

A Quest of Culture in Architectural Education: Formulation of Problem

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ABSTRACT

Architectural education, like all other types of education, is essentially a two-way process. It follows the general educational methodology applied to all disciplines and social setups based upon three main elements; teacher, student, and content. Evolution of architectural education has been considered by scholars from mastery to discipline leading to a profession, stating the core as a skill to design. This discipline of education is composed of many diversified components in itself from arts to science, technique to philosophy and theory to practice. Imparting such wide range of knowledge areas to train architects involves not only the design skill but also the development of philosophical dispositions and values. This belongs to the holistic approach of defining architectural education by masters of architectural discipline. Significant methodologies for training of architects to ascertain this holistic output involved apprenticeship and curriculum based models. Both of these include tangible parts as skill and technique, and in-tangible parts as cultural and philosophical values in educational process as most significant amongst many. The argument poses to describe that during the course of time; the intangible content of architectural education is oversimplified and guided by global professional values and terms. This oversimplification has created a gap in the integration process of social contexts and cultural values while educating the architects. With the emerging debate related to cultural concerns in the past few decades, it is important to look into the core of issue; the way it is being approached in today's time. This paper discusses the contemporary debate in architectural education related to culture. It also signifies the issue to investigate scientifically different dimensions of recent concerns about culture in architectural education and leads towards the formulation of the problem. It presents the summary of the views of selected eminent architects collected by qualitative approach through structured interviews. The methodology adopted also follows the review of scholarly presented literature and intends to seek the experiences, views, scholarship and futuristic visions in architectural academia prevailing in contemporary times, through focused interviews of eminent architects. It presents the conclusions as a need to sensitize the cultural context in architectural academia and also signifies the way forward for the exploration with regard to architectural education and its relation to culture.

Key Words: *Architectural Education, Culture, Content, Methodology, Cultural variables.*

1. Introduction

“Architecture is about evolution, not revolution”. Adrian Tinniswood [1]. Architecture is a discipline of education that exhibits built environment as a denominator of its educational process. Evolution of this educational process has been widely discussed by scholars taking different parameters into account such as art, craft, technology, construction, and profession, culture being one of them. Identification and difference in adaptation style of such parameters have been inculcated in architectural education since early eras of societies in their specific contexts.

Understanding architectural training is more about a question of how rather than what. It essentially requires the construct of the process in such a manner which involves methodology, and outcomes based on historical and futuristic

considerations at the same time. The chronological eras of architectural education are bridged on contextual basis in different societies. The two important attributes of architectural education in terms of its connection to culture may be considered as; firstly, the thought process involved in architectural education which determines the approach towards development of academic pattern and secondly, the taught process which signifies the thought process itself while determining the methodology to be used for delivering the content chosen. The thought process by all means reflects the cultural norms prevalent in a particular society. Many a times this thought process is developed in a skillful manner while training the architects, but at the same time, the cultural variables within a particular social setup holds an unavoidable place during this training. These may include religion, history, social norms, beliefs, ethnicity, food, and dressing, to name a

few. The integration of this developed thought process with taught process defines the methodology involved in the process of architectural education which is essentially a two-way phenomenon.

Historically, both processes, apprenticeship and curriculum-based, were existing in architectural education which has come a long way in terms of its spread. There are various architectural schools opening up in different parts of the world rapidly. On that front, it is well understood that the interest in architecture is generally growing. This is also a reflection of the emergence and fast growth of a consumerist society around the globe. Architecture, as a vehicle of bringing about a change and contributing to this consumerism is now becoming well known and visible. As a professional service now more and more people seek architectural services and on that count obviously architecture is seen as a service just like various other services that are necessary to be provided while shaping one's personal space or may be transforming commercial spaces for other type of utilities, something which was not there in the previous time frame. It is therefore, pertinent to explore the new emerging concerns in architectural education in terms of its relation with culture, so as to integrate the thought and taught process. These emerging developments in architecture require to be rooted in the process of architectural education.

