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Seeds of Architecture: Ways of Teaching

Original
Seeds of Architecture: Ways of Teaching / Barosio, M.. - 47:(2025), pp. 15-16. (EAAE Annual Conference—Turin 2023 Torino (ITA) 30 Agosto - 1 settembre 2023) [10.1007/978-3-031-71959-2_3].

Availability:
This version is available at: 11583/2996050 since: 2024-12-31T17:59:37Z

Publisher:
Springer

Published
DOI:10.1007/978-3-031-71959-2_3

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07 November 2026

Springer Series in Design and Innovation 47

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School of Architecture(s) - New Frontiers of Architectural Education

EAAE Annual Conference—Turin 2023

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ISSN 2661-8184 ISSN 2661-8192 (electronic)
Springer Series in Design and Innovation
ISBN 978-3-031-71958-5 ISBN 978-3-031-71959-2 (eBook)
https://doi.org/10.1007/978-3-031-71959-2

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School of Architecture(s)

The Torino EAAE Annual Conference 2023 investigates the plurality of architecture as a discipline and the role of architectural education in training, questioning, and practising this plurality. This plurality is intended in terms of approaches, methods, topics, and values. The conference has been an occasion to think differently, reflecting upon the context of the discipline to understand the knowledge of the future, focusing on the question: what is Architecture in the age often described as post-architecture? This new perspective allows us to call into question some historical grounding principles of architectural education: the schools of architecture as a place where a style, a language is transmitted through the technique of the imitation of the masters, the everlasting character of the architectural artefacts built to last and the role of the architect as individual solely talented interpreter and author of architectural and urban artefacts.

A reflection on the ways of transmitting architectural knowledge, specifically design skills, in the age of post-architecture is needed. Several models of architectural education still coexist in the European context. Some of them still refer to the educational model of the Beaux-Arts. Settled in France at the end of the seventeenth century, this model was the first example of architectural schooling, further developed in the eighteenth century by François Blondel. It is still a pedagogical reference for many architectural schools. The central learning experience was structured around small independent ateliers where students learned directly under a "master", following his direction and imitating his language and practice under a strict hierarchy. Two other activities completed the Beaux-Arts way of teaching: The annual Paris Salon, where the best students' works were selected and displayed to the public, and the Parisian life of cafés, an informal extension of the ateliers, where design tendencies were discussed. Opposite to this model is the Polytechnic approach. Dating back to the Ecole Polytechnique, a military educational institution established in France at the end of the eighteenth century, this way of teaching aims to transmit technical-oriented knowledge, focusing on developing skills and competencies more than styles or tendencies. Contemporary schools of architecture tend to combine these two approaches with different balances. Some schools are still grounded on recognized masters leading the design approach of the school, while others decide to aim for the implementation of strategic topics to be developed through different learning experiences or to focus on specific design methodologies in order to build a school of thought more than a style of the school [1].

Thinking the Acropolis in Athens or the San Vitale di Ravenna in Italy as architectures built to last, together with Moneo we can say that buildings are always alone [2]. The architectures that have come down to us from the past have stood the test of time because societies have absorbed and inhabited them without distorting them. In the contemporary debate, however, we talk about the fragility of architecture and its temporary character. The contemporary question, however, is not the architecture itself but rather the modification of the reasons that determine its production. If Architecture was

celebratory in the past and built to restore authority and power, today, Architecture has seen this role reduced. In the past, only those with a role of power asked for Architecture.

On the contrary, today, the demand for Architecture manifests itself through countless possibilities and different objectives. The expansion of users with a demand for Architecture has increased the variety of designed themes. Furthermore, starting from the nineteenth century, the collapse of most travel restrictions has further increased the possibility of contamination, and what once belonged to a specific place is today worldwide spread—just think of the role that International Exhibitions have had in history. We can observe extreme situations in which the Eiffel Tower and the Egyptian Pyramids are rebuilt on a scale in Las Vegas, and in cities worldwide, we can see the same architecture resulting from a globalised culture. If contemporary architectures are often not designed for a specific context, they are more and more designed for a specific lapse, waiving the everlasting ambition of classical architecture.

