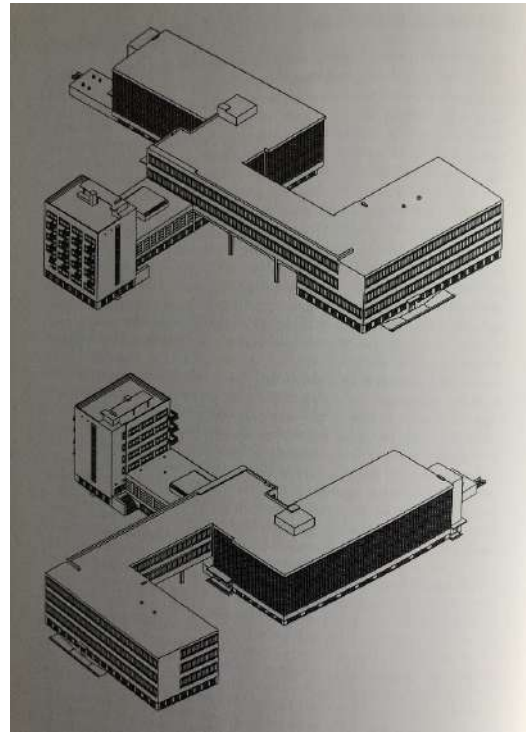
Plastic and Spatial Representation

In the Department of Sculpture and Spatial Representation in the course of studies in architecture, only artistic strategies and working methods are tested. The students work on free art projects with the greatest possible intensity and strive for results on a high artistic level. Art in the course of studies in architecture does not see itself in a serving and constructive function. Rather, we consciously represent the creation of art in this context as an autonomous discipline. Artistic creation is an essential catalyst for the exploration of personal motivation - and, building on this, an amplifier for positioning the individual in the world."

Garden Culture and Open Space Development

The teaching in the subject Garden Culture and Feiraume Development unfolds around the theoretical and practical reflection of the intersection between architecture and landscape architecture, which is seen in the - in each case own - task of spatial formation. The theoretical approach to the subject is conveyed through the historical and sociocultural reconstruction of epoch-typical spatial concepts in garden art and open space architecture.

Design and technology

The course in the 1st year of study introduces the basics of building physics and building services engineering. On the one hand, the essential energetic effects of building physics and interactions in the building envelope are discussed (heat transport processes, room energy balance) and on the other hand, the most important functions and components of building services engineering (basics of heating and air conditioning technology) are explained. In the accompanying exercise, basic calculation methods for heat and moisture protection and for determining the building heating load are presented. In addition, with the help of simple simulation tools, the design of technical supply systems (thermal solar system, photovoltaic system) is practiced.
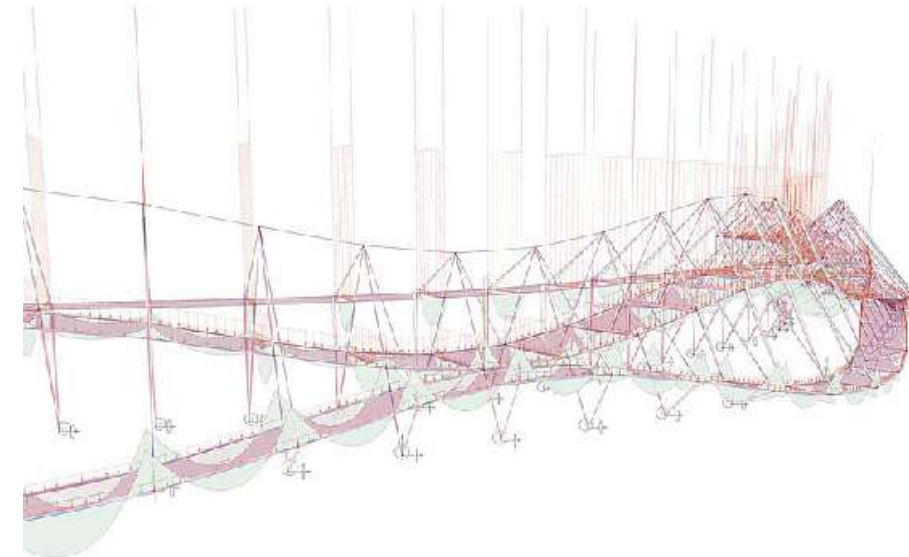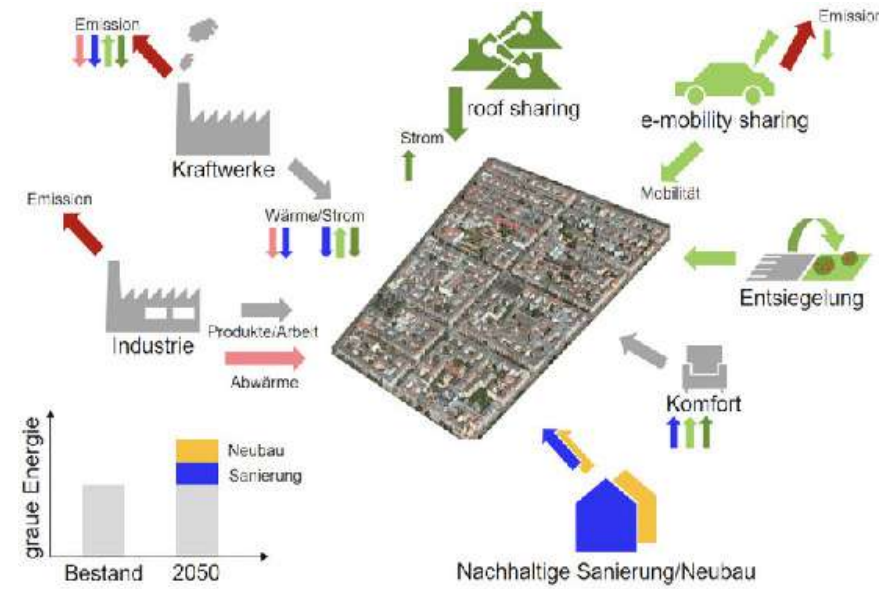
Structural Design and Structural Engineering

The Department of Structural Design (KET) pursues a transdisciplinary concept in teaching and research. The aim is to convey holistic approaches in architectural design and their implementation in research and development tasks.

History and Theory of Architecture

What is architecture? The buildings we pass by every day without seeing them? The ones you can't remember when they're suddenly torn down? Or those which were already lost and which we rebuild after decades in a completely changed environment, with changed technology and for a new use, apparently à l'identique? In the study of architecture, it is\ intended to provide a foothold in the immense mass of the existing and the past and to promote the precise analysis of the individual. It wants to encourage students to see and talk about architecture, to reflect on its tasks and goals, its successes and failures. Looking backwards, going forwards: "En avant, en avant".

History of Art and Culture

Architecture and urban development today are subject to the conditions of rapid economic and technical change, which permanently calls into question the social spaces in which we live. Accordingly, architectural education must refer to knowledge and practices that provide answers to new spatial problems beyond the material, structural realization. In this situation, the arts, as experimental and avant-garde practices, as well as the theory and history of culture, can support the understanding of change and open up options for socially and aesthetically sustainable architecture. Under this premise, five aspects of art and cultural studies are decisive for the teaching of the Chair of Art and Cultural History:
- Cultural theory and history
- Space Theories
- Media and technology history
- art and image science and
- general aesthetics"

Competition

Competition means: measuring yourself against others. An architectural competition - whether it is a competition for ideas or a competition for realisation - with an urban planning or building design focus means: having a good idea, fulfilling the task or questioning it in a meaningful way, being ready at the set time, submitting a work that is self-explanatory and fully understood by the jury with a short and concise text. And all this anonymously without reference to the personality of the author.

