Editorial: Global Practices, Transnational Pedagogies.

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Introduction

The theme of the current issue of Charrette, *Global Practices, Transnational Pedagogies*, brings about a somewhat hot topic from the turn of the millennium: the experiencing of a new *momentum* in history, which has been faced with emergence and growth of global practices. We risk saying over and over, in regard to (transnational) architectural pedagogy, *plus ça change, plus ça même chose*. There is now a need for an in-depth critical reflection and assessment of the knowledge and praxis of architectural education in light of these changes. The outcome will surely reveal surprising relations with history. Indeed, higher education in general has remained relatively unchanged since the industrial revolution, especially if we were to compare it, for instance, with the theoretical debate in what regards primary education.

The articles and projects presented in this issue are the result of many meetings and encounters on architectural education, part of an on-going body of research of what has become a real network of academics and educators from five different continents reflecting on different practices all over the world. The platforms where they took place were many. I am especially grateful to the All-Ireland Architecture Research Group (AIARG) for hosting two annual conferences - AIARG 2017 (Waterford) and AIARG 2016 (Cork) - and three different sessions, in which some of the articles presented in this issue were initially presented as answers to their calls: 'On Architectural Education: Interim Review,'[1] 'On Architectural Education: Tools and Processes,'[2] and 'Architectural Education in the Age of Globalization: when East meets West.'[3] The other opportunity for discussion and networking was the Visiting Teachers Programme at the Architectural Association (AA) in 2015, bringing together a diverse group of visiting teachers to discuss practices, strategies, pedagogies and philosophies, sometimes building up long-lasting relationships. Finally, the Visiting Research Fellow Programme at the Bartlett, University College London (UCL) hosted in 2016 by the Department of Planning and the Development Planning Unit, allowed for interaction between participants while also supporting my own research into the personal archive of the German-Indian Otto Koenigsberger (1908-1999) to initiate a broader investigation of transnational networks of expertise in Architectural Education. The connections found in that research become more and more

convincing through the many subtle references found in some of the articles presented here.

The authors of this issue exemplify the context in which architects and academics alike operate, and how they are educated. Most of them were trained outside their native countries; many of them are teaching and/or practicing somewhere else, congregating ties to many different backgrounds.

However, this almost nomadic kind of life is neither new nor that recent. Human mobility grew rapidly in the first half of the 20th century, and many generations educated in the 1930s, 40s and 50s had careers reaching around the globe, including foreign apprenticeships, overseas workshops, practices and so forth. People hardly mentioned in literature like Babar Muntaz, born in Egypt, trained in Ghana and UK and with academic and professional practice from Sudan to the most remote places on earth are just an example.[4] The same kind of roaming fascination that we can find in the later so-called *Flying Circus*, a unique and innovative traveling teaching programme presented in 1970 at the Educational Workshop: Planning and Building for Development (London)[5] by Cho Padamsee and Patrick Wakely.[6] However
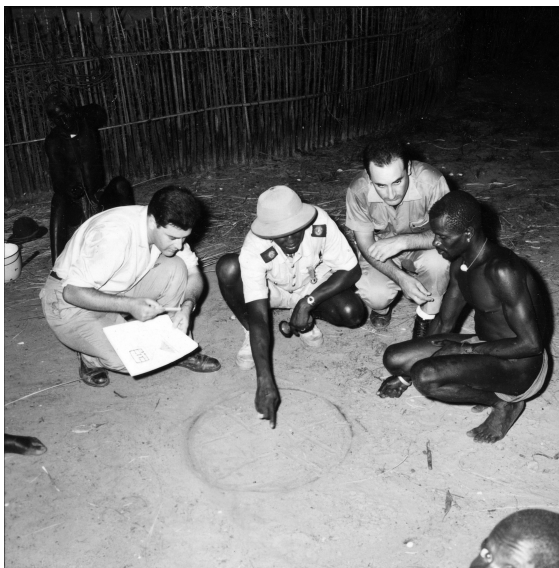

Figure 1 Portuguese overseas Ministry, Housing and Urbanism Services Research (DGOPC-DSUH), mission of Guinee's native habitat, 1959-60. (Archive Schiappa de Campos).

new this condition might be, it is at least not exclusive of more recent generations.

