



**Julius Posener and the Establishment of Malaysian
Architectural Education (1956-1961):
A Historical Inquiry**

By:

Nurul Anida Mohamad

A thesis submitted in fulfilment of the
requirements for the degree of Doctor of Philosophy

The University of Sheffield
Faculty of Social Sciences
School of Architecture (SSoA)

12th June 2024

Julius Posener and the Establishment of Malaysian Architectural Education (1956-1961): A Historical Inquiry

Supervised by:

Professor Peter Blundell Jones

Professor Renata Tyszczyk (Co-supervisor)

Dr. Xiang Ren (Co-supervisor)

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nid.mohd@gmail.com

Typeset in Calibri

Size 9 / 10 / 11

The text and layout were composed with Microsoft Word® and figures with Preview® (Mac). Other software adopted for research was MindView®, and Photos® (Mac).

Printed and bound in Sheffield, GB.

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Abstract

More than six decades have passed since the mid-twentieth century founding of architectural education in Malaysia, which was anchored in the country's colonial past. In 1925, the Technical School in Kuala Lumpur introduced an informal architectural training programme for federal government agencies. A full-time course was conducted there between 1930 and 1950. This led to the establishment of the first formal architectural programme in 1956 by Julius Posener, a German architect, academic, architectural historian, author, and critic. Posener's various works and contributions to architecture and architectural education remain relatively unknown in Malaysia, yet were notable at various points in his career, which included working in Paris, Jerusalem, London, Berlin, and Kuala Lumpur. Records, publications, and collections of his work are mostly well documented, but there are limited records of his time in Kuala Lumpur and in particular of his significant involvement in architectural education during his tenure at the Technical College (name changed to college in 1956).

This research has filled the knowledge gap and acknowledged Posener's contributions to the history of architectural education in Malaysia. It has examined the historical role of Posener's work, influence, and contribution on Malaysian architectural education during the five years of his tenure at the Technical College, Kuala Lumpur, 1956 to 1961, and his legacy thereafter. This thesis therefore provides an original documentation of his life, work, and the traces of his influence in Malaysian architectural education.

Using the historical inquiry method, the various sources of information consulted defined the conceptual framework required for this research. The sources comprised first-hand narrative accounts and oral histories, archival resources, and the contextual literature review, mostly obtained from three archival centres, including the *Archiv der Akademie der Kunst* (Archive of the Academy of Arts) in Berlin, The Royal Institute of British Architects (RIBA) Library in London, and the Malaysian National Archive (Arkib Negara) in Malaysia. A large portion of the data compiled is in the form of publications, documentation, visual and audio recordings, autobiographical books, student programme handbooks, as well as unpublished data such as accreditation documents, periodical writing, manuscripts, and insights retrieved from primary research interviews with Posener's correspondences and also interviews from others regarding Posener.

This research shows that humanistic values shaped Posener's architectural philosophy and set the preliminary framework for architectural education in Malaysia, shifting from informal training to a structured curriculum that prioritises human well-being, local context, and societal engagement. Posener's influence may have served as a bridge, cultivating a pedagogical framework that prioritises both the universal aspects of human-centric design and the unique characteristics of Malaysian cultural identity. The integration is essential for emphasising how humanistic architectural principles transform educational frameworks, fostering promising architecture graduates who possess a strong awareness of social and cultural issues in their learning.

Acknowledgement

First and foremost, I would like to express my heartfelt gratitude to my esteemed co-supervisor, Professor Renata Tyszczyk. Her unwavering dedication, which extended far beyond the traditional boundaries of academic mentorship, served as the foundation for my doctoral studies. Professor Tyszczyk's willingness to guide me through the transitions, combined with her boundless compassion, wisdom, and unwavering encouragement, laid the groundwork for this study. To Dr. Xiang Ren, my second co-supervisor, whose expertise and contributions during the supervision of the final stages of my study were invaluable in ensuring the successful completion of this thesis. The study would be meaningless without the comments and feedback from the external examiners, Professor Syed Ahmad Iskandar and Dr. Krzysztof Nawratek of the Sheffield School of Architecture, during the viva examination in January 2024.

Alan Posener's incredible generosity in sharing stories, articles, and the invaluable knowledge of his late father, Julius Posener, changed the course of my research. My sincerest thanks to Lai Lok Kun and individuals who generously shared their ideas during the interviews, which led to significant discoveries that greatly improved the scholarly conversation. I sincerely thank a number of eminent organisations who contributed to this research. My research has been aided by invaluable materials and information from the Archiv der Akademie der Künste in Berlin, the Royal Institute of British Architects (RIBA) Library in London, and the Malaysian National Archive (Arkib Negara) in Malaysia. Majlis Amanah Rakyat (MARA) provided financial support for this academic endeavour, and I am appreciative of the life-changing opportunity to study at the University of Sheffield.

To my wonderful husband Zarim, whose unwavering patience, unending support, amazing endurance, and deep understanding have been the rock solid supports that have helped me get through these tough years. The things he has given up to keep our family life peaceful are truly amazing, and I will always be grateful for his unwavering love. To my daughter Mia and son Zidan, I will always be grateful for your constant positivity and uplifting aura. You have motivated me and given me strength, pushing me forward even when things were tough.

Throughout this difficult but very rewarding academic journey, my parents, parents-in-law, siblings, extended families, and close relatives have shown me unfailing love and support. I am incredibly grateful as their prayers and words of support, and their unwavering faith in my abilities has touched me. Their encouragement and strength have always been a part of my life. My heart overflows with profound gratitude to my dearest and most beloved best friends, who have been pillars of tremendous support from the start of this journey.

My heartfelt gratitude goes to my PhD comrades and colleagues at UCSI University, whose unwavering support and understanding have been critical to my success. Your compassion and cooperative spirit have greatly enriched this journey. I'd like to acknowledge and thank everyone who has helped and supported me, throughout this transformative study.

In loving memory of Professor Peter Blundell Jones, my late supervisor, who took me under his wing and was instrumental in putting me on the track to uncovering a forgotten chapter. A special place in my heart is reserved for my dear friend Nooridayu Ahmad Yusuf, without whom this journey would have never been able to take off.

Finally, all praise and gratitude to Allah (SWT), the Most Gracious and the Most Merciful, for His boundless blessings and for providing me with the strength and perseverance to complete this PhD. Alhamdulillah, by whose grace all good things are accomplished. I am profoundly appreciative of the guidance, support, and fortitude that Allah has bestowed upon me during this journey.

Abbreviation

AA – Architectural Association
ARCUK - Architects Registration Council of the United Kingdom
ARIBA – Associate of the Royal Institute of British Architects
BDA – Bund Deutscher Architekten (German Association of Architects)
BEP – Booty, Edwards and Partners
BIM - building information modelling
CAD - computer-aided design
CICA - The International Committee of Architectural Critics
DPs – displaced persons
DYMM – Duli Yang Maha Mulia (His Royal Highness)
EAAE - European Association for Architectural Education
FELDA - Federal Land Development Authority
FMSA - The Federation of Malaya Society of Architects
FRIM – Forest Research Institute Malaysia
IAEEC - International Architectural Education Exhibition & Conference
IAM - Institute of Architects of Malaya
IEM - The Institution of Engineers Malaysia
ITK – Institut Teknologi Kebangsaan
LAM – Lembaga Arkitek Malaysia (Board of Architects)
MAYC - The Malayan Association of Youth Clubs
MIT – Massachusetts Institute of Technology
MOMA – Modern Architecture and The Mediterranean
NGO - non-governmental organisation
PAM- Pertubuhan Akitek Malaysia (Malaysian Institute of Architects)
PETA – architectural journal for the Federation of Malaya Society of Architects
PSC – Public Service Commission
PWD – Public Works Department
RAIA – Royal Australian Institute of Architects
RIBA - Royal Institute of British Architects
SPACE – School of Professional and Continuing Education
SPD – Social Democratic Party
SSA - Singapore Society of Architects
UIA - International Union of Architects
UM - Universiti Malaya
UNESCO – The United Nations Educational, Scientific and Cultural Organization
UPM - Universiti Putra Malaysia
USM - Universiti Sains Malaysia
UTM - Universiti Teknologi Malaysia

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CHAPTER ONE: Introduction

1.1 Preface

The idea for research into Julius Posener came about as a result of my experience in Malaysian higher education as a lecturer in architectural history for almost nine years. I was concerned that there was minimal emphasis on Malaysia's own architectural history and observed a lack of interest among the students in this topic within the architectural programme. I therefore resolved to discover the cause of this situation. The two areas that I began to research with respect to architectural history were the content and structure of the curriculum and the pedagogical approach. In order to understand the effectiveness of the current structure and relevance of the pedagogical approach in Malaysia, it is important to describe the historical background and uncover the way architectural history has been introduced into architectural education in Malaysia. My initial findings from the literature research and testimonies¹ on the inception of Malaysian architectural education revealed, Julius Posener as one of the most important figures,² among more familiar names such as Raymond Honey, Norman Lehey, and Ainuddin Abdul Wahid, in establishing architectural education in Malaysia. Posener was a distinguished architectural historian and an important figure in the European Modernist movement of the 20th century, and an influential advocate of architectural history.³ However, despite his acknowledged role in setting up architectural education in Malaysia between 1956-1961, there was very little information available about his time here or more broadly, his ambitions for architectural pedagogy. While there is limited documentation of Posener's time in Malaysia, this omission is possibly also because his time in Malaysia was short and was not given the attention it deserved. The research expands available knowledge on Posener's role and contributions to architectural education in Malaysia. This includes his establishment of the first architectural programme in the country and his endeavours to provide an appropriate framework for architectural pedagogy.

It was fascinating that during the research on Julius Posener and architectural education in Malaysia, I was able to build an understanding of the continuity between the two. I frequently came across questions regarding the direction⁴ of architectural education in Malaysia, such as in the report⁵ published by Universiti Putra Malaysia (UPM in 2011), which outlines the four main core areas to be explored in current and future architectural education practices. There are four main core rationales presented in detail for the direction of Malaysian architectural education in the 2010–2020 report. The first is strengthen the competitive curriculum to face the challenges of globalization and liberalization; the second is to continue the development of sustainable workshops to strengthen long-term contributions to teaching and learning; strengthening development of teaching resources to produce

¹ Posener taught at the Department of Architecture, Technical College, first as Senior Lecturer and later as the Head of Department, from 1956 until 1961. He was largely responsible for building up the Department to its present standard, and broadening the outlook of the students architecturally and generally. (Zuraini Md Ali, *Mubin Sheppard: Pioneering works in architectural conservation in Malaysia* (Kuala Lumpur: University of Malaya Press, 2016), p. 118–121.

² *Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM* (Penerbit Universiti Teknologi Malaysia, 1st Edition 2005), p. 29.

³ Anthony Ossa-Richardson, 'English architecture in 1963: A newly rediscovered view from Germany', *Architectural Research Quarterly*, 26.3 (September 2022), 222–35 <<https://doi.org/10.1017/s1359135522000252>>

⁴ *Hala Tuju Pendidikan Seni Bina di Malaysia* (2011), Universiti Putra Malaysia (UPM), <<https://www.moe.gov.my/menumedia/media-cetak/penerbitan/rujukan-akademik/1430-hala-tuju-pendidikan-seni-bina-di-malaysia/file>> [accessed 13 June 2022]

⁵ Ibid

efficient, productive and professional workforce; and finally improve the level of ability and self-esteem of students and graduates of architecture adhere to the profession of architects.

However, these rationales require a primary ground that is important in ensuring the effectiveness and successful implementation. As Professor Tajuddin Rasdi debated and highlighted,⁶ our institution attracts students from diverse cultural backgrounds, each with their own unique perspectives and preferences. However, the contemporary focus of students has shifted away from engaging with significant societal issues such as nation building, religious strife, and community engagement. Instead, their attention is predominantly captured by the product of their upbringing, that is more materialistic rather than intellectual. This matter clearly emphasized in his writings:⁷

“We have students from a pluralistic context of culture that hinges only on the perception of sense and what tickles its fancies only. There is no big agenda for students in the realm of nation building, religious strife or family commitment anymore, but comic book fantasies as the underlying software that these students grow up with. Thus, the first hurdle of architectural education is simply this: the rediscovery of being human. To be human, means to have values of right and wrong. The sense of right and wrong is not a prescriptive process but a creative journey of discovering what the meaning of existence is all about.”

Therefore, the initial challenge in architectural education revolves around the reestablishment of human essence, which already anticipated by Posener. Tajuddin argued being human entails possessing a moral compass that distinguishes between ethical and unethical actions. This recommendation has also been debated by Ashraf Salama in his book on practical methods for teaching architectural design.⁸ The primary aim of architectural design education can be conceptualised as the cultivation of architects who possess the ability to create architecture that is imbued with significance⁹ and the central focus of architects is to design three-dimensional structures that facilitate interconnected human activities.¹⁰ Therefore, architectural design education can be considered as the embodiment of the capacity to conceptualise, coordinate, and implement the concept of construction based on the principles of humanism.

Based on the importance of humanistic values in architectural education emphasized by Tajuddin, Salama, Barrada and Lawson, it that made this study and research more interesting. One of the most essential aspects of architecture is, most of the time, thought to be its indirect use of humanistic values in teaching and learning.¹¹ Posener's approach to architecture education embodies a deep attentiveness to humanity's fundamental needs and well-being throughout the process of architectural development, beginning with its early stages. Posener's humanistic perspective places

⁶ Mohd Tajuddin Mohd Rasdi, 'Knowledge management of educational', *Architecture and Architectural Heritage in a Democratic Society*. (Kuala Lumpur: University Technology Malaysia. 2008), p. 15-29.

⁷ Ibid

⁸ Ashraf Salama, *New trends in architectural education: Designing the design studio* ([n.p.]: (Tailored Text & Unlimited Potential Publishing, 1995), p. 148 - 151.

⁹ Abdel—Mohsen Barrada, 'Architecture Education in the Islamic World', *The Aga Khan Award for Architecture* (Singapore, 1986), p. 181 – 185.

¹⁰ Bryan R. Lawson, 'Cognitive Strategies in Architectural Design', *Ergonomics*, 22.1 (January 1979), p. 59–68
<<https://doi.org/10.1080/00140137908924589>>.

¹¹ Pierre von Meiss and Theo Hakola, *Elements of Architecture: From Form to Place + Tectonics* ([n.p.]: Taylor & Francis Group, 2013), p. 383.

people and communities at the centre of architectural design, emphasising their comfort, cultural context, and social interactions.

Posener's approach, despite its origins in the 1950s, remains remarkably applicable and relevant in contemporary architectural education and practise. His early recognition of the importance of human-centered design principles demonstrates his foresight. Posener established an enduring legacy by incorporating humanistic values into the very fabric of architectural education. His emphasis on the experiential aspects of architecture, such as how spaces affect emotions, behaviours, and social dynamics, continues to be a guiding principle for architects seeking to create meaningful and impactful environments. In a testament to the enduring significance of humanistic values in an era when architectural discourse increasingly emphasises sustainability, inclusivity, and cultural sensitivity. His discoveries about the holistic relationship between architecture and human experience paved the way for a discipline that goes beyond mere aesthetics and function.

This chapter serves as an introduction to outline the research question, research aim and objectives, and presents the theoretical and conceptual framework that underpins the study, discusses the research methodology employed, and addresses the scope and limitations of the research. Finally, it provides an overview of the thesis structure and organization.

The chapter begins with an outline of the research question, research aim and objectives are. The primary goal of the study is to highlight Julius Posener's significant contributions to Malaysian architectural education and history from 1956 to 1961, while also examining the relationship between his work and the cultural context and experience. The specific objectives are clearly defined, providing a roadmap for the research process and guiding the subsequent chapters. Next, the research framework explores relevant theories, concepts, and models from the field of architecture and education, highlighting their significance in understanding the factors influencing architectural education in Malaysia. The chapter continues with the detailing the research methodology employed in the study. It outlines the research design, data collection methods, and analysis techniques used to gather and interpret the data. The chosen methodology ensures the reliability and validity of the research findings, allowing for a comprehensive exploration of the research topic. In the next section, the scope and limitations of the research are addressed. The section highlights the boundaries within which the study operates and identifies any potential constraints or limitations that may impact the research outcomes. This provides a transparent understanding of the research scope and establishes the context for interpreting the findings.

The chapter then proceeds by a discussion on the framework that serves as a foundation for the subsequent analysis and findings examining the current state of architectural education in Malaysia. It delves into the development, existing practices, approaches, and discourse of Malaysian architectural education. This section aims to establish a comprehensive understanding of the prevailing conditions and challenges faced by architectural education in the country. Subsequently, the theory of architecture education and the idea of humanity as one of the approaches in architecture pedagogy will be discussed to help navigate the research background study. Finally, an overview of the thesis structure and organization is provided. This section outlines the subsequent chapters and briefly describes the content and focus of each chapter. It offers readers a roadmap of the thesis, guiding them through the different sections and chapters that follow.