Workshops and laboratories

Perception of city and architecture

Excursions

Research Projects

Prizes and awards

Guest lectures

Visiting professors
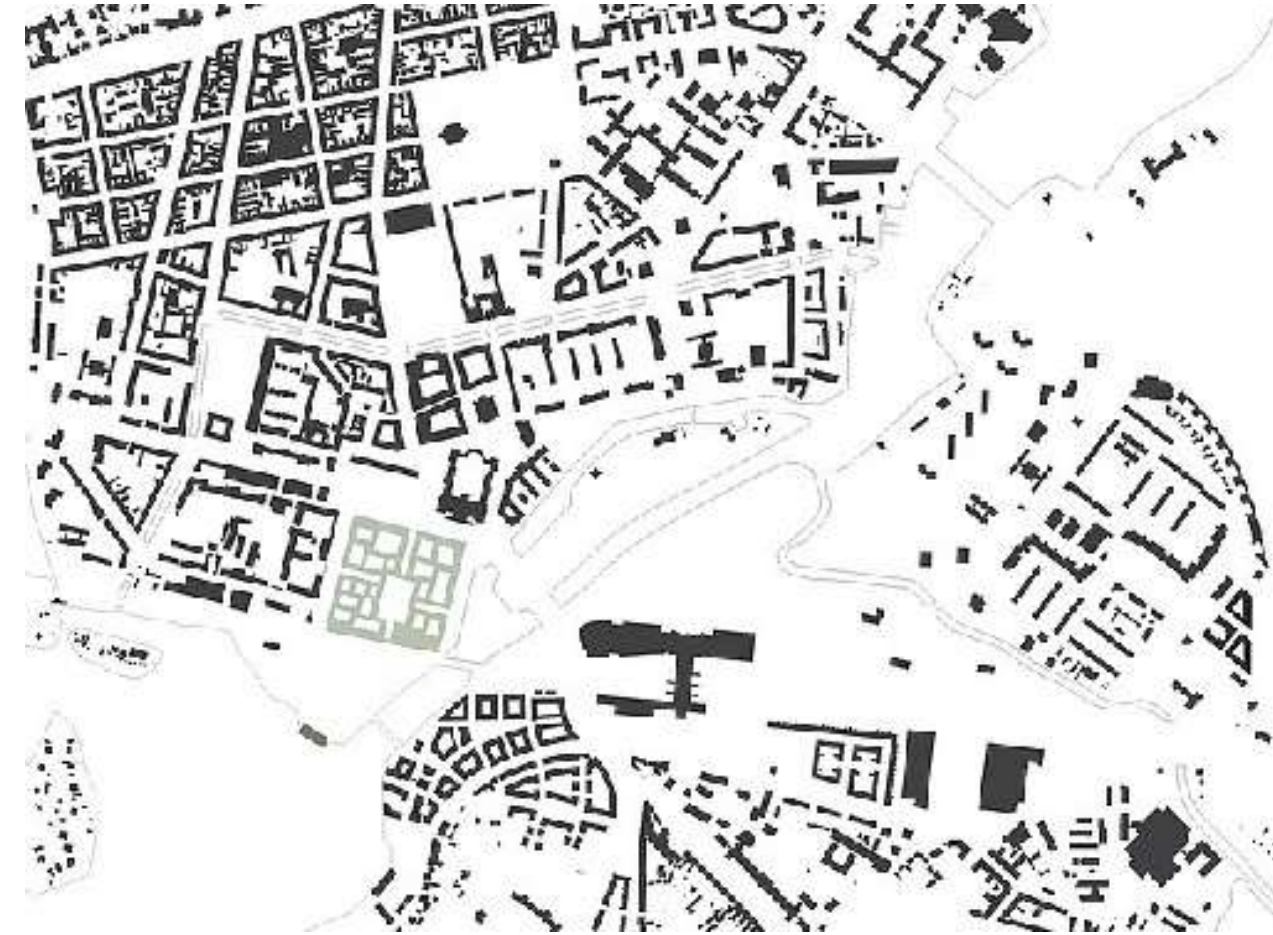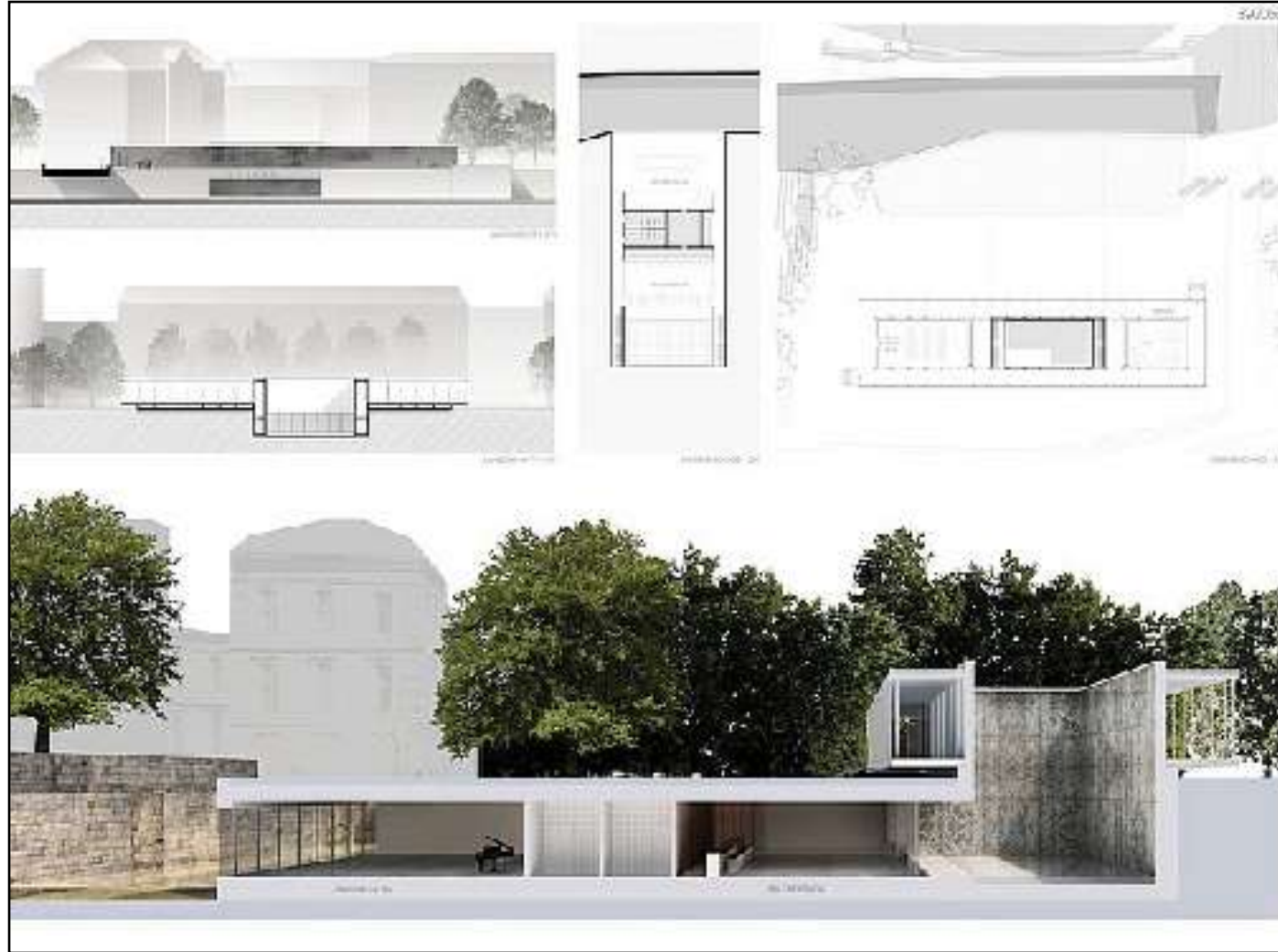
by the end you know that if you are the winner, you get the prize. This is a close representation of what reality is.

Another aspect of this university is that it has the facilities for workshops and laboratories. There is a perception of city and architecture, excursions, research projects, prizes and awards, guest lectures, and visiting professors - but what I want to mention here – and I could be wrong, but I have the feeling that with the visiting professors who visit for a short time, teach, and go, I think it is sometimes a bit problematic.

The very last aspect of my discussion is about using Zoom, which proved to be very interesting in my last semester. However, to be honest, I have had a lot of problems with it, because it is so complicated to keep the students engaged through this platform. One gives a lecture and sometimes the students are not there, and sometimes you don't know if they are in the room or not. We recently had this discussion with other professors, and all of us were a bit frustrated, because we do not know what to do in the future. Is it the right tool or the wrong tool for us? We have the feeling that it is a problematic tool for now. Thank you.

Baltimore USA
2014 to-date

Sharjah UAE
2000-2014

Honolulu, USA
1997-2002

Samia Rab Kirchner PhD, AIA-IA, PCATP Morgan State University

PRACTICE: Public Interest Facilitative Design
RESEARCH: Waterfront Redevelopment in Port Cities
TEACHING: Participatory Learning to close the loop

S A + P

Dr Samia Rab Kirchner

An Associate Professor at Morgan State University School of Architecture and Planning, and a Heritage Conservation expert, Professor Kirchner's research interests include architectural history; urban history and theory, Islamic architecture and urbanism, port city regeneration, and waterfront redevelopment. As a heritage conservation expert, she has consulted for a number of organisations internationally; including the World Heritage Centre in UNESCO, Paris, as well as the International Centre for the Study of Preservation and Restoration of Cultural Property, Rome - to name a few. She is an international affiliate with the American Institute of Architects, a member of the Congress of the New Urbanism, and has chaired the Leadership Committee for the Association of Collegiate School of Architecture.

I am very happy to be here and very excited to share my experience. I also want to thank IAP and Khadija for inviting my perspective on this very timely webinar topic. I do hope that my experiences are relevant to the South Asian focus, even though I have lived outside the specific region for a while now.

While I do take on urban design and conservation projects periodically, I am primarily an educator. I teach architecture and planning at the Morgan State University currently, but have previously taught at the American University of Sharjah (AUS), and the University of Hawaii. I am also Umme Maya – a mother to my daughter Maya, a lovely teenager; and my husband is an architect and campus planner. Our daughter was born and raised on the campus of the American University of Sharjah. Universities to us are

like public squares, where chance encounters lead to lifelong relationships, and I am very happy to say that I am in touch with most of my colleagues across the world.

Today, I want to briefly share with you what I think. Personally, most of our professional community perceives of award winning as good practice in architecture. Of course, there are exceptions to the rule – and I see and sense that the exceptions are here in this webinar. I also want to share with you how I teach future architects, encouraging them to think deeply about food security, and opening their minds to think beyond what they are taught. Finally, I will share some ideas on how we may connect the classroom and the office in a neutral zone of the community in order to shape our aligned international futures.

PRACTICING ARCHITECTURE
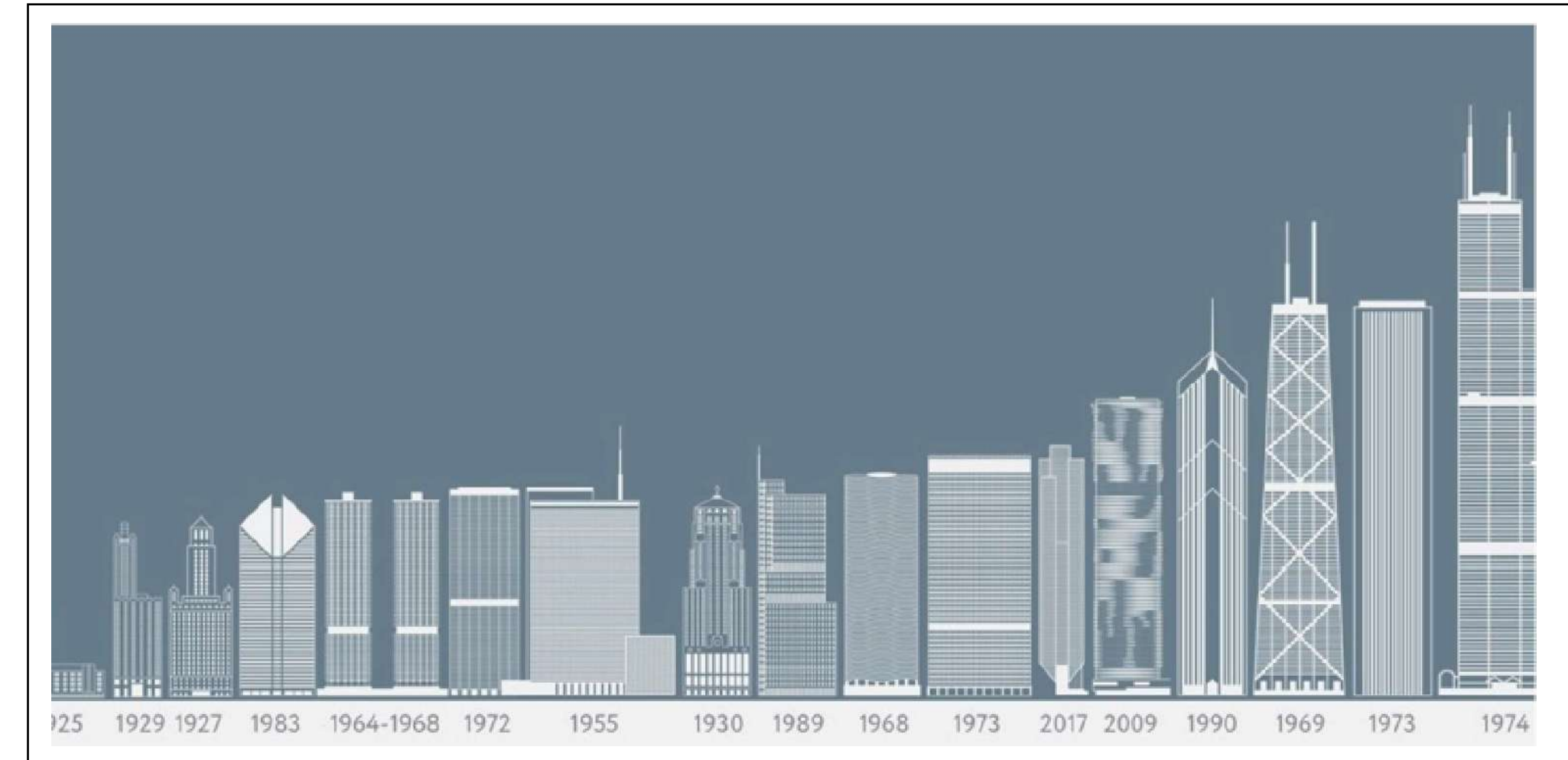
CORPORATE STRUCTURE - GLOBAL CLIENTELE
Offices Without Walls

"Toward a Geography of the Globalization of Architecture Office Networks".
Journal of Architectural Education, 58 (3), (2005), 23-32.