Denise Scott Brown exemplifies many of the questions this issue raises. She was born in Northern Rhodesia and raised in South Africa, where she first studied architecture at the University of the Witwatersrand between 1948 and 1952. She moved to London to finish her fifth year with a specialization in Tropical Architecture under Maxwell Fry. After that, she felt the need to complement her studies with a sort of Grand Tour in the European tradition with her husband Robert Scott Brown and afterwards they moved to America, where she later developed her career both as an architect, theorist and academic. This is how she describes the contradictions of her African experience:

After all, we spoke English and the roots of our culture were in Europe. European, and particularly English, culture pervaded our intellectual lives, conditioning our perception and appreciation of our African world.[7]

It was a fundamental recognition of a cultural displacement, in particular regarding (urban) space, that *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*, co-written with Robert Venturi and Steven Izenour (1972) embraces, arguing through the Las Vegas Strip for the need to look at certain urban phenomena without Eurocentric references and rather with values of its own. That is why Denise kept saying over the years that her view of the Strip is 'an African view,'[8] challenging the status quo to accept realities other than those intellectually recognized or seen as models. However important the book became, what was probably the very first inversion of academic orthodoxy in terms of urbanism didn't really shake urban design studios in general and the nostalgia for medieval Italian streets, the Spanish plaza, French arcades, English compactness and so on, which kept pervading the books as the best case-studies.

But what exactly has changed and what needs to be changed that justifies a special issue such as this if we agree that many of these phenomena existed already?

Globalization, an entire new system?

The term *globalization*, first used in 1974 by Immanuel Wallerstein[9] has now come into common usage through mainstream media, but also by specialists coming from a variety of fields, proclaiming a global world, a global economy, global cities, a global culture, and the (most famously) Marshall McLuhan's phenomena of the global village: a controversial new condition of western civilizations deeply connected with the belief in a new economic model, increasingly affecting all forms of surveillance and policing and consequently society in general. Globalization is commonly believed to be, by its most extreme advocates, a new economic system which has replaced the Cold War System that dominated international affairs from 1945 until the fall of the Berlin Wall in 1989, the dissolution of Soviet Union and the abandonment of a communist system and progressive openness to other economic and social systems.

At this conjuncture, new policies started to be implemented, first in United States and United Kingdom and then all over the world, such as the liberalization of international economy (both in terms of trade and investment) and deregulation of domestic economies as free trade and economic competition were considered keys for future global economic development. Free market capitalism was believed to increase the integration of economies around the world, particularly through trade and financial flows, and to make developing countries more inclusive. The new economic system was also a result of human innovation and technological progress that encouraged and enhanced trends to act, communicate, travel and sell globally. Specifically, the advent of the Internet and computer networks in the 1960s enabled the control of information from everywhere in the globe at real time. For developing countries, these new technologies presented the opportunity to no longer be limited to selling raw materials to the West, buying finished products in return, as well as the hope to become important producers. These technologies also allowed companies to locate different parts of their production in different parts of the world. People, corporations and companies became able to exchange services globally. For the enthusiasts of the efficiency of free markets and advantage of corporate control over that of public agencies, globalization brings a rational world order freed from the shackles of obsolete and ineffective national public interventions. To sum up, globalization is a result of a deep interconnection and interdependency between international free trade, capital movements, labour movements, and spread of technology and knowledge. Besides being an economic model, it represents the social utopia of integration of all parts of society. Culturally, the paradigm of globalization is linked with the idea of free access to all sources of information and images, but also to a certain degree of personal comfort brought by new technologies.

For the most enthusiastic, globalization offers extensive opportunities for truly international progress, more democratic and inclusive. Even if at first glance, it can be suggested that, in a globalized world, place – particularly the place represented by cities – apparently no longer matters", as financial markets, offices and factories are able to relocate themselves outside the centre on the contrary, "new forms of territorial centralization of top-level management and control operations have appeared" reinforcing the role of cities in the world economy, according to Saskia Sassen[10]. For Sassen, globalization has a different impact in different urban systems. Generally, globalization has reinforced the role of cities at national level, 'but cities that are strategic sites in the global economy tend, in part, to disconnect from their region. This phenomenon also conflicts with a key preposition in traditional scholarship about urban systems – namely, that these systems promote the territorial integration of regional and national economies.'[11]

In this global context cities had to struggle to define their own (unique) place precisely in order to avoid irrelevance and to assure their survival – political, economic, financial, technological, touristic, commercial, cultural and academic. Has the level of competitiveness became greater than ever? Perhaps. But the truth is that in spite the growth of cities all over the world and the expansion of the academic epicentre, with few exceptions, the main references in architectural education remain tied the traditional ones. So, it comes with no surprise that the articles with most historical accounts in this issue keep mentioning the same schools, as France, England and the United States of America

managed to retain their primacy. There are some isolated cases that have achieved international status, a theme addressed in Rossina Shatarova's article in the discussion of how the perception of a certain condition such as elitism affects an institution of higher education, both in terms of internal organics and projected image to the outside.

The more sceptical — who regard globalization with more hostility and even apprehension — argue in opposition that in such a system only the existing developed economies are able to compete and that will increase inequalities between them and developing economies. Central to this perception is the belief in the negative impact of less regulatory regimes and the consequent rise of transnational corporations which reshape of political institutions, becoming weakened and progressively irrelevant. This develops the argument that without proper control mechanisms, populations, states and regions would be at the new mercy of autonomous and uncontrolled market forces, potentially willing to locate and relocate anywhere in the globe to obtain either the most secure or the highest returns. Similarly, the high competition, is believed, result in social instability and fear of rapid change as pointed by John Friedman in his essay *Cities for Citizens*; and the world would experience a new and dynamic demographic pattern, as a result of migrations, both of skilled and unskilled workers.

