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Introduction

In the 50th year of School of Architecture, CEPT University, we felt a need to publish a booklet summarizing the various teaching curriculums in the last five decades. They make for a fascinating study, as one can virtually see the history of the key ideas of an educational place emerge by their reading. They not only provide an insight into the changing teaching-learning processes over a period of time, but also give an idea of the way our society and country has transformed and how SA responded to these changes. The study of curriculums becomes the invaluable to understand in depth the teaching pedagogy and directions of education at SA.

This booklet has four different curriculums that have been presented as a reproduction of the original statement of intention, the stream wise distribution of courses and analysis of the various credit loads. The first curriculum of 1963 makes a good study of the foundational moments and aspirations of the school. The subsequent curriculums of 1976 and 1988 make for very interesting comparison and reflect the diverse approaches to teaching learning that have been practiced here. The curriculum of 2001 further reinforces the unique approach and societal relevance of education at SA.

The booklet has been structured in a way to reproduce each of the four curriculums with an introductory text followed by stream and course distribution charts, organized in a circular ring for easy comparison across curriculums. The credit distribution across semesters are then correlated with the various streams to derive varying emphasis and focii across curriculums.
The School of Architecture was established in 1962, at the time when the country was going through a transformative phase and a whole generation was trying to find new forms of environment that would show the future of a fast developing society. These aspirations and ideas get reflected in this curriculum, as it lays bare the realities of the country, its future challenges and priorities. It is a curriculum that imagines an Architect as a central figure in this society with not only professional technical skills but with sensitivity towards people, culture and the environment. The first part of the curriculum is a statement defining the discipline of Architecture itself, emphasizing the inter-dependence of the world as a central context to be recognized. The 1963 curriculum also goes on to make important foundational statements on the idea of a place of learning, emphasizing the value of principles, essence and direction over mere information. These ideas have become the rock bed of all subsequent programs at CEPT University.

The curriculum statement is divided into three important parts; on the discipline of Architecture, on the challenges facing India and finally on the idea of an Architectural education.

ARCHITECTURE
Architecture has been related to man and his environment, to place, to time and people, and tied to their basic beliefs and activities. These activities, as they are repeated, become his institutions and slowly evolve forms known as architecture.

In time past, architecture often existed without being a separate profession. In answering, physical, social, religious and idealistic needs, it was in the spirit of building. It grew from fundamental beliefs and fundamental needs.

Each age, each culture must express itself. Today our environment, our aspirations extend as far as outer space. We must find an image and a counterpart of our beliefs, motivations, generating forces. The environment now demands new forms for its new growth, forms which have yet to evolve, which must satisfy numerous conditions of a rapidly changing society and technologies.

Architecture is part of the physical manifestation of this society, of its realities, its desires. It is the spatial expression of meaningful insights into human activities and values, their relationships among one another and with the environment.

Man is an organism within the framework of an environment both organic and created. A group is an organism of people and buildings within the environment of the city, the city within the region, the region within the state and country. These continuously enlarging circles of dependence are twentieth century phenomena in that they are global. The revolution is not merely of time and technology but of the complete interdependence of man, his institutions and his environment. It is a totality.

Architecture in twentieth century must necessarily be different than it was in the time past. However these new forms of the 20th century must relate to age old traditions. Therefore architecture in India will naturally be different it is in other parts of the world.
WHAT ARE THE FUNDAMENTAL REALITIES OF INDIA?

- A rich culture spanning technological centuries, bullock carts confronting industrial giants, mass illiteracy and the most advanced learning.
- An economy of great potential, facing a mammoth task.
- An extremely large population growing at a phenomenal rate.
- A majority of the people still living below marginal levels.
- An urban population growing from the present 100 millions to 520 millions in the year 2000.
- The restlessness of the people striving for a better life.

An architect born of such roots and raised in such a climate must be fully aware of such realities. He must be skilled in the most basic and most advanced techniques of building. He must be aware of the problems of dust, heat, glare and rain. He must be able to deal with many scales, to understand the relatedness and interrelatedness of the environment as one complete totality. He must be able to co-operate with technicians, social scientists, artists, so that he may evolve forms appropriate to these needs.