Philippe Boulanger
& Céline Hullo-Pouyat (dir.)

ESPACES URBAINS
À L'AUBE DU XXIᵉ SIÈCLE

PATRIMOINE ET HÉRITAGES CULTURELS

DUBAÏ: ARCHITECTURE AND HERITAGE
IN SERVICE OF GLOBALIZATION

Samia Rab[1]

To investigate the city is therefore a way of examining
the enigmas of the world and our existence.
Lea Virgine, *La Città e l'immaginario*, 1985

Current discourse on Dubaï expresses our general anxieties about a changing world that we do not yet fully comprehend more than it sheds light on the process of transformation that underlies the city's historic development. Recently, skeptical discourse on emerging architectural and urban trends use Dubaï as a case to argue against processes of homogenous and uncritical westernization.[2] Dubaï is seen by many to have been caught up in the unstoppable processes of globalization under the guise of tourism and economic development.[3] Rem Koolhaas' portrayal of Dubaï is unique in its presentation of a positive outlook.[4] However, it is overshadowed by an ambition "to find optimism in the inevitable" and to secure yet another mega project in this emerging metropolis.[5]

Dubaï's urban form is unique in the Gulf region as it is divided by a creek (Khor Dubaï), separating three settlements that over time merged into one city: Deira to the north, and Al Shindagha and Al Bastakiya in Bur Dubaï to the south of the creek.

Given its position as a regional trade hub since the late nineteenth century, Dubaï played an important role in mediating trade of goods between East India

1. Ph. D., Associate Professor of Architecture & Heritage Management, American University of Sharjah.
2. M. Davis & D. B. Monk (ed.), *Evil Paradises*, New York, New Press, 2007.
3. J. Fox., N. M. Sabbah & N. M. Al Mutawa (ed.), *Globalization and the Gulf*, 2006, London, Routledge; Y. Elsheshtawy (ed.), *Planning Middle Eastern Cities: An Urban Kaleidoscope*, London, Routledge, 2004.
4. R. Koolhaas, O. Bouman & M. Wigley (ed.), *Dubaï Guide: Al Manakh*, vol. 12, 2007.
5. N. Ouroussoff, "City on the Gulf: Koolhaas Lays Out a Grand Urban Experiment in Dubaï", *The New York Times Architecture Review*, March 3, 2008.
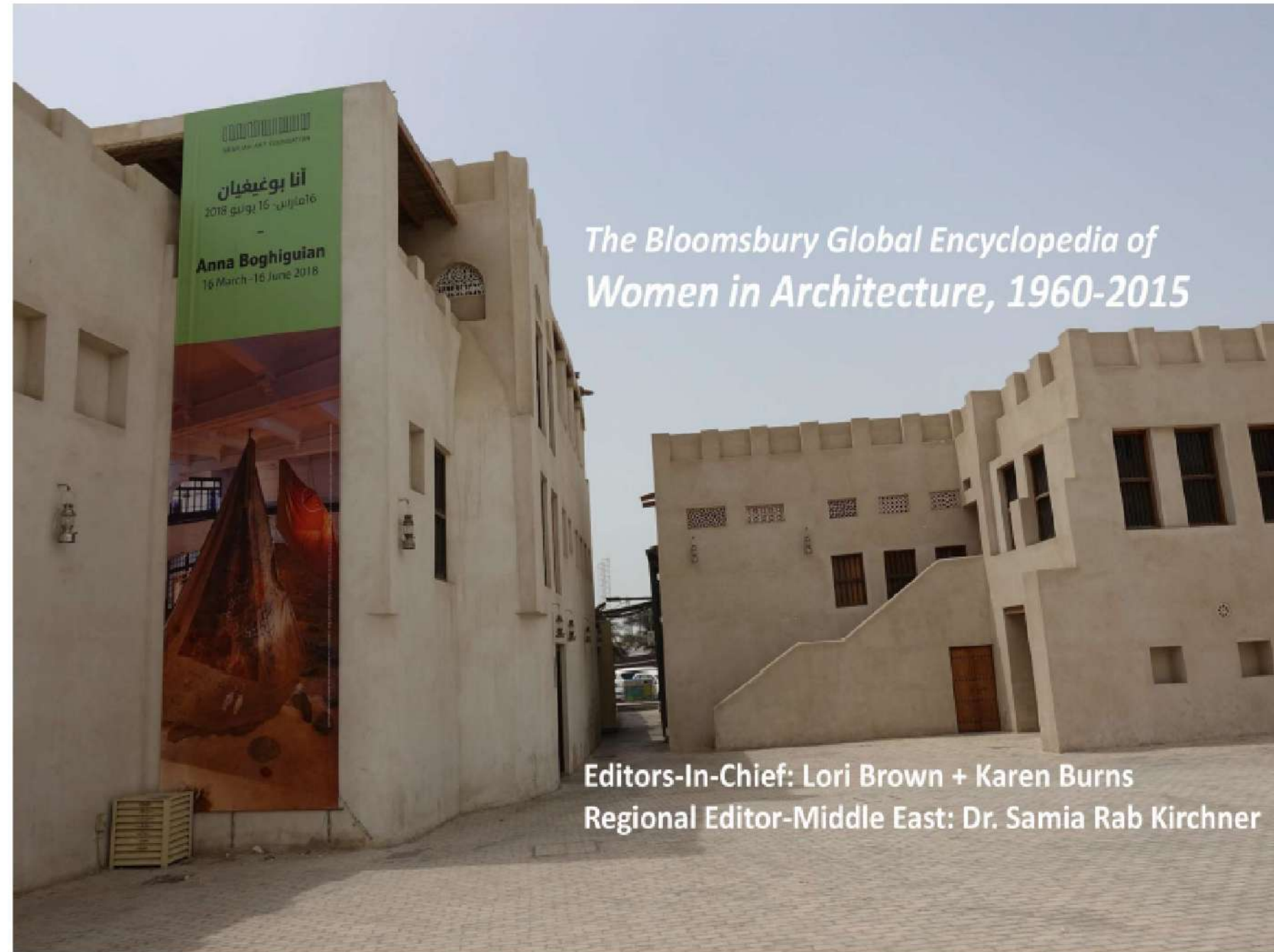
The Bloomsbury Global Encyclopedia of
Women in Architecture, 1960-2015

Editors-In-Chief: Lori Brown + Karen Burns
Regional Editor-Middle East: Dr. Samia Rab Kirchner

> " *I teach future architects, encouraging them to think deeply about food security; and opening their minds to think beyond what they are taught.*

Tall buildings have been artistically considered since the beginning of architecture, designed within the technical means of each era. It is the perfect time, now, to rethink our fascination for these phallic signs of masculinity, power, and the endless expansionist logic of corporate capitalism, and how architecture facilitates that.

What I find very exciting about architectural practice today, is that it has gone global very rapidly in the past two decades – yes, I am critical of the misuse of architecture in serving capitalist globalisation, and I am currently involved in a very exciting project that brings awareness to how women approach architecture.

While writing the introduction for the Middle East Women in Architecture – the Bloomsbury Encyclopaedia for Women in Architecture, for which I am editing the Middle East section – it really dawned on me how a small minority registered and award winning women architects are. I was really surprised to see that until this year, Zaha Hadid was the only RIBA gold medalist, and shocked to know that Denise Scott Brown's petition was denied consideration in sharing her practice partner Robert Venturi Pritzker Prize, which made Zaha Hadid the first woman to win the Pritzker Prize.

Regardless, majority of my architecture students have always been women – Hawaii, Sharjah, Morgan State, Baltimore – everywhere, the majority of my students have always been women. Yet somehow, something happens between the time they graduate and the time that they actually get registration, that the population shrinks. I see my job as expanding the palette by introducing my students to my colourful friends in architecture whom I have the honour of knowing. And also, to facilitate civil conversation, judiciously linking students' wide-ranging interests with the course learning objectives and the communities they come from and will serve.

At the American University of Sharjah, I worked with the ruler's office to bring live projects to our studios, and the focus was always myopically – and I am to blame – on my research interests that coalesced very well with the client's need. As the client's representative on the Heart of Sharjah Project, I started raising concerns over the reconstruction of pre-1950s houses at the expense of demolishing modern buildings in the heritage areas of Sharjah. For a city that was rapidly growing, it really didn't make sense to me to demolish fully occupied, mixed-used buildings, while introducing leisure activity at the expense of residential buildings all along the

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Majority of my architecture students have always been women – Hawaii, Sharjah, Morgan State, Baltimore – everywhere, the majority of my students have always been women. Yet somehow, something happens between the time they graduate and the time that they actually get registration, that the population shrinks.

What does an architect look like?

C. Anjelandren

Saud Amiry

UAE URBAN IDENTITIES RAK/SHJ/DXB

DUBAI Diver(s)City

SHARJAH Culture Trails

RAS AL KHAIMA AuthentiCity
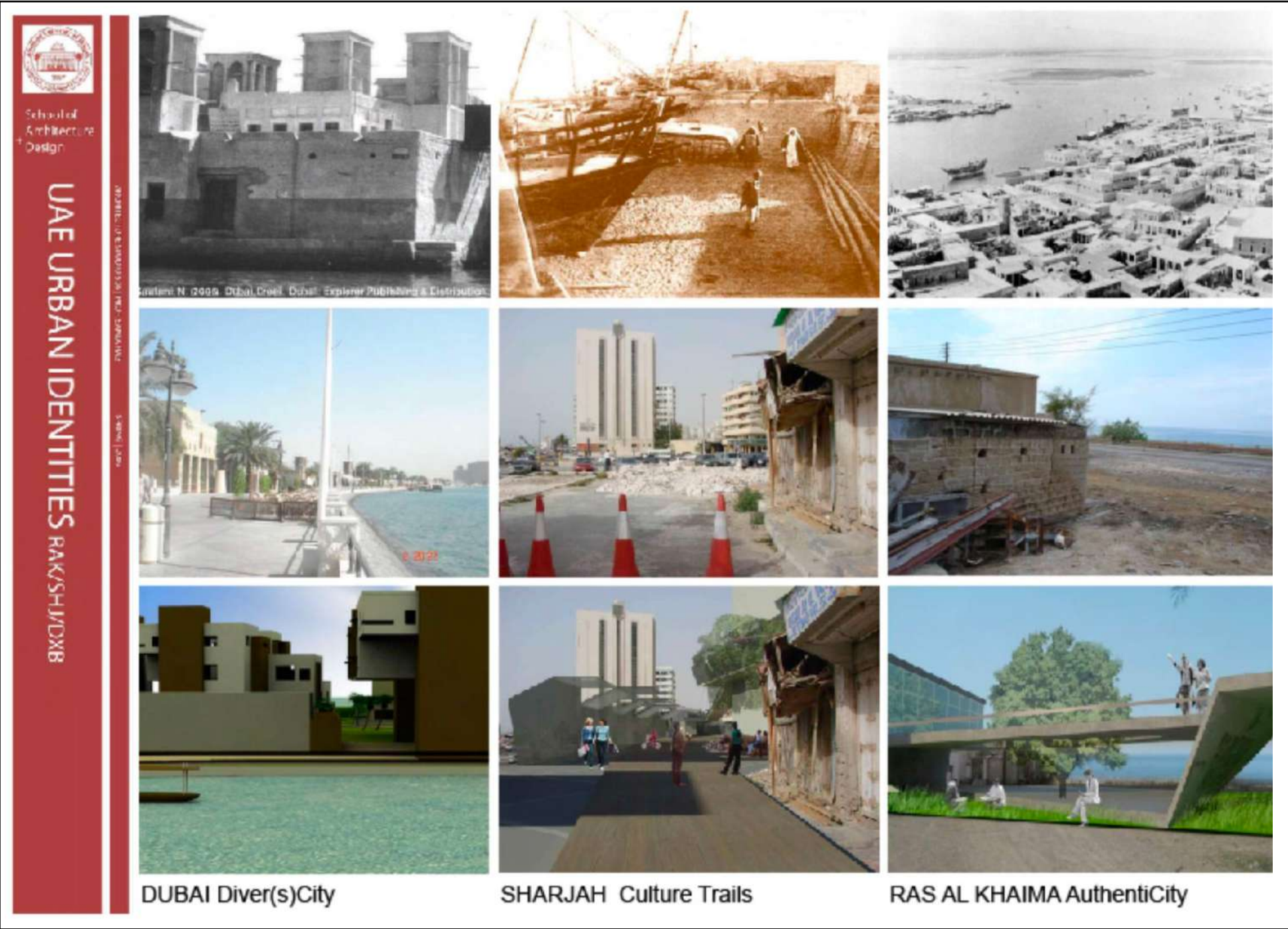
waterfront – and this is a global phenomenon. The idea of privatising the urban waterfronts was inspired by the first ever public-private partnership to redevelop the inner harbour of Baltimore. This virus spread from Baltimore to Barcelona to Beirut to Dubai to Sharjah to Doha, and it is now invading the Gwadar waterfront in my own home province of Balochistan.