2. The Process of Architectural Education

The specific training of architects to address multiple issues in the society has undergone through evolutionary process. While many of the attributes have been modified in this process, there are some basic attributes which are kept as a core. Architectural education like all other types of education also takes into account the basic methodology of a student – mentor connection. This connection is established broadly with a larger emphasis on training to design for the peculiar nature of architectural requirements. This peculiarity exists both in contents and process. While the basic content of architectural education is the skill to design, the process must ensure to consider the application of design for a particular social setup in order to fulfill some particular needs and comforts. This specifies the skill to design contextually. Famous and renowned Roman master architect and engineer Vitruvius describes this holistic idea for basic attributes of architectural education as, *“The architect should be equipped with knowledge of many branches of*

study and varied kinds of learning, for it is by his judgment that all works by the other arts is put to test” [2].

The design produced by architects considering the cultural capital of societies has been significantly appreciated at global level. Works of such architects who possess significant understanding of cultural contexts is acclaimed and appreciated globally. Task of inculcating comprehension and sensibility about culture in a specific context is an undeniable purpose of architecture itself, in order to create the built environment, which is best able to respond contextually. Moreover, the process of architectural education must involve psychological understanding, in pedagogy and application. This relates to the phenomenon of integration in thought and taught process and is also signified while reviewing literature. This integration in the process of architectural education is evident from history of architectural education. Although the process has been modified to a great extent from apprenticeship model to curriculum based, the integration is assumed to be translated for the new model. History of architectural education reveals the well-blended cultural and contextual concerns in the process of training of architects.

2.1. Training of Architects through History

The early eras of architectural education are underpinned by their specific cultural capital which produced built environments peculiar for variant societies, as built environment existed since history of mankind, according to the human needs and available methodology for training of architects. Evidences about pre-institutionalization era reveal that before mid-18th century construction of buildings were mainly handled by builders instead of architects. Only major projects such as churches and palaces were designed by architects [3]. This observation is evident of the fact that rest of the buildings like personal residences and workplaces etc. were designed and constructed by people themselves who were generally apprentices of some master. Moreover, these people were equipped by their cultural norms being a part of a particular society. Some important observations about early publications in this century were shared through literature, that were directed to masons, carpenters and the middle-class patrons [4]. It showed that the work that was to be taken over later on by architects was then carried out by traditional builders and their patrons. The data mentioned in Gibbs's 'Book of Architecture' published in 1728, is important in

this regard, which conveys the principles of Palladian architecture to the same audience as manuals for architectural production and inspiration. This leads to the fact that there was no established route for becoming an architect and the same was true for the other professions and crafts involved in building, all of which overlapped.

The role of independent masters is also eminent in the building crafts, employees in the Royal Works, workers in other professions such as painting, science or diplomacy and members of the landowning classes. It is likely that they might all become architects as well as those who had served their pupilage with an architect. The broad conception about the built environment and construction patterns of the buildings accommodated different stakeholders dominating the process at different times [5]. Yet the early recognition of the built environment lacks the involvement of architect as professional.

The scholarship in this context by Vitruvius in the famous writing, *De Architectura*, widely contributed in emphasizing the defined job of architects. Before this, it was in Western Europe (France) where initially *Academia Platonica* (1470-1492) was established by Gemistus Pletho (1355-1452/1454) to re-introduce the ideologies of Plato, where only theoretical education was offered. The major categories discussed in training of craftsmanship were added with literacy. (Fig.1). This was adopted as an acceptable methodology to train architects in middle ages. Firstly, the royal/noble patrons were the sources of guidance for master masons who then trained unskilled laborers [6]. These unskilled laborers were trained as skilled craftsmen by master masons named as Comacini, meaning associated masons. Secondly, another stream consisted of random persons who were generally selected from war prisoners and thirdly, the skill was transferred from father to son as an expertise to earn the livelihood [7]. An adequate flow of apprentices of Mimar Sinan (1490-1588) as the levy of Christian youth into the janissary increase in the number of pupils was accommodated in the form of a school. It offered education in arts, music and sculptures open and free for all. Many salient facts about the training of architects in Ottoman Empire, are mentioned by scholars, where architects were trained as carpenters and engineers. It gives evidences of the adequate flow of apprentices as a norm in Ottoman Empire. Many of the laborers were janissaries. Nomads and gypsies were considered for hard and tough work and were paid less. It explains that most of the architects, before getting their training as architects were related to any art or engineering

