

# Quality Assurance in Architectural Education in Asia – On the Perspective of ‘Design’ Based Architectural Education and its Holistic Assessment

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**Abstract.** This paper starts by describing the importance of ‘Architecture’ to our society to our everyday life. It dominates our living environment, inevitably forms visual memories of life experience. Undoubtedly, a building is a ‘container’ to hold one’s everyday living, the grouping of architecture an urban environment is a ‘container.’ It is to hold one’s entire life. If then, there is paramount importance in realizing how we should properly educate our future ‘architects.’ First, it is important that the essential of architecture education must be based on proper ‘Design Studio’ format. Much of reasons are self described by following quotes such as ‘like art, architecture cannot be taught, but it can and should be cultivated,’ ‘Essentials of architecture can be learned through actual doing,’ ‘architecture education is most perfect liberal arts education format invented.’ Secondly, it is important to realize the vast meaning of architecture and architect to our society. Luckily, there is the Charter for UNESCO/UIA for Architectural Education which serves as not only a fundamental background to this discussion but also as ‘prior principle’ in articulating proper education for architects. Thirdly, considering the Charter as a principle, then it is worth discussing actual methodology as a working system in delivering ‘accredited/validated education.’ The KAAB’s Conditions is compared with the Charter. For an in-depth look into the most important set of Conditions of the KAAB the Student Performance Criteria, the paper describes the origin, historic background, and evolvement of the ‘Student Performance Criteria,’ which is borne by the NAAB in 1980’s. As it weighs much importance of the whole accrediting process, it must be carefully written to reflect society’s needs of an architect. Also, it must not be written too specific nor should include quantitative measure, to avoid all school programs eventually evolve to become uniform without a character. At the same time, it must possess enough specificity to guide panel reviewers in judging competency level of the student learning at the actual site. As a conclusion, there is paramount importance in architecture education. It is the UNESCO/UIA Charter that asks all civilized architectural education to be self-assessed and peer-reviewed for continuing improvement. Considering current era, there is no doubt that there are many opportunities waiting ahead among us. Familiarizing and building sympathy to the voice of the ‘Charter for Architectural Education.’ will be the most proper place to start.

## Our Belief in Architecture

I would like to start by raising a fundamental question of what we all believe in ‘What Architecture is’. In all consciousness - past or current - our visual memories have always existed in dimension of constant spatial dimension in background, either small/large, vivid/vague, pleasant/displeasing, and etc. In fact, we have never lived our cognitive-selves outside of ‘space’ or ‘place’ or of our tactile dimension of our surroundings.

What do you remember as your early childhood memories of city-scape scenery where you were growing up? Or time to time, when there was an occasion of family outing to a ‘big place’ at city center day or night, what fragments of scenic views signaled you to realize

that you were physically at the middle of that ‘special’ outing? Or throughout one’s life time, when there were chances to travel other parts of the world of renowned places, the scenic impressions large or small took place in our mind as something impossible to erase from our visual memory. Often times, those visual imprints stayed with overall impression of the whole travel. Yes, we all are constantly surrounded by city scape of some sort, which has always been a conglomeration of individual buildings – works of Architecture.

Either impressed by the majestic view off from top roof of the Rockefeller Center building looking toward Central Park of Manhattan, or dazzling view toward La Défense at the top of the Arc de Triumph, it is easy to presume that one’s definition of man-made scenic view of the ‘life time’ surely has no limit on ‘what to expect’.

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But at the same time, I insist that all impressive civic scenery of 'life-time' are careful collections of individual, architectural efforts. There is no doubt that all buildings of architectural works were borne by 'Architect' among us, all in which reflecting our utmost fundamental function of 'living' conditions either grand or humble.

Take an example for in Hong Kong, a view of Victoria Harbor, the impressive view toward the canal, the both sides are marked by over 100 stories tall state-of-the-art multi-purpose towers. Perhaps another scenic view of the 'life time', no matter how ignorant of one's knowledge of architecture or urban planning, the view speaks itself about image of 'The Gateway to Asia' to all passerby of the area. This poses very interesting point that whenever there is impressive scenic view of the city, it is hard to escape from noticing the fact of efforts of architectural design works of the buildings are also collectively conveying the results of 'urban image' which stems from overall planning efforts of the city.