2025 - PHASE 3

RESIDENTIAL & COMMERCE
HERITAGE & TRADITION
ARTS & CULTURE
HOSPITALITY & ENTERTAINMENT
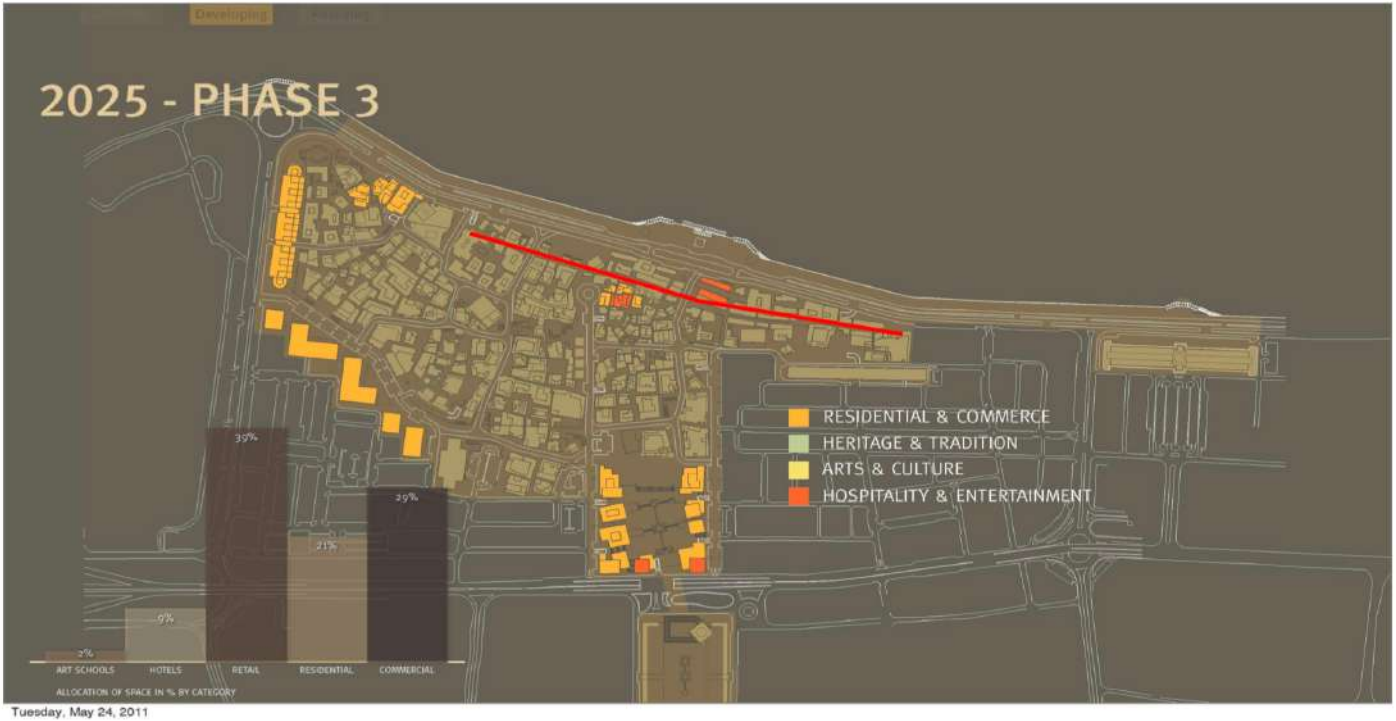
Heart of Sharjah Project, 2025: Proposed Land Use
(Replacing 330,000 sqm. with 28,000 sqm.)

Abu Dhabi

Dubai

Heart of Sharjah 2025

Heart of Doha

SAF Art Spaces: AUS Professor Mona El Mousfy, Alumnus Sharmeen Syed, & GAJ

> **"**
>
> *Now all waterfronts are starting to look alike, and that is something I caution my students against, wherein we start looking at these things more critically; about how ideas travel across space, time, and globally.*

In 2014, when we moved from Sharjah to Baltimore, Baltimore was actually going through version two of the Inner Harbour redevelopment, in the form of the Port Covington Project. Now all waterfronts are starting to look alike, and that is something I caution my students against, wherein we start looking at these things more critically; about how ideas travel across space, time, and globally.

For Baltimore, which was a city that was actually reducing in population (its population is now 1/3 smaller than what it used to be), the idea of creating the waterfront as a private entity was a very interesting idea. I wanted to really study it when we moved back to the US, to determine whether it ever worked for Baltimore – and lo and behold, it didn't.

Black Butterfly is a concept that Dr. Lawrence Brown has put up, which shows that ever since the Inner Harbour investment, the divestment from the neighbourhoods had started creating a very bleak situation in the city. There are now 16,000 vacant properties in lots, which is horrific.

We go into these neighbourhoods and start

Port Covington Site in Baltimore
SOURCE: Baltimore Business Journal, January 7, 2016

Sagamore Development proposal for Port Covington

SOURCE: South Baltimore.com
Ret: October 6, 2016

Baltimore City Vacancy and City Parks

PARK HEIGHTS

TIVOLY

HARBOR EAST

WESTPORT

Dr. Lawrence Brown

BLACK BUTTERFLY
Baltimore

16,000 vacant houses & lots.

The segregated shape of **black** communities fanning across the city's eastern and western halves.

Capital flows (and its disruptions) are an indication of health and vitality.

ARCH403 + ARCH404
URBAN DESIGN STUDIOS
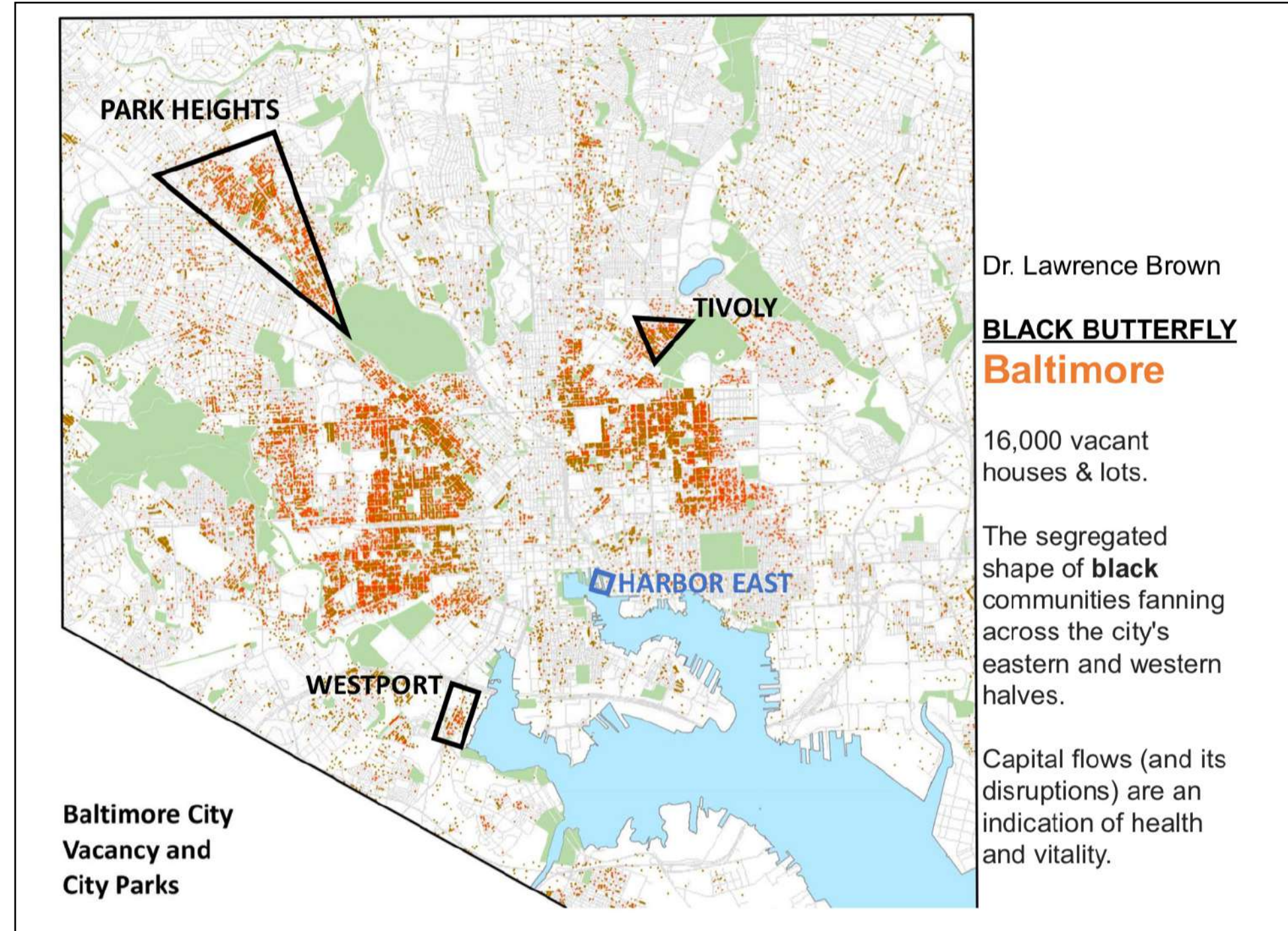
URBAN COGENERTION STUDIO

PLANNING

TRANSIT

PARKS

LANDSCAPE

COMMERCE

HOUSING

ARCHITECTURE

"

I am very privileged that my students come from these inner city homes and neighbourhoods that are devastated by the population shrinkage of Baltimore. My other privilege is that my school has planning, architecture, landscape architecture, and construction management within it, so we are a multi-disciplinary school. We go into urban neighbourhoods and conduct a cogeneration studio with the residents.

envisioning along with the residents – and I am very privileged that my students come from these inner city homes and neighbourhoods that are devastated by the population shrinkage of Baltimore. My other privilege is that my school has planning, architecture, landscape architecture, and construction management within it, so we are a multi-disciplinary school. We go into urban neighbourhoods and conduct a cogeneration studio with the residents.