No country of the size if India has ever before undergone the industrial revolution with its resulting consequences, of metropolitan expansion, increased density, strained utilities, and public facilities. Some cities of India by 2000 A.D. will have populations of 10 to 30 millions. With limited Economic means, the kind of structure (physical, administrative, industrial, residential) of these agglomerations will greatly determine the outlook and the existence of the people.

THE SCHOOL OF ARCHITECTURE

The ultimate aim of all education is the training of men able to deal challengingly with problems. It deals with all accumulated knowledge, helping students to translate these into actions appropriate to their own time. In process, it is a dynamic analysis of culture, values, knowledge, and methodology. It must be selective dealing with principle, essence, and direction as contrasted to merely accumulated, unrelated facts.

Education combines the abstract and the real. It must challenge the established patterns, seek out validity in tradition, and combine these with possibilities of today. It must encourage original research as a means of establishing new roots.

Our school inspires to train architects for this task. It aims to maintain the highest standard of excellence by carefully selecting students genuinely interested in learning and responsive to their surroundings. Regardless of his achievements or attitude at the time of his admission, a student must demonstrate an open and inquiring attitude indicative of a capacity for growth and development.

The school programme includes teacher training and research programmes, in order to provide the cross stimulation necessary for growth and development. Exposure to diverse opinion and a broad range of subjects demands the pooling of resources far beyond the hopes of a permanent faculty. For this purpose, visiting critics, lecturers and consultants from India and abroad will compliment the permanent faculty. These contributions, whether in one hour’s discussion or a month’s stay, are extremely important, and will be a constant force for stimulation and growth within the school.

THE CURRICULUM - 1963

The course provides a broad cultural background in addition to the technical courses essential to the architectural training. The curriculum is a framework for knowledge, a diagram in which the relationships among disciplines, courses are made apparent. By its very structure it states the points of view which should permeate all teaching and learning; that the aim of educations is a mind which comprehends relationships, which is methodical and imaginative.

The curriculum follows three Streams:

The First stream deals with the Physical world, the measurable world of the physical and spatial science, the nature and structure of the universe and its universals, with mathematics, and with the interrelationships between various sciences.

The Third stream deals with Folk, Work and Place, the basic relationships among man, economy, activities and resources. It is the whole fabric made by man, his activities and institutions. This stream forms a continuous link between our world today and its historical antecedents.

The Central stream is the world of Architectural synthesis where all forces come together to bear on spatial problems. From the first stream knowledge is derived about the physical world, building possibilities, climatic phenomena. From the third stream knowledge is gathered about specific human activities and how they relate to the whole, a balance between the technical and humanistic aspects of architecture.

This curriculum represents an education which is a continuous process, working back and forth from whole to part, part to whole and across fields.
DISTRIBUTION OF CREDITS

1 SUBJECT CREDIT = 1 CONTACT HOUR
1 STUDIO / WORKSHOP CREDIT = 1.5 CONTACT HOURS
BACKGROUND
This curriculum can be seen in light of the national level activities initiated by the Government of India to standardize architectural education and to create a professional outlook for the discipline of Architecture. The emphasis on “sound technical” competence and ability to work in teams with other disciplines seems to emerge much more formally in the curriculum with introduction of advance level construction related courses. Curriculum also states the importance of systematic analytical approach as a way to design for problem solving and decision making process. This pragmatic approach reflects in the many specialized courses in construction technology.

In keeping with the policy of Government of India of standardized pattern of secondary education the previous six years (11 semesters) course has been revised to five years (10 semesters) since June 1976.

The first four semesters’ courses emphasize on learning of basic tools and techniques in Architectural design.

On clearing stage I, first two years (4 semesters) a student becomes eligible for stage II if he / she wishes to continue studies or can seek employment as an architectural assistant or join other courses. It is expected that at this stage exchange of students with other schools or admission of students with advance standing is possible.

Upon successful completion of six semesters (three years) a student is required to undergo practical training (duration – one semester and a vacation period, total up to six months). This practical training programme is sandwiched within the five years with the intention of giving a break to the student out of the intensive programme and to expose him to the diverse and practical needs of the profession.

The choice would ease transition to professional career and / or Post graduate and research work subsequently.