Then it is natural to assume that no matter how small the scale of individual buildings is, the designer of the building must also consider the overall cityscape, leaving its impact toward a scenic view hoping to become better neighborhood to the place. As simple as this example is, it is easy to capture the role and mission of an architect to our place and the society, which is unmeasurably meaningful and important. At the Tokyo Forum project, life of an everyday city dwellers and workers surrounding the places pass through the 'Lobby', using like their easy back-door to where ever nearby destinations – within the city block - would be. The Lobby of the project not only plays as the 'Grand Space' of the grand-scale functions, but also for the people of Tokyo, there is no doubt that this incredibly dazzling lobby has already taken as humble background for people's everyday life. It surely is such a memorable example of what a great public space should be to a greater citizen. On the other side of the globe, we all are aware of the incredible beauty of the Sidney Opera House. When I was there at a first glance, it came across how nice scenic gestures manicured well with formal compositions and array of details, although it didn't take long for me to realize the real reason why the opera house was true beauty to all visitors. It was not only the beauty we already admit by the building itself, but the real beauty was existing at the heart of the visitors by the 'place' of the opera house. The indescribably beautiful 'place' was born by the well-appointed settings of public plaza and promenades surrounding the monumental architectural work, especially by the fact that they were working as a backdrop of mind boggling scenic beauty of harbor, greeting people with places to stay. The architect and urban planner were in synchronization in conjuring up a public scene of a 'heaven', the 'place' was so perfect for anyone who wish to make life-long promises or wish to leave heart felt memories while at the 'opera house'.

Meaningful role of 'Architecture' in our life doesn't always have to be involved with urban mission. At an impressive well-lit skylight space of a modern cathedral designed by Moneo, not only toward religious minds but

any visitors who can feel and reason itself about the visual presence of wondrous dialogue between proportioned materials and natural light from above can be deeply marked with meaningful definition of what grateful 'space' can be. It is even meaningful when we consider its mission toward intended function of the building. Sometimes as playful and light-weight as Walt Disney Orchestra Hall in Los Angeles or as tacit and reserved as Kahn's Salk Institute's poetic approach in formal dialogue, we all know how variety of great pieces of architecture have flourished our life with much fruitful experiences toward realms that might have never existed to us before otherwise. As architecture is even referred as a notion of 'poetics of craft construction' by Frampton (1995), it is natural for us to wonder who would be the 'qualifiers' to create one.

## Design Studio in Architecture Education

Stepping in toward our topic today – 'Architectural Education' the area that needs to be addressed with what we all deeply believe in. As a starter, it is noteworthy to point out what is mentioned at one of the 'Objectives of Architectural Education' of Charter for UNESCO/UIA for Architectural Education: "*That architecture is a discipline which draws knowledge from the humanities, the social and the physical sciences, technology, environmental sciences, the creative arts and the liberal arts.*" We can easily see that educating architecture involves with constant challenges of multidisciplinary knowledge and a comprehensive attitude toward offering knowledge and skills of architecture. But at the same time, it requires us (providers of architectural education) to foster learners of the architecture to become 'professional level' by execution of teaching by a proper qualification of an institution. "*That education leading to formal qualifications and permitting professionals to practice in the field of architecture has to be guaranteed to be at university/tertiary level with the discipline of architecture as the main subject and be available at universities, polytechnics and academies. This education must maintain a balance between theory and practice.*" Above statements nicely sums up how comprehensive the scope of architectural education is, and it must be treated as an education at tertiary level under proper settings and qualification it deserves.

To tackle the issue of 'Quality Assurance in Architectural Education', I would like to first focus on importance of 'Design' education as a main embodiment for overall achievement. As all of us might know already, teaching ability of 'Design' is never achievable by relying on series of lecture courses nor relying on digesting tons of knowledge of 'planning methodologies'. It requires a setting of 'Design Studio' and there are numerous points & reasons why it should.

