

# Traditional Framework in Architectural Learning

Ms.Tanuja Bhandari  
 Faculty of Planning and Architecture  
 Manav Rachna International University  
 Faridabad, India

**Abstract-** The aim of this paper is to share ideas which can be incorporated into our Architectural Pedagogy. Architectural Pedagogy is changing from ages due to the changing philosophy of Architects which were in academics .This paper is emphasizing on the historical aspect of transition in curriculum. In this, there is a comparison among the legendary Architects philosophies and how their thought process shapes the curriculum .This would also generates important point which need to be taken care while designing the curriculum.

**Keywords**—Architectural pedagogy; curriculum; integration; education; designing.

## I. INTRODUCTION

History is not the story of the past but rather our attempt to reconstruct and interpret elements of the past which are of interest to us. The study will be conducted through virtual case-studies of Architecture institutes which had influence of legendary architects in their curriculum design and their school of thoughts.

## II. LUMINARIES ARCHITECTS AND THEIR IMPACT IN ARCHITECTURE EDUCATION

For designing curriculum, one should see the technological advancement and societal need which have been changing from the past to the present. By doing that, we can see the relevance and its utility which guides us in designing our curriculum. Further explaining in detail about various legendary Architects role in designing Architectural curriculum in the past as listed below:

Table-1: Luminaries architects influence in Architecture colleges in the specific period

S.NO.	TIME(Yrs)	LEGENDARY ARCHITECTS	INSTITUTES	COUNTRY
1	1919	WALTER GROPIUS	BAUHAUS SCHOOL	GERMANY
2	1937	FRANK LLOYD WRIGHT	TALIESEN SCHOOL	U.S.A
3	1938	MIES VANDER ROHE	ILLINOIS INSTITUTE	U.S.A
4	1959	CHARLES MOORE	YALE UNIVERSITY	U.S.A
5	1960	LE-CORBUSIER	MIT UNIVERSITY	U.S.A

## III. AR. WALTER GROPIUS VISION TOWARDS DESIGNING BAUHAUS CURRICULUM

Gropius introduced a new technique to design Architectural pedagogy that emphasized the principle of integrating & uniting art with technology.

He explained this vision for the integration of art and design in the proclamation of the Bauhaus (1919).

Gropius developed a curriculum based on craft that would make artisans & designers capable of designing & creating useful beautiful objects more appropriate to this new system of living.

Table-2. :Brief curriculum details of Bauhaus school

SUBJECTS	VORKURS	FORMLEHRE	WERKLHRE	BUILDING CONSTRUCTION
FOCUS	Forms, color and material	Problem related to forms	Practical workshop on technical craft skills	Practicality and necessity through technological reproduction.

## IV. AR. FRANK LLOYD WRIGHT VISIONARY APPROACH TOWARDS DESIGNING CURRICULUM OF TALIESEN

In 1931 Frank and Olgivanna Lloyd Wright announced & circulated a prospectus to an international group of distinguished scholars, artists, and friends, announcing their plan to form a school at Taliesin in Spring Green [1].

The school will focus on learning by doing. The students will be open to experience their work by doing practice. The classes will be augmented by the means of formal classes & workshops

"The fine arts, so called," they asserted, "should stand at the center as inspiration grouped about architecture (of which landscape and the decorative arts would be a division)."

Education at Taliesin would spotlight painting, sculpture, music, drama, and dance & will be the part of architecture. Concept of organic architecture is reflected in the curriculum.

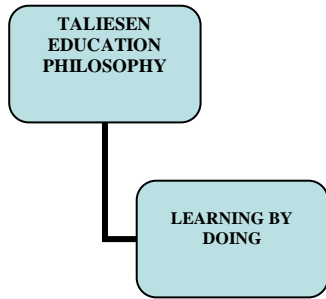


Fig.1:Flow chart showing curriculum focus in Talisen School

**V. AR.MIES VANDER ROHE VISIONARY APPROACH TOWARDS DESIGNING CURRICULUM OF ILLINOIS INSTITUTE**

Armour Institute (later Illinois Institute of Technology) was founded in 1890 just as Chicago was emerging as a center for progressive architectural thought.

Mies contribution in this institute was :to “rationalize” architecture curriculum.

It focuses on back-to-basics approach to education:

learning of drawing is essential for architecture student use of the building materials finally master the fundamental principles of design and construction.

