

ARCHITECTURE DESIGN EDUCATION IN TRADITIONAL APPROACH

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ABSTRACT

Architectural design education aims creativity and differs from other education systems. Educational sciences consist of sub discipline titles such as “education methods”, “teaching techniques”, “educational environment”, “education tools” and “educational psychology”. In creativity education, it is necessary to use some of these components simultaneously. Design education in architecture, like other types of education, conveys, conserves and transmits the value of the profession and society at large. Design education in Architecture is the manifestation of the ability to conceptualize, coordinate and execute the ideas of building rooted in the tradition of humanism. With the establishment of formal architectural schools, there was only one model of education: Beaux – Arts Education, in France. As the value system is changed, the only alternative approach for formal design education developed before world war I was Bauhaus education, in Germany, that emerge in response to the technological changes that resulted from the Industrial Revolution. Although these two approaches seem different, they are in fact based on same principles in relation to society. The contemporary or traditional approach of teaching architectural design has followed principles and rules developed in the past, since it has been strongly influenced by Beaux Arts and Bauhaus education.

KEYWORDS:

Architectural Education, Design Education, Beaux-Arts Education, Bauhaus education

INTRODUCTION

Architecture has been approached, since the seventeenth century, from four fundamentally different points of view- those of the academic architect, the craftsman- builder, the civil engineer and in recent years, the social scientist. Architecture is regarded essentially as a fine art in which principles of formal composition, stemming from the classical tradition, are considered to be of greatest importance. The craftsman – builders coming from the background of handicraft and folk traditions and the engineer coming from technology and applied mathematics. Since Sociology was founded in the early nineteenth century by Henry de Saint.

Four different kinds of education in architecture have developed: academic, craft, technological and sociological. Academic architect, with “beauty” as a major end and technical schools with utility and economy as ends. Sociology paid attention to planning and designing for all people in cities and town.

OBJECTIVES

The main objective of the study is to identify and implementation of the traditional teaching techniques by architecture colleges.

HISTORY AND DOCUMENTATION**Beaux- Arts****Origin and History of Beaux- Arts**

The evolution of the Beaux Arts is divided into two periods: first, from finding the Royal Academy of Architecture to mid – nineteenth century and second, from mid nineteenth century to 1968.

From finding the Royal Academy of Architecture to mid – nineteenth century:

It was founded by King Louis XIV. The objective of this academy was to furnish advice and help in connection with the royal building. In 1699, the Royal Academy was enlarged and its organization was modified. In 1789, Julian David Leroy opened his own “atelier” for the specific purpose of providing special training in design to students in Royal School of Architecture. He published the first book on ancient Greek architecture based on knowledge.

The engineers and other specialist were able to develop and use cast iron, wrought iron and later steel and reinforced concrete despite the almost complete rejection of such materials by the architects and academic tradition. They continued to believe that the highest form of monumental architecture can only be built of masonry, especially cut-stone.

From mid nineteenth century to 1968:

In 1854, a considerable number of progressive architects became member in academy. Labrouste was the first architect of the academic tradition to make use of iron in monumental buildings.

In 1940, the school was reformed to include more specialized training in the technical aspects of architecture. The result of this reformation was the offering of two types of degrees in architecture. The first was the Diploma in Architecture and the second was a Diploma of Graduate Studies Architecture.

In 1958, Charles De Gaulle became president of France. He installed a new Ministry of Cultural Affairs under which the Ecole Des Beaux-Arts was placed. His one of the aim was to break up centralization. In 1962, he established national schools of architecture. The schools were to have the power to issue diplomas on an equal footing with the Ecole Des Beaux-Arts at Paris, in the same year, Andre Gutton began to publish his lectures of modern architecture. His main concern was defining architecture as the art of arranging space. He published a book on urbanism as a text book on urbanism as a textbook for students at the school. The first time in its history, the school specified an actual an carefully defined urban site for its competition.

In 1964, the word “atelier” was replaced by group. In 1968, in an architectural conference, Ecole Des Beaux-Arts “ the greatest, the oldest but the most reactionary ,the most absurd, the most traditional, the most academic architectural school of Europe.”¹