Many authors have questioned this status of 'being new,' arguing as Wallerstein does that all economies have been international since the sixteenth century,[12] the genesis of capitalist world-economy. Similarly, Hirst considers illegitimate those who claim that globalization is an entirely new system.[13] This could not be truer than for architectural education. Even though many scholars have challenged the concept of globalization, there is little consensus about its precise definition and ideology and therefore it raises the questions of its historical depth, of its reality, and future consequences. In the sixteenth century, the economy was already both capitalist and international, based in a multitude of different centres like Amsterdam, Hamburg and Florence – a system that we now refer to as mercantilism. Since then, the volume of international trade was only broken apart during the crises of World War I, the Russian Revolution and the Great Depression

None of this has been subject of a proper debate within architectural education and its complex network of implications. On the one hand, as opposed to other fields of expertise, its existence as a proper institutionalized system of knowledge transfer, other than those devoted to scholastic training and different from the ancestral systems of pupillage or apprenticeship, is very brief. On the other hand, one could say architectural education was globalized much before it became localized, if it ever did, and it was globalized in a very particular manner.
Firstly, because it was highly centralized and until very recently directly tied to the political centres of power of the western world.

The first architecture schools as epicentres of knowledge

The history of Architectural Education – at least the contemporary concept of it – is relatively short, and always related to systems of power within and among different countries. We can observe that by mapping it chronologically, firstly the powerful nations of Europe, secondly the United States of America and afterwards countries that were part of specific European empires, in particular the British Empire.

Since the Renaissance, architectural education in western countries was conducted essentially through systems of pupillage and apprenticeship, i.e. through practical experience with no prior educational training, or within Art Institutions, such as the Italian Academia del Disegno by Vasari in Florence (1563).

The opening of the first dedicated school in France in 1671 — the Académie Royale d'Architecture — followed closely its Italian precedent and the prototype of the modern (royal) academy, the Accademia di San Luca (founded in 1577), and recognized at least for the next three centuries as the most influential one throughout Europe, an authority and prestige that made it the role model for the following to open both in Europe and America. The location of the Académie Royale was not random. Jean-Baptiste Colbert, the French minister of state, envisioned the importance of innovation and knowledge development for the

supremacy of the French economic and military power. It was also no coincidence that the commission for the first translation of Vitruvius treatise to French.[14] The same for the many archaeological campaigns and Government funded researches promoted at the time and the sending of Antoine Desgodetz, director after Blondel to Rome for documenting accurately classical architecture to correct the alleged mistakes of Palladio, Serlioe Labacco, through the most advanced techniques at the time. The result was the book *Les édifices antiques de Rome dessinés et mesurés très exactement* (1682), that remained the greatest influence on the subject until the 18th century, claiming for France an authority that would otherwise have been exclusively Italian. The foundations of architectural education were therefore a by-product of the Enlightenment culture, positivist, based in extreme rationality, and in what critically could be tested or argued logically. For Charles d'Aviler, what one has received from ancient Greece and Rome was amply sufficient. But that was not necessarily true, not without proper guiding towards perfection, that only the process of knowledge systematization of immutable examples could achieve through something that the French pioneered, the figures of the Dictionary, of the Encyclopædia and of the Manual. The pedagogical model largely understood as an art of imitation had in the French their best mentors.

It took more than a century to witness the opening of the German Bauakademie in 1799, and another fifty years for the same to happen in the United Kingdom, although the first attempts, concerned as they were more with the prevailed system of pupillage and masters, remained for quite some time a kind of gentleman's club and only in 1920 became a 5-years degree course, although the pupillage system prevailed for still quite some time. The first academic school of Architecture in any Anglo-Saxon country was in Boston 1865, thereafter followed by the Massachusetts Institute of Technology, both under direct French influence - where their professors had studied – which modelled the subsequent ones, American architects were trained in Paris. The basis from which architectural education in America start to develop were borrowed from France, their logical methods, systems of discipline and exercise, competitive tests and analytical judgments a reproduction of French

results, despite the all different conditions to be found in America, culturally and spatially. In 1894, a group of Americans who had studied at the École even created a society to preserve the principles taught there. In 1924, in a Congress about Architectural Education, this is how the French legacy and the English educational system were described by the American deputy:

We regard you [RIBA] as our preceptors in those ideals. Our organization was formed upon your standards. (...) If we have achieved anything worthy of the name architecture, it is because of the inspiration received from England, France, Italy, and other European countries, enriched as they are with historic monuments.[15]