skill. Some of the salient examples of these trainings are mentioned in Table-1. It is therefore evident from the critical review of architect training during the Ottoman Empire era that various methods were used during the developmental process of training of architects.

The scholars have also described that this continued by the spread of architectural education in Europe, Russia, America and Central Asia in schools like Cooper Union, New York (1859), *Ecole Des Beaux Arts*, France (1863), *Hendese-i-Mulkiye Mektebi* in Turkey (1884), *J.J School of Arts* in India (1857), *Mayo School of Arts* in Pakistan (1857) and *Staatliches Bauhaus*, in Germany (1919) [8].

The architectural schools generally encompassed development of competencies with widespread methods. Integrated teaching was the fundamental thing here, which enabled to understand the competencies dependent on cultural sensibility. This integrated approach avoided to segregate culture, context, technology and skill from each other belonging to one philosophical thought of becoming an architect. Therefore, all competencies were considered to be part of being an architect. Today that, we are just 120 years from *Beaux-Arts* where every graduate understood classical vocabulary and it is extraordinary that how quickly we have forgotten basic principles which are still true.

Here, the relationship between two important factors; the content to be taught and teaching methodology, holds significant value. A review of the content taught in middle ages shows that the content was diversified in nature to cater several skills while training the architects. (Table-2). These skills were identified to be taught at that stage because of the prevailing societal and cultural norms, where generally the occupational need of time to construct the royal structures in abundance was translated in learning modules, architectural education being one of them. The facts reveal that a wide range of training methods have been used for nurturing the discipline. During all these times of flourishing the discipline, architectural education experienced different methodologies like, master pupil, apprenticeship and curriculum based models. These methodologies were adopted commonly in geographically and culturally associated areas of the world like France, Germany, United Kingdom, Greece, Turkey and further influenced subcontinent, between 15th to 19th centuries [9]. Though the taught content caters the necessary skills required for design, it is assumed that a hidden consideration of the societal and cultural

requirements has always been present there, as the built environment developed as a consequence of this taught content served the society with an ample acceptance. These hidden considerations are worth exploring in terms of extents, factors, influences, derivations, and translations specific to a region, in order to signify their status and to understand their relevance to culture, the term which is widely understood in its generic meaning. Culture is such a broad term that people will understand it in different ways and virtually everything we do has something to do with culture. Having said that, culture itself is a wider canvas and architecture itself is a part of culture.

2.2. Relationship of Architectural Education and Culture:

The relation of architectural education with culture has also been discussed widely in the last decade. The term culture has been discussed in a scholarly manner by anthropologist Tylor, through its anthropological sense. He describes culture as a complex whole including knowledge, belief, art, morals, laws, customs and other capabilities and habits acquired by man as a member of society [10]. Another approach to define culture is proposed by Brown as a way of life including the ideas, customs, skills, arts and tools that characterize a group of people in a period of time [11]. Scholars have also defined culture as a commonality which distinguishes the members of one group of people from another, may differ for individuals and is communicated from one generation to next, as the outcome of the interaction between the intelligence of man and his environment satisfying both his spiritual and physical needs. [12-14].

