

**Professional scientific sessions for art, architecture and urban planning Thursday evenings**

**Held in: Conference hall of Herampey Consulting Engineers**

**Date: 24.01.2019**

**Title: Professional Roundtable, the architecture of past, today and tomorrow. Management and Programing.**

**Roundtable Members: Mr. M. A. Keramat, Mrs. G. E'temad , Mr. D. Diba, Mr. V. Qobadian and Mr. M. M. Mahmoudi**

Mr. M. M. Mahmoudi began the talk saying that during the first part the participants to the roundtable would talk about management and programing of instruction and research in universities and the second part will be dedicated to management and programing in the profession.

Mr. Mahmoudi said that this year is the 100<sup>th</sup> anniversary of Bauhaus movement, meanwhile the Faculty of fine arts of University of Tehran was founded 20 years later. Mr. Mahmoudi said that the Bauhaus movement has changed many times, adapting the spirit of the movement at the characteristics and needs of each period, without repeating itself, contrariwise the Faculty of fine arts, didn't change and has remained the same in its stereotypical structures. The beginning question was why we didn't succeed to be inspired by the Bauhaus movement and develop it to the modern times.

Mr. Qobadian said that when the Faculty of fine arts was established as the first higher educational center for architecture, in reality the pioneers in this route were French experts and graduate persons from France. He mentioned people like A. Godard, M. Siroux and Mr. Foroughi that were influenced from the French school and the programs of French Beaux Arts. The programs were translated and taught to the students. Mr. Qobadian mentioned another prominent Iranian architect Mr. Seyhoon that had studied in France.

The Bauhaus began his activities in 1919 and ceased them in 1933. It's interesting that in all architectural printed source, Bauhaus is always mentioned. Despite its short life Bauhaus had a large influence and the importance was that it was the first modern school of art and architecture, where modern architecture was taught. The slogan of W. Gropius was that here the form is not subordinated to history, it's subordinated to the function that is the principal slogan of modern architecture. May be we can assert that before the modern architecture form was subordinated to the history, in west, in east and in Iran too. In Iran if somebody to design a mosque in Safavid era, he had to refer to the history, tradition, but in the modern architecture the look is toward the future. The form is inspired by the future, technology, function and development. Mr. Qobadian believes that it's true that are other influent architects like Le Corbusier to have an important role in the creation of modern architecture, but it's in Bauhaus that many giants of architecture like Gropius, Mies Van De Rohe, Meyer...., or artists like Kandinsky. Despite its role and position Bauhaus was closed during the Nazi era, because the Nazi regime believed in neoclassical architecture as the source of glory and magnificence, as it happens in Iran that people that consider themselves as VIP, they believe in Roman architecture as a source of inspiration. Returning to the Faculty of fine arts, he said that even though Bauhaus is important, but it's under the influence of Beaux Arts and

this is the reason that neoclassical facades and architectural elements are taught. The reason that professor Pirnia was excluded from the Faculty of fine arts, was that he believed that the students had to know and study sources of Iranian architecture, with its rich tradition and variety.

Talking about the actual situation in the Iranian faculties of architecture, he asserted that the students are not ready to be absorbed in the professional market, because the academic study they are not trained in practical activities, meanwhile in Germany, or in countries of Persian Gulf, the students are required to follow practical preparation courses during their academic studies, so when they graduate are ready to find their position in the market. In Iran the academic policy makers have designed a program that must be observed in all the universities around the country, but in his opinion it would be better that faculties in different geographical, social and cultural positions, had programs based on their local values. Mr. Qobadian said that the Iranian higher educational system has other problems and lacks that he would talk about them later.

Mr. Mahmoudi asked Mr. Keramat what was his opinion on this regard. Mr. Keramat explained that as the precedent speaker asserted the educational system of the Faculty of fine arts was based on Beaux Arts manners, even though in 60-70s was influenced and followed the social and cultural tumults that involved Europe as a cultural revolution. Answering to the question of Mr. Mahmoudi, he responded that these influences were spread in the University of Tehran and also in the National University, causing changes that stressed the preferences toward the Italian school of architecture, ignoring at the same time social and cultural considerations. Mr. Keramati said that in the universities of architecture the most important thing was that the students were not taught to understand the architectural work not only as an artistic and scientific activity, but also as a teamwork. The architect should have a managerial role to coordinate the activities of different groups, in order to have a successful result. Unfortunately in Iran many ideas remain on the paper, because to obtain the material result, the architect must be able to manage different fields of building activities, but because of various reasons this role is denied to the architect.