The curriculum encompassed progressive, Bauhaus- inspired courses on the visual and tactile characteristics of materials as well as fundamental classes on drawing and construction techniques.[2]

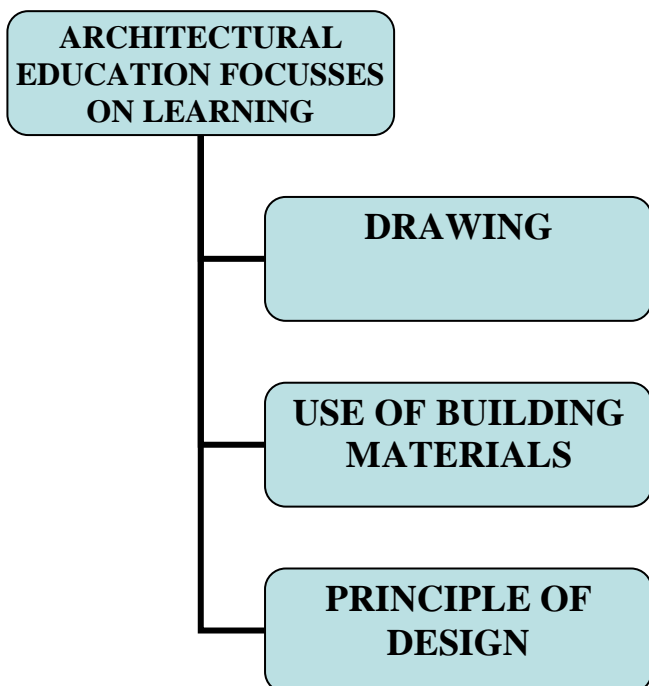


Fig.2: Flow chart showing curriculum focus

in Illinois Institute of Technology  
**VI. AR. CHARLE MOORE VISIONARY APPROACH TOWARDS DESIGNING CURRICULUM OF YALE UNIVERSITY**

Moore believed that architecture must draw out responses from all the senses, not only the visual. He felt that architecture should be based on what the client preferred according to their requirement and on a symbolic reference to the site . Based on his studies at Princeton, Moore developed a humanistic approach to architecture in which each design attempts to engage users within a clearly defined spatial environment learning of drawing is essential for architecture student [3].

During Moore's tenure at Yale, he redirected the design focus from architectural formalism i.e. Architecture derived dominantly from the form to a re-examination of the nature and function of architecture in today's world. He worked at University of California at Berkeley, at Yale, and at the University of California Los Angeles in his career time.

**VII. AR. LE-CORBUSIER VISIONARY APPROACH TOWARDS DESIGNING CURRICULUM OF MIT UNIVERSITY**

He was among them who neglected the prevailing Beaux-art curriculum. Through his series of lecture, the only change seen, was in student approach, we can see the modernist approach in their design. Designing of MIT design curriculum according to his approach-modernist

TIMELINE	ARCHITECTS	INSTITUTES	FOCUS
1919	WALTER GROPIUS	BAUHAUS SCHOOL	INTERGRATION OF ART AND DESIGN (Merging industrial arts, architecture& art into unified curriculum)
1937	FRANK LLOYD WRIGHT	TALIESEN SCHOOL	LEARNING BY DOING
1938	MIES VANDER ROHE	ILLINOIS INSTITUTE	BACK TO BACK BASICS APPROACH BAUHAUS INSPIRED COURSES
1959	CHARLES MOORE	YALE UNIVERSITY	HUMANISITIC APPROACH IN ARCHITECTURE
1960	LE-CORBUSIER	MIT UNIVERSITY	MODERNIST APPROACH PARTICULARLY FOCUS IN DESIGN

Table 3: Comparative focus of luminaries architects in curriculum of various Architecture colleges for the specificperiod

## VII . INFERENCE

Through this study, I had tried to focus on the historical design aspect of transition in curriculum. The curriculum in the early years of the departments was closely allied with engineering, and the subject of construction was incorporated in Bauhaus School was strongly emphasized. By the 1930s, the influence of the Beaux Arts , a dominant force in architectural education nationally, had begun to decline as the influence of the Bauhaus or modernist movement took over.

Beaux-art curriculum started declining by the late 1930s. Student who were less influenced by traditional Beaux-art system were most affected by Le-Corbusier lectures.

To them, this visit was an experience that changed the course of their design work. In Western world, majority of colleges were influenced by Walter Gropius approach in curriculum-Bauhaus curriculum i.e. Integration of art and craft .

## VIII-. RECOMMENDATIONS

High emphasis should be given on creative evolution of design & further integrating it with practical learning by doing approach. Architecture curriculum should be holistically integrated with practical, organic and Technical learning. More emphasis on back to back basics approach. One should integrate Art and Craft .

## IX-. BIBLIOGRAPHY

- [1] <http://taliesinfellows.org/i/category/legacy/frank-lloyd-wright-school-of-architecture/>
- [2] <http://www.arch.iit.edu/about/mies-van-der-rohe>
- [3][http://www.greatbuildings.com/architects/Charles\\_Moore.html](http://www.greatbuildings.com/architects/Charles_Moore.html)