As J.B. Friedman has noted in *Creation of Space* (1989), "*Vision is cultivated in Studio, which is both physical place and a state of mind.... The first space an architect must make is the design studio itself, a home for the spirit of creation.*" I am convinced that 'studio'

is synonym for 'setting for unknown exploration'. Friedman further notes; *"As a state of mind Studio is the capacity to experiment with options, to reify the result and develop them to increasingly vivid levels of expression.... An Experimenting artist is devoted to perfecting each study not to any predictable outcome, but rather because of a basic curiosity to find what may emerge... In making architecture, as in any creative act, the end product is unknown at the beginning.... Creativity exists on the edge of the unknown. It takes effort to enter a new room.... Essentials of architecture can be learned through actual doing."*

When we agree the fact that the main embodiment of ability in architecture is skills and ability of 'problem solving', it becomes clearer that much attention is needed to realize where the 'design education' should borne from. Slutzky's point (1989) directs us clearly to kind of attitude that we all must be aware of in teaching architecture: *"Architecture, like art, cannot be taught. But it can and should be cultivated.... Born from aesthetic sensibility, architecture can only be realized by the mastery of its formal means of expression. These means can be taught.... Model making, with its attendant flexibility to research space and structure, and particularly drawing, these architectonics primer celebrates the eye and hand as it extols the language of architecture."* Although there are further points that will help navigate this passage much smoothly. Wilson & Jennings (2000) addresses that *"Different from the lecture class, in which the student's goal is likely to accept knowledge that the instructor transfers through concrete instruction, design studio centers on student's active learning and hands-on activities."* It becomes clearer that when it comes to educating 'architecture', it must have borne from somewhat difference perspective. Not only the mind set of teaching, but also the instructor's character definition deserves unorthodox approach, as per Anthony (1991) and others as follows. *"In design studio... Primary knowledge is delivered through student-teacher interaction surrounding the student's design processes."* *"Student-teacher interaction is a rich source of knowledge in design studio (Goldschmidt, 2010)"*. Further, Austerlitz (2002) even points out that design critique is the combination of criticism and 'intimacy', putting emphasis on having close relationship in between instructor and student. Goldschmidt (2010) even takes further as follows: *"With regard to the traditional perspective of the studio instructor as master, an alternate and more current perspective is that of the studio instructor as COACH or FACILITATOR."*

As we can see, all of above findings converge into coherent attitude toward what is needed in educating architecture. At the same time, we must bear in mind of paramount importance of 'Design' education in architecture with what Schön, (1984) has noted: *"Architecture studio should be an example of education for artistry... emphasizing technical rationality in professional education decreased the tendency to educate students of artistry and increased the tendency to educate them as technicians."* Also, it must be noted that at the 'Conditions and Requirements of an

Accredited School' of Charter for UNESCO/UIA for Architectural Education asks for *"studio teaching as major part of the learning"*, and it further describes *"direct teacher/student dialogue should be the basis of the learning period..."* clearly emphasizing the important role of 'design studio' in educating architecture.

In summary, I stress that the essential of architecture education must be based on properly established 'Design Studio' format. With this, mind of relentless exploration and hands-on experiences must be the prime tool in cultivating design ability for the students and it will ultimately foster overall ability of design judgement as well. Other words, training for architecture means searching for unknown answers by means of creativity and exploration of self judgement – perhaps this is why Boyer & Mitgang (1996) has stated that the architecture education is most perfect liberal arts education format invented ever since western collegiate educational system started.