Mr. Keramat talking about the role of Mr. Diba in the university, said that Mr. Diba was aware of the importance of the concept of management, to be transferred to the students as a key factor for the success of their professional future.

Mrs. E'temad was another member of the roundtable. Beginning his talk he said when few years ago he visited in Vienna an exhibition dedicated to architecture and Bauhaus, he saw that Bauhaus was not interested only in the design of houses or buildings, but the sphere of its interests included other design processes, like furniture or eating tools. In the school of Bauhaus the student was trained not only as an architect, able to design buildings, but he was trained as a designer of objects that are present in our everyday life.

Talking about the initial years of his academic studies, Mrs. E'temad said that during the first years they had to follow the programs of Beaux Arts, even though for them it wasn't clear the reason of such studies. When Prof. Mirfenderskey assumed the role of the director of the faculty, the direction was changed, focusing on modern architecture, presenting and teaching different schools of architecture and their orientation. The best result of those years was that the students worked in different ateliers, learning the principles of teamwork as the base of the profession of architects.

Continuing her talk, Mrs. E'temad compared the situation and conditions when she was a university student, when it was easy to find an occupation even though during the academic studies. The problem of today is that today the graduates have not the same opportunities, because of the conditions of the universities and the situation of labor market.

Mrs. E'temad believes that the educational system doesn't have a programmed way of action. Comparing the situation with the universities that are active in the USA, in Iran the number of the faculties of architecture are high and it's obvious that the country doesn't need so many architects and the market can't satisfy the persons looking for a professional occupation. The general problem that exists in our country is that many professional are not paid properly, so in many occasion they don't have the necessary enthusiasm to dedicate themselves to the work.

The next speaker was Mr. Diba. He talked about his personal experience, telling the way that he followed returning to Iran, when he was completely under the influence of west. He explained that at that time he was an expert of the history and activity of Bauhaus and the way it appeared. Mr. Diba made an interesting observation saying that to understand and study the history of Bauhaus, it would be very useful to know the content of the literature of that era, reading Zola, Duma and Marks, in order to understand the social conditions of the ordinary people, generally in Europe.

Talking about the role of philosophy of Bauhaus, Mr. Diba made interesting assertions. He said that the school of Bauhaus made a very important step for the realization of social democracy in Europe. Reading the letters written by A. Loos we see he refuses the decorations in the houses, because for him the important thing is to provide a shelter to the people that are living in the streets or in ruins. Through his activity Bauhaus has introduced the art and architecture in the life of the ordinary people. Meanwhile in Europe the general policy has created the necessary conditions for the realization of social democracy, in Iran we were far from these principles and unfortunately today the situation is worse. The students don't know that they must know the social conditions of the community that they intend to design for and this is the reason that they fatigue to find a job that corresponds to their academic preparation.

Mr. Mahmoudi asked Mr. Diba which was, in his opinion, the best educational period of faculty of fine arts. He answered that it was when Mr. Seyhoon organized bus trips for the students to have trips round Iran and this was an excellent occasion for the students to know the immense heritage that their country had.

Mr. Mahmoudi made a similar question, asking Mr. Qobadian what he has seen in the faculty of fine arts during the last 30 years, when he came back from the USA? Mr. Qobadian answered that, when he came to the faculty of fine arts, he realized that the same American educational system was applied in the faculty of fine arts. The main difference was that in the USA the preference was on theoretical education, meanwhile in Iran the technical preparation was in priority.

In another part of the roundtable Mr. Mahmoudi asked Mr. Keramat what they were imagining when they were students, regarding management and programing. He answered that at that time he had the chance to learn a lot of high level professors, but regarding the expected results, the faculty didn't achieve the desirable results and goals. The main problem on this regard is that the academic society didn't have its own philosophy and points of view, limiting itself to import and

copy principles and ideas from abroad, especially from west. Mr. Diba on this regard added that once the educational staff was combined by people that was ready to serve the society, having moral interests than material, and this is the reason that they succeeded to transfer their knowledge to the young generation.

Talking about the differences that exist between state and private sector universities, Mr. Mahmoudi wanted to know which were the strong and weak points of these two categories of universities. Mr. Qobadian answered that in the state universities the facilities are better than private sector's, but it's interesting to see that during different competitions, the students that have studied in private universities have better records and win more competitions . Mrs. E'temad believes that in the state universities there are students that gained that position because of some facilities created for a particular group of society, meanwhile in the private universities because the students pay for their studies, the approach is very serious and responsible and consequently the results are better.

The last participant was Mr. Keramat to answer, who said that in the private sector the students are more daring to express and present their ideas, that in state universities is less frequent.