We don't really work at the campus, we are mostly out in the community; we meet the residents, we have stakeholder analysis, we listen to them deeply before coming up with ideas of how to envision a future for the residents, and we understand and conduct an analysis of what their needs and aspirations are, along with the city authorities' plans.
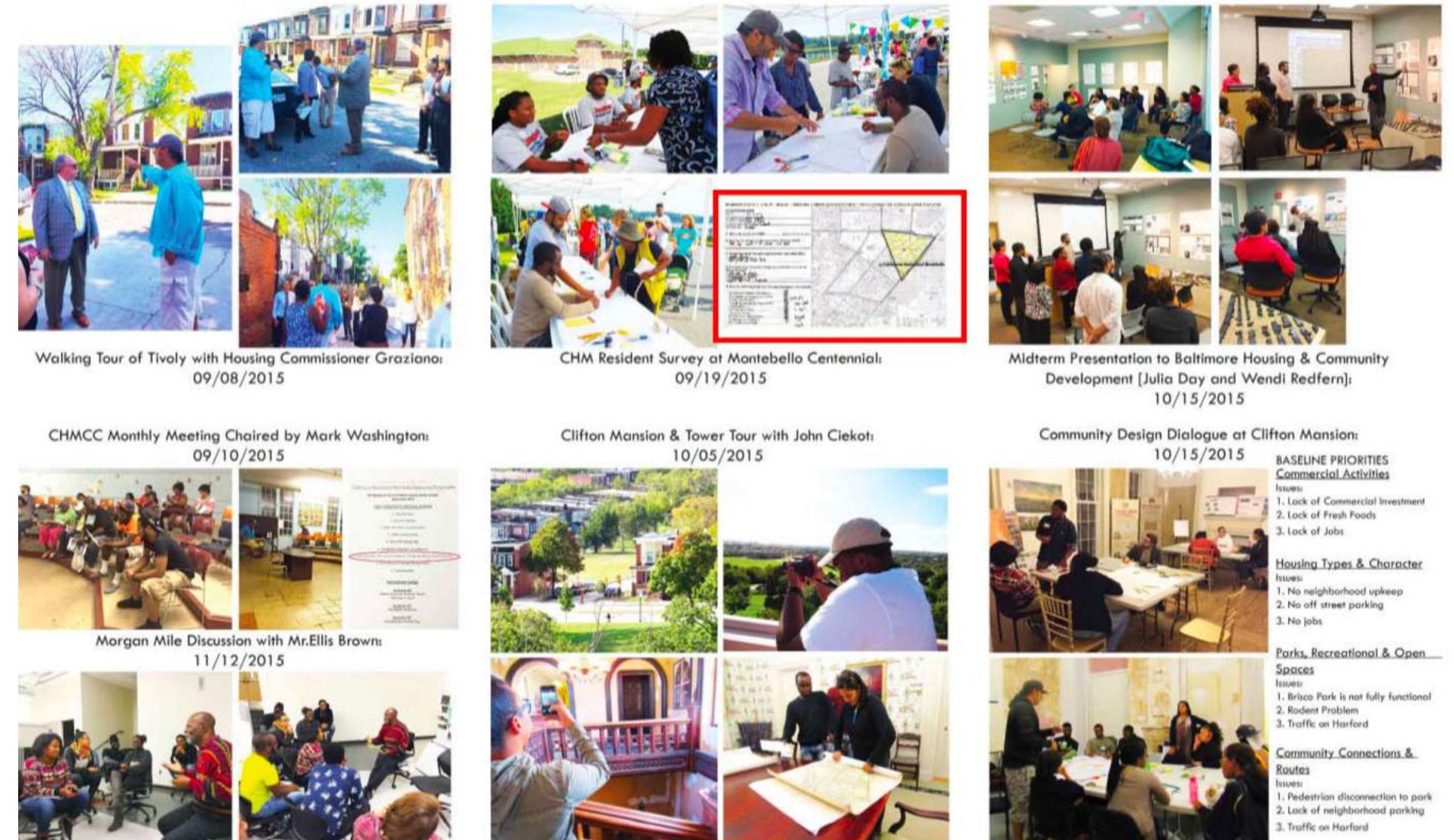
We also have the privilege of having a civic and community engagement task force on campus, which draws people from many different disciplines. When we go into a focus area - for example: for the last two years we have been in Central Park Heights - we work together and affect change in a cross-disciplinary manner that ranges from education, urban design, and greening.

Walking Tour of Tivoly with Housing Commissioner Graziano: 09/08/2015

CHM Resident Survey at Montebello Centennial: 09/19/2015

Midterm Presentation to Baltimore Housing & Community Development (Julia Day and Wendi Redfern): 10/15/2015

CHMCC Monthly Meeting Chaired by Mark Washington: 09/10/2015

Clifton Mansion & Tower Tour with John Ciekot: 10/05/2015

Community Design Dialogue at Clifton Mansion: 10/15/2015

Morgan Mile Discussion with Mr.Ellis Brown: 11/12/2015

ARCH404: Urban Design Studio
Collaboration with Tivoly residents and CHM Neighborhood Association

MORGAN
Civic & Community Engagement T.F.

❑ School of Community Health & Policy – **Dr. Randy Rowel (Chair of CCET)**

❑ College of Liberal Arts – **Dr. Anita Wells**

❑ School of Architecture & Planning – **Dr. Samia Kirchner**

❑ School of Business & Management – **Dr. Gregory Ramsey**

❑ School of Computer, Mathematical, and Natural Sci. – **Dr. Jonathan Wilson**

❑ School of Education & Urban Studies – **Dr. Thurman Bridges**

❑ School of Social Work – **Dr. Laurens Vansluytman**

❑ Urban Research Institute – **Dr. Tracy Rone**

Focus Areas
Central Park Heights, Baltimore

Education

HIPPY: Home Instruction for Parents of Preschool Youngsters

Trauma Informed Schools

Center Without Walls

    Academic support

    Learn while play

    Peace and cooperation

Urban Design

Adaptive Reuse

Container houses

    Arts community

Tiny houses

Readapted houses

    SROs

    Transition homes for special populations
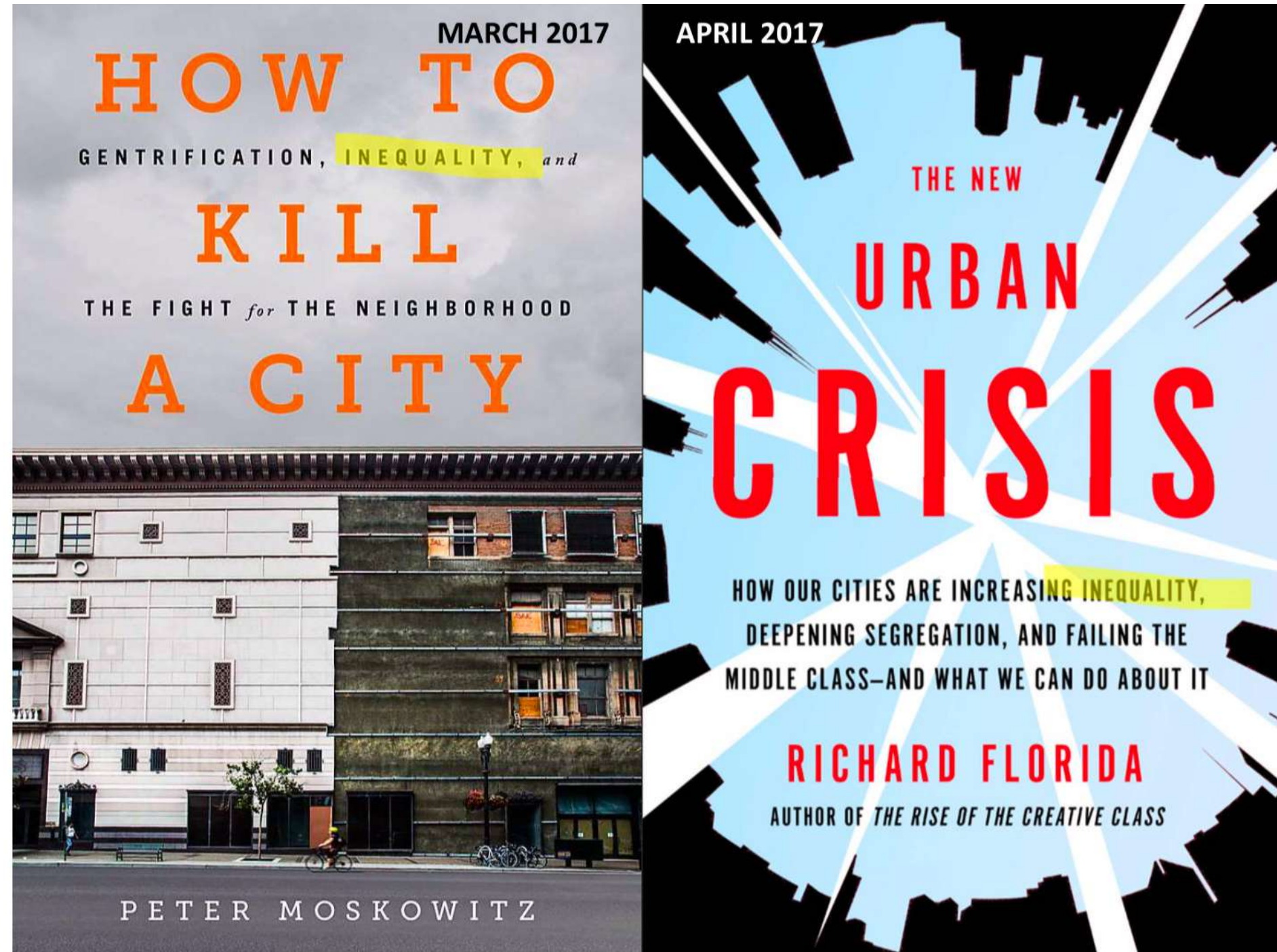
Greening

Environmental and natural resource protection

Greening Community

Creating new aesthetic

Real estate values

Urban Farming

There are two very interesting books that came out in 2017 depicting how the creative class has started ruining cities. The quotations are self-explanatory: "If people saw themselves as part of a system perpetuating white supremacy, brunch would be less fun." And another quote is, "The ranks of the suburban poor are growing much faster than they are in the city by a staggering 66% between 2000 and 2013."