The objective of the curriculum is to provide a sound technical base for training of an Architect as a designer. The student is exposed to the teamwork aspect of any building project both in design and field as well as in construction, manufacturing, as necessary prerequisite for a good designer.
COURSE STRUCTURE

Courses in structures are organized around laboratory studies and model making. Extensive use of visual material is made in teaching. In addition, site visits are organized to become familiar with constructional aspect of structures. Building technology courses are taught mainly on site and in laboratory. Only organizational problems keep us largely confined to the four walls of the classroom. The advantage is taken of this by way of slides, making detailed reports of site visits, bringing in specialists in construction, acoustics, air-conditioning, lifts etc to the classroom. In senior year’s structure and technology courses are taught in a problem oriented manner.

The design course begins with a study of man and his world for establishing a frame of reference for design in terms of scale and dimensions. The course gradually enlarges in scope and complexity with study of basic shelter up to development of city sector as inter-related study. Emphasis is placed on systematic analytical approach to design leading to problem solving and decision making process.

The curriculum consists of a CORE programme with a minimum training required for an Architectural student during his stay at school. A student has about 20% of his time in the school available for pursuing other areas of his interest. This allows him to develop his background for specializing in areas of his interest. A wide range of ELECTIVE courses are made available in workshops, Arts, crafts, structures, technology, professional practice, humanities and design. Arrangements are also made for students to take up a special study of interest at National Institute of design and similar other institutions.

OBJECTIVES AND METHODOLOGY

Development of basic skills
- Drawing / Drafting
- Model making
- Experimentation
- Report writing
- Communication and visualization

Development of design skills
- Search for relevant information and data
- Formulation of a problem
- Solving of problem analysis and synthesis
- Decision making

Training as a member of a team
- Technocrat - Structure, Services, Construction, Acoustics, Climatology, HVAC, Illumination
- Planner
- Social scientist

Client interaction
- Individual client / Corporate client
- Presentation and Jury

Hierarchy of acquisition of skills and knowledge of experience. The student must feel this.

Integration of concurrent and previous learning in the studio.
BACKGROUND
The 1988 curriculum is a substantial shift in terms of its emphasis and forthright intentions to understand the position of man in the society with respect to environment and the institutions that it creates. The curriculum reiterates the importance of our understanding of the environment and its interpretation as central to the discipline of Architecture. It emphasizes the realities on our country in terms of its ancient traditions and contemporary changes. The idea of an architect is one that is rooted in these realities of the land, committed to excellence and also relevance. The curriculum document is written in a manner emphasizing the context of the society and subsequently the goals of the profession.

A curriculum for Architectural education evolves from the nature of Man and of Society, and of its aims and aspirations and its expressional potentials. It states the relationships between Man, his institutions, his techniques and its interpretation in spatial and physical terms. A curriculum is a statement of intentions, which in its structure states the relationships between disciplines and courses, clarifying objectives, stating emphasis and points of view. The aim of Architectural education is recognized to train the mind to perceive the context of man and society in its best potential, to interpret it through developed skills of expression into a sustainable and qualitative living environment.

CONTEXT
The context of Indian society brings together the inheritance of an ancient culture, its history, thought, philosophy, arts and architecture and its varied and multiple expressions, and the challenges of a contemporary society with an evolving new social order, thought, philosophy, new techniques and potentials of new expressions. It demands continuity with the ethos of the past, its sense of place, along with the capacity for continual rethinking and the need for transformed expressions of the present time.

GOALS
The curriculum in stating a set of relationships and emphasis, and of methods, aims to develop an individual rooted in his/her context of society and place in India capable of the disciplines and skills through which to interpret them into a qualitative physical environment. It aims at an individual committed to excellence and relevance.
THE CURRICULUM 1988

The curriculum states three major streams

Stream 1
The first is oriented towards Man, Society and Expressions, and deals with the development of culture, thought, philosophy, arts and science and their impact on the world. It deals with the Humanities and the Arts.

Stream 2
The second is oriented to Technology, and deals with the understanding of man, of the physical world, of materials, their properties, behaviour and techniques through which man has shaped his physical built environment of the elements of the physical world that he must control and harness to give physical comfort. It deals with Materials, Structural principles, Constructional systems and services and Environmental sciences.

Stream 3
The third the central discipline is oriented to Synthesis, of the forces of man and society, of the nature and needs of social institutions, interpreted through physical environment. This is the field of Design synthesis. It deals with the development of design sensibility and skills, principles of design, its history and theory, the development of design vocabulary and grammar, of its expressional skills, through a set of graded projects and programmes of increasing complexity.