In Italy, following the spread of establishment of academies in Bologna, Naples, Venice and Milan, and after the unification, architectural education was understood as a duty of the State. Two kinds of institutions (one more technical and the other more *beaux-arts* oriented) were created, although only in 1919 the Scuola Superiore di Architettura di Roma was created (at the same time as the Bauhaus in Weimar), with a five-year course of university rank. The former, in a way or another, have largely remained the main references, or models, in the Western World. In any case, Italy never lost its power since the true principles of architecture were thought to to be found in Greek and Roman culture and thought should be learned through imitation, a subject object of many discussions, as exemplifies the entry of Quatremère de Quincy's Dictionaire.[16] The *Académie de France à Rome*,[17] for instance (and later, symptomatic of this: the British school in Rome and the American Academy at Rome), was representative of this endogenous centre(s) of knowledge. *Le Prix de Rome* initially called *Le Grand Prix de L'Académie Royale d' Architecture*, created around 1700 but only formally institutionalized from 1729 onwards was a way of selecting which students would be sent to Rome to finish their studies in direct contact with the classic culture, bringing that knowledge later back home.

The Grand Tour and its Tree

Even the concept of the Grand Tour had embedded the idea of learning through travelling around Europe, which in turn meant a circuit from Paris through various Italian cities (Turin, Mila, Florence, Pisa, Padua, Bologna, Venice, Rome) and archaeological sites (Herculaneum and Pompeii), traditionally finishing in Naples, but later extended to Sicily — once the *Magna Grecia* — before heading north to Flanders. Privileged architects, or aspiring to, were meant to bring later that knowledge back home. In that sense, it can be argued that architectural education and knowledge was indeed globalized, despite the flows being almost centripetal. It was as if the world map of architecture was different from that of the geographers, perhaps closer to a kind of *Tabula Pentingeriana*.

In his famous *Tree of Architecture* (1896)[18], Banister Fletcher describes Architectural History as an evolution of Greek architecture, later developed by the Romans. From that empire it spread to England, France, Germany, Spain, and the Low Countries. From the 19th century onwards, American architecture starts deserving attention too, however not because of its own nature, but mainly because of the revival(s) manifestations of previous European architecture. Other cultures such as the Peruvian, Mexican, Egyptian, Assyrian, Indian, Chinese and Japanese were considered episodic in earlier times, without further evolution, and the same with Byzantine and Saracen, its importance removed almost from the beginning of the millennium, not only in his diagram, but mainly in the Eurocentric way of looking at architectural history until very recently.

Academic Imperialism

During the first half of the 20th century, architects, previously educated in European countries with overseas territories were sent to their respective empires, as those were lacking educational institutions in the field and therefore native professionals. The architecture produced there was, despite its diversity, rooted in European-based architectural education. The European model(s) was a way of knowing exported outside its borders, in particular through the flow of professionals from ruling countries to their colonies, with a great impact in the shaping of their
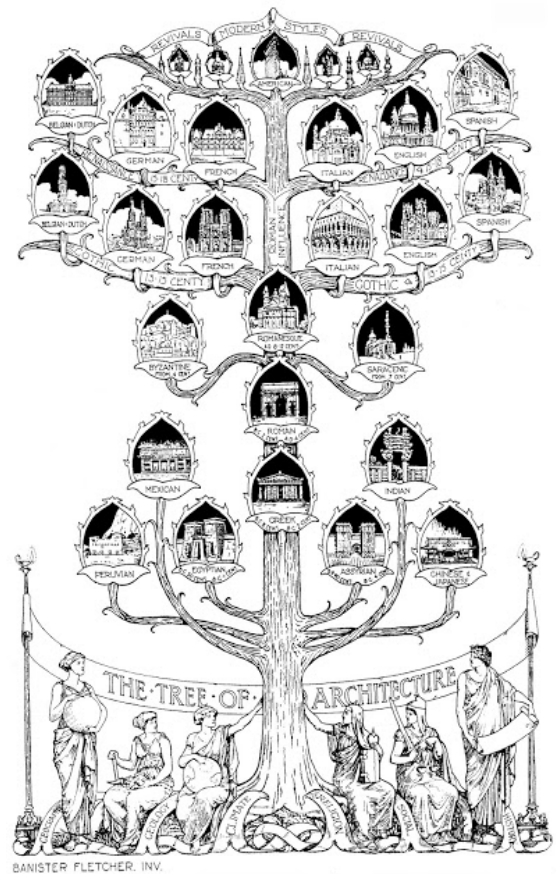

Figure 2 Sir Banister Fletcher, "A History of Architecture on the Comparative Method for Students, Craftsmen & Amateurs", 16th edition (1956), Architecture Tree.