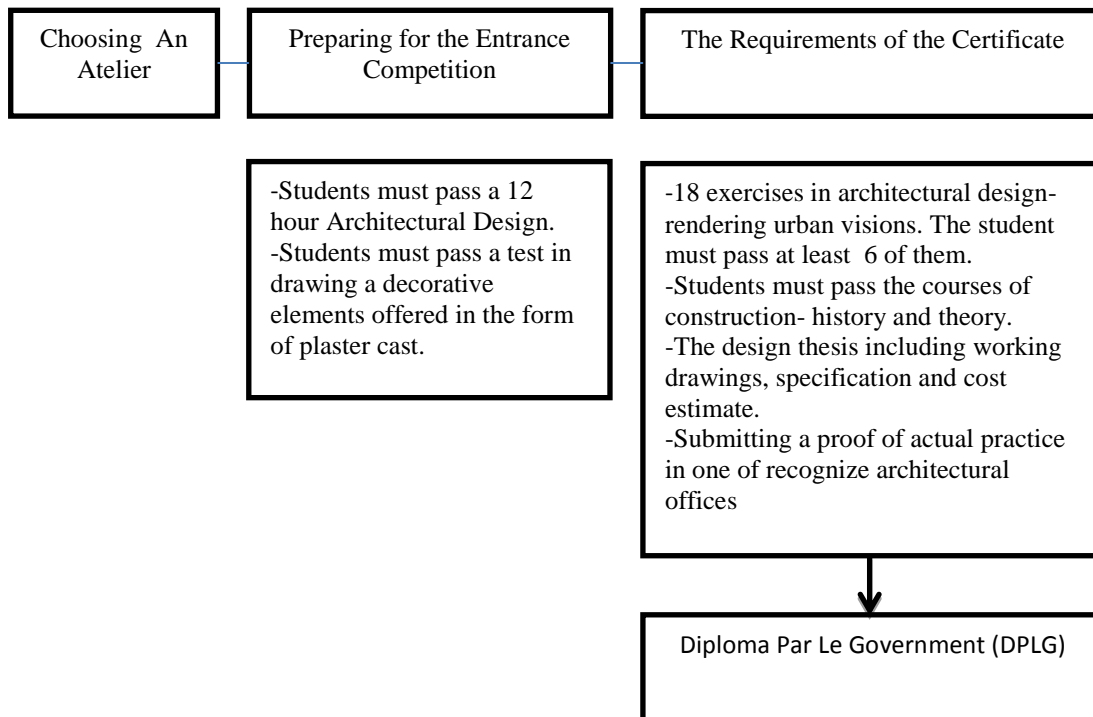
The Beaux – Arts Educational System

Choosing an Atelier: The first thing anyone intending to study architecture had to do was to join an “Atelier”. The objective of the “Atelier” was to provide the home base for the duration of the students life at the school.

Preparing for the Entrance Competition: The next step after choosing an Atelier was the preparation for the entrance competition.

¹ Harmon, Robert B.(1983), Beaux Arts, Classicism in American Architecture: A Brief Style Guide.

The requirements towards the Degree: a student was offered eighteen opportunities: 1) six projects ranging in span from five weeks to three months. 2) six sketch designs executed at the Ecole during a single twelve hour session. 3) six exercises each devoted to a specific aspects of architecture. Success in a minimum six of these eighteen exercises was required. The evaluation process was based on written and oral examination. Students were also required to pass a course in history and theory.



The educational Process of the Ecole Des Beaux-Arts

Bauhaus

Origin and History of Bauhaus

The development of the Bauhaus consisted of three stages; the Bauhaus in Weimar, then in Dessau, and final in Berlin.

The Bauhaus in Weimar: One of the youngest and most active members of this union was Walter Gropius. In 1967, Gropius delivered a paper to the Weimar authorities outlining his proposals, but the school had already been closed, since its buildings were reserved as a military hospital. As a result, the school started in 1919 after world war I.

Workshop training was an important element in the courses offered by the school of arts and crafts elsewhere in Germany.

Bauhaus in Dessau:

In 1925, Gropius and his staff moved to Dessau. Many changes had occurred. Stone carving, woodcarving, pottery and stained glass workshops did not continue. In Dessau, more “ young masters” were appointed from among former students.

In 1926, the architectural department had been established, while in Weimar there had been no department of architecture.

In 1928, Gropius resigned as director and moved to Berlin. Mies Van der Rohe was offered the directorship but he decline and Meyer become the director of the Bauhaus and Gropius successor. Meyer was removed as Bauhaus director because of his involvement in political activities. As a result, Mies was appointed in his place.

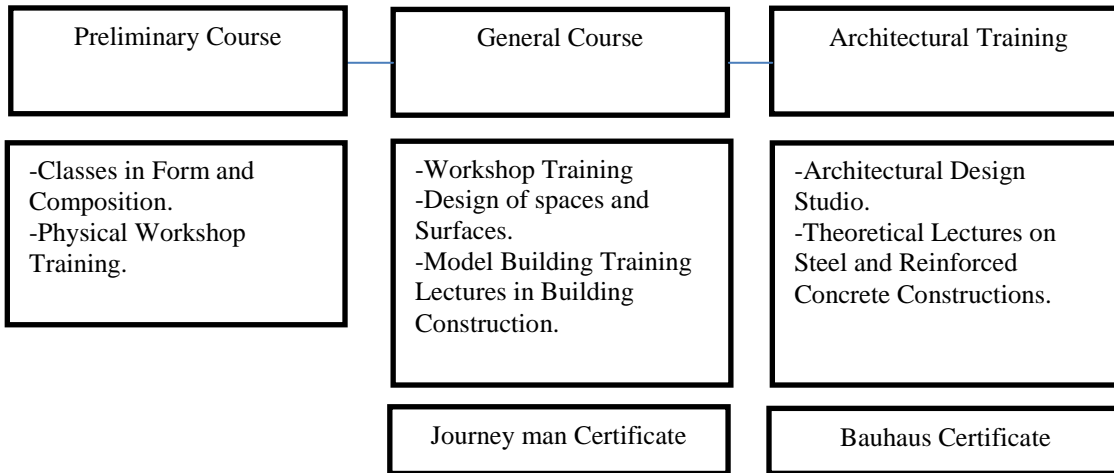
The Bauhaus in Berlin:

In 1932, Mies decided to continue the school as a private institution. The United State became the new home for most of the Bauhaus members. Gropius was made head of the school of Architecture at Harvard and Marcel Breure joined him there.²

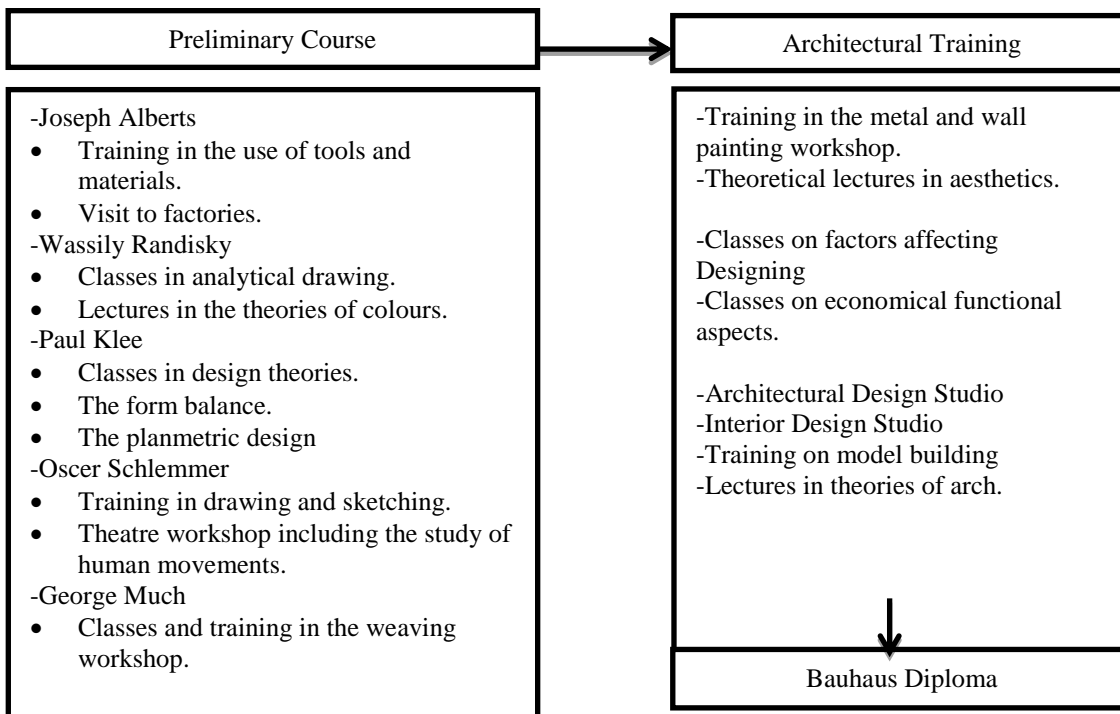
The Bauhaus Educational System

The Bauhaus aimed to developed the students personality as well as provide technical skills. During the early period of the Bauhaus, the educational process was divided into three phases; a preliminary course, a general course and architectural training. The preliminary course included classes in form and composition and practical training in the workshops. A general course included a continuation of training in workshops, theoretical lectures in building construction, classes in preliminary forms, classes in design spaces and surfaces and training on model building. Architectural training included architectural design studio and theoretical lectures in steel construction.

² Editors of Enclopedia Britannica, (May 2008), Bauhaus.



The educational Process of the Bauhaus During its early period³



The Educational process of the Bauhaus after the development of the workshops and the curricula.⁴

³ Salama Ashraf (1995), New Trends in Architectural Education, Designing the Design Studio, Tailored Text and Unlimited Potential Publishing.

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Impact and Challenges

After the immigration of the masters of the Bauhaus, new American departments followed the principles of the Bauhaus and the Modern Movement. French instructors shaped the curriculum in the direction of the 'atelier' system. Later on Bauhaus education was applied in contemporary architecture education.

The American schools have been influenced by the Beaux Arts system since the establishment of the Beaux – Arts Institute of Design (BAID) in New York, now known as National Institute of Architectural Education.

The same impact could be seen in the Middle Eastern countries. A large group of Egyptian students went abroad to study architecture, many of them to Paris. As a result, the Beaux –Art Model of architecture education came to be favored. Design education in architecture was similar in most schools.

The challenges to the conventional approach have been raised during the early period of sixties, several issues have been introduced into design education, such as regional planning, town and city planning, urban design, and upgrading of historic districts in metropolitan cities and historic areas. These issues have been derived from the population growth and the problems associated with increased urbanization.

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CONCLUSION

The Traditional Approach to design education does not provide adequate knowledge and does not offer a tutorial environment where student acquire and apply knowledge simultaneously.

The profession needs to be more responsible to the social demands of the contemporary society.

Political, social and ethical aspects are typically ignored, as the traditional studio considers those aspects.

Traditional approach to design education follows teaching techniques that are completely different from the realities of design in practice.

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