The anthropological approach to study architectural education presented by Robinson places the architectural discipline within a large cultural context. This considers design education as culturally critical [15]. While describing his views about placement of culture in architectural education, the issue is stated as a need of time. It simplifies the core of the idea and relating it to basic allied fields wherein culture plays a pivotal role. The study is concluded by highlighting the urgent need to devise a sustainable, trans-modern (post-postmodern) culture [16]. It is also pertinent to state here that the cultures of past were grounded in religious or spiritual traditions. He analyzed that once this was eroded, art had to substitute for religion in offering spiritual and psychological succor. He concluded the whole idea as a challenge which the first wave of modern masters was able to meet and suggested its

sustainability as an integrative culture to bind them.

Different paradigms have been discussed by Salama, in the domain of architectural education as artistic paradigm, socio-behavioural and cultural paradigms [17]. It is highlighted by describing that there have been several attempts to invigorate the curricula of architecture to maintain the sense of timelessness by integrating different types of knowledge into architectural teaching practices. It is also highlighted that unfortunately knowledge about cultural diversity has always been ignored or oversimplified. The relationship between architectural knowledge, cultural diversity and architectural pedagogy and proposes a more effective integration of culture, is discussed as a form of knowledge, into the teaching practices in architectural education. Another very important aspect of culture that has surfaced with the course of time is its attributes as tangible and intangible. Prof. Dr. Pervaiz Vandal, senior architect and academician, in an interview narrates about this phenomenon as; culture exists in two basic forms; tangible and intangible. While the tangible culture exists materially in the form of built environment and alike, intangible culture needs to be taken care of. This includes norms, habits, and style of a society.” A similar approach was adopted by Kluckhohn who describes that not everything in people’s life may be visible to us and add to our knowledge through sensory observations (eyes and ears) called explicit attributes of culture. There are some implicit attributes of culture which are not obvious; motivations and impulses underpinning human action of which humans are not always aware themselves [18].

A notable example of postmodern placement of ideas in architectural education is from Architectural Association School during the time of late 70’s and early 80’s, as described by Prof. David Gloster, a senior academician and director of education at Royal Institute of British Architects, (RIBA), in an interview. He explains that this was the time when there was a strong sense that the most of the twentieth century modernism needed to be fundamentally challenged. There were a lot of reasons to that amongst them were the realization of the need about lack of specificity and development of the sense that there were kinds of cultural impositions present and sensed.

Gloster, also explains that one of the models belonging to same school of thought was of Corbusier and Maxwell Fry and Jane Drew in 1960, which developed a city in Chandigarh. What they could possibly understand about that culture

which they would design for; was a kind of sense of self growth. They just provided the framework for the citizen's habits to make their own, and actually this was a kind of quite successful idea because it's managed to find a way of working, which was culturally sensible and contextually viable.

The systematized way of instruction since the beginning of 18th century lead towards the development of curriculum based model in architectural education. During the course of time, this model has been matured enough so as to provide a guideline to different schools of thought in architectural training. The curriculum, the way it is written, the way it is appraised, can always have this particular input in the form of electives or certain courses, especially the courses related to the review of civilization and the appraisal of civilization. This is already taught in different forms but we find that they are usually taught in a linear manner, where the chronological history and the corresponding architectural developments are viewed more or less from very basic principles and from very basic variables.

3. Contemporary Concerns in Architectural Education

The contemporary debate and considerations for architectural education takes into account some seminal deliberations. One of such is the materialization of the idea in ALFA III cooperation programme between European Union (EU) and Latin America (LA) which develop higher education system in relevance to the needs of society [19]. As an integral part of ALFA III Program framework and its contribution towards architectural discipline, a comprehensive structural project has been launched which is named as ADU 2020. The aim of this project is to *"discuss and design structural mechanisms to promote the modernization, reformation and harmonization of the higher education systems, aiming specifically to the expanded field of architecture, design and urbanism."* [20]. Architectural experts, academicians, and regulatory bodies have been contributing massively in setting out the patterns of this educational system thoroughly; however, one particular aspect related to architecture and architectural studies is that the exploratory dimension and exploring new knowledge which is relevant to the cultural context and originating from the same context have been overlooked or oversimplified. Very few original researches have been done in this regard catering some of the concerns about architectural education. Therefore, it is important to explore the concerns about