From the First stream, knowledge is gathered about man, his needs and their myriad expressions, from the Second stream understandings are developed about the nature of the physical world, climatic phenomena, and building possibilities. The design studio brings these understandings together in developing expressions for the needs of human institutions in space and form that answer to the integrity between part and whole and conducive to a qualitative living environment.

COURSE STRUCTURE

The course structure and relative emphasis between sub disciplines vary depending on their position within the course.

The first 2 years emphasize the development of background, sensibility, skills and its disciplines, and are considered as the Foundation years.

The third and the fourth years emphasize the interrelationship between the disciplines and their resolution into integral totals increasing complexity and are considered the Developing years.

The final year emphasizes the development of individual, his/her maturity, and establishment of directions and is termed as the Expansion year, during which the student develops his/her theoretical understanding and skills or design synthesis to personal choice of directions and to a high quality of manifested resolutions.

CREDIT LOADS

The course is of five years (ten semesters) duration. The year consists of two semesters of approximately sixteen weeks each. Each semester carries a contact load of 24 credits, where 1 credit is equivalent to 1.0 lecture hour per week in theoretical subjects or 1.5 studio workshop or laboratory based courses.

Each semester consists of, in addition to the Design studio, of not more than six subjects and each subject is normally of at least 2 credits. In addition to subjects that form the Core of the curriculum the course offers 12 credits out of the total 240, as Electives. These Electives are offered within each of the disciplines of Humanities, Arts and Crafts, History and Theory and Technology, so that a student can develop his / her interests in these areas and design the emphasis / structure that he / she wishes to follow.

ASSESSMENT

Student performance is continually evaluated through programs, projects, tests, quizzes and periodic assessments of sessional work. Generally at least 60% of the assessment is through this system and not more than 40% weight is assigned to end of semester examinations. All core subjects are examined at the end of the semester through juries or crits, viva voce or examination papers. Electives are normally assessed through assignments or papers.

In order to clear a subject, the student must obtain at least 50% marks in all the assessments in the subject. While grading is done by the teaching faculty in all subject areas, the end of the Third Year and Fifth Year are examined additionally by an External examiner.
1988

DISTRIBUTION OF CREDITS

DISTRIBUTION OF TIME

1 SUBJECT CREDIT = 1 CONTACT HOUR
1 STUDIO / WORKSHOP CREDIT = 1.5 CONTACT HOURS
BACKGROUND
The 2001 curriculum picks up the central idea from the 1988 curriculum and addresses the concerns of global culture simultaneously with the rootedness of Indian society. The emphasis on human values in a fast changing world, finds prominent mention in the curriculum statement along with need for humanizing qualities while managing and coordinating varied specialized skills. The idea of architecture, which is rooted, appropriate technology, and for modern day transformation is professed in the curriculum statement. The idea of urban condition as the important reality to be addressed through architecture finds prominent mention in this curriculum.

The curriculum statement

A curriculum for architectural education evolves from the nature of man and of society, and of its aims and aspirations, its expression potentials. It states the relationship between man, his institutions, his techniques and its interpretation in spatial and physical terms.

A curriculum is a statement of intentions, which in its structure states that the relationship between disciplines and courses, clarifying objectives, stating emphasis and points of view.

The aim of architectural education is to train the mind to perceive the context of man and society in its best potential, to interpret it through, developed skills of expression into a sustainable and qualitative living environment.

CONTEXT
The context of Indian society brings together the inheritance of an ancient culture, its history, thought, philosophy, arts and architecture and its varied and multiple expressions, and the challenges of a contemporary society with an evolving new social order, thought, philosophy, new techniques and potentials of new expressions.

It demands continuity with the ethos of the past, its sense of place, along with the capacity for continual rethinking and the need for transformed expressions of the present time. This is made more poignant in an economic order of dramatic variations that demand architectural attention.
The significant development of the past few years and the indications for the future which must be reflected in the curriculum include:

Environmental concerns: an increasing awareness of the fragility of the man made environment and issues of balance of the manmade with the natural order; issues of optimal use of natural resources; and sustainable development.

Range of technological options: the validity of appropriate technology and use of local techniques and their continued relevance and in developing economics, and on the other hand the access to sophisticated high technology and its use for present day building tasks in a globalising urban environment.