architectural culture. Techno-scientific research produced at the time about health constituted an important scientific body of knowledge to be imported from other fields, enabling, as Jane Drew put it '(…) the resultant buildings [to be an] adaptation, not adoption, of what [she] call[ed] western practices'[19] in the tropics. But the term 'Tropics' contained in itself a clear separation between north and global south, patent in the way the world was represented in the map drawn in her book *Village Housing in the Tropics*.[20] The 'Tropics' were presented in relation to the Motherland (England), as Man to God, an image of perfection to aspire, culture could be achieved and climate conditions technically overcome.
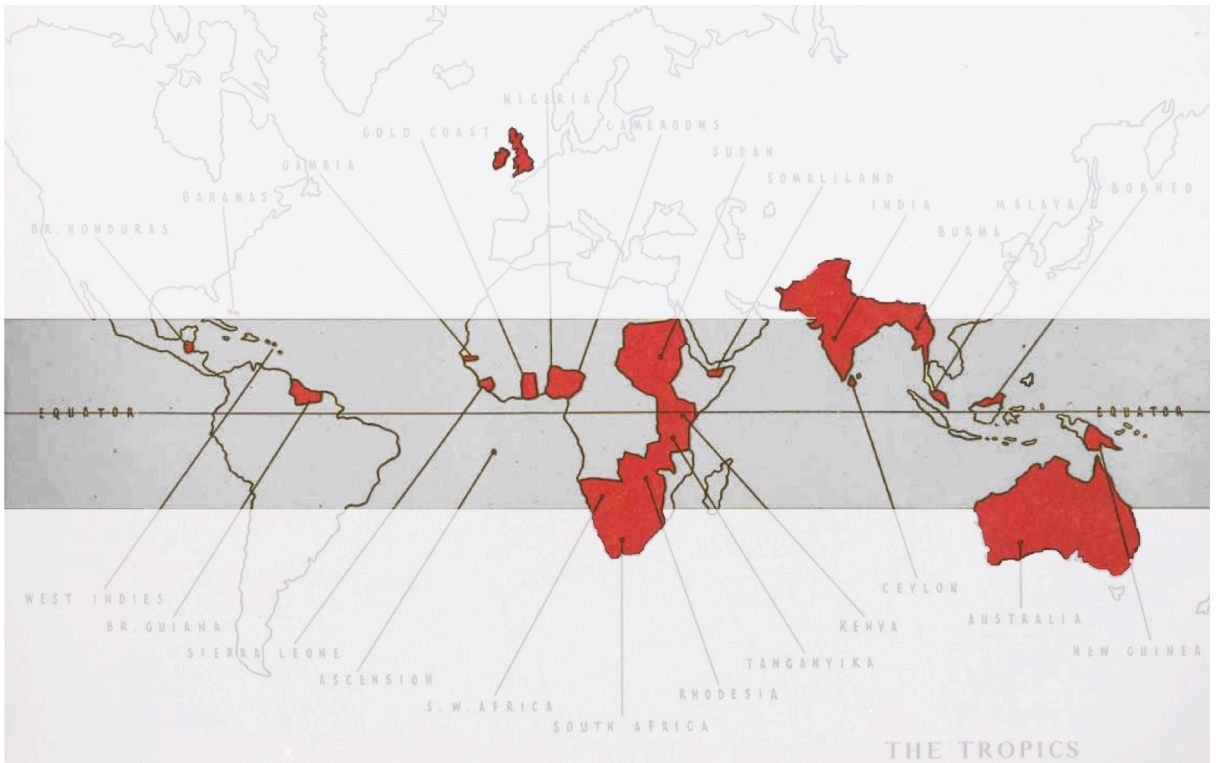
Figure 3: adapted by the author from Jane Drew, Maxwell Fry and Harry L. Ford, "Village Housing in the Tropics, 1947.

Unlike Law or Medicine, Architecture has a very recent history in the panorama of university studies, and with the gradual process of decolonization, the growing independency of former colonies that started in the first half of the 20th century, a growing desire of cultural independency and personal identity also manifested. By the mid-20th century, there was an awareness that the built environment, could also forge a new identity, through an architecture and architectural education which could not be assessed and analysed through the lens of European paradigms elsewhere. A good example is Torres García's Manifesto *América Invertida*:

 I have called this 'The School of the South' because in reality, our north is the south. There must not be north for us, except in opposition to our south. Therefore, we now turn the map upside down, and then we have a true idea of our position, and not as the rest of the world wishes. The point of America, from now on, forever, insistently points to the South, our north.[21]

Figure 4: Torres Garcia, America Invertida, 1943 (Fundación Joaquín, Montevideo).