1.2 Research Aims and Objectives

Over the course of the more than 60 years since the first architectural education programme was established in Malaysia, many changes and developments have been made to architectural education programmes. The country's architectural direction has been given new meaning with each progression, both in terms of its identity and the pedagogical approach and quality of graduates it has produced. However, there is very little documentation of records of the origins of architectural education in Malaysia, its early establishment, initial developments, influences, and historical background available on the establishment of architectural education in Malaysia.¹² Julius Posener, a pivotal figure who is widely acknowledged as having been responsible for the establishment of the first architectural programme in Malaysia, has not received a great deal of recognition, nor has the history of this event been adequately documented. The fact that Posener, who was a significant figure in Western modern architecture in the 20th century, spent a significant portion of his career in Malaysia, makes this development all the more surprising. At its core lies the essence of humanity, shaping the built environment to foster well-being, identity, and social cohesion. This thesis aims to explore the profound impact of humanistic architectural values on educational frameworks, with the goal of fostering socially and culturally responsible graduates. It emphasizes the significance of integrating humanistic values into architectural education, fostering a more empathic, culturally responsive, and socially conscious architectural profession in Malaysia and globally. In pursuit of this profound relationship between humanistic principles and architecture, this thesis takes a transforming journey, investigating the influence of Julius Posener, an acclaimed architectural historian, on the establishment of architectural education in Malaysia.

In light of this, a compelling research question emerges: 'How did Julius Posener's involvement in early architectural education in Malaysia shape its development, and what lessons can contemporary architectural education and practice learn from this history?' This research question invites an exploration of the historical foundations of architectural education in Malaysia and seeks to establish a meaningful link between Julius Posener's principle and their relevance in the present-day architectural education and practice landscape of the country. Three multifaceted approaches are identified to try to address this research question. The history and development of architectural education in Malaysia were first thoroughly examined through a literature review, which is discussed in section 1.5, with an emphasis on the years 1965–1961 (Posener's involvement at that time), in Chapter 2, as well as the years before and after. In order to give readers a context-rich understanding of the development of architectural education in the nation, this survey will include academic publications, official government documents, institutional records, and other pertinent historical sources. Second, a thorough examination of the research materials already available on Julius Posener, including his writings, lectures, and any interactions with Malaysia that have been made public. The goal of this analysis is to create a thorough and in-depth picture of the procedure and results of his participation in the architectural discourse and education in the Malaysian context. Thirdly, interviewing people and compiling oral histories of Malaysians who were either directly or indirectly influenced by Julius Posener's work and ideas. This strategy will shed light on the nature, numerous dimensions, immediate significance, and long-term significance of Posener's contributions to the nation's architectural practise

¹² Kamarul Afizi Kosman, 'Sejarah Perkembangan Pendidikan Senibina di Universiti Teknologi Malaysia dari 1955 hingga 2005'. PhD Thesis, Universiti Teknologi Malaysia 2011.

and education. These first-person narratives can provide insightful perspectives that strengthen the documentary evidence.

Therefore, in line with the research question and approaches stated above, the first objective of this thesis is to meticulously document and study his indelible contributions during this crucial period. As an architectural visionary, Posener brought with him a wealth of humanistic ideals that sought to challenge the prevailing functionalist approaches and reintroduce a sense of empathy and social consciousness into architectural pedagogy and practice. The establishment of architectural education in Malaysia was marked by both challenges and possibilities. In this endeavour, Posener's philosophies and ideas acted as a beacon, guiding and influencing the emerging architectural community, which will be discussed comprehensively in Chapter 3. The second objective of this thesis is to establish the profound correlation between Julius Posener and Malaysian architectural education. By delving into historical archives, analysing interviews, and examining the curriculum and teaching methods, this study aims to unveil the enduring impact of Posener's humanistic values on shaping the trajectory of architectural education in the country. Most of these aspects are disseminated in Chapter 4 respectively. Beyond his involvement in Malaysia, the humanistic value that Julius Posener embodied in his life and work is a central theme of this thesis. The third objective seeks to trace this value, exploring its roots before his engagement in Malaysia, its manifestations during his time in the country, and its continued evolution in the subsequent years of his career, which within the context of Chapter 3 and Chapter 5 provided. By weaving together the various phases of Posener's life, it aspires to understand the timeless essence of his human-centric architectural philosophy and its impact on architectural thought and practice worldwide, in the final chapter of this thesis.

This thesis posits that Julius Posener's affiliation and the establishment of Malaysian architectural education is not merely a historical account but an exploration of enduring values that continue to resonate in contemporary architectural discourse. As this thesis delves into the multifaceted layers of humanism, architectural education, and Julius Posener's influential legacy, it seeks to draw meaningful insights that can inspire a more empathetic, culturally rooted, and socially responsible architectural practice. By illuminating this profound connection between humanity and architecture, subsequently endeavour to contribute to the ongoing dialogue in fostering built environments that reflect the true essence of our collective aspirations as a society.

It is essential to emphasise that the purpose of this investigation is not to make an effort to cover the entirety of the history of architectural education in Malaysia. The research focuses on the beginning of architectural education, with a particular emphasis on Posener as the first person to establish an architectural education programme in Malaysia between the years 1956 and 1961. This period of time spans the scope of the study. Additionally, the study investigates the influences on Posener, including the people, the environment, the experiences, and the time period they occurred during. Based on Posener's publications and his personal documents, as well as other related files in the National Archives of Malaysia, *Archiv der Akademie der Künste*, Berlin, and RIBA London, it investigates how Posener's efforts and influence contributed to the development of architectural history in architectural education. The legacy of Posener, as well as its impact on the course of architectural history, is analysed in this thesis, along with the shifts and difficulties that have occurred in the field of architectural education.

The research has concentrated on accounts of Posener's life and work from three distinct time periods: the time period before he came to Malaysia; the time period during which he set up architectural education in Malaysia; and his lasting contributions, particularly in regards to Malaysian architectural education. After these accounts, a conclusion is presented that discusses the legacy that Posener has left behind for the architectural profession and for architectural education in general.

Reviewing the relevant literature and other research materials that were related to Julius Posener and his connections to Malaysia served as the basis for this study's investigation. This included approximately 100 copies of personal accounts, letters, and information regarding the curriculum that was discovered in important archives such as the Archiv der Akademie der Künste (Archive of the Academy of Arts) in Berlin, The Royal Institute of British Architects (RIBA) Library in London, and the Malaysian National Archive (Arkib Negara). In the research design framework, there is a discussion of a detailed description of these data collections as well as the analysis of the data. The investigation and research that were carried out to trace the story of Posener in Malaysia led to the discovery that Julius Posener had not been the subject of any in-depth study previously. This was the conclusion that could be drawn from the findings. Based on the findings of the research, it was found that there are very few references available in the form of written records on the beginning of architectural education in Malaysia and Julius Posener's role in its early formation.

1.3 Research Theoretical and Conceptual Framework

The theoretical framework engaged in this thesis aims to analyse the influence between Julius Posener and Malaysian architectural education. Inspiration for this framework drawn from the writings on architecture and humanity theory that Tajuddin Rasdi has produced. This framework will serve as a lens through which the findings of the research will be contextualised, which will facilitate the exploration of connections between humanistic values, architectural education, and the everlasting legacy of Julius Posener's ideas.

Tajuddin Rasdi, widely recognized as arguably the most important figure in Malaysian architecture, has dedicated many years to discussing and shaping the architectural landscape of the country. His extensive body of work and theories have profoundly influenced the understanding and practice of architecture in Malaysia, highlighting the intersection of architecture and humanity. The use of Tajuddin Rasdi's works provide a foundation for building the theoretical framework of this thesis, highlighting the significance and depth of contributions to Malaysian architecture, have inspired the author of this thesis to investigate the profound impact of humanistic values on architectural pedagogy.¹³

His theories emphasize human-centric principles, emphasizing empathy, cultural responsiveness, and social consciousness. His support for a holistic and interdisciplinary approach to architecture education is crucial in Malaysia, where diverse cultural influences and urbanization present

¹³ Mohd Tajuddin Mohd. Rasdi, *Architecture Education: Treading The Fine Line Between a Trade School and a Research Institution, Malaysian Architecture: Crisis Within* ([n.p.]: Utusan Publications & Distributors Sdn Bhd, 2002), p. 81-91

new challenges and opportunities. The critique of the current architectural education system and advocacy for a curriculum incorporating humanistic and ecological ideals motivate this research. The emphasis on incorporating local culture, traditions, and customs into architectural design is particularly relevant in Malaysia's multicultural background. Moreover, the understanding of architecture's impact on health, social cohesion, and environmental sustainability is also relevant. The thesis aims to investigate how these principles can be effectively integrated into architectural education and practice, resulting in a profession more responsive to the needs and aspirations of individuals and communities in Malaysia and elsewhere. Therefore, these theories provide a rich, contextually relevant foundation for the thesis's goal of investigating and promoting the integration of humanistic values in architectural education and practice, ultimately contributing to the growth of a more empathetic, culturally responsive, and socially conscious architectural profession.

The perspective on architecture and humanity delves into the belief that architecture should cater to the innate emotional and psychological needs of individuals, rather than merely serving functional and aesthetic purposes. This belief is central to the human-centered architectural theory, which asserts that design decisions must be based on a deep understanding of the human condition, culture, and aspirations.¹⁴ The emphasis on architecture's role as a potent instrument to shape and guide human behaviour, well-being, and identity is pivotal.

The conceptual framework developed on three key aspects: humanistic architecture, architectural pedagogy and research, and the relationship between architecture and societal well-being. The idea of humanistic architecture, placing human needs, values, and experiences at the forefront of design considerations, is at the heart of this theoretical framework. This perspective shifts the emphasis from designing imposing structures to creating environments that foster inclusiveness, comfort, and social interaction.¹⁵ The encouragement of incorporating local culture, traditions, and customs into building design is a hallmark of humanistic architecture, providing a sense of place and belonging.

The importance of architectural education in shaping the future of the profession is highlighted in the theorist's writings. Advocacy for a holistic and interdisciplinary approach to architectural pedagogy, where students are exposed to a variety of academic fields, such as sociology, psychology, anthropology, and philosophy, is essential.¹⁶ This approach fosters empathy and social consciousness, crucial for a deeper understanding of human behaviour and societal dynamics. Additionally, the significance of research in architecture, serving as a bridge between theory and practice, enables architects to make informed decisions reflecting the humanistic values of their communities

The significant impact of architecture on both individual physical and mental health and the collective psyche of communities is a core aspect of the theorist's view. When designed with care and consideration, architecture can enhance physical and mental health, social cohesion, and environmental sustainability. These ideas are consistent with the growing body of research in

¹⁴ Mohd Tajuddin Mohd Rasdi, *Thoughts for An Architectural Legacy: Architecture and Nation Building: Multiculturalism and Democracy* (Singapore: Partridge Publishing, 2015), p. 275.

¹⁵ Ibid

¹⁶ Mohd Tajuddin Mohd Rasdi, *Lesson for Architecture: Our Architecture* (Petaling Jaya: Gerakbudaya Enterprise, 2020), p. 34-50.

environmental psychology.¹⁷ Therefore, the research conceptual framework will be based on the humanistic values in architectural pedagogy, emphasizing the importance of integrating these principles into education and practice.

This thesis is structured around the idea that Julius Posener's architectural philosophy and the development of architectural education in Malaysia had a mutual impact on one another. This idea serves as the conceptual framework for the thesis. There is a resonant connection between Tajuddin's theoretical framework and Posener's advocacy for humanistic values in architecture as well as his critique of modernist dogmas. This study aims to determine the extent of Posener's influence on architectural education in Malaysia by analysing his contributions to the field of architecture as well as the manner in which his ideas spread throughout the architectural discourse.

The research that Julius Posener did and the ideas that he came up with are the focus of the first part of the conceptual framework. The emphasis that Posener places on humanistic values and his criticism of functionalist approaches have had a profound impact on architectural discourse all over the world. Posener is a distinguished architectural historian and critic. This thesis hope to achieve this goal by examining his works, interviews, and lectures in an effort to gain a complete comprehension of the human-centered architectural philosophy he espouses. The second part of the conceptual framework is an examination of the evolution of architectural education in Malaysia, tracing its roots back through time. In the hope to contextualise the dominant pedagogical paradigms and architectural ideals that were prevalent in Malaysia during various eras by investigating the important figures, institutions, and milestones in the field of architectural education. The last part of the conceptual framework is concerned with locating the point where Posener's humanistic values and the development of architectural education in Malaysia intersect. This section investigates the dissemination and reception of Posener's ideas within the context of Malaysian architecture, as well as the extent to which these ideas contributed to the development of architectural pedagogy and practise within the country of Malaysia.

The conceptual framework of this thesis will be based on a series of collections and findings from three major sources of data collection. The major sources are first-hand testimonies, interviews and accounts, archival resources and contextual literature review. These three sources played a major role in developing the mode in which this research is presented and the organisation of the thesis. The first-hand resources consist of original data obtained from interview sessions. The selection of interviewees was based on their direct connection and close affiliation with the late Julius Posener. Interviews were also conducted with those who had been directly involved in the establishment of architectural education at the Technical College Kuala Lumpur¹⁸ (then Universiti Teknologi Malaysia), Malaysia. Semi-structured interview plans were prepared beforehand in order to acquire information

¹⁷ Ibid - *"Our present emphasis on skills training must be re-examined in the light of understanding ourselves as spiritual and biological entities. Our values defines our culture, which in turn determine our behavioural patterns, which then translate into patterns and meanings of built form. there are the basics or architectural education, which somehow lost in higher studies, and carries forward into the practice. Our curriculum should address the values of humanity in the context of nature, since both exist in tandem. Life may go on without us, but we cannot survive independent of the forces of nature, even if we were able to build sophisticated biopheres"*.

¹⁸ Technical College Kuala Lumpur was a technical school set up with the recommendation of Department of Education and the Technical School's Advisory Committee to increase the standard of technical training in 1941. Only in November 1956, a 3-year course in Architecture resulting in RIBA Intermediate Examination implemented (Zuraini Md Ali, *Mubin Sheppard: Pioneering works in architectural conservation in Malaysia* (Kuala Lumpur: University of Malaya Press, 2016), p. 118–121.

concerning Posener's involvement in the architectural education establishment; his work, life and contributions in architectural history; and the historical background of Technical College.

There are three archival centres which hold significant records that contributed most of the resources to this research. The first source gained is from the *Archiv der Akademie der Kunst* in Berlin from October 2016 to June 2017. Most of Julius Posener's personal belongings and possessions are kept in this archive centre, as it is the centre that acquired Posener's and his son, Alan Posener's consent to hold his collections. Among other materials that were retrieved from this archive centre were personal documents, manuscripts, letter correspondence, publications, photos and lecture copies. The next key archive was the Royal Institute of British Architects (RIBA) Library, London, where most of the documents on architectural programmes and education are held, specifically the RIBA Intermediate Examination¹⁹ which connects to the establishment of architectural programmes in Malaysia. The documents consist of memoranda, minutes of meetings, examination questions and course booklets. And the third archive is the Malaysian National Archive (Arkib Negara), which holds information on the Technical College including their syllabus, yearbook, magazines, prospectus and reports. The author successfully obtained the Technical College's architecture programme prospectus for the session of the year 1950–51, 1957–58, 1960–61, 1961–62, 1964–65, 1967–68, and 1970–71 from this archive.

In terms of the contextual literature review, this entailed searching collections of local and international publications, documentations, visual and audio recordings that contained references to Julius Posener and the Technical College. These collections included books, obituaries, journals, and scholarly publications.

This research can be understood as the first comprehensive attempt at historical descriptive documentation of Julius Posener's role in and contribution to architectural education in Malaysia. There has been little prior study undertaken on the subject, nor is there much available in terms of written records. To obtain an adequate literature review of architectural history in the Malaysian context is rather challenging, due to the low number of written journals and publications that exist. The prominent reference would be the works of Tajuddin Rasdi, where most of the literature reviews are referred to in Tajuddin's publications. A reference to case studies done in 'The Preliminary Studies of the Significance of Architectural History in Architectural Studies' done by the researcher in a previous postgraduate thesis, also corresponds to Tajuddin's concerns. These critical reviews intend to give a clear view to discern architectural history concerns in architecture education in Malaysia. In his writing, '*Architectural History and Theory: Developing the Early Infrastructure for Malaysia*', he highlights that the most important key to anchor the main issue is to solve the problem of developing the field of architectural history and theory. Significant events in this history are identified in terms of the reasons, time and place they occurred, as well as in terms of their social and political context.

¹⁹ The trend of architectural education curriculum in Britain began around 1861 when the RIBA examination system began to take effect. In the examination, every candidate sit for the course will be given a certain score. Based on the scores assigned to the particular course, then the random division to the whole scores of the exam level will be resulted in the percentage of the course signed. There were three division of examination, RIBA Intermediate, Final and Special Final Examination. (Kamarul A. Kosman, '*Sejarah Perkembangan Pendidikan Senibina di Universiti Teknologi Malaysia dari 1955 hingga 2005*'. PhD Thesis, Universiti Teknologi Malaysia 2011) p. 49.