Range of cultural dimensions: the rootedness of Indian society and value systems on the one hand and the effect of global universal culture on the other hand.

The impact on value system: in a fast changing and largely materialistic society the need to develop human values that recognise the role of architectural professional as enabler, a form giver, with an ability to take positions.

The changing role of the profession: changing towards managing and coordinating varied specialized skills and professions and yet to give a humanizing quality to the built environment.

These reflect in increasing concern with course on environmental balances, appropriate technology, advanced technological systems, courses on indigenous cultural roots and global impacts, and professional management systems. In design process these imply coordination of multiple dimensions of specialized inputs and modern media and methods.

GOALS
The curriculum in stating a set of relationships and emphasis, and of methods, aims to develop an individual rooted in his/her context of society and place in India capable of the disciplines and skills through which to interpret them into a qualitative physical environment. It aims at an individual committed to excellence and relevance.

The major concerns the next few years need to address are:

- Sensitivity to environmental balances between the manmade and natural systems architecture rooted in place, climate and the social conditions of India.
- The concern with technological expressions that uses most appropriate choice of the material and technique whether tradition or modern to the nature of the task, and makes the most appropriate use of resources and process at hand.
- The development of architecture for the Indian conditions that continue from the Indian tradition and make a modern day transformations.
- Architecture strongly related to the definitions of the urban conditions.
- The education of an architect capable of the visions, value systems and competence to bring together the multiple dimensions of the architectural task to integral qualitative built environment.
The curriculum states three major streams

STREAM 1
The first is oriented towards Man, Society and Expressions, and deals with the development of culture, thought, philosophy, arts and science and their impact on the world. It deals with the areas of Humanitis and Social sciences as well as Arts and Crafts.

STREAM 2
The second is oriented to Technology, and deals with the understanding of man, of the physical world, of materials, their properties, behaviour and techniques through which man has shaped his physical built environment of the elements of the physical world that he must control and harness to give physical comfort. It deals with Materials, Structural principles, Constructional systems and services and Environmental sciences.

STREAM 3
The third the central discipline is oriented to Synthesis, of the forces of man and society, of the nature and needs of social institutions, interpreted through physical environment. This is the field of Design Synthesis. It deals with the development of design sensibility and skills, the development of value systems and identified positions, through the study of History and Theory of Architecture, development of Basic design language and Skills, and the use of contemporary media and methods

From the first stream, knowledge is gathered about man, his needs and their myriad expressions, from the Second stream understandings are developed about the nature of the physical world, climatic phenomena, and building possibilities. The design studio brings these understandings together in developing expressions for the needs of human institutions in space and form that answer to the integrity between part and whole and conducive to a qualitative living environment.

COURSE STRUCTURE
The course structure and relative emphasis between sub disciplines vary depending on their position within the course.

The first 2 years emphasise the development of background, sensibility, skills and its disciplines, and are considered as the Foundation years.

The third and the fourth years emphasise the interrelationship between the disciplines and their resolution into integral totals increasing complexity and are considered the Developing years.

The final year emphasises the development of individual, his/her maturity, and establishment of directions and is termed as the Exposition year, during which the student develops his/her theoretical understanding and skills or design synthesis to personal choice of directions and to a high quality of manifested resolutions.

CREDIT LOADS
The course is of five years (ten semesters) duration. The year consists of two semesters of approximately sixteen weeks each. Each semester carries a contact load of 24 credits, where 1 credit is equivalent to 1.0 lecture hour per week in theoretical subjects or 1.5 studio workshop or laboratory based courses.

Each semester consists of, in addition to the Design studio, of not more than six subjects and each subject is normally of atleast 2 credits. In addition to subjects that form the Core of the curriculum the course offers 12 credits out of the total 240, as Electives. These Electives are offered within each of the disciplines of Humanities, Arts and Crafts, History and Theory and Technology, so that a student can develop his / her interests in these areas and design the emphasis / structure that he / she wishes to follow.

ASSESSMENT
Student performance is continually evaluated through programs, projects, tests, quizzes and periodic assessments of sessional work. Generally atleast 60% of the assessment is through this system and not more than 40% weight is assigned to end of semester examinations. All core subjects are examined at the end of the semester through juries or crits, viva voce or examination papers. Electives are normally assessed through assignments or papers.