### **Considering Quality Assurance: General Characteristics of Educational Criteria from UNESCO/UIA vs. KAAB (As one of signatory of Canberra Accord)**

Despite the fact that we all are very familiar with giving a criticism or review, announcing awards for the 'building' - the end product of architecture – frequently praising only the tangible results, but not so many of us are acquainted with the fact that 'architect' must be educated under certain qualifying set of conditions/requirements with agreeable goals. Specially the fact that if a society is permitting architect of certain class as a 'licensed profession' to plan, design, and to build, then the criteria for qualified education of it should become critical concerns for all. For this reason, it is important to note that at 'General Conditions' of the Charter for UNESCO/UIA for Architectural Education, it notes the need of pursuing agreeable conditions – across the globe – as the education is critical for the qualified profession as follows: *"That the increasing mobility of architects between different countries calls for mutual recognition or validation of individual degrees, diplomas, certificates and other evidence of formal qualification. That the mutual recognition of degrees, diplomas, certificates or other evidence of formal qualification to practise in the field of architecture has to be based on objective criteria, guaranteeing that holders of such qualifications have received and continue to maintain the kind of education and training called for in this Charter."*

### **UNESCO/UIA Charter for Architectural Education**

Looking at the Charter for UNESCO/UIA for Architectural Education must be the correct place to start our discussion and takes important position for our topic.

It is composed of categories with following important points:

1. Preamble: Stepping further into much formal aspects of what 'architect' should be to our society, here are some respectfully summarized points. First, it points that the basic goal of education is to develop the architect as a "generalist". It simply means that we must prepare future architects as 'general problem solver'. Also it points out that "*While architects working in developing context, where the architects could accept the role of and "enabler", rather than that of "provider", and where the profession is open to new challenges.*" This leads to the point that when a society would need an answer to any problems, properly educated architect should have ability to play a role of the leader in taking the challenges and offering resolutions to them.
2. Aims: "*The aims of this Charter are that it be used, in the first instance, for the creation of a global network of architectural education within which individual achievements can be shared by all and that it will enhance the understanding that architectural education constitutes some of the most significant environmental and professional challenges of the contemporary world.*"
3. General Conditions: This describes general characteristics, assumed scope and task of architect's role in the society, and preliminary conditions that need to be considered in architectural education. It also holds emphasis on 'attitude toward general public & society' as follows. "*the vision of the future world, cultivated in architecture schools, should include: decent quality of life for all human settlements..., ecologically balanced and sustainable development of build environments..., an architecture which is valued as the property and responsibility of everyone..., architectural education should never be considered a closed process but one in which life-long learning occurs... etc.*" By the 2017 addendum, followings two items are added: "*architectural heritage education is essential to: understanding sustainability, the social context and sense of place in building design, and transforming the professional architectural mentality so that its creative methods are part of a continuous and harmonious cultural process. That cultural diversity, which is as necessary for human kind as biodiversity is for nature, is the common heritage of all humanity, and should be recognized and understood, for the benefit of present and future generations.*"
4. Objectives of Architectural Education: This category lists key elements that need to be taught and to be performed by students. This also lists the scope of subject areas for architecture education. It is composed of '16 fundamental objectives', and categories such as 'design', 'knowledge', 'skill'. And 'quantitative indicators' lists minimum required years of study at tertiary level of education and expected minimum professional training to be qualified for registration/licensing/certification to practice as an architect.
5. Conditions and Requirements of an Accredited

School: It outlines key elements that school need to equip to perform architecture education. A range of physical resources are identified and it asks for "*studio teaching as major part of the learning*". As it further describes the importance of "*direct teacher/student dialogue in learning period*", appropriate space and other physical resources for architectural education are asked to be furnished. Also, it mentions appropriate exposure to practitioners for students is required by stating "*...continuous interaction between the practice and teaching must be encouraged...*" Also, it is required that school program must be based on "*self-evaluation and peer review conducted at regular intervals...*" by review panels approved by UNESCO-UIA Validation System or recognized equivalent system. This clause justifies the services rendered by legitimate boards/agencies such as KAAB and other Canberra Accord Signatories with coherent goals.

### The KAAB Conditions for Accreditation

The KAAB (Korea Architectural Accrediting Board) is an inaugural signatory member of the Canberra Accord ([www.canberraaccord.org](http://www.canberraaccord.org)), has Conditions of Accreditation with main components as follows:

1. KAAB Perspectives on Architectural Education: It points out that school program must address its educational perspectives for the 5 main 'agents' of the accreditation process (Institution, Registration Board, Professional Association, Students, General Public)
2. Educational Program and Resources: It identifies requirements for the resources to run school program such as educational curriculum, self-assessment system, human, physical, financial, and information resources etc.
3. Educational Outcome: The Student Performance Criteria of 30 items identifies criteria for evaluating student work outcome by an educational program.