1.4 Research Methodology

Given the objectives of the research, which include documenting and studying the role that Julius Posener played in the establishment of architectural education in Malaysia, establishing correspondence between Julius Posener and Malaysian architectural education, and tracing the humanistic value of Julius Posener's work and life, it is essential to employ a comprehensive research. The suggested research methodology ought to have as its primary objective the collection of data and insights from a wide variety of sources. This will make it possible for an in-depth investigation of the mutual influence that Posener and Malaysian architectural education share. Reviewing the existing literature, conducting research in archives, conducting interviews, conducting content analysis, and developing a theoretical framework are the research methodologies that were utilized.

This research is built on a comprehensive understanding of the historical context of architectural education in Malaysia between the years 1956 and 1961, which is provided by the literature review, which serves as the foundation of this research. In order to gain access to relevant scholarly works, articles, books, and official documents relating to the establishment of architectural education in the country during the specified time period, a thorough search will be conducted across academic databases, archives, and libraries. The purpose of this research is to contextualise the prevalent architectural philosophies and pedagogical approaches that were prevalent during that era through the analysis of these sources. In addition, the literature review will investigate the writings, interviews, and biographies of Julius Posener in order to gain an understanding of the humanistic values and architectural ideologies that he held. This analysis will allow for a nuanced understanding of Posener's contributions and theories, providing a basis for investigating his potential influence on architectural education in Malaysia. Moreover, this analysis will allow for the investigation of Posener's contributions and theories.

Archival research will be conducted to access primary sources, such as historical documents, correspondence, and official records, in order to gain insights into the establishment of architectural education in Malaysia. These documents will be accessed in order to gain these insights. In order to unearth records relating to the development of curricula, institutional collaborations, and key decision-makers involved in shaping architectural education during the specified period, archival repositories at relevant educational institutions, architectural associations, and governmental bodies will be explored. In addition, the archival research will look to determine whether or not any records of Julius Posener's interactions with Malaysian organisations or individuals have been preserved. In order to shed light on Posener's interactions with and contributions to the architectural education landscape in Malaysia, letters, memos, and other written correspondences will be scrutinised as part of this investigation.

In addition, interviews will be conducted with architects, educators, and other individuals who were influenced in their architectural education or practice in some way, either directly or indirectly, by Posener's ideologies. These qualitative interviews will provide valuable insights into the extent and nature of Posener's impact, as recounted by those who experienced it first-hand. This information will be provided by those who experienced it first-hand.

In order to trace the development of Julius Posener's humanistic values before, during, and after his involvement in Malaysia, a comprehensive content analysis of his writings, lectures, and interviews will be conducted.²⁰ This analysis will elucidate the consistency of his human-centric approach over time by identifying key themes, recurring concepts, and shifts in his architectural philosophy. In doing so, the analysis will identify key themes, recurring concepts, and shifts. The content analysis will play an important role in establishing a connection between Posener's theoretical contributions and their possible applications within the framework of architectural education in Malaysia.

By employing this approach, the cognitive, affective, and social perspectives are utilised as an analytical lens to evaluate the learning journeys of students in interdisciplinary curricula and courses.²¹ The purpose of this study is to investigate in a comprehensive manner the interaction of humanistic principles that occurred between Julius Posener and the establishment of architectural education in Malaysia. The thorough examination of historical data, personal testimonies, and theoretical insights will contribute to a deeper understanding of the influence between Posener and Malaysian architectural education. This will shed light on the enduring impact of human-centric architectural philosophies in shaping the profession as it is practised today.

This research has focused exclusively on Posener's direct contributions to the development of architectural education in Malaysia. Its scope has been constrained to that context. The vast majority of the information came from Posener's archival collection as well as the author's own conversations with those who were interviewed. The investigation was limited by bureaucratic restrictions, which meant that official documents were treated as confidential and withheld from the general public. In addition to this, it has been forced to deal with a number of technical issues. For example, some of the organisations' letters, files, and documents were unavailable, and others were lost or misplaced as a result of inconsistent or improper record keeping and maintenance practices. As a result of memory loss and general poor health, many of the people who were interviewed had difficulty recalling specifics of certain events or the dates on which they took place. This was another source of difficulty. Even after being assured that the interview was being conducted for academic purposes, some interviewees remembered the events, but only in a hazy way. Others, who may have remembered, chose not to discuss it because they did not want to cause offence to anyone. Others who could have been interviewed had unfortunately already passed away, while others were simply unable to be reached because they were too occupied. Getting all of the original documents and materials translated from German, Posener's native language, into English was another obstacle that needed to be overcome during the data collection process.

A timeline of the events in Julius Posener's life is provided in Figure 1.1 for the purpose of gaining a deeper understanding and providing an overall perspective on the factors that help justify the most important aspects of his life, work, and accomplishments.

²⁰ Hsieh Hsiu-Fang and Sarah Shannon, 'Three Approaches to Qualitative Content Analysis', *Qualitative Health Research*. (2005) 15. 1277-88.

²¹ Elisabeth Jacoba Hendrika Spelt, Pieterelleke Arianne Luning, Martinus A. J. S. van Boekel, and Martin Mulder. 'A Multidimensional Approach to Examine Student Interdisciplinary Learning in Science and Engineering in Higher Education', *European Journal of Engineering Education* 42 (6): (2016) 761-74.

Legend	
	Life and Family
	Education
	Academic Involvement
	Publication
	Awards and Recognition
	Job, Social and Political Attachment

Julius Posener 1904 - 1996

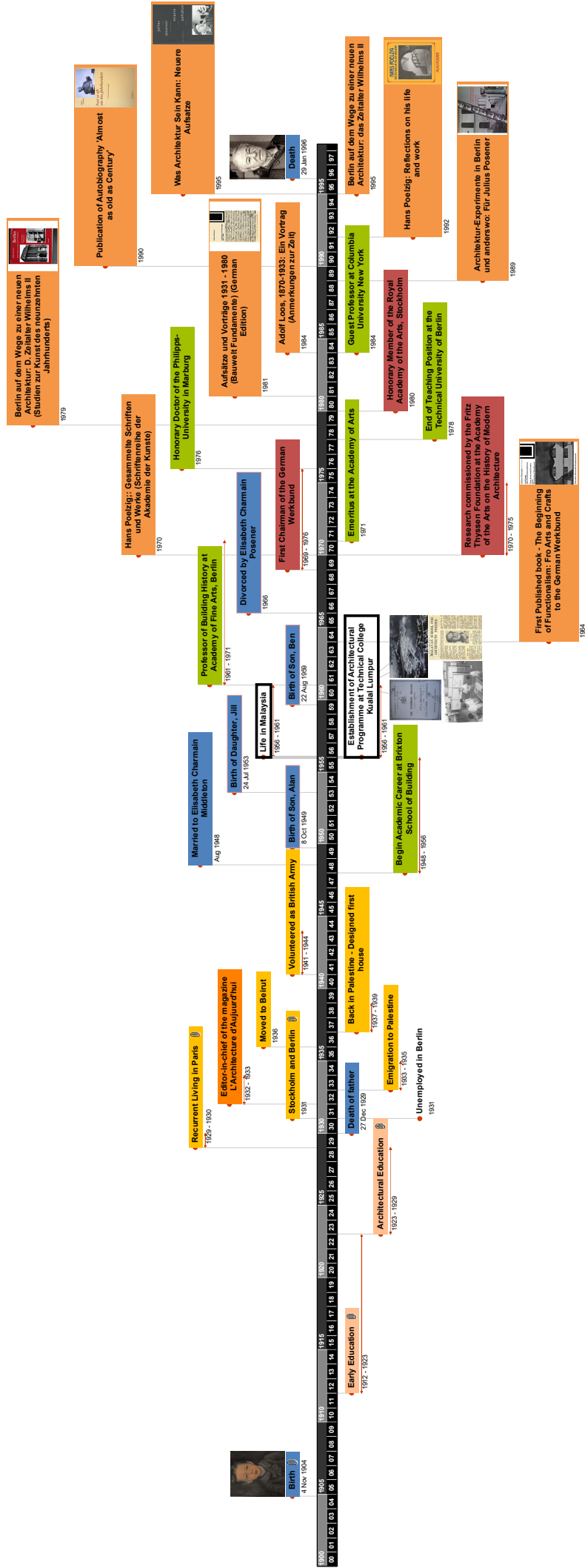


Figure 1.1: Timeline of Julius Posener's life, education, work, and accomplishments from 1904 until 1996.

1.5 An Overview of Malaysian Architectural Education

According to Salama, the profession of architecture is indispensable when it comes to representing cultural identities and meeting societal needs.²² Therefore, architectural education is crucial in shaping future professionals, who can adapt to a dynamic global economy.²³ Architectural education in Malaysia has undergone tremendous expansion and transformation in recent years, reflecting the country's rich cultural legacy and thriving metropolitan setting.²⁴ The country's built environment is a vibrant fabric of modern ideals and ancient practices, making qualified architects who can create environmentally friendly and visually pleasing buildings in high demand. In order to appreciate the strengths, weaknesses, and chances for continued growth of architectural education in Malaysia, it is important to also look back at its historical context.

Malaysia's cultural diversity and its development into a modern nation are reflected in the country's architectural curriculum, which has a long and illustrious history.²⁵ British officials established architectural education in Malaysia during colonial times, when they brought in Western-style building methods and styles.²⁶ The British created technical schools in early twentieth-century Malaysia to educate locals in the construction trades. These institutions laid the groundwork for the formalisation of architectural education by teaching students essential skills including surveying, drafting, and construction.²⁷

Following the country's independence from Britain in 1957, the implementation of the Education Act 1961, laid the foundations for the development of the education system.²⁸ In accordance with the Education Act of 1961, the fragmented education system of the British colonial era was reorganised by formulating education policies based on the recommendations of several education review committees. To ensure a gradual transition, the Education Act was implemented in stages. It was essentially a gradual transition from the British (English school) form of education to a Malaysian education system with a Malaysian perspective and a curriculum that was intensely Malaysian. The federal government is responsible for curriculum design and development, and the National Education System is administered centrally.

The government established a number of universities and polytechnics. These schools provided instruction in architecture and allied disciplines, setting the stage for a more developed architectural education system nationwide. The government took several steps in the 1970s and 1980s to encourage

²² Ashraf M Salama, *Spatial Design Education: New Directions for Pedagogy in Architecture and Beyond*, Routledge New Edition edn (Surrey/London, United Kingdom: Ashgate Publishing Ltd, 2015), p. 34.

²³ *Hala Tuju Pendidikan Seni Bina di Malaysia* (2011), *Universiti Putra Malaysia (UPM)*, <<https://www.moe.gov.my/menumedia/media-cetak/penerbitan/rujukan-akademik/1430-hala-tuju-pendidikan-seni-bina-di-malaysia/file>> [accessed 13 June 2022]

²⁴ Mohd Zairul, 'The Future of Architectural Education in Malaysia Introducing a New Theory of Studiogy using SOLE Module', *The future of Architectural Education + Practice in Malaysia*, Pertubuhan Arkitek Malaysia (PAM), (2019), 83-95. Ken Yeang

²⁵ Ibid

²⁶ Ken Yeang, *A Review of Malaysian Architecture 1957 – 1987*, Post Merdeka Architecture Malaysia 1957-1987 edn (Kuala Lumpur: Pertubuhan Arkitek Malaysia, 1987), p. 14-19.

²⁷ *Hala Tuju Pendidikan Seni Bina di Malaysia* (2011)

²⁸ Azmi Zakaria, 'Educational development and reformation in the Malaysian education system: challenges in the new millennium', *Journal of Southeast Asian Education*, 1(1), (2000), 113-133.

the growth of the architectural industry in the country. As part of these efforts, licencing legislation for architects and established professional organisations like the Pertubuhan Arkitek Malaysia (PAM) (Malaysian Institute of Architects) enacted.²⁹

The needs of the industry and the growth of the country have both been reflected in the development of architectural education in Malaysia over the years.³⁰ Universities, polytechnics, and dedicated architecture schools are found in modern-day Malaysia, offering architectural degree programs that equip students with knowledge of historical, political, economic, and environmental factors that shape architectural practice.³¹ The development of Malaysian architecture education is intertwined with the country's colonial history and its transition into a modern state. The primary objective of these programmes is to equip students with the necessary skills and knowledge required for pursuing professional pathways in architecture, urban design, and other closely associated disciplines³².

A prominent characteristic of architectural education in Malaysia entails a strong emphasis on experiential and applied learning methodologies.³³ Zahari Ishak stressed the importance of professional training and expertise for instructors. Since experience is the only basis for learning, Zahari maintained that educational background is vital and it won't affect learning and development because the action repeats and teaches behaviour. The transformation requires educators to learn more and think critically about rules and instructional methods. He has also investigated how educators might improve education to promote professional growth in the teaching profession. The subjects covered include pedagogical knowledge, classroom management, instructional methods, student learning outcomes, and education expertise.

To exert a significant impact on the development of architectural education in Malaysia, it is crucial to understand the prevailing challenges and potential advantages within this domain. The emergence of digital technologies has brought about significant transformations in architectural design and visualization, making the integration of computer-aided design (CAD), building information modelling (BIM), and other advanced technological tools essential in the architectural education curriculum. This integration enables students to actively engage in innovation and adequately equip themselves for the digital era.³⁴ Furthermore, there is a growing recognition of the significance of integrating sustainable design principles within the field of architecture on a global scale.³⁵ This can be

²⁹ 1923-2013: *Malaysia's Architects: A History of PAM, the Malaysian Institute of Architects* ([n.p.]: Pertubuhan Arkitek Malaysia, November 2013), p. 15.

³⁰ Wooi Lok Kuang, *Educating Future Architect* (2023) <<https://www.wooiarchitect.org/blog/2022/2/2/yjyev4gusztr49dxbjyd37yl8baho>> [accessed 7 July 2023].

³¹ *Hala Tuju Pendidikan Seni Bina di Malaysia* (2011)

³² Azmi Zakaria, 'Educational Development and Reformation in the Malaysian Education System: Challenges in the New Millennium', *Journal of Southeast Asian Education*, 1.1, (2000), 113-133.

³³ Zahari Ishak, 'Psikologi Pendidikan: Realiti Pengajaran dan Pembelajaran [Educational psychology: reality of teaching and learning]', *Masalah Pendidikan* 29, (2006), 27-36.

³⁴ Joy Joshua Maina, 'CAD and BIM in architecture education: awareness, proficiency and advantages from the student perspective', *Journal Sciences Part B: Art, Humanities, Design and Planning*, 7, (2018), 167-178.

³⁵ Zalina Shari, Mohd Fakri Zaky Jaafar, 'Integration and implementation of sustainability in Malaysian architectural education', *Integration and implementation of sustainability in Malaysian architectural education.* "the 40th Annual Conference of the Architectural Science Association AN-ZAScA., 22, (2006), 24.

achieved through the incorporation of curricula and initiatives that prioritise sustainable design principles, energy efficiency, green building technologies, and renewable resources.³⁶

Despite the positive progress made, there are still obstacles to architectural education in Malaysia. Tajuddin Rasdi believes that the field of architectural education is currently facing two major challenges.³⁷ One of the main focal points is the phenomenon known as the "vocational school" mentality. Another impediment in the realm of education is the occurrence of mass conditioning, which stands in stark contrast to the pursuit of enlightenment. As Tajuddin pointed out, the prevailing concern about the advancement of architectural education in this country stems from the pervasiveness of a vocational training mentality among those in positions of power, which has shaped the curriculum. After three decades, it is clear that the prevalent phenomenon of "trainer mentality" persists among senior faculty members who teach architecture at universities. Students receive an education that focuses on honing their architectural skills, but they lack a comprehensive understanding of the underlying reasons and principles that guide the act of drawing and building. The majority of students who graduate as architects frequently lack a thorough understanding of the complexities of human experience. Individuals' moral dimensions and comprehension of their roles as individuals and members of a community are frequently intertwined with the principles and ethical standards of professionalism.³⁸

The inclusion of conditioning in architectural education endangers the preservation and long-term viability of a specific society.³⁹ As a result, people who follow instructions and lack critical thinking or autonomous cognition will be created. The innate proclivity for defiance seen in the human psyche serves as a driving force in the advancement of society. Tajuddin continued, "The time when students had to actively seek out information and critically evaluate it has passed out of date." The act of assessing the quality of information and choosing how to interpret it for individual understanding is critical for a society seeking to forge its own path in the global arena, free from the constraints imposed by political or economic hegemony. The professional board and academic institutions, on the other hand, see students as a malleable resource that must be honed and refined in order to meet the established proficiency benchmarks for the architectural profession.⁴⁰ Based on these arguments, there is a tendency to overlook the fact that societal perspectives and norms have shifted over time, providing the current generation with a distinct cognitive perspective. It is critical to respect and understand the virtues that each individual possesses, as well as their specific situation, while also allowing the current generation enough room to produce results that are superior to those obtained in the past.