Many countries opened their first schools of architecture, many remaining tied to European models. But the search for a specific and autonomous identity had also impact on the idea of teaching in schools that somehow were born, or related to the where their former professors had studied. Of course, Modernism was essential in this process given its claim of being an international style. Indeed, as a

pedagogy, modernism was indeed transnational, an architecture for all, for every context, and it was not a coincidence that it happened to be so powerful in countries in the developing world. Even if, as in architectural education, the International Style and modernist aesthetics were a western by-product it was in the developing world, or so-called Global South where some of the more radical experiences took place. The recognition of this phenomena has been extensively analysed by scholars, who brought to light the work of Corbusier in India, of Fry and Drew in Ghana, of the Smithsons in Kuwait, or the strength of Brazilian modern architecture. However, the possibility of other knowledge exchange and influences have been highly underestimated, because the notion of culture has not changed for centuries, and in particular the difference between erudite (sophisticated) culture and vernacular (marginal) culture. So, to a certain extent, in a discussion about preserving cultural identities in a world of dissolving borders where everything seems to become homogeneous, what we must ask is which cultural identities are we referring to? Just to make sure, my implicit answer is not at all that there is none. The problem is, as I pointed out in the beginning of this editorial, the aristocratic concept of culture in a world of with barely any aristocracy since WWII. Recently, in a retrospective exhibition of her photos,[22] Denise Scott Brown proposed an atlas of circumnavigation, linking images otherwise geographically disconnected, suggesting that they are not.[23]

Some of the first claims and recognition of the need of proper training and specific curriculums to work in non-western countries, were an overcome of the conclusions drawn from the Conference on Tropical Architecture hosted by the Bartlett School of Architecture in 1953, and which subsequently resulted in the launch of the first post-graduate course (at the AA in London, the following year) to educate architects how to work in the 'Tropics'. No other country, with significant overseas territories at the time, has embarked on any such project, and its uniqueness explains many of the articles in this issue. The term 'Tropical' and the fact that climate played a central role in that new syllabus, kept it for long seen as a sort of advanced and more intense techno scientific course than those short courses provided at the time by the Building Research Station, and more architecture oriented.

With the growing independency of British colonies, when Koenigsberger took over the direction of the course from Maxwell Fry, some changes started to take place. The course changed from being for British architects aiming to work in the 'Tropics,' to architects in the tropics looking for a more specific education, lacking in their own countries. Despite the fact that climate kept a vital importance in the overall design of the course, it seemed the reasons were not quite the same. Not so much for sustainable reasons – as many authors have pointed out – but because climate was understood, unlikely weather, as a 'cultural phenomena,' as his second director, used to state in his introductory lectures.[24] With time, and over almost 20 years of existence, the challenge became not only to educate architects, but to educate professors – as the Course Teaching Methods reveals, and later on, this would become a Diploma Programme on Education, where many students developed their thesis precisely about the implementation of new architectural courses in their own countries. The Consultancy Service also run by the Department was also concerned with the setup of courses in those countries such as the first one in Costa Rica, described in this issue's article by Natalia Solano-Meza who traces its history in great detail. For Koenigsberger there was a fundamental problem which had to be settled from the outset. The term 'overseas' covered far too many distinct countries and conditions, and their differences were so great to justify different training programmes and policies for each country.[25] What was interesting in those were the differences proposed regarding, in this case, the British curricula. This was probably an isolated phenomenon, but it nevertheless created a transnational network of expertise with a global impact.

There are the countless examples of success, even of radical pedagogies with no precedent whatsoever, as the case of Kumasi in Ghana, mentioned in this issue for being a role model for Costa Rica. What is not said here - or anywhere else for that matter - about the work Michael Lloyd developed there is the extent to which he brought that African experience back to the AA as Principal in 1966. Even if the Unit system was first, and briefly, implemented by Rowse as Principal back in 1936 at the AA, it was with Lloyd, before Boyarsky, that it was re-shaped and tested.
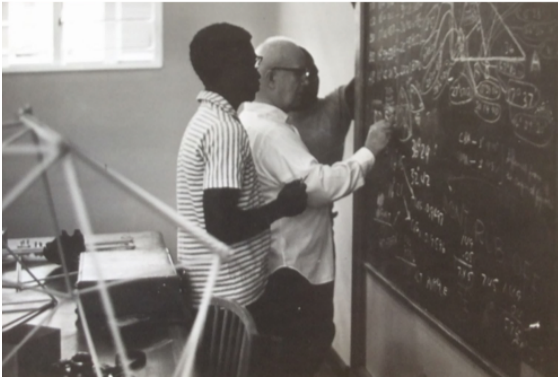
Figure 5: Bukminster Fulller teaching in Kumasi, Ghana (1966). (Michael Lloyd, courtesy of Catherine Lloyd).

Therefore, one could say of the that the genealogy pedagogic heritage of the AA is a product of a man confronted with the diversity of the world and the orthodoxy of the European system. The multiplicity and heterogeneity of the system accommodates different backgrounds, problematics, themes, methodologies, agendas, both from teachers and students. In a way, it supports the argument in Lesley Lokko's article in this issue of that being an answer to South African students' claim for a 'decolonized' curriculum, especially against a more obvious question: why even base it on a western model?