It is safe to assume that the Conditions for accreditation of the KAAB encompasses key contents and spirit of the Charter of UNESCO/UIA. The considerations for 'general public & welfare of human settlements' identified at 'General Conditions' of the Charter are ethical responsibilities of rather tall orders, which covers wide range of architect's societal duty for contemporary world. The similar attributes can be found at the Conditions of the KAAB's 'Introduction' and 'Perspectives on Architectural Education'. In addition, the Charter's point of "*life-long learning...*" aspects are covered at the 'five perspectives', which requires schools to possess proper attitude toward 'life-long learning' of the field and its profession. (*Listed at the perspectives of "Architecture Education and Qualification to Practice, Registration", "Architecture Education and the Profession"*)

The KAAB's 'Introduction' and 'Perspectives on Architectural Education' amply suggests the required virtues such as a notion of leadership role of architects in

the society, and wider horizon for latitudinous view on matters of the world with sympathy and understanding. It also suggests that they all are important foundation to architecture education. Therefore, it is expected by the condition that all of above are administered to students by diverse learning opportunities within a school program. Since the KAAB's accrediting review process always values 'holistic assessment' of a school program, offering of variety of extra-curricular activities (such as travel-abroad programs, community volunteering, and etc.) means a lot to a school program.

In addition, there are "Procedures" which has similar weight to Conditions by the KAAB. The 'Procedures' lists overall process of accreditation, exact procedural requirements, scope of activities of process and required forms of document used. For objectivity and transparency of the whole process, it is required as a condition for accreditation that all accreditation process must occur within the frame of published 'KAAB Procedures'.

## Student Performance Criteria of the KAAB

The 'Objectives of Architectural Education' of the UNESCO/UIA Charter outlines area of what professional architectural studies ought to be, identifying scope of study areas and what level of performances from students are expected. On the counterpart at KAAB to this will be the Student Performance Criteria (SPC), which is the 10<sup>th</sup> Condition of the set. It is in fact considered the most direct and important conditions for accreditation for school programs. The schools must respond to it with sufficient effort and rigor, since a school program's primary task is to educate students and running curricular program which entails student work as outcome. All accredited school program must run educational program with subsequent educational outcome which satisfies SPC as 'minimum' standard. As noted by Ryu & Lee (2009) that the SPC even acts as a primary criterion for setting up school program's educational curriculums. Therefore, actual contents with imbedded directive of how the SPC is written will practically influence all school programs of a territory, and therefore all school programs are undoubtedly at stake by the SPC. The SPC could be named or referred differently by accrediting/validating organizations, but the general characteristic of it will be similar for any accrediting/validation board or agencies around the globe.

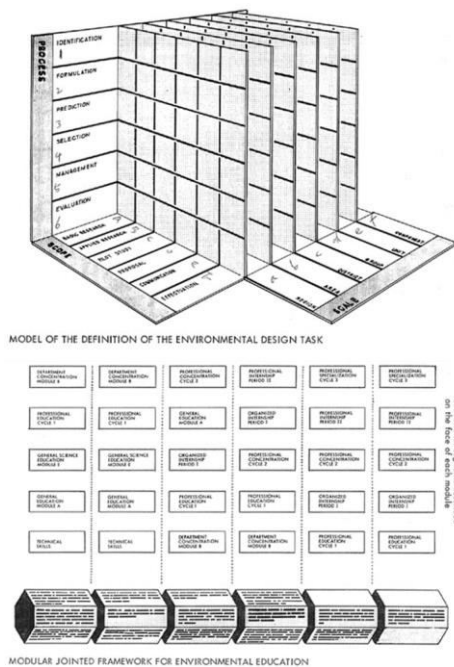
As important as how and what is there for the SPC, it is also important to know that there are inherent difficulties in writing of 'working' SPC. The two reasons are as follows. First, the SPC must not ask in quantitative measure or overly specific in describing what needs to be taught. If it does, then it will be easy to imagine that all territory's school curriculums and study programs will eventually become identical. It is quite natural to expect that a school program always wants to find short cut in satisfying the SPC, if it is written very