These showcase how cities are in a crisis, and what we do through architecture is have a longitudinal relationship with a particular community, wherein we cultivate trust and cooperation, developing proposals that connect the community to the city through architecture, planning, and landscape.
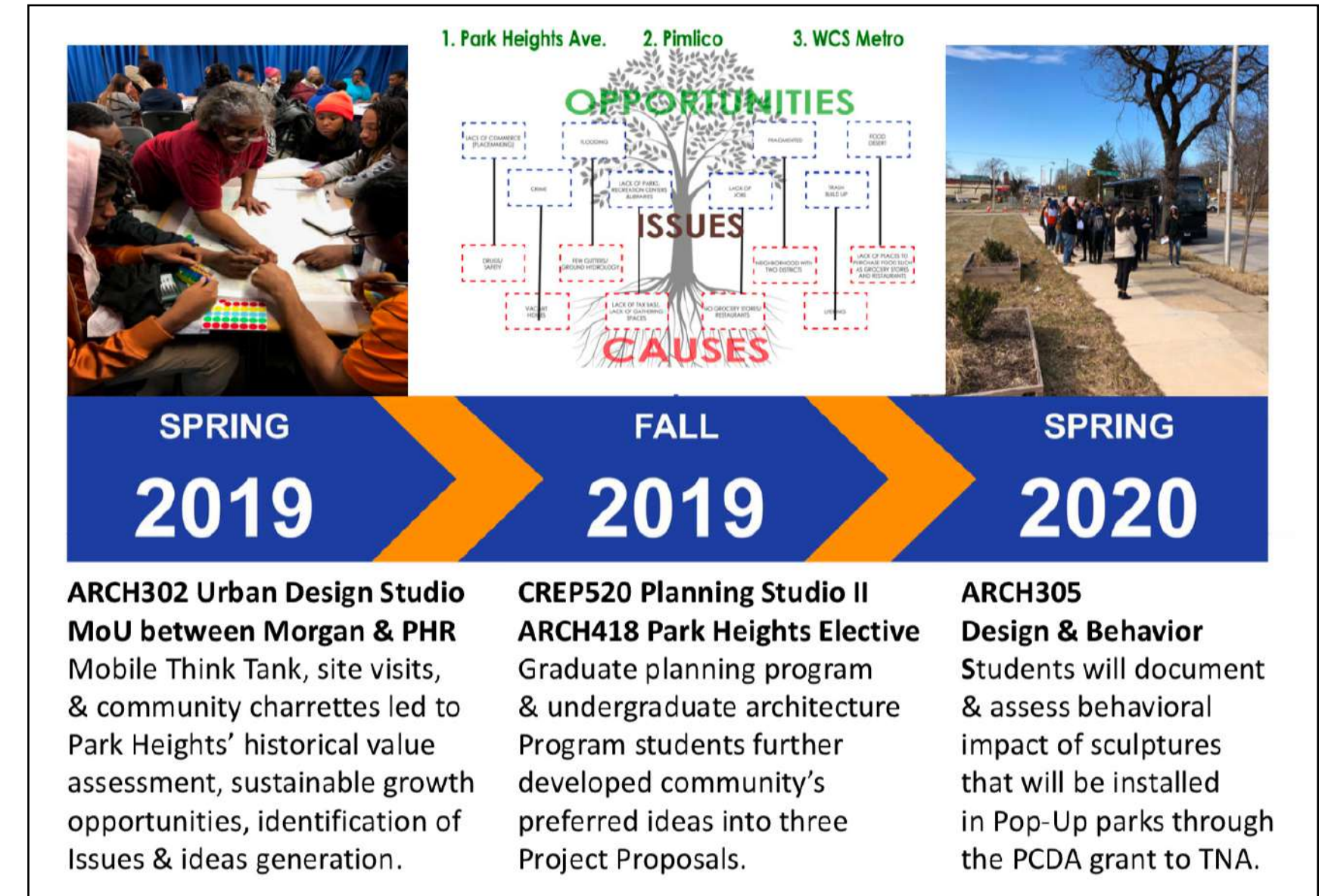
There is also a bonus of our minority students who bring their unique perspectives as residents of these communities, to address issues of gentrification in designing across three disciplines. And because we work outside, we can continue to work during the pandemic (we have a table on the urban farm that we helped to develop).

The minority perspective is very important for any

•"… the ranks of the suburban poor are growing much faster than they are in cities, by a staggering 66 percent between 2000 and 2013."
Florida, 2017

The Creative City is Unjust

• "If people saw themselves as part of a system perpetuating white supremacy, brunch would be less fun." *Moskowitz, 2017*

1. Park Heights Ave.   2. Pimlico   3. WCS Metro

OPPORTUNITIES

ISSUES

CAUSES

SPRING 2019	FALL 2019	SPRING 2020
ARCH302 Urban Design Studio MoU between Morgan & PHR Mobile Think Tank, site visits, & community charrettes led to Park Heights' historical value assessment, sustainable growth opportunities, identification of Issues & ideas generation.	**CREP520 Planning Studio II ARCH418 Park Heights Elective** Graduate planning program & undergraduate architecture Program students further developed community's preferred ideas into three Project Proposals.	**ARCH305 Design & Behavior** Students will document & assess behavioral impact of sculptures that will be installed in Pop-Up parks through the PCDA grant to TNA.

"

I believe that architects still have the capacity to think and visualise across disciplines, to make public space and water accessible for all residents, not just for the few who can afford to have a drink on the waterfront. We just need to refine our ability to think and act at distinct scales through the lens of equity, and train future architects in facilitative public interest design to build communitie

disciplinary advancement; using all their senses while deeply listening to the stakeholders to understand their aspirations and needs prior to imagining the idea. Collaboration triggers the imagination.

Getting out of the classroom with my colleagues and students has allowed me to rethink the core knowledge base that I learned as a student. Can we really solve the problems of our time by resorting to the sources that brought us here today? Isn't our beautiful building industry part of, and very complicit, in the destruction of our environment on planet Earth, with its roots in the man-centred approach to architecture that has been reworked repeatedly, making us complicit?

I propose that the perfect storm we face today may be an opportunity. As Arundhati Roy stated recently; the pandemic is certainly a portal, an opportunity to make beauty accessible, like the architect of the Mayor of Medallin in Columbia has done.

I believe that architects still have the capacity to think and visualise across disciplines, to make public space and the water accessible for all residents, not just for the few who can afford to have a drink on the waterfront. We just need to refine our ability to think and act at distinct scales through the lens of equity, and train future

architects in facilitative public interest design to build communities.

To conclude, none of us sitting here can imagine what the entering class of architecture students this fall is going to be doing. The new jobs of the future are not defined yet; we need to rethink what an architect does. Imagination is free and food security allows risk-taking. Why look for a job when you can create jobs?

The gap is this: corporate global architectural practice which needs facilitators to connect with local communities. And architectural education is still preparing star-architects for global practice, so we need to connect through the life of the community, global architectural practice, and change the way we teach. We need to recognise the need to use our privilege to lift someone, as Toni Morrison has beautifully put, "The function of freedom is to free someone." Thank you.

Arshad Faruqui: *We really enjoyed the diverse presentations and I am sure we all have so many questions, but I'll start with the first presentation.*

My first question is for Gyanendra; how do you manage teaching during the COVID-19 pandemic? This is something that mostly our seniors who are professors or faculty members are not very familiar with, and I am sure you have the same issues. How is it working out with this institution, and the institute that you are affiliated with?

Gyanendra Shekhawat: This situation is not going to last, it is temporary, and in our hearts we all know this – I am sure that very soon there will be an end to this particular pandemic. The pandemic has actually encouraged us to use the online education mode, rather than not doing anything at all – rather than just sitting at home, not learning, and not sharing knowledge.

I know it's difficult; I see small children in kindergarten or from primary classes to the university-going students, taking online classes, including us, as professionals. There are pros and cons to this, but I believe – and I am a firm believer of this – it is a temporary situation.

We should not have stalled the transmission of information, education, and classes should not have stopped, knowledge sharing should not have stopped. That is the reason we have gotten into the online form of learning and educating. If my 70-year-old father can get the hang of using his laptop for Zoom, or any other formats of webinars, then I don't think it is rocket science, and so the process should continue. I believe it will be for a very short time, and soon we will be in our original mode. But online education should continue.
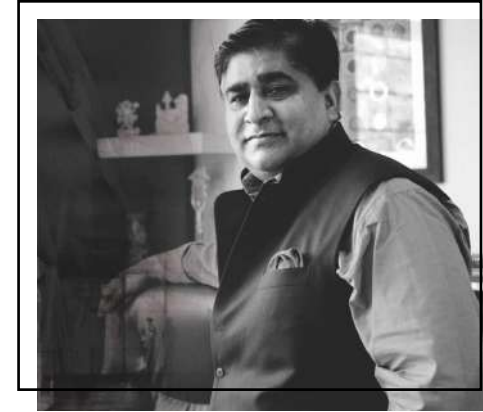
Arshad Faruqui: *You raised a very important question about practice-based curriculum. We from the professional field of architects also question fresh graduates about what they have learnt in their five years of education? Could you elaborate on practice-based curriculum?*

Gyanendra Shekhawat: We – me and you – belong to cities, especially in South Asia, which consider heritage as an important core, one that is part of our identity. Last year, we conducted a workshop for ARCASIA in Jaipur on heritage, and during this workshop (which was was for teachers and academicians) we came to the conclusion that at the graduate and the under-graduate levels, we do not teach any of our students about heritage preservation and adaptive reuse, even though in practice they may have to undertake certain projects related to this.

My suggestion – and I am a believer of that – is that a professional should be involved in designing the curriculum, designing the courses, and should also take the courses and be part of the studio teams.

Once we know what is required, then we will be able to change. Until and unless we know what is required, we cannot change. We would be like frogs in a well. Educationists or professors will keep changing the academic curriculum, and we will be like walking frogs in a well. This was my logic, wherein we should have professionals coming to architectural schools' studios and teaching such programmes – I think this is the only way to bridge the gap between profession and academia.

A

Arshad Faruqui: *Professor Valina, you talked about incorporating technology and how important it is. When we are teaching students in technology, we feel that somehow, we are not well equipped to teach with technology at this point in time. I am not too sure, I am asking your opinion because I feel students end up taking shortcuts while using technology, and are not actually understanding concepts.*

They can come up with a nice form or nice elevation or nice 3D views of the building? When it comes to detailing, and materiality, these are lacking. Valina, my question is; you said that your education system is very hands on - so how do you incorporate all these things wherein when the student graduates, they have this tool with them?

V

Dr. **V**alina Geropanta: Before I answer that question, I want to talk about the fact that we need to start thinking of how we can train ourselves – and that is what I was trying to say in the presentation. We cannot incorporate technology and we cannot teach students about technology if we don't know the value, if we are not critical with them, and if we don't understand the mechanism of how these technologies are useful in the educational curriculum. What I mean is, it is not about teaching one how to use virtual reality equipment, rather it is about including digital media courses within schools of architecture, just as they teach new softwares. It's a completely different mind-set.

In today's world, we see leading organisations such as the United Nations, in their attempt to work with cities and in order to help cities, trying to use data. And so, if this is the direction the economy or market is taking, and if that direction is the mindset of the market, then we cannot exclude our students from this.

My suggestion is that we start looking at opportunities – mainly research opportunities – that bring us together in an interdisciplinary way. As professionals, we have the opportunity to see and understand what other schools and other professionals do, and come together in a coherent educational curriculum.