At the same time, in parallel with the process of globalised homologation that seems to characterise a large part of the material outcomes of architecture in the contemporary condition, the complexification of production processes, the articulation of an ever-increasing number of subjects and demands, and the intensification in the possibilities of exchange, communication, and knowledge are radically transforming the profile of the architect [3]. The mandate that societies assign to architecture is constantly evolving and mutating and, as a consequence, the figure of the architect is also being actualised, leading to the redefinition of the central target of practice in a shift in which the construction and the building, the objects, lose centrality in favour of an ever greater focus on the individual, the community, and the subjects [4].

Furthermore, while it is true that the discipline's interest in community practices, in the participation and inclusion of citizenship in the city's production processes, and the social role of the architect-designer is not new, and that these themes have characterised the debate for a good part of the last century, the scope and the reasons for the rebirth of this interest today have radically changed and transversally reach all professionals, regardless of their civic and political engagement and positioning. It is a transformation of practice that is reflected in the image that architects have of themselves, both inside and outside the discipline, which explains the radical transformation of working methods, the articulated and diversified cultural production of architects' offices and collectives, and the urgent need to rethink and redefine the aims and purposes of the pedagogical proposals offered by schools of architecture, or rather, of architecture(s).

In this context, the conference endeavours to elucidate a contemporary, more expansive, and inclusive definition of architecture by examining six pairs of antinomian concepts. These pairs include architecture as a method and/or as a discipline; architecture of the Masters and/or of the topics; architecture for architects and/or for the community; architecture as avant-garde and/or market-oriented; architecture inside and/or outside the wall; and architecture disciplinary and/or extra-disciplinary.

Michela Barosio
Santiago Gomes
Elena Vigliocco

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Seeds of Architecture: Ways of Teaching

Seeds of Architecture: Ways of Teaching

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Within the general frame of the conference enquiring about the plurality of architecture as a discipline, the two sessions dedicated to the ways of teaching specifically addressed the different teaching approaches questioning two of the six dichotomies characterizing the contemporary debate on architectural education. The first tension explored is the supposed opposition between architecture considered as a discipline, with its specific field of knowledge and epistemology, and, on the other hand, architecture is regarded as a method, a mindset, a modus operandi that can be applied to other fields than the built environment. The second dichotomy concerns the origin of architectural education which can be grounded on the study and imitation of the Masters of Architecture, as it was when architecture was taught in the frame of the École des Beaux-arts, or can be grounded in training the student to face specific topics or burning issues of the architectural discipline.

In the sessions, several presentations focused on describing pedagogical experiences tackling contemporary challenges at different levels. They ranged from curriculum innovation and complete educational programs to single teaching activities.

Among those experiences some refer to methodological approaches proposing socially situated practice activities, pleading for interdisciplinary studios to mix cultural backgrounds and working methodologies, or international programs enabling collaboration between different countries and fostering cosmopolitan architecture. Other interventions are focused on urgent topics such as environmental sustainability, fragile territories and rural areas development, ethical approach to environmental and building design as well as the role and impact of artificial intelligence in the architectural pedagogy.

The type of Design teaching experiences presented through the sessions range from design studio teaching practice-based oriented and body-centered learning experiences to theoretical courses, questioning the role of the architect in contemporary society or the approach to the building demolition process. Despite these reflective activities, some interventions complain of a lack of critique, intended in the sense of a gesture that arrests, disorganizes, denaturalizes, and de-hegemonizes [1], in architectural education where new forms of critical theory should be enquired.

The discussion of the presentations seems to conclude that architectural education, both for its topics and its methods, can be considered a general education that can benefit many other fields [2]. This consideration leads to the conclusion that teaching architecture can be part of a non-architecture education, it can be considered as a minor of a different field major, contributing to developing skills such as team building, complexity management, or envisioning capabilities to other professional curricula. Architectural education also develops risk-taking skills, deals with the fragility of the environment

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M. Barosio et al. (Eds.): EAAE AC 2023, SSDI 47, pp. 15–16, 2025.
https://doi.org/10.1007/978-3-031-71959-2_3

and the territories, and, through the pedagogy of mistakes, improves students' resiliency. Those specific skills are very valuable in tackling contemporary global challenges and crises that are characterized by a pervaded dimension of uncertainty.

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https://doi.org/10.1007/978-3-031-71959-2

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