In recent years, there has been a growing debate about the need to rethink the future trajectory of architectural education in Malaysia. Various factors influence this discourse, including changing societal needs and demands, the rapid rate of technological,⁴¹ and social

³⁶ Jaffar, N., Affendi, N. I. N., Ali, I. M., Ishak, N., & Jaafar, A. S. (2022). Barriers of Green Building Technology Adoption in Malaysia: Contractors' Perspective.

³⁷ Rasdi, 'Knowledge management of educational', p.15.

³⁸ Nangkula Utaberta, Mastor Surat, 'Kajian tentang idea dan falsafah seni bina organik Frank Lloyd Wright', *Jurnal Design+Built: Jurnal Rekabentuk dan Binaan*(Volume 2), Dis 09, (2009), 87-102.

³⁹ Rasdi, 'Knowledge management of educational', p.15.

⁴⁰ Utaberta and Surat, 'Kajian tentang idea dan falsafah seni bina organik Frank Lloyd Wright', 87-102

⁴¹ Jaffar, Affendi, Ali, Ishak, and Jaafar. 'Barriers of Green Building Technology Adoption in Malaysia: Contractors' Perspective', 1552-1560.

transformations,⁴² and the growing recognition of the significance of sustainable design and sustainable development.⁴³ The necessity of adequately preparing students for the upcoming challenges and opportunities in the field of architecture is a primary focus of this discussion. This necessitates a rethinking of the educational curriculum, with a greater emphasis on technology, innovation, and sustainability, as well as a more experiential pedagogical approach that provides students with the necessary skills and practical knowledge to thrive in the professional realm. Another important aspect of this discussion is the necessity of addressing the scarcity of skilled architects and other design professionals in Malaysia.⁴⁴

There is an increasing acknowledgment of the significance of cultural and historical context within the realm of architectural education and professional application.⁴⁵ Numerous stakeholders within the architecture community are advocating for an increased focus on the examination of indigenous architectural practices and the incorporation of conventional design elements into the constructed surroundings. The practice is regarded as a means to foster cultural identity, commemorate the heritage of Malaysia, and safeguard the nation's architectural legacy for posterity.⁴⁶

The discourse surrounding architectural education in Malaysia is shaped by a variety of factors, including changing societal demands, technological and social dynamics advancements, and an increasing recognition of the importance of sustainable design and development. Through proactive engagement with these challenges and the adoption of emerging opportunities, architectural education in Malaysia has the potential to have a significant impact on the trajectory of the profession, thereby making significant contributions to the nation's overall advancement and progress. Examining the current landscape, evaluating accreditation processes, exploring the integration of digital technologies, and assessing sustainable design can all lead to a comprehensive understanding of architectural education in Malaysia. As a result, a future-oriented architectural education framework must be developed to foster the development of competent practitioners capable of developing inventive, environmentally conscious, and culturally appropriate architectural solutions within the context of Malaysia.

⁴² Veronica Ng, 'Architecture Education and the Return to the Humanities: Learning Architectural Design Through Dialogue With People and Place', *IGI Global Publishing Tomorrow's Research Today*, Preparing the Next Generation of Teachers for 21st Century Education. Chapter 16, (2018), 271-286.

⁴³ Nila Keumala, Mohammed Amer Younus, Yong Kuan, Asrul Sani Bin Abdul Razak, Muhammad Azzam Ismail, Karam M. Al-Oba, 'Pedagogy of Architectural Education on Sustainability in Malaysia – Student Perspective', *Open House International*, 41.4, (2016), 104-108.

⁴⁴ Khairul Anwar Mohamed Khaidzir, 'Shaping the future of the architectural profession', *FAB Jurnal*, (2007), 1-6.

⁴⁵ Julaihi Wahid, Azli Abdullah, Dona Rose Amer Koesmeri, Awg Hashim Awg Sulong, 'Architecture Education in Malaysia: Antecedent or Traditional Inheritance Reprisal Along the Pace of Globalization', *International Transaction Journal of Engineering, Management, & Applied Sciences & Technologies*, 14.1, (2022), 1-10.

⁴⁶ Aidatul Fadzlin Bakri, Norhati Ibrahim, Sabarinah Sh Ahmad, Nurulhusna Qamaruz Zaman, 'Valuing Built Cultural Heritage in a Malaysian Urban Context', *Procedia - Social and Behavioral Sciences*, 170, (2015), 381-389.

1.6 Theoretical Framework of Architectural Education and Humanistic Values in Architecture Education

The field of architectural education has undergone significant transformations throughout history, mirroring shifting perspectives on the role of architecture and the pedagogy of aspiring architects.⁴⁷ The development of this discipline has been influenced by societal needs, technological developments, and cultural influences, from the earliest forms of architecture to the formalisation of architectural education in modern universities. The theoretical foundation of architectural education is constantly expanding and changing as architecture adapts to new demands and challenges. As Per Olaf Fjeld stated in the European Association for Architectural Education Transaction on architectural education:⁴⁸

“There is no simple answer, no given approach to architectural pedagogy, but rather a continuous search and readjustment. This is directly reflected in the diversity of architecture itself. Teaching requires creative thinking, intuitive sensitivity and most of all concentration”.

Referring to the prominent architectural educator, Ashraf Salama, the theoretical framework surrounding architectural education encompasses a wide range of concepts, methodologies, and factors that contribute to the development and execution of architectural education programmes.⁴⁹ The provided statement highlights the fluidity of the field and its changing viewpoints and principles. This offers a theoretical framework for understanding the goals and ambitions of architectural education. The theory surrounding architectural education holds significant importance in providing architects with the essential competencies and understanding to adeptly navigate the complexities and prospects inherent in the field. Therefore, based on Tajuddin’s writings,⁵⁰ this theory encompasses a range of elements, including a thorough comprehension of architectural principles, the concept of critical regionalism, humanistic approaches, sustainable practices, and problem-solving techniques.

The concept of architectural education encompasses the fundamental principles, values, and beliefs that govern the formulation and implementation of architectural education curricula. It is a complex network of ideas, philosophies, and methods that guide the education of future architects. This comprehensive framework encompasses both theoretical and practical aspects of the discipline, taking into account the intellectual exploration of architectural theory as well as the practical implementation of design and construction practices. Through a comprehensive examination and exploration of this intricate framework, individuals involved in architectural education can acquire a deeper understanding of the fundamental goals and ambitions of architectural pedagogy.⁵¹

⁴⁷ Marie-Louise Richards, 'Pedagogies of power: education within and without the institution', *The Architectural Review*, Keynote, (1 September 2022), in <<https://www.architectural-review.com/essays/keynote/pedagogies-of-power-education-within-and-without-the-institution>> [accessed 15 July 2023].

⁴⁸ Per Olaf Fjeld, 'Teaching Architecture - A revitalization of architectural consciousness', *EAAE Prize 2003-2005 Writings in architectural education*, 26, (2005), 11-17, in <https://www.eaae.be/wp-content/uploads/2017/04/26_writings-in-architectural-education.pdf> [accessed 8 June 2023].

⁴⁹ Ashraf M Salama, 'A theory for integrating knowledge in architectural design education', *ArchNet-IJAR: International Journal of Architectural Research*, 2.1, (2008), 100-128.

⁵⁰ Rasdi, *Architecture Education: Treading The Fine Line Between a Trade School and a Research Institution*, *Malaysian Architecture: Crisis Within*, p. 81-91.

⁵¹ Salama, *New trends in architectural education: Designing the design studio*, p.148-151

Another theoretical perspective that is relevant to architectural education is the notion of "critical regionalism." The theory that surfaced in the 1980s poses a challenge to the notion of universal design by advocating for an architectural approach that is rooted in the distinct cultural and contextual attributes of a particular locality.⁵² Critical regionalists contend that architecture should reflect the principles and traditions of the communities it serves, thereby requiring architects to possess a thorough comprehension of the local environment and cultural backdrop. The topic of critical regionalism has been discussed comprehensively by Stylianos Giamarelos.⁵³ This knowledge is essential for the creation of buildings that possess both significance and relevance. This approach places significant emphasis on the significance of context, historical background, and cultural identity within the realm of architectural design, advocating for architects to adopt a design ethos that is attuned to the specific context and culturally relevant.

The inclusion of the humanist perspective within architectural education constitutes a noteworthy theoretical framework. As Ashraf frequently debates, this strategy emphasizes the significance of taking into account the social, cultural, and psychological aspects of architecture. Humanist architects advocate for the prioritisation of individuals' needs and well-being in architectural design, emphasising the importance of architects possessing a deep understanding of human behaviour and experience.⁵⁴ This approach is also recommended in Towards an Ecosystem of Learning for Architectural Education: Reflecting on a Network of Six Pedagogical Clusters article.⁵⁵ The comprehension of this concept is of utmost importance in the development of structures that possess both functional and aesthetic qualities. It is indeed essential to incorporate the human element into architectural design, with the intention of creating spaces that not only possess efficient functionality but also evoke emotional and sensory responses from individuals.

The "sustainability" movement has also had a significant impact on the field of architectural education, as previously discussed. The inception of this architectural movement during the 1990s highlights the crucial need for environmental accountability and the reduction of environmental consequences within the realm of architecture. The focus on sustainability is in accordance with the wider international recognition of climate change and the exhaustion of resources, prompting architects to incorporate environmentally conscious strategies into their architectural designs. However, there are some improvements that have been suggested, including effectiveness through the results of student work,⁵⁶ downsides of sustainability are reflected on the university curricula,⁵⁷ and exploring some of the strategies required to promote such integration.⁵⁸

⁵² Keith Eggner, 'Placing Resistance: A Critique of Critical Regionalism', *Journal of Architectural Education*, 55.4, (2006), 100-128 (p. 228-237).

⁵³ Stylianos Giamarelos, 'Resisting Postmodern Architecture: Critical regionalism before globalisation', *UCL Press*, JSTOR, (2022), in <<https://doi.org/10.2307/j.ctv1v090hv>> [accessed 8 June 2023].

⁵⁴ Salama, *New trends in architectural education: Designing the design studio*, p.148-151.

⁵⁵ Jolanda Morkel, Hermie Delpont, Lindy Osborne Burton, Mark Olweny, Steven Feast, 'Towards an Ecosystem-of-Learning for Architectural Education: Reflecting on a network of six pedagogical clusters', *Association of Architectural Educators (AAE)*, 7.1, (2021), 15-40.

⁵⁶ Camille de Gaulmyn, Karine Dupre, 'Teaching sustainable design in architecture education: Critical review of Easy Approach for Sustainable and Environmental Design (EASED)', *Frontiers of Architectural Research*, 8.2, (2019), 238-260.

⁵⁷ Tyana Santini, 'Guilty by Association: Addressing Sustainability in Architecture Education', *Environmental Science & Sustainable Development*, 5.2, (2020), 60-67.

⁵⁸ Sergio Altomonte, Peter Rutherford, Robin Wilson, 'Mapping the Way Forward: Education for Sustainability in Architecture and Urban Design', *Corporate Social Responsibility and Environmental Management*, 21.3, (2012), 143-154.

Another significant aspect of architectural education relates to the prioritisation of design as a problem-solving process.⁵⁹ The widespread recognition of the significance of adopting this approach lies in its ability to effectively prepare students for the demands of their chosen field and cultivate the essential skills and confidence needed to attain professional success.⁶⁰ Architectural education fosters a pedagogical environment that cultivates students' capacity to tackle design challenges through the application of creative thinking, analytical reasoning, and adaptability in response to dynamic circumstances.⁶¹

In conclusion, architectural education encompasses a variety of practical and ethical considerations that hold substantial importance, in conjunction with the mentioned theoretical frameworks. Architectural education programmes are expected to instil their students with a robust basis in professional ethics as well. This entails a comprehensive understanding of the responsibilities of architects, which involve a dedication to safeguard the well-being of the general public and to uphold the rights and welfare of all individuals. Architectural education endeavours to cultivate ethical principles and a profound sense of accountability among its students, with the aim of fostering architects who prioritise the welfare of society and actively participate in purposeful and sustainable design methodologies.

Based on the statement in the previous paragraph, it is closely related and involved around ideas of humanities. Therefore, the next discussion will unfold the application of humanities which is to further clarify the relationship between architecture and the discipline of humanities. On the topic of humanities, the writings of Ciriaco Moron Arroyo provide some useful guidance to attain a clear understanding.⁶² In the text, he explains:

“The humanistic disciplines study man in makes him different from other entities. They study only man, but as a whole, in philosophy and history. Man is the “talking animal”, language is man as articulated coexistence, consciousness, and self-consciousness, and literature is a unique type of reference to language. And finally man as man is a conscious project. The search for the ultimate meaning of human life and of all reality is theology, as the reflective articulation of religion. The humanistic disciplines are therefore philosophy, history, language, literature and theology.”

By delineating these five humanistic disciplines, Arroyo emphasizes that they collectively offer a comprehensive framework for understanding and reflecting upon human existence. Through the exploration of philosophy, history, language, literature, and theology, individuals can delve into the depths of what it means to be human, recognizing both the limitations inherent in our nature and the boundless potential for growth, exploration, and transcendence.⁶³ At the same time, the five disciplines

⁵⁹ Semra Sema Uzunoglu, Kozan Uzunoğlu, 'The application of formal perception of gestalt in architectural education', *Procedia - Social and Behavioral Sciences* , 28, (2011), 993-1003.

⁶⁰ Alan Bridges, 'A Critical Review of Problem Based Learning in Architectural Education', *Communicating Space(s) 24th eCAADe Conference Proceedings*, (2006), 182-189.

⁶¹ Ibid

⁶² Ciriaco Moron Arroyo, *The Humanities in the Age of Technology*(Washington DC: The Catholic University of America Press , 2002), p. 252 in Internet Archive, <<https://archive.org/details/humanitiesinageo0000moro>> [accessed 8 June 2023].

⁶³ *The Humanities in Architectural Design*, ed. by Soumyen Bandyopadhyay, Jane Lomholt, Nicholas Temple and Renée Tobe, A contemporary and historical perspective edn. (New York: Routledge , 2010), p. xvi in, <<https://www.taylorfrancis.com/books/edit/10.4324/9780203859445/humanities-architectural-design-nicholas-temple-soumyen-bandyopadhyay-jane-lomholt-ren%C3%A9e-tobe>> [accessed 8 June 2023].

represent various modes of inquiry that provide direction and purpose to social, political, religious, and cultural order. This sense of direction in the humanities is important when thinking about the meaning of architecture, where material, spatial, topographical, and symbolic elements all work together to give ritual meaning to human life. The interplay between architectural and textual/verbal meanings has served as the foundation for architectural creativity across different historical periods.

Nevertheless, the importance and relevance of the humanities in the era of technology serve as a suitable starting point for exploring the role of the humanities in architecture. Arroyo's critique of the commonly held belief that the humanities act as a counterforce to the increasing influence of science and technology appears to have some validity when applied to the field of architecture, given its interconnected and interdependent areas of study.⁶⁴ Architecture, as a practice, necessitates the negotiation and dialogue between various practical, theoretical, social, political, cultural, and technological factors in order to develop design ideas and translate them into physical structures. These influences and references play a significant role in shaping the architectural process.

The same notion was discovered from Tajuddin on the humanistic aspect of the technology era. He expressed his concern as stated below:⁶⁵

"It saddens me greatly that the visionary aspect of architecture has degraded into production work, when architecture is really the most humanistic of the arts and the sciences. It is the nature of the art of design to argue and advocate for design ideas aggressively. Architects must see society, technology and the environment, past, present and future, in their totality"

In recent debates, the ethical dimension of contemporary architecture and the potential lessons from past traditions for informing new practices have emerged as prominent themes among scholars and professionals. Arroyo's initial statement implies that disregard for the humanities, which serve as valuable sources of intellectual and creative concepts, poses a threat to the fundamental aspects of social cohesion and human welfare, namely the pursuit of significance.⁶⁶ Architecture has served as a platform for investigating the significance of human circumstances throughout history, enabling individuals to engage with questions of significance on a tangible and experiential level.

Nevertheless, there has been notable recognition of the incorporation of humanities within architectural education, in the recent years. Among the proposed approach aims to enhance the educational experience of aspiring architects by integrating humanistic disciplines, including history, philosophy, sociology, anthropology, literature, and the arts, into their training. This verifies the significance of incorporating humanities into architectural education, focusing on the impact on design thinking, cultural awareness, ethical considerations, and the development of well-rounded architects.