The truth is, for obvious reasons, the oldest schools retained the label of being the better ones, and for foreigners (even within Europe), studying there was a matter of prestige and recognition. Those that could afford persisted to study abroad and state scholarships given to those aiming to bring knowledge back to their countries. The recent history of architecture in many of those countries is, therefore, many times tied to a certain degree of sense of exclusivity, paradoxically back in whatever their previous motherland was. Chin-Wei Chang's article touches upon many of these issues, when traces three decades of architectural education in China, calling it a 'transplanted discipline.'[26]

The phantom of culture versus democratization

The phantom of Americanization as a consequence of a possible new phase of American interventionism in the world economy (given the dominance of American Imperialism since the second world war) is an important target of debate and concern in the West. A world of fast food, of multinationals operating from Burkina Faso to Japan, of world music, of virtual images and websites, seems at the same time safer and scarring. The Information Revolution suggests changing living, working and amusement conditions and even social relationships. Which identities would construct the future societies? How are they going to be remembered? This discussion of cultural identity acquires a whole new meaning in architecture after almost a century of International Style being evangelized in every corner of the globe, and after what was perhaps the most globalized architecture ever taught, Classicism, so well celebrated by Le Corbusier in a time of equal fears in *Vers une architecture*.

This idea of globalization in the current meaning of it is also linked with democratization, particularly the democratization of those who have access to study. As has happened before in other fields, in architecture there was an incredible boom in recent decades. This has changed completely the characterization of a typical architecture student and therefore the demography of architecture schools. If a few years ago it might have sounded totally foreign to teach Renaissance urbanism to students in Africa, what happens now when most of our students in Europe come from suburban cities and live in blocks of massive middle–class housing that has been ignored (even disdained) by architectural history? Does it still make sense to complain about their lack of architectural culture, or should we accept that there is a new culture on the table and we are just not aware of the codes? Perhaps new eyes are needed to uncover totally new fields that we might call, for instance, s*uburbanism* and are as valid as others?[27]

New Colonialism, or where the great 21st century challenges are

Paradoxically, in the past decades, there is an increasing academic interest in developing countries. The reasons are manifold and the different arguments don't seem to obliterate each other.

The "old continent" world is facing the same problems of both sides of the same coin: the risk of gradually shrinking its academic territory. The first reason is a population growing much older than in other parts of the

world. The second is the recognition that the great challenges of the 21st century are beyond European borders.

After the golden years of a European dream of free education for all, with the weakening of the social state and decreasing demographics, education in general, and architectural education in particular, became a commodity. Universities struggle to survive in a highly competitive market. While on a strict management level many strategic decision-making such as the opening of certain European branches in China or India, the efforts to attract foreign students and the creation of hybrid school products specially created for developing countries, for instance, can be economic driven, evoking a certain mercantilist spirit that are foreign to the roots of what universities should be for, there is another side of it. Western educated architects are increasingly working outside national borders, while aspiring architects come to Europe to study and it is hard to predict if they will return to their countries of origin. Therefore:

'...questions to the ultimate justification for running courses for professionals from developing countries in Europe was that postgraduate education could have the 'beneficial effect of taking a professional out of the too familiar environment of his adolescent years of bringing him into contact with colleagues from other countries and allowing him to view the problems of his own country from a new angle.'[28]

This situation calls attention to the need for non-western-based curricula, in the sense of the following of conceptual backgrounds or pedagogical models that are alien to culturally different meanings and values of public space and private life, of political space, of domesticity and so forth. For that reason, they impose creative approaches and transnational pedagogies to those in charge of courses and studios, that allow rich critical discussions about an increasingly global practice as in this issue's articles of Guilherme Lassance, Sarah O'Dwyer, Laura Martínez de Guereñu, José Vela Castillo, Firat Erdim, Olivia Valentine and Bert De Muynck.

Figure 4 Postgraduate workshop "Moytirra – sketch design in the mid-Atlantic-ridge" (Iscte-IUL, 2017), which congregated students from all over the world in Azores, an archipelago half-way between Europe and America. In this picture students are visiting the design project by southern European Pritzker prize Eduardo Souto Moura. (Mónica Pacheco).

What are universities for?

Architectural education has been always dependent of power structures: of the Enlightenment France; of Victorian England and its empire through powerful institutions such as RIBA and the British Council working to promote its academic imperialism though direct policies and a process of centralization – to control, who could practice in all British dominions, approve of schools and their curricula. The extent of the influence of British architectural education is very much bounded with the centralized role of RIBA and the Boards of Architectural Education, which inspected all the recognized schools and reported to the Institute on their equipment and efficiency. We should not also forget that in many cases, the genesis of some of the most prestigious ones was born precisely not out of the first need for proper education, but of professional protectionism.

More recently, at the turn of the century, a series of ministerial meetings between European countries took place to ensure the same quality standards in higher education, the surveillance of equal academic standards and, consequently, the recognition of young architects beyond their original countries (as RIBA was doing with their dominions), a process that came to be known as the Bologna Process. Among other issues, the revolution that had to be addressed in many schools was

the need for homogenizing their curricula and pedagogies. Controversial as it was, it definitely came to stay and restore some strength in Europe that been lost to America over the past century.