specifically in measurable manner, all school programs will have tendencies to become equal. As we all know that one of serious worrisome drawbacks for having robust accreditation/validation system in general is that school programs are prone become similar and losing its uniqueness. Therefore, the SPC must be written in the way that somewhat open interpretation is allowed. Secondly, the SPC at the same time needs to be written 'specific' enough that it actually is practical in 'evaluating' student work of specific knowledge/ability. At the actual site visit of a school program, panel reviewers have to rely on evaluating school's performance by examining student works based on the SPC. Therefore, there is practical reason why it has to be appropriately directive and specific to some degree. Considering all above, the SPC needs to be written in careful balance between above two contrasting aspects.

The SPC of the KAAB were first published in year 2006 with 41 criteria. As accreditation conditions & procedures have gone through regular updates, the criteria have revised to total of 37 in year 2010. The last update has occurred in 2013 revising it to 30. By beginning of year 2018, 3<sup>rd</sup> revision is expected to occur, currently a special committee within the KAAB is formed and it is working on proposed revision. So far the revision has shown a pattern of reducing down the number of criteria, but it has not been an intention to simply reduce the teaching load or narrowing the scope of education. Rather, there were much important shift which were occurring in architectural education on global perspective.

When establishing the first KAAB Conditions & Procedures for accreditation, the KAAB has closely observed on how the NAAB (National Architectural Accrediting Board)'s accrediting system is operated. And, the NAAB system was used as a model. At the time, since the Korean collegiate system in general is widely based on that of the United States', and the NAAB's Conditions & Procedures were considered the most objective and transparent in nature to be adopted by a newly forming accreditation system like KAAB (Lee, J. 2015). In fact, the term 'Student Performance Criteria' was used by the NAAB since 1980's. The NAAB's conditions for accreditation were already formed in 1940's, but it took nearly 40 years to adopt the concept of 'SPC'. It was in 1960 to 1980's that the massive expansion of knowledge in all fields occurred, and it was something that human being practically has never seen before. Especially for architecture and related fields, there were great pressure for covering expanded knowledge by the professional architecture school programs, and there were already dynamic developments and branching off of professional knowledge and specialty fields in the community. For instance, by Geddes (1967), there was a study of developing educational program by 'modulating' categories of knowledge into a system to create study fields of 'environmental design' (Fig.1). As this pioneering study shows, academia at the time started struggling to organize expanded knowledge with specialty fields to form certain study discipline or developing educational tracks. Naturally, by the 1980's,

there were so much to be aware of for architects as well and important facets of knowledge that needed to be dealt by professional degree programs of architecture. It was then the concept of SPC were introduced to be used as a kind of ‘check-list’ of teaching. That was the reason why when it was first introduced, there were more than 70 criteria, mostly of ‘units or segments of knowledge/abilities’. The list was long but they were referring simpler concepts. But things start to change by the mid 1990’s, a big shift occurred in directing ‘what professional architecture education’ is. At the time, there were accrued dissatisfaction on actual ‘performance’ of graduates of professional programs at practice. There were wide spread active discussions and studies, and also there were debates on education vs practice sides of architecture, leading to general agreement that architectural education at that time was distanced away from what is actually needed at practice. This was the reason why the revised SPC starting mid 1990’s was reduced in number and started emphasizing what ‘actual ability at practice’ was. The criteria on ‘design’ started to gained importance and started to act as ‘consolidated learning outcome’ of all knowledge/ability of a student. More and more segments of knowledge were asked to be tied as a ‘design’ outcome, and performance criterion started to take form of ‘comprehensive’ characteristic rather than ‘segments/units’ of knowledge. The SPC of the NAAB at time has reduced down to 53 by year 1995. This movement continued and resulted further down the number of criterion to 37 in 1998, and 34 by year 2004. It was this period that the KAAB’s SPC were first adopted with similar philosophy behind as the NAAB’s at the time<sup>1</sup>.