The study of architectural history is an important part of a humanities education because it helps students learn how to think critically and develop an appreciation for how built spaces have changed over time and across cultures. According to Alexandra Stara, students can learn a lot about how architecture responds to social, political, and technological changes by learning about its

⁶⁴ Ibid

⁶⁵ Mohd Tajuddin Mohd Rasdi, 'Lessons for architecture education', in *Our Architecture*(Petaling Jaya: Gerakbudaya Enterprise, 2020), p. 34-50

⁶⁶ Arroyo, *The Humanities in the Age of Technology*, p.252

history.⁶⁷ She added that this helps architects make designs that are sensitive to cultural differences and take into account their surroundings. David Seaman supported this by stating that the use of philosophical ideas like aesthetics, ethics, and phenomenology gives students the tools to think critically about their design choices and to question what architecture is all about.⁶⁸ These statements aligned with Tajuddin's strong believe on, the history and theory of architecture builds critical, inquisitive, and creative mind, and teach the multiplicity of economic, technological, environmental, religious, artistic, social and political factors that make up the design of human settlements.⁶⁹ By taking part in the conversation about architectural theory, people are more likely to come up with creative and innovative ways to design. Sociological and anthropological research puts a lot of focus on the human side of architecture.⁷⁰ This makes it easier to study people's and groups' needs, behaviours, and how they are connected in the built environment. This method makes it easier for people to learn the skills and knowledge they need to create environments that are good for their physical and mental health, respect diversity and equality, and help people feel like they belong to a group. Literary and artistic works give architects ideas and make them think. They also help us understand the emotional and intellectual parts of human interactions. By trying out different kinds of art, students can get a deep understanding of how architecture can make people feel things and have meanings that go beyond how it works.

Providing context for important terminology is crucial for guiding, clarifying, and aligning the development, placement, and presentation of the objectives of this study. The incorporation of humanistic principles in architectural pedagogy is crucial for the development of architects who prioritise the physical and emotional well-being, cultural identity, and social unity of individuals and communities.⁷¹ These ideas are included into the education and professional growth of architects, directing them to design spaces that are not only practical but also enhance and adapt to human requirements.⁷² The following section explores the incorporation of humanistic principles into two different frameworks: Euro-centric secular modernism and Malaysian vernacular. The inclusion of these frameworks is anticipated to be significant and necessary for the purpose of this study.

The emergence of Euro-centric secular modernism in the early 20th century was greatly inspired by the industrial revolution and the pursuit of rationality and efficiency in design. This style is distinguished by its rational design, technical innovation, minimalism, and focus on human-centered design. Architectural education in this tradition consists of design studios that emphasise problem-solving through logical design methods and technology progress. The theory courses encompass contemporary concepts of modernism, the historical context of industry, and the development of

⁶⁷ Alexandra Stara, 'Cultivating architects: the humanities in architectural education', in *The Humanities in Architectural Design: A contemporary and Historical Perspective*, ed. by Bandyopadhyay, Soumyen, Lomholt, Jane, Temple, Nicholas and Tobe, Renée (Oxford, UK: Routledge, 2010), p. 28-35

⁶⁸ David Seaman, 'Phenomenology, Place, Environment, and Architecture: A Review', *Phenomenology Online* 36, (2000), 1-29.

⁶⁹ Rasdi, *The Future of Practising Architecture in Malaysia*, *Malaysian Architecture* (2002), p. 89

⁷⁰ Marie Stender, 'Towards an Architectural Anthropology—What Architects Can Learn from Anthropology and Vice Versa', in *Architecture and Anthropology* (Routledge, 2019), p. 27-43

⁷¹ Christiane Spiel, Simon Schwartzman, Marius R. Busemeyer, Nico Cloete, Gili Drori, Lorenz Lassnigg, Barbara Schober, Michele Schweisfurth, The contribution of education to social progress. *Rethinking Society for the 21st Century: Report of the International Panel for Social Progress* (Cambridge University, 2018), p.753-778

⁷² EAAE no 35 Teaching and Experimenting with Architectural Design: Advances in Technology and Changes in Pedagogy Teaching and Experimenting with Architectural Design. *Transactions on Architectural Education* No 35. Printed by: Charis Ltd, Thessaloniki, Greece. ISBN 2-930301-32-5, p.14

architectural forms. On the other hand, the human factors courses focus on ergonomics, accessibility, and environmental psychology. The objective is to design practical and effective environments that improve the human experience and promote well-being. Nevertheless, Euro-centric secular modernism frequently receives criticism for its apparent deficiency in emotional warmth and connectedness to cultural contexts, as it predominantly prioritises universal principles rather than localised, culturally particular design features.

Malaysian vernacular architecture, on the other hand, is deeply rooted in the country's rich cultural heritage and environmental constraints.⁷³ This method emphasises cultural relevance, environmental harmony, and community involvement. Architectural education that incorporates Malaysian vernacular traditions includes teaching in traditional Malay architecture, indigenous construction methods, and cultural symbols. Sustainability initiatives stress environmentally responsible design and the use of locally sourced materials. Community involvement strategies aggressively involve local residents in the planning and design phases, ensuring that the designs are culturally appropriate and socially acceptable. In this environment, humanistic values are exhibited through a focus on community, spirituality, and healthy interactions with nature. This emphasises a comprehensive approach to human well-being that includes cultural identities and environmental sustainability.

The architectural landscape in Malaysia is defined by a fusion of Euro-centric modernism and local vernacular traditions. This hybrid approach aims to achieve a harmonious combination of the functional efficiency and technological innovation of modernism with the cultural sensitivity and environmental sustainability of vernacular architecture. One way to encourage this blending is through pedagogical tactics that involve a curriculum that integrates classes on modernist concepts with studies on local traditions and sustainable practices. Integrated design studios compel students to integrate contemporary and indigenous components, promoting inventive and culturally significant solutions. Collaborative learning fosters cooperation among students, local craftspeople, and community members, thereby bridging the divide between global and local design methodologies. The combination of these two approaches, which encourages both innovation and cultural relevance, poses difficulties in harmonising conflicting design ideologies. Educators must skilfully negotiate these intricacies, ensuring that students fully grasp the significance of both methodologies while cultivating their distinct design personas.

It is essential to contextualise the key term of humanistic values in architectural pedagogy approaches in order to clarify whether it is dominated by Euro-centric secular modernism (as an outsider), resonates with local vernacular ideas, or occupies a space somewhere in between. This is necessary in order to fine-tune the direction that this thesis will take. It is essential to make this distinction in order to comprehend the one-of-a-kind positioning and incorporation of humanistic values within the framework of architectural education in Malaysia. Through the understanding of this contextualization, the thesis intends to discover how these values influence and shape architectural pedagogy and practice in Malaysia. This will provide insights into the balance that exists between global influences and local traditions. This nuanced understanding will serve as a guide for the development

⁷³ Ar. A. Najib Ariffin & Ar. Mohd Zulhemlee An, *Re-Discovering Malaysian Vernacular Architecture : Form, Tradition & Sustainability*, , *ICOMOS MALAYSIA, International Council on Monuments and Sites Malaysia*, (2021), p.20

of a model for architectural education that is both culturally relevant and globally informed. This will ensure that future architects are equipped to address the diverse needs and aspirations of the communities that they serve.

In conclusion, integrating the humanities into architectural education helps students develop critical thinking skills, empathy, and a sense of responsibility. By looking at texts, works of art, and historical contexts, students learn how to approach architectural problems with an open mind and an awareness of different points of view. This lets them look at complicated design issues and make choices that meet the needs of users and the community. Human-centered design, which puts people's needs and experiences at the centre of the design process, is also supported by an understanding of the humanities. This method focuses on the happiness and well-being of each person, which leads to solutions that are more flexible and open to everyone. Collaborations between people from different fields help create interdisciplinary synergies, which boost creativity and broaden intellectual horizons. The arts and humanities play an important role in helping people understand and appreciate the experience of architecture. By looking at art, literature, and philosophy, students develop a better sense of how design can make people feel and set up meaningful encounters.

Architectural education is a dynamic field that has evolved over time due to societal needs, technological advancements, and cultural influences. It focuses on fundamental principles, values, and beliefs, preparing future architects with the necessary competencies. Critical regionalism, humanistic approaches, sustainable practices, and problem-solving techniques are essential components of architectural education. The "sustainability" movement has significantly impacted architectural education, emphasizing environmental responsibility and incorporating sustainable practices into designs. Architectural education integrates practical and ethical considerations, fostering a strong foundation in professional ethics. It aims to cultivate ethical principles and a sense of accountability among students, fostering architects who prioritize society's welfare and actively participate in sustainable design methodologies. The humanities, including philosophy, history, language, literature, and theology, provide a comprehensive framework for understanding human existence and the role of the humanities in architecture. Two frameworks for architectural education are Euro-centric secular modernism and Malaysian vernacular architecture. Educators must skilfully negotiate these intricacies to ensure students fully grasp the significance of both methodologies while cultivating their distinct design personas. Future avenues for incorporating humanistic principles into architecture education could involve increased involvement with local communities, seamless integration of sophisticated technologies, and a global outlook.

1.7 Thesis Structure and Organisation

The structure of this thesis is as follows:

Chapter One: Introduction

In Chapter One, the groundwork is established for the examination of humanistic values within the context of architectural education in Malaysia. The preface serves as an introduction to the central theme of the thesis, offering a glimpse into the importance of Julius Posener's contributions. This chapter subsequently delineates the research objectives, introduces the theoretical framework, and presents a synopsis of the methodologies employed as well as the limitations encountered. The subsequent section offers a thorough examination of the historical development of architectural education in Malaysia. This section provides a contextualization of the historical progression of architectural education in Malaysia, while also outlining the theoretical framework that underpins the incorporation of humanistic values within architecture education. The chapter then concludes by presenting an outline of the organisational structure of the thesis, which serves as a guide for readers to navigate through the following chapters. The outline elucidates the coherent sequence of the study and the thematic concentration of each section, providing a glimpse into the overarching storyline that emerges.

Chapter Two: Historical Development of the Architectural Programme in Malaysia

Chapter Two delves into the historical evolution of the architectural program in Malaysia. It begins with an introduction and highlights the emergence of professional societies like the Singapore Society of Architects, the Institute of Architects of Malaya, the Federation of Malaya Society of Architects, and Pertubuhan Arkitek Malaysia. The chapter explores these societies' contributions and publications, along with the evolution of professional practice. It then delves into the development of architectural education, tracing the progression from the Technical School to the Technical College Kuala Lumpur, Institut Teknologi Kebangsaan, and Universiti Teknologi Malaysia. The establishment of architectural education in the Technical College from 1956 to 1961 is discussed, including the curriculum and pedagogical approaches during that period. The chapter also touches on the transitional years at the Technical College, highlighting deviations in the architectural education system.

Chapter Three: Life before Malaysia: Family, Education and Recurrent Living

In Chapter 3, Julius Posener's early years and experiences are highlighted in relation to his involvement in Malaysia. The analysis explores his early life, educational background, and familial heritage. This chapter delves into the author's period of residence in Paris and the various encounters and events he encountered during his stay, subsequently leading to his relocation to Palestine. The discussion encompasses Posener's participation in the British Army during World War II, thereby offering valuable insights into this specific phase of his life. In addition, the chapter examines the individual's academic trajectory and potential impact within the discipline of architecture. The narrative also explores Posener's teaching prospects, providing insights into different aspects of his life prior to his association with Malaysia.

Chapter Four: Life in Malaysia: The Setting up of Architectural Programme in Technical College

Chapter Four explores the life of Julius Posener in Malaysia and his significant contribution to the establishment and development of the architectural programme at the Technical College. The chapter provides a comprehensive examination of the early stages of programme establishment and subsequent growth, with a particular focus on the significant contributions made by Posener in the advancement and enhancement of architectural education. This analysis delves into the significant influence he has had on the field of architectural education, while also evaluating his contributions as an architectural historian and critic. The chapter explores Posener's publications and affiliations during his tenure in Malaysia, offering valuable insights into his scholarly and vocational contributions. In its entirety, this chapter offers a thorough comprehension of Posener's notable impact on the development of architectural programmes and the wider realm of architectural education in Malaysia.

Chapter Five: Life after Malaysia: Career Advancement and Achievements

Following his return from Malaysia, Julius Posener's life is explored in Chapter 5, with a focus on his notable accomplishments and career advancement. The chapter offers a comprehensive examination of the Posener's scholarly trajectory, emphasising notable publications that have bolstered his reputation within the field of architectural history and criticism. This analysis focuses on the significant contributions of Posener in the realm of architecture, specifically in his capacity as a renowned historian and critic. Furthermore, the chapter delves into the examination of any honorary acknowledgments and awards bestowed upon him in recognition of his significant contributions to the discipline of architecture. The sub-chapters of his academic career include his professorship, notable publications, his esteemed reputation as an architectural historian and critic, and the accolades he received through honorary mentions and awards. This chapter provides a comprehensive examination of Posener's lasting influence and achievements in the field of architecture beyond his tenure in Malaysia.

Chapter Six: The Humanistic Values and Intellectual Legacy

In Chapter Six, an in-depth examination is conducted on the research findings, with particular emphasis on the concepts of humanity put forth by Julius Posener and their potential implications for architectural education. This chapter provides a comprehensive analysis of the impact between Posener and architectural education in Malaysia. It traces the lasting intellectual heritage of Posener and his significant contributions to the field over the course of his professional journey. The final chapter of the thesis contains the culmination of the study, where the researcher provides a concise overview of the important discoveries and insights obtained from the research. This analysis derives conclusions from the examination of humanistic values, the influence of Posener on architectural education in Malaysia, and the enduring intellectual heritage he has left behind. The chapter additionally provides suggestions for prospective research in the field of humanistic architecture and architectural education, recognising the various domains that require additional exploration. In its entirety, Chapter Six provides a comprehensive analysis of the impact and enduring intellectual legacy of Julius Posener's concepts on the realms of architectural education and professional application.

CHAPTER TWO: The Setting up of an Architectural Programme in Malaysia

2.1 Introduction

In Malaysia, the existence of architectural training began as early as 1925 in the Technical School,⁷⁴ when the school was set up to train apprentices from various Public Works Department (PWD) branches.⁷⁵ Prior to implementing the architectural programme, there had been a design-based educational programme named Building Design Course for government staff. Up until that time, no document was found but merely oral histories to validate the implementation of the training nor the programme. This was until the general guidance and tentative syllabus of a full-time architectural course at Technical College were retrieved by the author from Arkib Negara, Malaysian National Archive. It stated that the course had started with the 1950–51 session, along with an architectural brief description of the subjects. This indicates that the beginning of architectural education in Malaysia started off with an informal architectural training in 1925. It continued with an architectural course under the Building Design Course followed by a full-time architectural course in 1950. It is comprehensible to denote that these courses were carried out between 1930 right until the official architectural programme was implemented in 1956.

The earliest publication on the history of architectural education in Malaysia was published in PETA⁷⁶ magazine written by Julius Posener, in the second quarter of 1957 describing the effort to carry out architectural lecture programmes at Technical College in 1956. Based on the findings, the establishment year for architectural education in Technical College is 1956. The year was consistent with the overall findings and had the most substantial verification and validation through many writings, reports and documents that supported the official architectural education in Technical College and in Malaya (then Malaysia) initially.

Therefore, this chapter starts with a contextual review of the emergence of the establishment and the role of four architecture societies, publications and professional practice in Malaya that both directly and indirectly contributed to the early establishment of technical education. This review is important to establish an understanding that these architectural societies, publications, practices and education are closely related to each other in the architectural development in Malaya (then Malaysia). This review continues with an overview of historical background study of the training and education in technical and architectural from Technical School, Technical College Kuala Lumpur, Institut Teknologi Kebangsaan⁷⁷ to Universiti Teknologi Malaysia.⁷⁸ The history of the establishment and

⁷⁴ Also known architectural studies Treacher Technical School which managed by the Public Works Department administration to provide technical training and needs of their employment

⁷⁵ Public Works Department (PWD) also known as Jabatan Kerja Raya (JKR), now known as Kementerian Kerja Raya (KKR) was founded in 1872, is the federal government department in Malaysia under Ministry of Works Malaysia which responsible for construction and maintenance of public infrastructure

⁷⁶ PETA is an architectural journal for the Federation of Malaya Society of Architects, first published in June 1955. The journal was to feature building projects in the Federation, both built and at proposal stage. It also acted architectural studies medium for the Society to express its views on issues with regard to architectural practice in the Federation that responsible as a medium to disseminate local architectural affairs

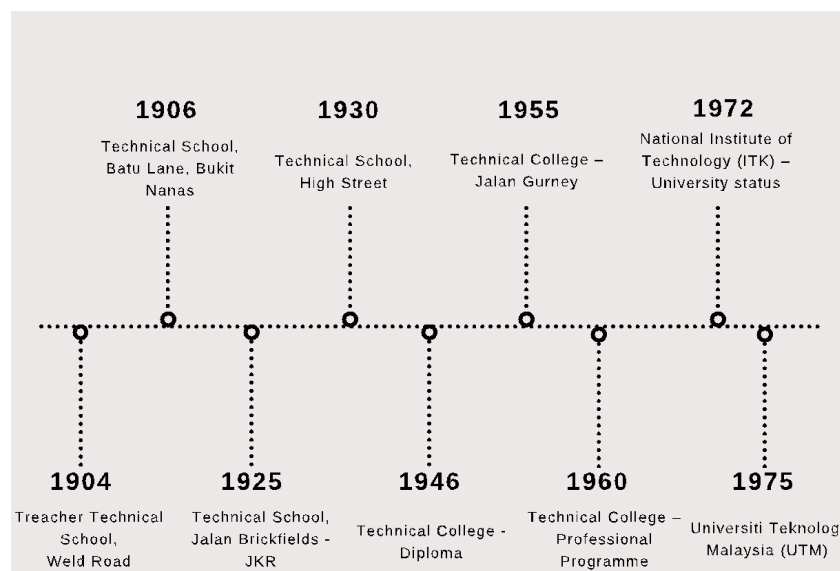
⁷⁷ Formed on 14 March 1972 to facilitate the feasibility of upgrading Technical College into a technological university using Malay language architectural studies medium

⁷⁸ Universiti Teknologi Malaysia is known architectural studies the centre of technical education and amongst Malaysia's premier institutions of higher learning.

historical development of these institutions in Malaysia will then lead to the proposition of an architectural programme at the Technical College.