There are certain activities in Europe, for example, where we have the building capacity. There are European projects that allow professionals from the north or professionals from different places of Europe to build capacity for other places in the world. What I was suggesting or reflecting on for this period, is that we should look into these opportunities and engage. Our students might graduate and may not be more relevant in the market in a few years. They will be exceptional designers, but they will not be able to catch up. I think discussion and teamwork is more important now than ever.

Dr. Valina Geropanta: Yes, at the moment we are engaging in this at the personal level – which means that we know there is a group of professionals that open up, there are synergies and they can engage to improve.

As we know, all over the world, there are lifelong learning courses which have also started in our schools, and there are also more courses for our professionals to participate in. They are also so reactive, so in some way or another, we are trying to move in that direction. And of course, what I believe personally is that we are all new-borns in a world of new specialisation – this is the kind of attitude that I am trying to adopt when dealing with this topic.

I am supposed to be an expert in the smart-city paradigm, and from the time I started working on it since 2008, it has been changing rapidly. From the technological point of view, it has completely transformed in the way we work inside the studio – and I cannot catch up.

What I am trying to say is that we certainly should try to explore and exploit any opportunities to learn, and to see how we can teach these new things to our students. To conclude, as I said, lifelong learning programmes and more projects are an opportunity right now and research projects bring these synergies.

Arshad Faruqui:
The way Gyanendra also suggested that training teachers or training the faculty is important - how important do you think that is? Does this take place at your institution?

Nabah Ali Saad: *Thank you, Valina. We have a question raised in the Q&A box by one of our attendees. They are interested to know – do you think technology creates a disconnect between the designer and the site?*

Dr. Valina Geropanta: I think this is a very wide question. I cannot answer with a simple yes or no, because it all depends on what kind of technology you are referring to. And what is the actual situation we are talking about? What is the project? What I would suggest is, you want to be positively oriented towards technology, then today or maybe in another opportunity, we can also be critical about it. I would say there are a number of technologies that help students very much.

You cannot be in real time and acquire everything that is happening. This tool, right now, for us, is really useful to solve problems in the long-term, and not create frozen master planning. I think that it is valuable to look at different technological tools.

Naba Ali Saad: *Thank you, Valina. Professor Akbar, in your presentation you highlighted an example where you conducted a project on site, and where you showed how you formed collaborative relationships with the local communities who were the focus of your project, as well as other professionals related to the field, and Dr. Samia also showcased a similar project.*

Do you think this is the way the studio should be taught to architecture students? Or do we look at this for students of urban planning, or at this stage in time where we are right now, in our reality there should be no disconnect between somebody who looks at urban design and somebody who is studying architecture? This is a question for all panelists.

Professor Dr. Omar Akbar: Thank you very much, this question is very pertinant. About 20 years ago, urban design was not very important. It was more or less when people started architecture, when it was very much related to architecture only – and I think that has changed now. Most universities cater to both sides - the urban structure is a very important part of the building and the architecture of one site. I hope that we continue everywhere, more or less. We cannot ignore one part, which is the urban, and continue with the remainder.

Nabah Ali Saad: *Thank you. Dr Samia, how much do you think urban planning is a part of an architects tool now? How does that lead off into the professional practice?*

S

Dr. amia Rab Kirchner: I think if you ask any professional practitioner, nobody works in isolation, and I am especially talking about the global architectural practice. I worked with Aedus Cannon and a couple of other architectural firms that were based in Dubai, when I was living there. It was fascinating, and we were conducting these webinars 12 years ago. All the work was happening through webinars. The global architectural practice world has a lot of problems, but also a lot of opportunities – and we need to connect the practice opportunities to the academic opportunities.

You will be astonished to know that Gensler hires an anthropologist on every project, because architects don't know how to work with communities – so they have to hire an anthropologist to bridge the gap between the community and architects. Why are we doing that - why can't we teach future architects in academia about community engagement and deep listening in order to connect?

What I tell my students is that if they join a firm such as HOK, they will be sent to China. In one week, they will have to figure out who they are working with and who are they serving, who their client is, and who their stakeholders are. It is better to do the mappings - equity mapping and urban mapping and all the tools that we teach - in order for them

to understand what a particular condition is, what the urban condition is, because buildings have consequences. We are now figuring out the consequences of buildings of the modern period.

It's a beautiful time to be in America right now. I've always thought that because I was born in 1963, I missed the Revolutionary era – but the revolution is here in America right now. Students are demanding – literally demanding at Yale, Princeton, Columbia, MIT, Harvard – for an anti-racist curriculum in architecture. So, what I have done – and Yale University has reached out to me – is that I am teaching a course that is cross-registered at Yale University, and my inner-city Baltimore students are going to be working with the privileged Ivy League Yale University together on those courses. We need to mind the gap of equity.

Yes, architects need clients, but guess what? We are not - or at least I hope - we don't go back to the norm. I hope that we change the way architecture is practiced now. I teach my students food security, where if one grows their own food then one can take risks. So, why look for jobs when you can create jobs?

Nabah Ali Saad: *Professor Akbar, would you like to add something here?*

Professor Dr. Omar Akbar: It is fantastic what we hear now, however I have a problem. Whenever I sit with students, the first question I have for them is what they read. And the other question I ask is, do you read newspapers? The answer, very often, is no. I ask them; do you read novels? And very seldom does a student tell me that he/she reads a novel.

Whenever we talk about these aspects and questions, it is additional education that we need. Why is reading important? Why is it important to think about architecture? Whenever I talk with students, I ask them what they see when they leave their homes on their way to the university. I ask them what kind of architecture they see, and to describe it. All these aspects play a very important role. This kind of interdisciplinary work does not exist – at least in our situation here.

Whenever I talk about Dessau or even the University of Arts in Berlin, they have different departments. If you ask them if they work together, if musicians work with architects, you will find that some professors are interested to collaborate, while others are not. It's not a part of the system to have an interdisciplinary approach of working together.

There is also another aspect that is very important which was mentioned before: heritage. When you walk through a city, it is like an open book of history, and all these aspects are important to introduce, to talk about, and to ask people to read about in order for them to understand sites.

Arshad Faruqui: *Dr. Omar you have been talking about interdisciplinary projects and combinations, then we talked about community projects and integration of technology.*

My question is that since architecture is a five-year course, how much can you put in? How much do we expect that they will be learning those things? Are we just touching upon and introducing them to these topics, instead of going in depth? How do we tackle that aspect? We all complain that five-years of teaching is not enough to do that - and we are talking about introducing all these new subjects and aspects. What do you have to say about that?
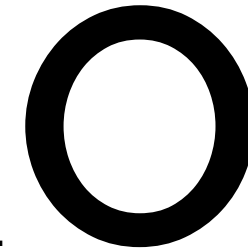
Professor Dr. Omar Akbar: The University of Arts in Berlin teaches the theory of architecture, and have questions related to art in other departments. If you talk to them, and ask if they work together - for instance, at the start of the first semester, do they sit together and discuss the question of restoration or heritage, and do they have that discussion in an urban context? Do you think that in doing a project we bring in this discussion? No, we don't do this, and that is my criticism. It does not exist, and we would like to do it but maybe it does not work.

When we ask students to read from a birds-eye view they have a problem. However, they read, and they do try to attend to the text. Here, different disciplines don't work together, that's my problem.

Arshad Faruqui: *We think Dr. Samia wants to add something.*

Dr. Samia Rab Kirchner: This is just to respond, and I totally agree with Dr. Akbar Omar. Getting students to read is a very big challenge these days, because they would rather be on their phones than read books.

Professor Dr. Omar Akbar: Exactly.

Dr. Samia Rab Kirchner: I have figured out a way to keep them engaged, which I call facilitative design; wherein one immerses themselves in a community. Luckily, because they are from the community, most of the time, they are able to engage in more reading, and all of a sudden they are immersed in a problem.

I send out a list of great books and ask them to read in abstraction, and it really helps to have a teenager as a daughter because she puts me right immediately. She tells me what will work or not work. I test all my assignments on her before I give them to my students, and I learn from her. She encourages me to give students a choice, so I don't have one assignment for everyone – I don't make them compete with each other because the days of competition are over.

We need to collaborate and cooperate if we are going to get through this pandemic, and the way we can do this is by giving people choices, rather than imposing what I read on them.

The Toni Morrison quote I used earlier is something I learned from my students – I didn't even know who Toni Morrison was. One of the first things I do is ask them: what have you read, bring your books to my classroom so that I can learn from you and you can learn from me; mutual learning.

One has to create a space where you respect what the student knows and then build on it - which means we need to know our students before we decide what the curriculum is. There are some core components of the curriculum that have to be there, you have to have them visualise a problem, you have to help them identify a problem, you have to help them solve a problem – but the foundation that we are building on is one student at a time. You have to learn what their foundations are and then build on it, rather than making everyone a standard architect. They are all going to do different things.

My students are beautiful, they are engaging in experimentation; Amin is in Toronto holding exhibitions, Ameena is creating Hijab attire for people who run frequently - they are all doing different things, they are not all going to produce buildings. I hope to God they don't, because we don't need that many buildings. We are still producing architects, we need architects who will immerse themselves in a community and learn from the community by deep listening.

One of the requirements that I have imposed on my students is that they cannot miss a single city council meeting on Park Heights. Any decision that takes place in the City Council regarding that neighbourhood is something that they have to be present for, and they have to listen and undertake what is decided in the city council meeting. These are known as testimonies, and my students write testimonies so that they can shape policies. So, architecture is not just shaped by policy, it has the capacity to shape policy as well.

There are beautiful questions coming from Asim Hameed, who is asking: how can we empower communities in countries and regions where the voice of the community and access to information is highly moderated by the state regime? How does one wiggle in these environments? What is the role of academia then?

This is the role of academia – this is it. This is what we can do, because we are in the safe cocoon, we need to just open the classroom wall and get out into the neighbourhoods – one neighbourhood at a time, through very consistent commitment, so that we can gain the trust of the neighbourhood. We need to get out of the university, and into the community. There are many strategies to do that which I can easily share with you.

Nabah Ali Saad: *I have time to ask one more question Dr. Samia – you spoke a number of times about deeply listening to the communities.*

A question has been raised by one of the attendees; they would like to know whether you would see the role of the design academia as one which would ever, or even be able to, empower communities and countries and regions, where the voice of communities and access to information is highly moderated by the state or the regime, in charge? How does one really go about that in these environments?

Dr. **S**amia Rab Kirchner: Let's take the example of Gwadar; I've been following the situation, and there is a resistance movement on Twitter and Facebook - bring them in. I would love to do a studio in Gwadar. If I were doing that, I would actually listen to everyone –architects are the bridge. We can bridge antithetical ideas because we have the power to visualise change.

The case of Gwadar is perfect to address this issue; there are people out there who are talking about what is happening that is not correct. Engage them, conduct a studio, conduct a working studio in Gwadar. Again, policy is not only shaping architecture, architects can also help shape policy.

Nabah Ali Saad: Dr. Samia, Professor Akbar, Professor Valina, and Architect Gyanendra, thank you so much for your valuable time, input, and feedback. This has been such an interesting discussion. I think we have learned a lot about the necessity of how architects can empower our community, why it is important to do that, and how to empower and listen to our students as well at the same time.