**Fig. 1.** Robert L. Geddes. (1967). *A Study of Education for Environmental Design*, Princeton U.

Institute of Korea) initiated researches to establish the KAAB’s conditions for accreditation (SPC).

The KAAB’s SPC is not at all obligated to follow the footsteps of how SPC of the NAAB’s has evolved. But, the NAAB’s past experience and seeing where it is heading next provides quite useful discussion material in preparing for next updates of SPC for the KAAB. The NAAB’s SPC is moving toward giving more weight on ‘comprehensive’ knowledge/ability with emphasis on ‘critical thinking’ and ‘problem solving’ abilities since early 2000’s. This movement of shift occurred starting in mid-1990, but the idea is shaping into much advanced term. For instance, the SPC’s sub categories were set to represent ‘kind’ of study fields (for instance, Design, Knowledge, Professional etc.) in mid-1990’s, but now their categories are according to advancements of architectural ‘ability’ (NAAB’s SPC of 2014 is composed of 4 Realms: Critical Thinking and Representation, Building Practices, Technical Skills, and Knowledge, Integrated Architectural Solutions, Professional Practice).

Relating to issues of above, urgently suggests critical discussion we all need to involve with. Nowadays, all of us and perhaps the whole world are getting much more acquainted with the notion of “The 4<sup>th</sup> Industrial Revolution” coming, for the issues of trying to predict future job fields that are expected to flourish, sustain and disappear. Fray & Osborne (2013) even have told us that 47% of jobs nowadays will disappear in next 20 years. Amongst all, one thing for sure is that ‘comprehensive problem solving skills based on creativity’ is becoming such an important virtue for the future job fields in general, that we all need to work harder to correctly revise the ‘criteria (SPC)’ for our future generation of architects.

## Conclusion

In total, as the scope for meaning of ‘architecture’ could cover much larger and meaningful than anything that one can think of, therefore the learning of ‘architecture’ clearly is a life-long mission by itself. There shouldn’t be a short cut answer to it. We can only start a discussion of it by noting “Design” based architecture education is an embodiment of true learning of architecture, which involves variety of traits, unique approach with focused attitude (Lee, J. 2014), and with the notion of re-charting of human and communal value in an effort of building better, sustainable society. In all, the virtue of ‘creativity’ and ‘self-realization’ are the venues where ultimate form of architecture can be realized. And undoubtedly, building legitimacy in architectural education is critical passageway to it. Perhaps that is why Boyer & Mitgang (1996)’s appraisal<sup>2</sup> on architecture education is not so unfamiliar.

Luckily, the Charter for UNESCO/UIA for Architectural Education has served us as guiding light in navigation of searching for answers on ‘how to’ in architecture education. The charter always has served as philosophical background in efforts of erecting and

<sup>2</sup> Architecture education is most perfect liberal arts education format invented ever since western collegiate educational system started (Boyer & Mitgang, 1996)

articulating answers to it, perhaps to all architectural accrediting/validating boards/agencies around the globe, and of course to the Rules and Procedures of the Canberra Accord likewise.

For the global community, it is the UNESCO/UIA Charter that asks all civilized architectural education to be self-assessed and peer-reviewed for continuing improvement. For further advancement of architectural education of current era, there is no doubt that there are much opportunities waiting ahead. Such dynamic and vibrant developments currently occur in South Asian region will be clearly one of them. By familiarizing and building sympathy to the voice of the 'Charter for Architectural Education' will be the most proper place of starting point. And to understand how the spirit of the Charter can be fructified in reality by an actual system is vitally important. I believe this paper is intended to highlight this importance. Moreover, closely observing and actual participation to one of the 'live' system of accreditation (such as KAAB) will be a practical choice of being on-board with the global mission for architectural education.

On the perspective of practical side, the establishment and evolvment to become a credible system of accreditation for more than 60 legitimate school programs over past short period 10 years, It is my belief that the asset of experiences accrued by the KAAB must be first shared with neighboring region to further disseminate the 'spirit of the Charter'.

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