This chapter will then discuss the establishment and development of Technical College in detail based on the archival materials which ultimately disclose the vital role of Julius Posener in setting up the architecture programme from its establishment and progress through its development to the continuity of architectural education in Technical College. The curriculum, syllabus and pedagogy used for the first five years in the school are also examined in getting the notion of the origin, its development and progress in Malaysian architectural education. This chapter will then conclude with a more in-depth discussion that will be discussed in the next chapter on Julius Posener’s role and aspiration. The upcoming chapter will delve deeply into Julius Posener's role and aspirations, building upon the insights and findings introduced in the current chapter. This approach ensures a seamless transition between the two chapters, where the forthcoming chapter will delve further into the intricacies of Julius Posener's contributions and ambitions within the context of the discussed subject matter.

Table 2.1: Development track of Technical School to Universiti Teknologi Malaysia



(Source: Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM, Penerbit Universiti Teknologi Malaysia, 1st Edition 2005)

2.2 The Emergence of the Architectural Field

When examining the historical origins of the architectural profession in Malaya, it becomes evident that this occupation was closely associated with four architecture societies based in Singapore, each of which had branches established in Kuala Lumpur. Since 1923, the leadership of societies has been predominantly held by British expatriate architects, who have implemented a framework derived from

the Royal Institute of British Architects (RIBA).⁷⁹ With the attainment of independence by Malaya in 1957, there was a significant surge in the growth of the construction industry, which occurred in tandem with advancements in the economic, social, and political spheres known for it. Consequently, the establishment of a domestic architectural professional organisation became imperative to address matters pertaining to the architectural profession and the broader building industry.

2.2.1 Professional Societies

The realisation of architectural education in Malaysia was contingent upon the active involvement and concerted efforts of architectural societies in both Singapore and Malaysia during that period. While the process was not immediate, it is undeniable that the trajectory of society and the individuals involved in the association have had a significant influence on the development of architectural education, including the establishment of specialised technical schools. In light of the establishment and trajectory of these notable architectural societies, it is pertinent to delineate their respective functions that align with the endeavours to establish architectural training and subsequently architectural education.

2.2.1.1 The Singapore Society of Architects (SSA) 1923–1930

The Singapore Society of Architects (SSA) was established in 1923 and consisted of eleven architects who were members of the Royal Institute of British Architects.⁸⁰ The main goal of the SSA was to elevate the status of the architectural profession within the colony. The Architects Ordinance of 1926 was ultimately implemented, despite encountering substantial resistance from engineers. In 1927, the colonial government officially acknowledged the architectural profession as a privileged and financially lucrative occupation, resulting in further achievements. Furthermore, a total of forty-six (46) individuals were officially registered as Architects, with those who were already registered under the SSA being exempted from RIBA registration. This exemption was granted as RIBA formally recognised and accepted the SSA as an affiliated alliance.

The main objectives of the SSA involved the enrolment of individuals who met the required qualifications as architects, and ensuring that the designated title was reserved solely for those who fulfilled the necessary criteria. At the outset, the registration process was limited to individuals who held qualifications from British institutions. Nevertheless, the scope of the programme was later broadened to encompass individuals who were deemed eligible as architects and draftspersons, irrespective of their nationality or educational credentials. The Singapore Society of Architects (SSA) was designated as the representative body of the Royal Institute of British Architects (RIBA) in the Straits Settlements region. Its primary responsibility was to supervise the governance of the architectural profession in this area.⁸¹

⁷⁹ 1923-2013: *Malaysia's Architects: A History of PAM, the Malaysian Institute of Architects*, p. 7

⁸⁰ Ibid

⁸¹ A group of British territories located in Southeast Asia, comprising Penang, Singapore and Malacca, which originally established in 1826 and were under control by the British East India Company

According to the historical documentation of the SSA,⁸² Oscar Wilson, the Honorary Secretary, played a pivotal role in the expansion of the SSA's influence in Malaya. This was achieved through the strategic implementation of roadshows and the recruitment of new members in prominent urban centres. The significant contribution of Wilson to the field of SSA was also acknowledged by Raymond Quek,⁸³ a contemporary architectural scholar, in his analysis of professional architecture in Singapore. During a meeting held on the 27th of March 1930 in Kuala Lumpur, the presenter discussed the formative history of the Straits Settlements Association (SSA) and its recognition by the Royal Institute of British Architects (RIBA). The establishment of the SSA Kuala Lumpur branch was the outcome of a meeting convened by W.F. Hedges FRIBA.⁸⁴ W.F. Hedges was subsequently elected as the Chairman of the branch, while O.J. Carpenter assumed the position of the newly elected Honorary Secretary. In addition to the aforementioned individuals, the committee also included R.F. Fletcher, T.C. Van Langerberg, and Sheikh Ebrahim Bux.

Based on available documentation, it is evident that the establishment of regional divisions and the increased significance of architectural membership in Malaya have prompted a pressing requirement to restructure the SSA into the Malayan Society of Architects. Therefore, subsequent to the Annual General Meeting that took place on the 13th of January 1931, an Extraordinary General Meeting was convened in order to obtain approval for the alteration of the Society's name to the Institute of Architects of Malaya (IAM). On May 2nd, 1931, the Government in the Council of the Straits Settlement officially sanctioned the process of reincorporation and subsequently altered the name. In order to maintain continuity, the Council as a whole was re-elected in its entirety, with the aim of achieving consensus in the development and preservation of the society's primary objectives.

2.2.1.2 The Institute of Architects of Malaya (IAM) 1931–1949

In May 1931, the governing body responsible for overseeing the registration of architects in Malaya underwent a name change, transitioning from the previous designation of the Society of Architects (SSA) to the Institute of Architects of Malaya (IAM). The primary purpose of the institution was to cater to the professional needs and interests of individuals within the Malay States. Subsequently, additional local branches were established in Penang, Malacca, Perak, and Negeri Sembilan, respectively. The cessation of the IAM's functioning and the halt in construction industry activity occurred during the Japanese occupation in Malaya, coinciding with the outbreak of the Second World War in 1931.

Additionally, the departure of expatriates from the country took place during this period. The institute experienced a revival in 1946, marking the conclusion of the period of hostility, and remained operational until 1949. Due to the emergency situation, individuals residing in villages and rural regions were compelled to relocate to urban areas, specifically within municipal boundaries, in order to seek police protection. As the population of Kuala Lumpur experienced rapid growth, the city underwent ongoing development efforts, prioritising the provision of housing and the establishment of adequate sanitation facilities. This phenomenon has exacerbated the scarcity of housing and resulted in

⁸² 1923-2013: Malaysia's Architects: A History of PAM, the Malaysian Institute of Architects, p.7

⁸³ Raymond Quek, 'The Mirror of Territorial Identity in Singapore Professional Architecture 1923 – 1969: Colonialism, Nationalism, Separation and Independence', in *The Territories of Identity: Architecture in the Age of Evolving Globalization*, ed. by S Bandyopadhyay and G Garma Montiel (New York: Routledge, 2012), p. 1-14

⁸⁴ Ibid

significant overcrowding in central areas. The circumstances indicate the necessity for the prompt involvement of professional architectural services and individuals with intellectual expertise and experience in the field of construction. During this period, the primary focus of the Society was to cater to the needs and interests of its members within the architectural profession rather than prioritise the training or education of architects. Consequently, there was a dearth of emphasis and attention given to the development of local architectural and technical skill labour.

2.2.1.3 The Federation of Malaya Society of Architects (FMSA) 1949–1967

Following the end of the Second World War, it was acknowledged that the IAM (Institute of Architects of Malaya) needed to resume its responsibilities and establish a distinct, autonomous entity to oversee the profession and tackle regional concerns. Subsequently, V.S. Van Langenberg, LRIBA, formulated a set of regulations which were then presented at the inaugural gathering of the IAM Kuala Lumpur division on August 4th, 1949. In relation to the historical publication,⁸⁵ it is noteworthy that two significant determinations were reached, one of which entailed the establishment of a novel independent entity recognised as the Federation of Malaya Society of Architects (FMSA). Furthermore, it was determined that the inaugural council of the recently established Society would consist of the officers and members of the Branch Committee.

Multiple admission criteria were imposed upon individuals seeking membership in the Society. According to the inaugural issue of PETA magazine in June 1955,⁸⁶ specifically in the News and Views section, it was stipulated that only individuals who were registered under the Architects Registration Council of the United Kingdom (ARCUK), as well as Fellows, Associates, or Licentiates of the Royal Institute of British Architects (RIBA), were eligible. Additionally, these individuals had to pass an exam on architecture that the Architects Registration Council of the United Kingdom had established as being equivalent to and exempt from the RIBA final examination.⁸⁷ The Architects Ordinance was officially approved and implemented in 1951 with the primary aim of regulating the architectural profession. According to the Ordinance, professionals in the field of architecture were categorised into two primary groups, referred to as Part I and Part II Architects. A significant proportion of individuals in question were British expatriates. The architects in Part I were individuals who had received formal training in the fields of architecture and engineering, whereas the architects in Part II were comprised of building draughtsmen who held a lifelong membership within the group. Both groups met the criteria for submitting an application for building approval.

In November 1955, the Society established multiple Committees with the purpose of addressing specific matters related to the support of Officer Bearers and Council Members. The publication discusses the support provided by the Committees to various entities, including the Board of Architects, the Technical College Advisory, the Technical College's future use, and the development of the Kuala Lumpur Municipality By-Laws. The establishment of the Honorary Secretary for Federation of the Board of Architects Examination Board saw the appointment of G. Meehan, ARIBA, as the

⁸⁵ 1923–2013: Malaysia's Architects: A History of PAM, the Malaysian Institute of Architects, p.15

⁸⁶ 'History of the Federation of Malaya Society of Architects', *PETA Journal of the Federation of Malaya Society of Architects*, 1.1, (June 1955), 35.

⁸⁷ Ibid

chairman, who fulfilled this role for a duration of one year. The inaugural edition of PETA magazine in 1955 included a report in the Society's News section regarding an extraordinary General Meeting that took place on December 3rd. During this meeting, a resolution was proposed to amend a rule in response to the Board of Architects' implementation of qualifying examinations for architect registration. The amendment aimed to establish recognition in relation to this matter. The architectural admission examination for Part I registration with the Board of Architects, Federation of Malaya, took place in Kuala Lumpur during the month of December in the year 1955.

After independence in 1957, a significant number of expatriates departed from the country. As a result, the Society witnessed the resignation of its British officers, councils, and council members, who were replaced by local architects. The position of Honorary Secretary and Treasurer was transferred to Ikmal Hisham Albakri, a local architect employed in the Public Works Department, who became a member of the Society in 1959. Additional local architects who were elected include Mohammed Abd. Gahny, Ho Kok Hoe, Ho Su Loong, and Baharuddin bin Abu Kassim. On June 19, 1960, the election of Official Bearers and Council Members resulted in the appointment of Kington Loo as Vice President, while Ikmal Hisham Albakri retained his position as Honorary Secretary and Treasurer. In 1962, Kington Loo achieved the distinction of being the inaugural architect of non-Caucasian descent to be elected as the President of the Society.

The significance of FMSA's involvement in architectural education became evident with the initiation of their scholarship programme for the three-year architectural curriculum at the Technical College. The role is documented in the school news as reported by Julius Posener in the 1957 publication of PETA. The purpose of this recognition is to incentivize increased enrolment in the course, thereby generating a greater number of qualified architectural technicians to meet market demands. In the year 1959, a total of fifty-six (56) applicants competed for a scholarship, from which two candidates emerged as successful recipients.⁸⁸ Subsequently, FMSA has assumed a progressively significant role in the realm of architectural education in Malaya. Ikmal Hisham Albakri, in his capacity as the Honorary Secretary of FMSA, assumed a significant role in the operational aspects pertaining to the administration and oversight of the examination process. FMSA consistently provided ongoing support to the College by presenting book prizes to students who demonstrated excellence in Architectural Design through their folio submissions on an annual basis.⁸⁹

2.2.1.4 Pertubuhan Arkitek Malaysia (PAM) 1967 to present

As the nation progressed towards achieving developed status, the Society remained resolute in its determination to adopt a new name that would reflect nationalist sentiments. The registration of Pertubuhan Arkitek Malaysia took place on January 20, 1967, with the Registrar of Societies Malaysia. According to David Teh's report,⁹⁰ the Pertubuhan Arkitek Malaysia (PAM) (Malaysian Institute of

⁸⁸ Lee Wee Kee and Nik Yusoff Wan Omar were among the first to receive the scholarship when it was first introduced. ('History of the Federation of Malaya Society of Architects', *PETA Journal of the Federation of Malaya Society of Architects*, 1.1, (June 1955), 35.)

⁸⁹ In 1959, three students received a book each: Andrew Tan for the first-year prize, Tang Chow Pui for second year and Lai Lok Kun for third year prize.

⁹⁰ 1923–2013: Malaysia's Architects: A History of PAM, the Malaysian Institute of Architects, p. 31

Architects) had a total of 157 corporate members at the time of its publication. Out of these members, 116 were classified as resident members, while the remaining 41 were categorised as non-resident members. Currently, the membership of PAM has expanded to encompass a total of 3,500 individuals, of whom 1,700 are affiliated with corporate entities.

The council for the 1967–1968 session was composed of Ikmal Hisham Albakri serving as the President, Fong Yong Leong as the Vice-President, Tham Chan Wah as the Honorary Secretary, and Cheang Kok Cheow as the Honorary Treasurer. The organisation has seen the consistent presence of numerous committed Office Bearers and Council Members over a span of forty-five (45) terms. The PAM council is elected in a democratic manner through a balloting process, wherein individuals are chosen from the pool of corporate members. The tenure of office bearers typically spans a duration of two years, during which two former presidents are retained in the Council to uphold continuity in the decision-making procedures.

PAM, upon its establishment, endeavours to foster the progression of architecture and the architectural vocation, with the ultimate goal of enhancing societal well-being. The Institute offers its members a structured framework to effectively engage in the practice of architecture, encompassing the execution, management, and execution of architectural business activities. The Institute's Code of Conduct and Scale of Fees serve as a guide for this framework.⁹¹ The memorandum outlines the primary objectives of the Institute, which include the promotion and expansion of knowledge, study, and application of architecture, as well as the various arts and sciences associated with it. Additionally, the purpose of this initiative is to establish a centralised entity for the field of architecture, as well as clear guidelines and criteria for the definition and professional qualifications within the architectural profession. The third objective of the organisation is to provide assistance and guidance to governments, local authorities, and other private or public entities. Government agencies may provide recommendations on matters related to architecture and construction, thereby transforming into a non-governmental organisation (NGO) specialising in the built environment. The objective of this initiative is to foster amicable engagement and intellectual exchange among Architects, who form a scholarly community of individuals with shared interests and perspectives. Furthermore, it is imperative to acquire and distribute pertinent information pertaining to the profession among its members. Finally, the Institute's primary objective is to uphold and safeguard the integrity and reputation of the profession, while also ensuring compliance with the established Code of Conduct.

According to the account, the Institute's activities commenced with the implementation of a Master Plan for Kuala Lumpur, the hosting of the CAA Asian Regional Conference, and the establishment of the Board of Architectural Education. The Council established the society's governance structure and set up seven committees to oversee various facets. These committees include the Education Committee, Practice Committee, Town Planning Committee, Competition and Exhibition Committee, Publication Committee, and Activities and Promotion Committee. The Education Committee plays a crucial role in facilitating the advancement of the architectural profession, thereby supporting the overarching mission of PAM. In its initial year, the committee prioritised several significant initiatives, including the provision of draughtsmanship classes and examinations, as well as the administration of the Technical College Examination and PAM Scholarship. The primary objective was to develop a

⁹¹ Ibid

proprietary curriculum for architectural education and establish protocols for conducting examinations and evaluating foreign degrees.