oversimplified and hidden status of culture in the process of architectural education. The notable fact is that knowledge resources available to us through various external origins continue to dominate and in fact they determine the culture of architectural education. So, until and unless we are not able to position ourselves and give this particular area the significance, the whole debate such as about architectural identity, contributing to vernacular architecture or evolving and finding out applications around vernacular architecture will remain un answered.

Another significant concern in relation to architectural education, which is related to cultural context is the un-ability to critique on the existing practices shaping the built environment. Not adequate work is done on that count, which makes one reason that students are not able to critically examine the process of design as well as the process of implementation and shaping the new evidences of built environment. This, itself is a very important factor in positioning architectural education in cultural coordinates because academia is essentially positioned to undertake the architectural critique of new developments. The focus on generating new dimensions and new knowledge and probably new variables, might provide the reference for enhancement of architectural practice as well as probably for improving its quality and focus.

Describing the changing social responsibilities of the 21st century architect and the implications for the profession and education of architecture, Derya Yorgancioglu points out that the most important challenge for schools of architecture is the need to redesign their curricula and pedagogical methods that encourage the cultivation of human values and a civic interest in their students, along with the development of specialized knowledge and technical expertise [21]. Another important concern is about existence and acceptance of architectural education as a feeding service to architectural practice, whereas architectural education is a much broader canvas and responsibility to fulfill. Architectural education can at one point become the conscious of the entire profession and also it can provide the new dimensions that are necessary to broaden the horizon of architectural profession as such. It should not be just taken as a feeding service to the architectural practice in whatever form it exists. The academia as well as probably the institutions should find out and acknowledge the new dimensions and new avenues, where young architects can play their roles. This is where the mentorship and support needs to be undertaken.

Interestingly this was something that was happening before towards the 80's and 90's in a bigger stride but during the year 2000 and onwards a greater shift has actually taken the young architects away from this connection.

A recent advancement in this connection is the approval EAAE Charter on Architectural Research by EAAE General Assembly China. This Charter intends as a reference document to be used in universities, architectural schools, research institutes, funding agencies, professional bodies and architectural practices that are undertaking architectural research. One of the main parts of the charter is describing the societal and cultural concern to be taken into consideration while architectural research is being conducted. It narrates as:

“Architectural research takes place in a broad societal and cultural context, connecting academy, practice, and continuing education. A clarification of this position is necessary, stimulating stronger links between theoretical and practice-based research and between academic and professional arenas” [22]. This is one major factor which needs to be explored further, deliberately and in an informed manner. Senior architect, Arif Hasan considers the issue to be addressed in architectural schools during the process of educating them. He explains the relationship between certain attributes of architectural education and societal norms. This in continuation of his idea presented in a workshop wherein he summarized the issue as to focus on the culture of the society by explaining as;

"We must stress the cause rather than the effect, the sociology and economics of technology rather than its theory, climate and function rather than the form. And most important of all, it should bring the architecture student nearer to the building site and closer to the people and their culture." [23].

The same wavelength has been narrated by Prof. David Gloster, in his interview highlighting the concern as;

“Nothing is wrong and so what we need to do really, is to make our students sensitive to the diversity of what architectural practice can mean. And when I say architectural practice, this doesn't mean the building stuff, it is also writing about it, broadcasting about it, teaching about it. And all these kinds of practice need to be really respected.”