In order to clear a subject, the student must obtain atleast 50% marks in all the assessments in the subject. While grading is done by the teaching faculty in all subject areas, the end of the Third Year and Fifth Year are examined additionally by an External examiner.
DISTRIBUTION OF CREDITS

1 SUBJECT CREDIT = 1 CONTACT HOUR

1 STUDIO / WORKSHOP CREDIT = 1.5 CONTACT HOURS
From the vantage point of 2012, 1962 seems very far away. A time when words such as development, nation-building, progress and growth were still looked at with innocent eyes. The world was divided into blocks, rival ideologies were fighting, and man had been to space and would soon inevitably conquer the moon. India, hitherto the land of peace, would soon enter the race, having already flexed its military muscle, whether reluctantly or otherwise. Gujarat, a new state with its own legislature, had come into existence 1960, at the culmination of a sometimes-violent Mahagujarat movement.

The first hints of the not-too-pleasant connotations of those keywords – development, nation-building, progress, growth – were just beginning to be perceived by some thinkers all over the world. As the material, technological and ideological race revved up, the effects of it on human societies began to become uncomfortably apparent.

In the field of Architecture, what had seemed like certainties and dogmas of modernism were no longer at the forefront of thought. A deeper questioning of what architecture was supposed to do, and about how to make architecture and urbanism, about the rapidly eroding diversity of locales and their climates and their distinct forms, about the monotony and banality of technology-based approaches….. all these kinds of doubts were in the air even while the profession carried on regardless. In the critical writing and in the work of this period, one feels a dead end and the possibilities of a new beginning, not yet arrived.

The Curriculum of 1963 reflects the complex and exploratory mindsets that form the gene-pool of this school. Ambitious in scope, comprehensive in coverage, combining biology, sociology and geography; geology, physics chemistry and mathematics; arts and the humanities… this document seems to train not only an architect but create a multifaceted individual. Amazingly, no mention is made of any kind of architectural projects or themes or subjects of design study prescribed at any level!

The document shows remarkable boldness of approach and scant respect for "established norms". This document hints at the energy and the continual honing of ideas and approaches in an environment being built by several young, able, motivated and capable professionals. Equally, the language and structure of the chart suggests the competing ideas that were creatively engaging to make this environment.

Interestingly, this early curriculum lays great emphasis on field learning, both at the beginning of the course as well as periodically in summers. This foundational document and what it hints at, and suggests, and sometimes reveals, will haunt all those who think of the future of the school, and will challenge them with its freshness, liveliness and boldness.

By the early and mid 1970's, the School of Architecture is no longer the maverick venture of young professionals, but is known and respected in the country and the world. Expectations rise. What started as a non-establishmentarian activity is now thought of as a blueprint of success in architectural education. The establishment is willing to provide support to this hitherto unsupported venture.

The decade has also seen change in what the world is like and what India is like. International aid bureaucracies take an interest in economies and cultures. The environment and the effects of growth are subjects of concern and worry. The idea of well-developed professions is beginning to emerge.

The national mood changes from participation in an adventurous new enterprise to a more settled buckling down to the nitty-gritties. In Gujarat and Ahmedabad too there is a change of mood, the hitherto new state is beginning to institutionalize its structures of governance. Leadership which was connected to the professions, now becomes broader-based and less monolithic. The situation is fluid and somewhat unpredictable.

The spirit of the curriculum of 1976 is different entirely from the first curriculum. Government policy and a standardized pattern of education are mentioned in the first line as the basis of the curriculum! This of course is in response to the change over, at a national level, from an 11-year school system to a 10+2 system as the entry base into higher education. Yet the change is far more fundamental than an adjustment of teaching content from a six to a five-year pattern. There appears to be a major shift in emphasis from "a culture expressing itself", "an organism in an environment", "meaningful insights" - to "a sound technical base", "easy transition to a professional career", "a systematic analytical approach", "problem-solving and decision-making process"!

Thus the curriculum at this stage perhaps rounded out, perhaps radically modified, the approach to learning architecture.

The Fifty year saga
Frameworks of Teaching and Learning at School of Architecture, CEPT University
by Prof.Neelkanth Chhaya
Dean Faculty of Architecture

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The decade of the eighties brought about a process of a radical revaluation of the project of modernity. Both theoretically as well as in practice, in politics as much as in the humanities and the arts, the idea of a singular and universal world culture began to be questioned.