Based on the report, the Council year of 1968/1969 marked a significant advancement for PAM in the realm of architectural education. During this period, notable progress was made in two key areas: the acknowledgement of international academic qualifications and the establishment of the Professional Practice and Practical Experience Examination. Upon completion of their studies, individuals who possess accredited academic credentials and have acquired a minimum of two (2) years of practical experience are eligible to take the professional examination and subsequently become members without any further requirements. The purpose of the examination was to provide graduates primarily from British and Australian educational institutions with the opportunity to take the PAM Examinations as an alternative to the RIBA or RAIA examinations.

The Chairman of the PAM Board of Architectural Education, Chen Voon Fee, along with the Honorary Secretary, Bernard Au, and Syed Hussin Aljoofre, established a dedicated sub-committee with the purpose of developing the examination syllabus. PAM was subsequently endowed with the capability to evaluate and appraise architectural education based on its Examination Syllabus and recognition of architectural training. In July 1969, the Pertubuhan Arkitek Malaysia (PAM) conducted its inaugural examination specifically designed for recent graduates. PAM demonstrated its ongoing commitment to architectural education by bestowing PAM scholarships upon students enrolled at Technical College. The Board of Architects Malaysia (Lembaga Arkitek Malaysia - LAM)⁹² is a statutory authority with the responsibility of establishing the criteria for admission into the architectural profession and accrediting architectural programmes. On the other hand, the Pertubuhan Arkitek Malaysia (PAM) has consistently made dedicated endeavours to actively coordinate, facilitate, and promote the advancement of architectural education in institutions across Malaysia.

⁹² LAM The Board of Architects Malaysia is a statutory authority responsible for the enforcement of the Architects Act 1967

2.2.2 Publication from Professional Societies

The significance of societies in shaping architectural education cannot be understated. However, the expeditious and effective realisation of this role is contingent upon the publication of journals, which serve as the voice of the association. The publication functions not only as a medium for disseminating current advancements in society, but also as a means of facilitating the exchange of opinions, knowledge, and discourses for the benefit of professionals and the general public alike. Therefore, the importance of the aforementioned journals, namely The Malayan Architect and PETA, is unquestionable.

The publication titled "The Malayan Architect: Journal of the Institute of Architects of Malaya" spanned a duration of ten years, from June 1931 to October 1941, encompassing a total of five volumes. The aforementioned publication functioned as the monthly printed medium for the Institute. The aforementioned journal was widely regarded as the inaugural publication to compile, deliberate upon, document, and chronicle advancements and updates pertaining to architecture in Malaya and Singapore during that particular era. The publication in question is widely regarded as a significant and indispensable resource that meticulously documents the early history of architecture in the region.

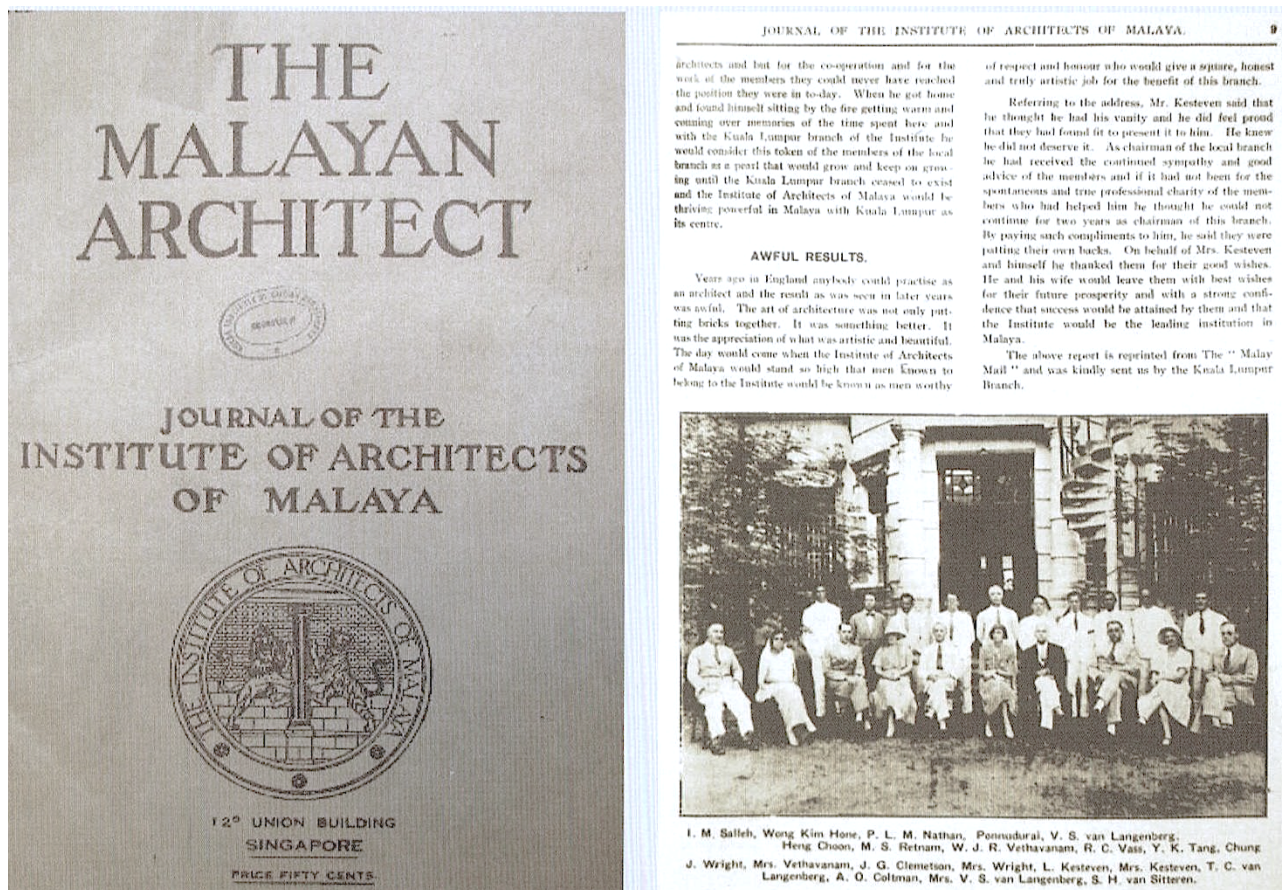


Figure 2.1: The Malayan Architect: Journal of the Institute of Architects of Malaya

Source: (PAM, Malaysia's Architects (2013), p.12)

In June 1955, a journal named PETA was established for the field of FMSA. According to the publication, the initial editorial board, referred to as the Magazine Committee, comprised Stanley P. Merer, Ronald A. Hewish, and Peter G. Morley. The inaugural event was held at the prestigious Selangor Club Kuala Lumpur on July 2, 1955. The purpose of the journal was to showcase construction projects within the Federation, encompassing both completed structures and those still in the proposal stage. Additionally, the publication included a dedicated section on the Society, encompassing a comprehensive account of the various events that transpired within its domain. In addition to its primary function, it served as a platform for the community to articulate its perspectives on matters pertaining to architectural praxis within the Federation. A noteworthy feature of the local point input is the inclusion of a dedicated column titled 'Towards a Malayan Architecture', which focuses on articles pertaining to local architecture, specifically the traditional houses and dwellings of the indigenous population.⁹³

One of the primary concerns and focal points in PETA encapsulated the prevailing sense of ambiguity surrounding the topic of national architectural identities. Julius Posener's article "Architecture in Malaya: Impressions of a Newcomer," which appeared in the July 1957 edition, highlights his notable preoccupation with the architectural landscape of Malaya. The author observed that during that period, the architectural style in Malaya experienced significant growth, drawing inspiration from both Western and Eastern influences. The speaker emphasised that in their pursuit of modernity, architects in Malaya had neglected the incorporation of traditional architectural elements that were highly compatible with the local climate and culture. The current scenario can be attributed to the prevalence of graduates who have received their education overseas, particularly from the United Kingdom and Australia. Consequently, he approached architects from Malaya with the proposal of creating architectural designs that harmonised with the local context, while also considering the challenges and changes that the 20th century would bring forth. The telephone conversation reflected the opinions and ideas that were deliberated upon during a meeting convened by Sir Gerald Templer, the High Commissioner, in 1952, specifically with architects situated in Kuala Lumpur.⁹⁴ The purpose of the meeting was to engage in a thorough discussion regarding the potential development of a distinct architectural style for the purpose of fostering a sense of national identity in Malaya, which achieved independence on the 31st of August, 1957. The arrival of this event was met with great enthusiasm and reflected the collective desire of the populace for national unity.

The Society consistently published PETA as a means to enhance the education of its members and facilitate the dissemination of information pertaining to the profession and its practices. In June 1960, Mr. Raymond Honey authored an article titled "Architecture for Malaya," which urged architects in Malaya to contemplate the development of appropriate architectural designs for the region. Raymond Honey emphasised in his scholarly article recalled the oration delivered by Sir Gerald Templer in 1952 by implying the imperative to transcend the mere identification of distinct architectural elements that epitomise Malaya, urging for a more comprehensive exploration of Malayan architecture. The architects were required to take into account various factors, including cultural heritage, established architectural practices, climatic conditions, locally available materials and skilled

⁹³ The column appeared in Vol.1, No.1, June 1955; Vol.1, No.2, November 1955; Vol.1, No.3, June 1956; Vol.1, No.4, November 1956, Vol.1, No.2, July 1957 and Vol.2, No.2, March 1958.

⁹⁴ 1923–2013: Malaysia's Architects: A History of PAM, the Malaysian Institute of Architects, p.19

labour, as well as their own responsibility in pioneering novel architectural designs, specifically for structures like office buildings and mass housing.

Simultaneously, Radio Malaya⁹⁵ incorporated architecture as a topic of discussion within the topical programme titled "Crossfire". The topics that were deliberated upon encompassed the relationship between the architect and client, the interaction between architecture and the public, the significance of architectural competitions, the concept of originality in architecture, the utilisation of timber as a building material, and the architectural landscape in Malaya. The objective was to familiarise the architects with a broader audience within the Federation, particularly those who did not regularly engage with architectural publications. The panel was composed of a chairman and two permanent members, namely Beda Lim and Kington Loo, under the leadership of Julius Posener, who were actively engaged in the programme.

In addition, the Society actively advanced discussions on the subject of national architecture through its publications. The August 1961 edition of PETA featured a scholarly discussion on the topic of 'What is Malayan Architecture'.⁹⁶ The panel was chaired by Raymond Honey and included the participation of esteemed architects such as C.H. R. Bailey, A.A. Geeraerts, Ikmal Hisham Albakri, Kington Loo, Julius Posener, F. Sullivan, and T.A.L. Concannon.⁹⁷ The discourses effectively encapsulated the collective aspirations of the Society and its members, particularly in relation to the burgeoning nation's infrastructural progress. The nationalistic initiatives reflected the aspirations of the nation during that period and fostered a desire to revitalise the Society by emulating the essence and character of the country.

Posener's discourse exhibits notable clarity and a constructive tone as he expresses his viewpoint regarding the trajectory of Malaysia's architectural landscape. The proposal was made to establish the School of Malayan Architecture with the aim of promoting scholarly investigation in order to delineate the distinctive characteristics of the Malayan architectural style. This finding confirms that the Posener places significant emphasis on the study of origins and influences in order to enhance comprehension of local architecture. Posener's perspective on this matter is unsurprising, given his inclination towards architectural principles that prioritise the integration of humanity and historical context.

⁹⁵ Ibid, p.24

⁹⁶ 'What is Malayan Architecture', *PETA Journal of the Federation of Malaya Society of Architect*, Vol.3 No.4, (August 1961), p. 2. See *Appendix 2* for the full transcription of the discourse.

⁹⁷ Ibid

2.2.3 Professional Practice

Before the 1950s, the British Empire's colonial influence had a significant impact on the early development of the architectural profession in Malaya and Singapore. This occurred before the era of independence. Neoclassical and colonial architectural styles came to predominate the urban landscape of the region after the arrival of British colonial administrators, engineers, and architects. Neoclassical architecture was particularly popular during this time.⁹⁸ According to Ahmad Sanusi Hassan and Shaiful Rizal Che Yahaya, who wrote the book *Architecture and Heritage Buildings in George Town, Penang*,⁹⁹ the neoclassical style was a favourite choice in the British Empire as a symbol of democracy in British Imperialism's supremacy. The Public Works Department was a frequent employer of British architects, who played an important part in the process of planning, designing, and constructing public buildings and infrastructure.¹⁰⁰ The distinct imprint of European architectural styles was left on significant buildings such as government offices, schools, hospitals, and railway stations. These are examples of iconic structures. According to A. Ghafar Ahmad, the majestic and authoritative nature of the colonial administration was reflected in the imposing facades, colonnades, and ornate details of the buildings.¹⁰¹ He added that the traditional Chinese and Malay architectural styles continued to exert their influence alongside that of the dominant European architectural presence, particularly in rural areas and certain urban neighbourhoods. This is also aligned with Loo's book¹⁰² explaining that both Chinese shophouses and Malay kampong houses were distinguished by their use of intricate wooden carvings, decorative tiles, and courtyard layouts. These traditional architectural elements frequently merged with European styles as urbanisation accelerated, resulting in a fascinating architectural fusion¹⁰³. This architectural fusion was brought about as a result. This interaction between different cultures led to the formation of a distinctive architectural identity that combined aspects of colonial and indigenous ways of life.¹⁰⁴

Due to the limited availability of formal architectural education opportunities in the region, the early stages of the professionalisation of the architectural field in Malaya and Singapore were met with a number of obstacles. Those aspiring to become architects who were interested in advancing their education frequently travelled to Europe or attended architectural schools located in nearby British colonies. In spite of these constraints, a significant amount of effort was put into promoting the profession of architecture and establishing architectural standards. According to Raymond Quek's writing on professional architecture in Singapore,¹⁰⁵ the founding of the Singapore Institute of Architects in 1923 was a significant step towards enhancing the status of architects and cultivating a

⁹⁸ Ho Kah Chun, Associate Professor Dr. Ahmad Sanusi Hasan, Dr. Norizal M Noordin., *An Influence of Colonial Architecture to Building Styles and Motifs in Colonial Cities in Malaysia* (2023) <<https://www.malaysiadesignarchive.org/an-influence-of-colonial-architecture-to-building-styles-and-motifs-in-colonial-cities-in-malaysia/?print=pdf>> [accessed 8 June 2023].

⁹⁹ Ahmad Sanusi Hassan, Shaiful Rizal Che Yahaya, *Architecture and Heritage Buildings in George Town, Penang (Penerbit USM)* ([n.p.]: Penerbit USM, 2012).

¹⁰⁰ CL Pang, 'A historical account of skills training in Malaysia', *Re-engineering dual training—the Malaysian experience*, (2008), 165-176.

¹⁰¹ A Ghafar Ahmad, 'Conservation of British Colonial Buildings in Malaysia', *Bulletin Housing, Building and Planning*, 7.1, (1994), 42-52.

¹⁰² Yat Ming Loo, *Architecture and Urban Form in Kuala Lumpur Race and Chinese Spaces in a Postcolonial City*, 1st edn ([n.p.]: Routledge, 2016), p. 12-14.

¹⁰³ Ibid

¹⁰⁴ Hideo Izumida, 'A Study on British Architects in East and Southeast Asia: 1830 - 1940', *Journal of Asian Architecture and Building Engineering*, 2.2, (2003), 131-136.

¹⁰⁵ Quek, 'The Mirror of Territorial Identity in Singapore Professional Architecture 1923 – 1969: Colonialism, Nationalism, Separation and Independence', p. 180-193.

sense of professional identity.¹⁰⁶ This event marked a critical milestone in the evolution of the profession. As the process of urbanisation moved forward, the need for private architectural firms to meet the requirements of the rapidly growing urban population led to their emergence. These private architects were instrumental in the design of a variety of buildings, including commercial and residential structures, places of worship, and recreational facilities, to name a few of the types of buildings they designed. This variety of projects made it possible to conduct a more comprehensive investigation into various architectural styles and practices, which contributed to the enhancement of the architectural landscape in the region. World War II's devastation ushered in an era of reconstruction, during which architects were at the forefront of rebuilding efforts and were crucial to the restoration of cities and infrastructure. The period immediately following World War II was a watershed moment in the history of the architectural profession. During this time, the industry experienced a surge in activity, which further accelerated the process of professionalising the field. Architects made significant contributions to the formation of Malaya's and Singapore's contemporary identities by refocusing attention on the urban development and economic growth of the two countries.