The scholarship in architectural education has also experienced debate in multiple factors,

culture being one of them. The revised version of UIA / UNESCO Charter in 2005 considers culture as one of the major concerns in architectural education. The charter elaborates the goals and vision for futuristic architectural schools. One of the stated visions describes the cultural concerns as:

“A technological application which respects the people's social, cultural and aesthetic needs” [24]. This is suggested to be done in a step by step manner in architectural schools, where Initial step can be to invite people who introduce cultural issues to the students. They could be academicians, writers, and people from performing arts and other backgrounds. This could be greatly useful in introducing probably the spread and breadth of culture in the student body. And it will then create certain types of variables of felt needs as to what type of cultural discourse the student body would need. And after this initial base work, the school can then decide perhaps to bring about a change in the curriculum. This cannot be possibly done abruptly and immediately. It can only be done when certain mood of the student body and the school is developed and a certain type of the need is felt, that this is where a particular school can extend its thought process in a specific dimension of culture.

Another notable fact in the process of architectural education is the reflection of mentors on students in terms of ideological asset as well as the application process. This process involves the transfer of some skills based on a thought process which is usually inherited from the mentors to the students. It is generally seen that the students replicate the ideas of mentor and seldom attempt to present any radical ideas. Moreover, the process of training does not allow the students to explore the ability to question and yield in radical possible ideas. Rather It dictates the development of basic skills in a very confined manner. In this regard, a probable and possible option can be that architectural schools may explore some interactive grounds between teacher and student where both have wider margins to adopt and apply radical ideas. Architect and academician, Afzal Ebrahim, opines in an interview as; “Architectural education should not be dictated by the teacher but rather it should be investigative, creative, critically appraised and based upon empathic considerations”. This whole setting of delivery of skills negates the ability of thinking contextually, and culturally sound for viable architectural product. The competencies related to cultural sensitivity, are essentially derived from the process of understanding cultural issues and

cultural variables in a holistic and comprehensive manner.

Obviously that kind of competence is present in a very limited form amongst the faculty members and visiting architects, so this particular dimension remains unexplored to some extent. The ability of faculty to devise specified exercises in the studios and back it up with instruction given with a focus to celebrate and highlight important cultural issues may yield in making culture a very important attribute in making our young architects culturally sensitive and capable of addressing different types of cultural challenges that they would experience in their practices. Prof. Noman Ahmed, an architect and senior academician describes the overview of situation in an interview as;

“Architectural education must recognize the existence or probably the significance of culture and cultural variables both in explicit as well as in implicit manner. Cultural variables are always there but probably the celebration and visibility of these variables is not so much found in terms of the writing of the curriculum, the detailing of the course plan, probably the structuring of the studio briefs.”

If some ways and means are devised to make culture and conventional dimensions of culture, a part and parcel of educational discourse, it may yield quite effective results. This happens and becomes more visible in final years when students specially those who have an understanding and interests in cultural issues, identify and choose thesis design exercises for themselves, but at the same time in the years below final in the routine process the visibility of cultural variables does remain an issue which needs to be probably understood more appropriately by the respective faculties and managements. Culture needs to be included in the discourse as a visible element becomes prominent and is subscribed by both the faculty as well as by students in a holistic manner. In order to appraise culture, a holistic understanding is required. Several ways and experiments can be carried out to achieve this holistic understanding which is worth applying. One possible way can be through the teachers, when they consciously make an effort to identify the cultural developments within each civilization and their effects that have been witnessed in the case of evidences from the built environment. A debate is therefore, generated around as to why and how these impacts were able to transform the built environment in a certain form and a certain place. This connects to the need of bridging the history to the current times as well.

Carlos Marquez, an architect and senior researcher in academics, describes the issue in an interview as;

“The problem is that the culture has become a word associated almost like an ornament, and as an ornament you can’t study culture. You have to study your time. You need to be aware of your time and that is the culture. So, the question of cultural study is like a dissected part of the story but in reality, it is a whole”.