India too saw a change... the idea of projecting the culture of India abroad and of giving greater value to the traditions at home can be seen to be part of this process of moving away from the ideal of a universal culture. Perhaps the greater articulation of sub-cultures as part of the political process was reflected in the arts including architecture.

The curriculum of 1988 for the first time explicitly itemizes the Indian context in terms of an inheritance of history and philosophy. Rootedness in society is mentioned. Though skills, disciplines and professional competence are mentioned, the social and historical awareness are the base.

In an interesting maneuver, the curriculum sets up larger goals and a context of reference in order to balance against the idea training for professional competence. A tension between the clear adventurousness of the first curriculum, and the somewhat conservative second curriculum, seems to persist behind this clear and well-organized statement of intent.

The new millennium exhibits a now clear-cut break with the premises of enlightenment modernism, at least in terms of ways of doing things. The ideas of egalitarian, free and just societies seems now to be explored in a different way. The old institutions of nationality are challenged by global economy and culture.

India too is part of this dynamic but unsettling process. Cities grow apace as the economy changes. Architectural patronage and therefore intentions equally change. Media and tools for information transmission and exchange transform the educational process and platform, as much as they change the profession itself.

The 2001 curriculum uses the framework of the 1988 curriculum, but attempts to state the new conditions point-by-point. The Environment, Technology, Cultural Dimensions, Value System and the change in the Profession are all mentioned as needing attention. The need to understand and address urbanity is explicitly set out. Indian conditions and tradition continue to be mentioned, but some anxiety about the ongoing change can be sensed.

Perhaps this last curriculum suggests what we need to think about for the future. Certainly seeing and understanding the evolution of the curriculum at the school is an essential base for future thought.
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10. SA Ahmedabad, Developments in Curriculum Discussion on 27th Feb 2011

This booklet was put together during the SA50 publication workshop in December 2011, involving students guided by Neelkanth Chhaya, Pratyush Shankar and Vishwanath Kashikar. The final layout and formatting has been done by Sinali Ratanlal and Sivith Kumar.
The Faculty of Architecture, CEPT University is celebrating its Golden Jubilee this year. Over the past 50 years, the school has been home to a host of students and teachers, providing the setting for germinating ideas that have borne fruit both within the campus and in the world around. The booklet series provides an opportunity to tell this story not only to put the past in perspective but also to chart an informed road to the future.

Any recollection of history is partial and can never do justice to the plethora of issues worth publishing. The booklet format allows the possibility of covering diverse issues like teaching and learning methods, ideals and ideologies, student works, institutional culture and contributions to society. The booklet format also allows us to look into the future by adding to and commenting on previous booklets.

These booklets might appear small and simple but are made possible only through hours of hard work and inputs from a very wide range of people. The students of the Faculty of Architecture have worked on these booklets with a spirit and enthusiasm that are the hallmark of this institution. It was also heartening to see the alumni spending hours with these students without which we couldn’t have talked of the early years of the school. The past and present visiting and core faculty members also deserve special mention for taking the effort to provide material for this endeavour.

The first part of this series focuses on five themes: Pedagogy, Research, Outreach, the Related Study Programme (RSP), and Campus History. Teaching and learning methods are addressed under the ‘pedagogy’ theme whereas the ‘research’ theme focuses on the research thesis programme in the tenth semester. The school has always been concerned about its connections with society at large and this is highlighted in the ‘outreach’ and ‘RSP’ booklets. The ‘campus history’ series charts the long and colourful history of the campus and its people.

The series on Pedagogy covers a range of teaching and learning initiatives and ideas in the last 50 years of the Faculty of Architecture. The publications in the series reflect upon curriculum, teaching methods and students’ works. Material on pedagogy and teaching is difficult to find and the need for such documentation has been felt for long. These booklets become an important resource for understanding the emphasis and direction of education at the Faculty of Architecture. The various booklets under the series are mostly organized around the streams of the curriculum; Design Synthesis, Building Technology, Man & Environment, Arts & Crafts and Practice-Management. The booklets attempt to cover the different teaching emphasis over a period of time, often illustrated through student’s work and interviews with teachers. Some booklets like the one on curriculum reflect on issues of institutional positions and ideas of education whilst others like the one on teachers will focus on the ideals and teaching methods of faculty members.