Dr. **S**amia Rab Kirchner: And learn from them.

Nabah Ali Saad: So true, we do end up learning a lot from them. What inspired me, is that every single one of you has had something very profound to say. For example: Gyanendar referred to the pandemic as a constructive disruptor. You spoke, Dr. Samia, about deeply listening to the communities. Professor Akbar has always – and I speak from being one of his students – enforced this idea that you must understand the context and the relationship of the people and the communities that you are working with. Valina has very well brought up the necessity of how we need to use technology to grow - not only in our profession, but academia too – that is where the future is.

We need to find a way to balance this, and that is something that we need to take forth, because that's how we are going to actually bridge the gap between academia and practice that we are seeing right now.

I would now like to invite Khadija Jamal Shaban to the platform to give the closing statements. Thank you very much, it was lovely speaking to all of you today.

Khadija Jamal Shaban: Thank you very much, Nabah for moderating this session along with Arshad.

Today, we conclude our three-session webinar series on 'Rethinking Architectural Education in South Asia.' We have had a series of very good speakers from diverse backgrounds, and all of them have had some interaction with either Pakistan or South Asia. It has been a great learning experience, and all the issues that have come out have been profound and very relevant.

In the first session, we had Rahul Mehrotra, an Indian architect who is now at Harvard, Jeewanthi from Sri Lanka, Asim Hameed - a Pakistani now in Norway, who asked these questions to Samia today, and Akeel Bilgrami sahib, who is the founding chair of the board of Architectural Education of the Institute of Architects, Pakistan.

In the first session, we talked about the 'Realities of Education in Practice.' In the second session, very interestingly, the topic was 'Learn, (Un)learn and (Re) learn', and looking at the discussions and hearing the discussions today, that also showed what is being taught at educational Institutions and how you have to go back, immerse yourself when you are in practice, and perhaps unlearn some things and then re-learn. We had Hassanuddin Khan, Professor Ashraf Salama, Dr. Anila Naeem, and Jahangir Sherpao in that session. And today, with the four of you, there have been further discussions on the topic. While we were framing it 'Mind the Gap', that gap itself, I think 20 years ago, also existed. And it continues to be there today.

While we conclude this three-session webinar, the Board of Architectural Education of Institute of Architects Pakistan (BAE-IAP) now plans to assimilate all the issues that we heard over these past weeks, and put them in context of Pakistan, and take them to the professional bodies and to the heads of institutions in order for us to determine how we can look at restructuring architectural education for the evolving society and evolving 'ours'.

When one considers the time we are in today, with the pandemic, certainly this time has come for us to really reflect. Technology is one part of it, we also talked about urban planning and urban design - and this cannot happen if we don't look at the rural areas too. When we look at the densification in the urban areas, where is it all coming from? It's not just urban growth, but rural growth too.

Where are the jobs? Why do people come here? What's happening to agriculture? We talk about food security, we talk about resilience – are we really putting these issues out there for the students? Sometimes when I go to schools I don't see this happening, we still look at very individual, stand-alone standing projects, and the only layers that make it complex are the engineering tools, as opposed to viewing these issues as a whole.

These webinars have been extremely interesting and profound, and rest assured when people ask us if we just conduct webinars and hold discussions, and ask us what is next, at the Board of Architectural Education, we really are looking for innovative approaches. This has become such a great opportunity which we will continue to take forward.

We may call upon your time again, and I hope that you will be able to give us time – because we are now going to take this one step forward to see how these discussions help us improve the quality of architectural education as well as how it helps our practicing architects. And to be able to accept this is what architectural education is doing and would need to do as a service to humanity.

Humanity is something that we cannot forget, and architecture that we build – if it is devoid of humanity, if we keep looking at housing as 16-storey buildings with small apartments, in a dense city of Karachi, with this kind of a climate, what are we talking about? Should we be proud of those buildings? So, architecture cannot stand alone and look at pretty pictures, pretty buildings, pretty red bricks – it must be beyond it. I am happy to see this dialogue happening today, which we should continue.

Thank you all very much. My deepest gratitude, especially when we contacted people and they were so willing to come on and share. Hope to see you again somewhere, because we are definitely following up. Thank you very much.

A**rif Changezi:**Thank you everybody for your time and presence. It was an inspiring and wonderful session today, as well as the last two sessions. As Khadija said, we are going to have an e-publication which will hopefully be compiled and published and have a meaningful discussion with the other stakeholders who are not represented here, such as the Pakistan Council of Architects and Town Planners as well as the Higher Education Commission - who regulate the architectural institutes as well as the curriculum. I think they should allow us to come up with a clear-cut direction or at least a viable option, instead of remaining limited to webinars with great ideas and philosophies that have been expressed by these eminent panellists.

K**hadija Jamal Shaban**: Before I close, I must thank my team. Without them it was absolutely just not possible. Ramiz and I did all the background work. Our convenors are very young and up and coming architects; Huzaifah Haroon and Samar Zehra really put this show together. And we have had Nabah as the moderator throughout, as well as three other moderators - Arshad, Sami Chohan, and Mishaal Merchant. It has been an absolute delight to have this very energetic and young team. When I look at this team, I feel there is a huge future for us in Pakistan. Thank you all very much. Till next time...

Questions raised during Session 01 - Realities of Architecture Education and Practice

1. Yasmeen Maan
In reference to Rahul Mehrotra's talk regarding his accurately furnished views about whether Architectural Education prepares for flux, extending the same, he indicated the penetration of architectural practice or research into rural areas in South Asia. My question/suggestion is, how would one practically propagate the objectives with the rural sector development for an immediate action plan?

2. Anonymous Attendee
My question is directed to Rahul Mehrotra: Do you think ephemeral urbanism and the flux from rural to urban will be effected by the changing nature of the work mode being more virtual and home-based, especially after the pandemic, as more and more companies may shift towards digital formats? Or is it all temporary? Please also share your views pn the future of urbanism in the status quo.

3. Waqar Aziz
This is directed to Rahul Mehrotra. I would like to know, what are your thought on bridging between regional and global trends in architectural education? What would be the themes beneficial to architectural development in the global south?

4. Anonymous Attendee
My question is for Akeel Bilgrami and Asim Hameed. What do you think of controlling this influx from these 35 acreddited schools by applying filters during the educational training? And if that does sound plausible, how do you think this can be done?

5. Samana Mahdi
What the students are taught is vastly different to what we practice professionally. How can a young architect have infuence in market, and how can these domains be connected?

6. Ejaz Ahed
How can you be devoid of global influences and have your own identity? How does one train a teacher to teach identity?

7. Waqar Aziz
Excellent perspective, Asim Hameed. What are your thoughts on the aspiration of the next generation of architects? How would you frame the evolving culture and aspirations in the regulatory framework that you proposed?

8. Sakina Talib
What part of the architecture fabric should we be focusing on to provide for the flux in cities? You work talks about open spaces, but other than that, what other measures in education should we include to address this issue?

Questions raised during Session 02 - Learn, Un-Learn, Re-Learn

1. Abeer Allahham
"We need a new system of education."
Professor Salama pointed out the main characteristics of the alternative system (systemic pedagogy and transdisciplinary). However, how can this be materialised or translated into a real design educational system? Did you come up with a scenario for an architectural school that can be implemented in the real world?

2. Anonymous Attendee
Often as a student, I come across juries and critiques that pose questions about how students should not attempt to 'solve' social problems. Indeed, a building alone cannot solve anything, but it is the architect now not taking upon bigger roles.
Why is it still problematic here to see the architect as a social worker too? How will we convince governments and authorities to prioritise and implement socially responsible and sensitive designs if we aren't ready to shoulder this responsibility?

3. Bouzid Boudiaf
For the instructors, the interaction between teaching, research, and practice (keeping in mind there is a long debate between professionals and academics about research), in terms of strategy, would it not be interesting to diversify the pedagogic programmes, where each school is considered as one pole of excellence, and the schools or departments should are complementary rather than competitive? What is your opinion on this issue?

4. Dr. Yasira Pasha
My question is for Professor Ashraf Salama.
Your insightful view (in the last slide of your presentation) for architectural education as a respondent to society, highlights the factor of the mere need for developing curricula that respond to the specific contextual and cultural concerns of a society. How do you view the factor of skills that are developed at higher education levels before connecting students to architectural education? Please share your views on how you see the integration of competency-based curricula in architectural academics?

5. Dr. Jaffer AA Khan
My question is for Professor Hasan-uddin Khan. Culture is all about human intelligence and spatial intelligence, which luckily survived for us to take a clue. The world has changed. How does the democratisation and rationalising of these ideas influence architectural pedagogy?

6. Dr. Jaffer AA Khan
My question is for Professor Hasan-uddin KhanHow does one unshackle from the established system of architectural education, leading to disillusionment and ground the learning and understanding processess based on our cultural context? Do you think a new thinking would be required to understand this essense, and will it be difficult?

7. Waqar Aziz
My question is for Professor Salama. Multi-disciplinary education requires new forms and methods in studio pedagogy with a shift in the role of the instructor from a master mentor, to a facilitator. What are you thoughts on essential changes required to our current pedagogy, in order to establish multi-disciplinarity in our schools and practice?

8. Amna Naveed
Though the framework of today's discussion is about the virtual learning opportunities enabled by the current post-pandemic scenario removed from a physical location, I am more interested in understanding the potential of the design of architecture schools inculcating this trasndisciplinary attitude; if at all?
What is your take on how the physical space for teaching architecture should evolve to incorporate and encourage collaborations between various departments and industries? Do we even need this? Or does it have to be mobile to shed its exclusivity; bringing it out from its pretigious corner?

Questions raised during Session 03 - Mind the Gap — Education and Profession

1. Sudhir B
My question is to Professor Omar Akhtar. How can we manage to propagate ideas by installations in local areas, rather taking it to global platforms, invoking thoughts and reaching targets?

2. Asim Hameed
Thank you Dr. Kircshner for the eye opening presentation, which is super relevant for the Pakistani context as you correctly pointed out. Gwadar, as you know, has been heralded as a showcase for the CPEC project. As you pointed out, when corporate capitalism takes over the wider built environment, it brings little respite for the public.
My question to you is, how and at which level does one negotiate when development is led by the corporate wing of a military regime? Is this a question of policy or polity, and how can architecture or urban education address it?

3. Ravindra Punde
Are the knowledge systems we follow in architectural values and education irrelevant to the South Asian context?

4. Ravindra Punde
How do we generate local knowledge that is relevant to understand our built and natural environments and our communities? Is there another way of seeing this? What should be the roles of practice and academia?

5. Rob Hyde
Practice-based curriculum - What is practice (now and in the future)?
How does practice/a practitioner know what is needed in the short, medium, and long term(s)?
Isn't it about creating a mediating space between both practice and academia (reading/research) to explore/experiment between expansive thinking and focused reality? How can this space be created? Is there a precedent?

6. Asim Hameed
Dr. Samia, just to add to the question from Ravindra Punde about communities, you said it is important to "deeply listen" to communities.
I would like to ask whether you see the role of design academia to even "empower" communities in countries and regions where the voice of communities and access to information is highly moderated by the state/regime? How does one wiggle in those environments? And what is the role of the academy then?