Another possibility is the inclusion of electives which are necessarily connected to culture and built environment discourse. For example, understanding of culture cannot be complete without understanding literature, music, arts and crafts, and the anthropological parameters of a society. But usually in an architectural school these types of theoretical courses or the courses which open up these discussions and learning through discussion, are seldom conducted. Therefore, it will be important to make students curious about these cultural issues so that they can be motivated to undertake these exercises on their own. It is seen that generally it is very difficult for the students to appreciate or probably question any cultural change that may have taken place or the relationship between the contemporary norms of the society and the evolving culture. This whole idea of probing about causes and effects of why the society at present or may be in past is shaped in a certain way and why certain type of social and cultural practices are random in a society is unaddressed. The whole process of training of architects needs to be made sensitive to this issue in order to make new architects to be able to equate historical and futuristic school of thoughts. They would be also to raise questions and find answers themselves if they develop a basic understanding of these cultural denominators that are important in any society. The construct of the architectural education is such that normally, they are not provided with these options and opportunities. This originates from the fact that mostly the delivery of architectural education is school specific, where a certain department is entitled to provide this education with a fixed parameter of discourse and delivery and the possibility rather flexibility of selecting courses or modules from other disciplines from other programs is not so much there.

In order to make the students to benefit, their capacity to question and their capacity to admire, the cultural attributes should be greatly sensitized. That intellectual aesthetic sense usually comes by the exposure to different types of cultural realities that strengthen their capacity to

perform as architects. This is something that the environment of the institution rather than the curriculum can provide as the curriculum has its own limitations, which only delivers the way that the tutor will desire to be delivered. This mechanism of the delivery cannot be policed as such and is not even desirable.

Therefore, the environment and the interventions that happen in school become very useful in making the institutions and their affiliates responsive to cultural realities. The translation of apprenticeship model into the curriculum based model across the horizon of architectural education is another important aspect. The manner in which the curriculum is written in contemporary time has greatly improved. It has become more standardized; the methodology of interpreting the curriculum has also improved significantly. But what is important is to see that apart from focusing on the viable aspects of curriculum delivery, it is also important to see that how the curriculum is shaping the overall context of architectural education and how it is shaping the personal conduct and professional competence of the pupils who are absorbing this architectural education. These considerations are seldom addressed. The first part can be done when the students are still in the school, the second part can only be done when you observe that how the alumni who have benefited from any particular curriculum are performing in the society. In this regard, the changes in the role of architects and the capacity to diversify in practice are major indicators. The students are able to take careers, venturing to new dimensions revealing the fact that the curriculum was inspiring enough.

Moreover, the apprenticeship in the contemporary time model is probably not very relevant because of the fact that the modern architects of today function in a very different way as compared to the way that they use to function, may be 200 years from now. They run much formalized practices now and the pressure of performing according to the dictates of the corporate environments, makes one reason of this kind of practice. The issue may be addressed by treating apprenticeship as a kind of lateral component of the current practice of architectural education to embed it in the curriculum. Although its implementation may be extremely difficult yet it fills the gap in the relationship of profession and the academia to a certain extent. It also signifies the inclusions of certain other types of co-curricular skills which are required in a culturally rich society. It is observed that most of the schools and even the regulatory bodies try to enforce the

emphasis on apprenticeship or internship, but the actual implementation or the actual benefit for the recipients of this input is very limited. It is observed that with the exception of few, students go and interact with the practicing architects, but that interaction is at very superficial level which is why they end up doing very mundane jobs while at offices. This practice is very unlikely to exercise of the discourse or the exercise of the intellectual relationship between the peer and the student.

4. Conclusion

Architectural education is a medium of translating the cultural construct of the society into the built environment. This cultural construct is a significant part of architectural vocabulary. Contemporary debates and concerns about the attributes of architectural education depict some particular aspects related to objectives, methodology and outcomes of the process of training the architects. Significant amongst these concerns are contextual and cultural attributes. It is observed and realized that the cultural sensibility has to be introduced in a very knowing and a considerably careful way so that it becomes part of the intellectual equipment of the student rather than being seen as a desirable add-on. There is a strong need of sensitizing the ability of students to admire cultural assets of a particular society. The systematized addressing of this issue may lead towards probable integration of the historical and futuristic approaches together in order to avoid oversimplification of cultural and contextual attributes. The holistic approach towards the training and education of architects, liable to cater and resonate cultural and contextual sensibility may also serve the purpose of architecture itself in contrast to serving the profession of construction.