All these previous experiences have shown that homogenization and standardization of architectural education were precisely at odds with the phenomena of mobility. This paradox of an increasingly regulated, specialized, rigidly defined system (within and outside borders) in the name of allowing national and transnational flows of students and teachers within the so-called Erasmus Programs and alike question the very nature of the discipline within the classic system of liberal arts and liberal thinking – perhaps even of a global spirit.

What has to be rescued and protected is the real nature of the term *academic*, meant to distinguish architecture as a liberal subject, requiring a liberal education, as opposed to a trade (or craft). What we have to learn from past experiences and some presented in this issue is that globalization, with international students, international teachers and international projects, imply non-Eurocentric views of architectural schools and subjects, with impacts on the shape of their curriculums, without the risk of losing each own specificities and particularities, and therefore their own contribution in the triangle education – research – production of scientific knowledge (in the fields of architecture and of architectural pedagogy in particular for what concerns our discussion).

Final Note

It is with great sadness that I regret to record that during the course of the preparation of this issue Michael Lloyd died in June 2017. Two months after, Paul Oliver also left us. I wish to dedicate this issue to their memories, they were and always will be remembered for all those interested in architectural education as a source of inspiration.

REFERENCES

1 Chaired with Blaithin Quinn.

2 Chaired with Blaithin Quinn and Chanon Chance.

3 Chaired with Blaithin Quinn.

4 Mónica Pacheco, interview with Babar Muntaz, London, 17. 03. 2016.

5 Educational Workshop: Planning and Building for Development, July 1st to 3rd, 1970, Otto Koenigsberger Personal Archive, Architectural Association Archives, London

6 Mónica Pacheco, Interview with Patrick Wakely, London, 21.01.2017.

7 Denise Scott Brown, "Invention and Tradition in the making of American place (1986)" *in* Having Words, Architecture Words 4, Architectural Association, Publications, 2009, p.5.

8 *Ibid.*

9 Immanuel Wallerstein, World Systems Analysis. Ironically, despite the following almost fashionable way of referring to the term, it was originally used by Wallerstein in a different sense, as he explains in his paper from 1997 "The Rise and future Demise of World-Systems Analysis" in terms of a world-system, rather than a "new, chronologically recent, process in which states are said to be no longer primary units of decision-making, but are now, only now, finding themselves located in a structure in which something called the world market, a somewhat mystical and surely reified entity, dictates the rules."; and within one of the "thrusts" of his World-Systems Analysis.

10 Saskia Sassen, *Cities in a World Economy*, 2001, p.3

11 Saskia Sassen, *op.cit.*, p.52.

12 Immanuel Wallerstein, *World Systems Analysis.*

13 Paul Hirst and Grahame Thompson, *op.cit.*

14 Until than all the translations known, or in circulation, were only in Italian, with the exception of the Spanish version of Miguel Urrea and Juan Gracián of 1582.

15 Prof. WM.A. Boring, Columbia University, 1924's Congress p.26.

16 Le Dictionnaire Historique d'Architecture (1832), entry « imitation ».

17 Founded by Louis XIX under Colbert, Charles de Brun and Gian Lorenzo. Bernini in 1666 at Palazzo Caparnica, it moved to Palazzo Mancini in 1793 and ten years later to Villa Medici where it remains until now.
18 Sir Banister Fletcher, "A History of Architecture on the Comparative Method for Students, Craftsmen & Amateurs", 16th edition (1956), p.iii.

19 Jane Drew, Lecture Notes "Hospital Design for the Third world", Bristol, 21st January 1984, RIBA Archives V&A, Jane Drew and Maxwell Fry Archives, F&D27.

20 Drew, Jane, Fry, Maxwell and Ford, Harry L., "Village Housing in the Tropics with special reference to West Africa, 1947, Lund Humphries, cover page.

21 Joaquín Torres García, The School of the South Manifesto, 1943, Fundación Joaquín, Montevideo.

22 Venice Biennale 2016, Palazzo Mora, 28th May - 27th November 2016.

23 Mónica Pacheco, recorded interview with Denise Scot Brown, Philadelphia, 17.02.2017.

24 Otto Koenigsberger's lecture notes, Otto Koenigsberger Personal Archive, Architectural Association Archives, London.

25 Otto Koenigsberger Personal Archive, Town and Country Planning Summer School. Overseas section, "Who should be trained as planner, and where?", 1961, Architectural Association Archives, London.

26 See page 59 of this journal.

27 Mónica Pacheco, "*Suburbanismo, sobre uma potencial autonomia disciplinar*", Estudo Prévio, UM – arquitectosubúrbio, 2012.

28 *"Planning and Building for development", Conference Proceedings, July 1st to 3rd, 1970*