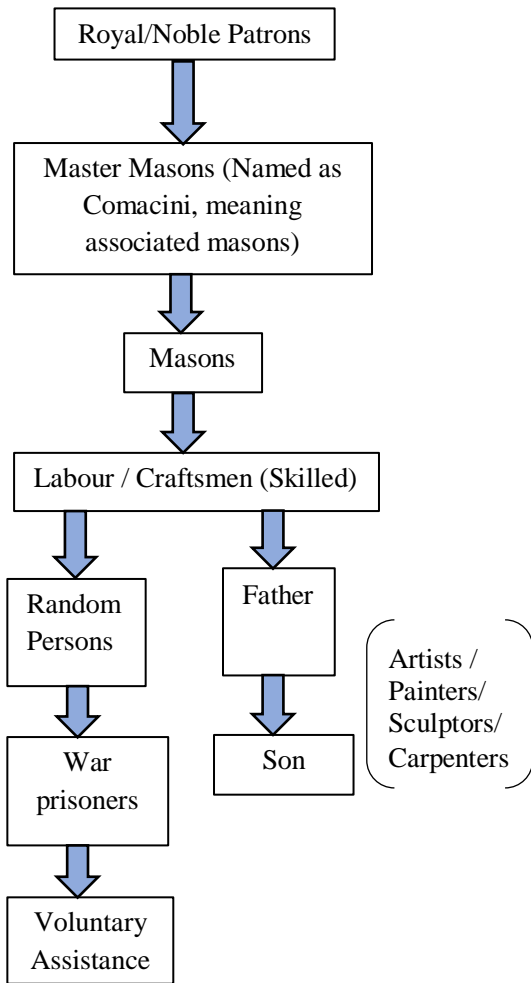


Fig. 1: Hierarchy of Architectural Education in middle ages in Europe Source: Author

Table-1: Examples of training of notable architects in Turkey. (Source: Author)

Sr. No	Name of Architect	Skill
1.	Davut Agha	Architect. Pupil of Sinan
2.	Ahmet Dalgic	The driver or hydraulic engineer. Completed his training by making a Quran Box and before succeeding Davut Agha as his architect, had driven the piers into the mud at Sultan Yemi Valide Mosque.
3.	Mehmat Agha	A musician and a worker in stone called mother of pearl. Trained as successor of Ahmet Dalgic as architect. Built Ahmet – I complex.

Table-2: Content of Architectural Education in Middle Ages. Source: Author

Sr. No	Subject / content	Learners
1.	Ideology / Need of thought process	Royal /Noble Patrons
2.	Concept Development/ Proposal	Master Mason
3.	Practical Organization and Techniques	Masons
4.	Plan/ Design	Masters
5.	Organization / Provision of gangs of men/Transport / vast quantities of materials	Masters
6.	Principles of Design a. Adequate Scaffolding b. Temporary support for arches c. Vaults and roofs d. Laying of foundations e. Cut stone to true shapes	Masters
7.	Special Skills a. Methods of geometrical setting-out b. Geometrical / Numerical Formulae c. Setting out of a correct right angle up on ground d. The knowledge of a number of problems in practical geometry e. Series of numbers. f. Methods of subdivision	From Father to son Pupil architect (mason)
8.	Application of a module or standard Dimension in multiples, sub-multiples and combinations	Master
9.	Settlements of modular unit in accordance with particular standard of measurements of place, building site	Master
10.	Drawings. Constructional / conceptual. Made on ground or on floor slab of plaster made for the purpose. OR on skins of parchment	Master

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