In conclusion, the early development of the architectural profession in Malaya and Singapore before the 1950s was a multifaceted process influenced by colonial architecture, cross-cultural exchange, urbanisation, and the establishment of professional institutions. These four factors all played a role in the evolution of the architectural profession. The combination of European styles and traditional elements of regional architecture resulted in the creation of a distinct architectural identity for the region, which can still be seen in the built environment of the area. In spite of the early constraints imposed by formal education, the development of architectural societies and the emergence of private architectural firms played essential roles in the progression of the profession and in laying the groundwork for its ongoing evolution. The contributions that architects made during the post-war reconstruction further solidified the significance of the profession in terms of moulding the urban landscape and encouraging the growth and development of Malaya and Singapore.

2.2.4 Professional Pedagogy and Development

The establishment of technical education in modern Malaysia went through a long and tumultuous journey. The formation of a technical institution was neither thoroughly planned nor executed during the colonial Malay States,¹⁰⁷ the development of the institution, however, was significantly intertwined with the economic growth of the Malay Peninsula.¹⁰⁸ With the rapid expansion of the colony's basic infrastructure during its occupation, the British rulers were compelled to train technical workforce in all fields. In the early years of the 20th century, technical classes were organised by several government departments, specifically the Public Works Department, which actually pioneered the development of technical education.

As Malaysia had inherited much of its legal system of governance from Great Britain, the architectural profession similarly modelled after the British system. Since the first establishment of the

¹⁰⁶ Ibid

¹⁰⁷ Malay States was a federation of four protected states in the Malay Peninsula established by the British government in 1895, which lasted until 1946 consists of Selangor, Perak, Negeri Sembilan and Pahang

¹⁰⁸ *Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM*, p.4

Singapore Society of Architects (SSA) in 1923, as the predecessor of IAM, FMSA and PAM, architects were initially confined to British-based qualifications as recognised by RIBA and the Architects Registration Council of the United Kingdom (ARCUK) or upon passing equivalent RIBA examinations held locally. The demand for local architectural training institutions increased once the country gained independence. At the same time, actions were taken to establish a local syllabus for architectural education and procedures for setting local examinations and recognition of foreign degrees. In the following segment, an outline of the history, establishment, development and influences of the earliest architectural training and education in Malaysia is provided.

2.2.4.1 Technical School, 1904–1941

During its early stages, technical education did not receive its due attention from the British administrators,¹⁰⁹ even though the idea was mooted by them. However, economic activities in tin mining and rubber plantations accelerated the growth of other sectors of the economy. The expansion of telecommunications created new needs and demands in the workforce, thus forcing the British to attend to the development of a professionally trained labour force.

The annual education report released in 1899 did discuss at length the need to create technical and commercial education and other professional positions, but due to lack of finances specifically allocated to professional education, the suggestions were suspended. Despite the situation, however, there were already a number of apprenticeship classes organised by the Public Works Department, the Survey Department, and other private institutions to train junior professionals.¹¹⁰ These classes somewhat filled the vacuum in the technical education sector. It was clear at the time that there was no systematic and comprehensive provision for a technical education in the country.

In 1902, the Kynnersley Commission¹¹¹ report to the Malayan government proposed the setting up of English based schools and technical colleges with some seed grants. The beginning of a formalised version of a technical institution could be traced to the establishment of Treacher Technical School, which operated on Weld Road (now Jalan Raja Chulan) in 1904. The school was named in honour of Sir William Treacher¹¹², the Resident General of the Federated Malay States during 1902–1904. The school was placed under the administration of the PWD of the Federated Malay States and was built specifically according to the technical needs of their employment.

Subsequently, in 1906, Treacher Technical School expanded into a more structured and systematic school. The Technical School was then assigned to train not only trainees for the Works Department but also the Railway and the Survey Departments. At this early stage in the history of technical education, a number of archival sources showed no less than four different technical schools

¹⁰⁹ Ibid

¹¹⁰ Ibid

¹¹¹ A commission appointed by the Legislative Council to study and report on the system of English education in the Straits Settlements, especially pertaining to secondary and technical education.

¹¹² Sir William Hood Treacher (1 December 1849–3 May 1919) was a British colonial administrator in Borneo and the Straits Settlements. He was the second Resident-General of British Malaya (1901–1904) and founded the Anglo Chinese School in Klang on March 10, 1893

that offered technical apprenticeships to the Works, Railway, Signals and Telegraph Departments around Kuala Lumpur. The school was managed well but ceased to function due to the recession and World War I.

After the war, the Windstedt Commission¹¹³ in 1925 recommended the setting up of a higher-level technical college to possibly produce degrees in engineering. In Kevin Blackburn's publication,¹¹⁴ he reported that Richard O. Windstedt, the Director of Education of the Straits Settlements in Federated Malay State highlighted that 'only 1,839 workers in Singapore and Malay were practicing any profession for which a higher technical education is required', such as mechanical and civil engineering, architecture, and surveying. Hence, there was an urgent need to provide technical training in the country at that time. This finding also validates the existence of architectural training, which is of considerable importance and comparable to engineering among other technical training.

In the historical publication of UTM,¹¹⁵ beginning in 1931, the administration of the Technical School was transferred to the Education Department and by 1933, the first intake of private students was made and they were charged tuition fees. In January 1935, the Technical School became a federal institution under the management of the Selangor Education Department. The school continued to offer civil, mechanical, electrical, and telecommunication engineering and surveying to all junior technicians from various government departments and to private students coming from all over Peninsula Malaya. The main priority of the Technical School was still aimed at providing technical education for the workforce of the British Administration¹¹⁶ and the development of general technical education in the country. There was an increasing number of students enrolling in Technical School which was primarily driven by the expanding opportunities in the employment market particularly in the technical and professional fields.

These developments of establishing technical training in the country indirectly prelude the introduction of architectural learning. Although it was in its early stages, it was part of a component dominated by engineering and technological training.

¹¹³ Windstedt Commission was formed to recommend on improving the implementation of technical and industrial education.

¹¹⁴ Kevin Blackburn, *Education, Industrialization and the End of Empire in Singapore*, 1st edn (London: Routledge, 2016).

¹¹⁵ *Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM*, p.6

¹¹⁶ *Ibid*



Figure 2.2: Original building of Technical School Kuala Lumpur

Source: (*Seabad Meniti Cabaran Menjana Peradaban Terbilang*, Penerbit Universiti Teknologi Malaysia, (2005) p.13)

2.2.4.2 Technical College Kuala Lumpur 1942–1972

In 1941, the Advisory Committee on Technical School and the Education Department recommended that the Technical School be elevated to college status.¹¹⁷ Suggestions were also made for new buildings to be built for the college and a new site be found for its development. With the change of status, came a new name, Technical College; it was to be formalised in 1942. Unfortunately, the plan had to be shelved temporarily when World War II erupted in Peninsula Malaya in December 1941. The war also interrupted the implementation of a new campus for the college. During the war, the College was occupied by the Japanese armies, and much damage was done to its technical facilities and fittings including its reference books.

After the Japanese surrendered, the Technical College was reopened on September 16, 1946. Although the college sustained much loss and damage from the war, it resumed the enrolment of government trainees and private students immediately in 1947. With the resumption of the government machinery and the existence of a few Malays exclusive institutions such as the Malay College Kuala Kangsar,¹¹⁸ the British government was often said to have been successful in producing civil administrators made up mostly of Malays. At the same time, the British tried to rectify the imbalance by recruiting more Indians and Chinese into the professional and technical sectors of the civil service to replace the European officers. Progressively, until 1952, these two sectors of the civil service remained dominated by non-Malays in place of European expatriates.

¹¹⁷ Ibid

¹¹⁸ Malay College Kuala Kangsar (MCKK) is a special residential school for the education of Malays of good family and for the training of Malay boys for admission to certain branches of Government service. It was founded to educate the Malay elite, being royal children and the sons of Malay nobility, few of its early students were from commoner families. Established on 2 January 1905, it was originally known as the Malay Residential School of Kuala Kangsar. The school was the brainchild of R J Wilkinson, inspector of schools for the Federated Malay States.

In 1949, the British government's new allocation enabled the Education Department with the cooperation of the Public Works Department to plan a new campus for the Technical College on a 47-acre site at Gurney Road (now Jalan Semarak). Construction work began in October 1951 and by March 1, 1955, the new campus was officially opened by the British High Commissioner, Sir Donald MacGillivray. Earlier in November 1954, before the completion of the new campus, the High Commissioner Council was directed to form a special committee to study and report on the future directions of the Technical College. The committee's recommendations were accepted at the end of 1956. In essence, the government was asked to amend and change the college's functions from a pre-service training centre into a full-fledged training institution for all suitably qualified candidates.

Political changes in the country had much influence on the history and direction of Technical College.¹¹⁹ By the mid-1950s, the College again underwent a number of changes with respect to its administration and management, in tandem with the political development at that time, which was moving towards independence. The Technical College was envisioned to play a more prominent role in educating the future technocrats of the country.¹²⁰ With the change in policy of the newly independent Malaya,¹²¹ the Technical College transformed from a mere training centre into an educational and training institution for all qualified candidates in all professional fields. By August 1956, the time of Posener's arrival at the College, the courses offered at diploma level were Civil Engineering, Mechanical Engineering, Electrical and Radio Engineering, Land Surveying, Building Design, and Quantity Surveying, while a special course in Automobile Engineering was offered for the transportation enforcement officers.

¹¹⁹ *Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM*, p.20

¹²⁰ Ibid (by March 20, 1957, the Ministry of Education appointed Encik Abdul Aziz bin Haji Abdul Majid, who was then the Permanent Secretary to the Chief Minister to chair the newly formed Board of Governors of the Technical College. Mr. N. A. K. Nair was appointed the principal beginning from January 1, 1958, replacing Mr. E. Buckley, while Mr. P. Navaratnam was made Assistant Principal. Mr. Nair remained the principal of the College until 1966.)

¹²¹The effort for independence was spearheaded by Tunku Abdul Rahman, the first Prime Minister of Malaysia, who led a delegation of ministers and political leaders of Malaya in negotiations with the British in London for Merdeka, or independence along with the first president of the Malayan Chinese Association (MCA) Tun Dato Sir Tan Cheng Lock and fifth President of Malaysian Indian Congress Tun V. T. Sambanthan. Once it became clear that the Communist threat posed during the Malayan Emergency was petering out, an agreement was reached on 8 February 1956, for Malaya to gain independence from the British Empire. The Federation of Malaya declared its independence on 31 August 1957.



Courses of Study

Preliminary Course

Diploma Courses

Architecture
 Civil Engineering
 Electrical Engineering
 Mechanical Engineering
 Surveying
 Telecommunications
 Town Planning

Advanced Courses

Architecture
 Civil Engineering
 Surveying

Evening Classes for the H.S.C. and in various technical subjects.

Technical College • Open Day

Saturday October 29, 1960. 8.30 a.m. – 3 p.m. 5.30 p.m. – 7 p.m.

This open day has been timed to coincide with the Graduation Day of the College.

It is not an exhibition of ingenious engineering devices.

Our only aim in this attempt is to afford those interested in technical education an opportunity to see the nature of our work.

If this would help, even in a small way, a student leaving school to make up his mind on the choice of a technical career we would consider it a sufficient return for our efforts.

Figure 2.3: Technical College Kuala Lumpur 1960 brochure

Source: (Akademie der Kunste, Berlin)

In 1960, the College began a new era by upgrading its engineering courses to the Baccalaureate level.¹²² Students following these courses had the opportunity to sit for examinations given by professional bodies such as the Institution of Civil Engineers, the Institution of Mechanical Engineers, the Royal Institute of British Architects, as well as the Royal Institute of Chartered Surveyors, which were equivalent to degree courses. The achievement of these professional course students was most encouraging. The cooperation between these professional bodies and the college was the most significant development in the history of the College.

The Technical College Kuala Lumpur offered six (6) full-time, three-year courses at the Diploma level in Civil, Mechanical, Electrical and Telecommunication Engineering, as well as Architecture and Land Survey.¹²³ There was also a compulsory Technical Engineering training at the end of the third year, before they could be awarded their diplomas. Students who obtained more than 75 percent marks in their examinations were awarded a First-Class Diploma. At the same time, three (3) professional courses in Architecture, Land Survey and Engineering (Civil, Mechanical and Electrical) were also offered.

¹²² Kosman, *Sejarah Perkembangan Pendidikan Senibina di Universiti Teknologi Malaysia dari 1955 hingga 2005*, p.156

¹²³ *Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM*, p.24

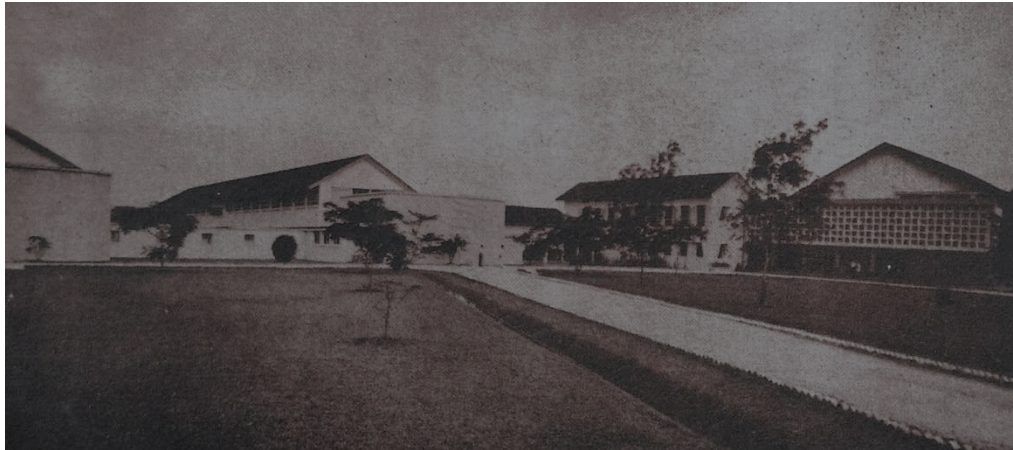


Figure 2.4: Technical College Kuala Lumpur in 1960

Source: (Seabad Meniti Cabaran Menjana Peradaban Terbilang, Penerbit Universiti Teknologi Malaysia, (2005) p.24)

By the 1964/1965 academic year, Technical College, already a renowned technical and professional institute, further improved its teaching and learning facilities. There were three categories of student population at Technical College: technical apprentices from various government departments, private students, and selected students from state governments. During the 1964/65 session, two new additional courses were introduced: Quantity Surveying, and Town and Country Planning. By the 1965/66 academic session, there were 682 full-time students studying at Technical College. The increase in student enrolment as a direct result of the shift in the government's policy, which gave more emphasis on technology-oriented industries in developing the economic sector.

Subsequent to this policy change, demands for trained human resources in the technical fields rose remarkably. In 1967, Technical College reached another milestone in its history, when the Planning Committee for Higher Education recommended upgrading the institution to a university.¹²⁴ However, due to many unforeseen circumstances, this recommendation could not be implemented until many years later. During the 1966/1967 session, P. Navaratnam was promoted to the post of Acting Principal, while Ung Chee Pee was made the Acting Deputy Principal. There were only three Malay lecturers then, namely Othman bin Merican, Syed Hussin Aljoofre, and Osman bin Hassan. It should be emphasised here that, since its inception, the Technical College has been the recipient of considerable international technical and personnel assistance. The College received aids, amongst others, from the Colombo Plan¹²⁵ Technical Assistance of the United Kingdom, the UNESCO Technical Assistance, the United States Peace Corps Volunteer Programme, and the Volunteer Service Overseas Personnel of the United Kingdom.

In addition to offering full-time courses, the college also conducted part-time or evening classes. A centre known as Further Education Classes was established to cater to students who were sitting for the Higher School Certificate Examinations. Subjects offered included Physics, Chemistry, Mathematics, and General Paper at Principal level. The college also held special classes for the

¹²⁴ Ibid, p.28

¹²⁵ The Colombo Plan is a regional organisation that embodies the concept of collective intergovernmental effort to strengthen economic and social development of member countries in the Asia-Pacific region. The primary focus of all Colombo Plan activities is on human resources development. It established on 28 November 1950 and commenced on 1 July 1951.

Federation of Malaya Society of Architects (FMSA).¹²⁶ These special FMSA classes were held twice a week, and upon completion of this course, students were awarded the Draughtsman Certificate, recognised by the government and private bodies nationwide. Other part-time courses conducted by the College included Land Surveying, Quantity Surveying, astronomy, and Radio Repairing plus a few other preparatory courses recognised by professional institutions in the United Kingdom.

The year 1969 saw a new beginning for the college when Encik Ainuddin bin Abdul Wahid¹²⁷ was appointed the new principal. By the 1970/1971 academic session, the Governing Board was chaired by Tan Sri (Dr.) Haji Abdul Aziz bin Abdul Majid and had 12 other members. With the rapid economic expansion, Technical College became the popular choice for further education. And due to its many improved teaching facilities, the College received an overwhelming 1,300 entry applications. However, only 50 applicants could be accepted for the pre-entry classes and another 230 for the first-year courses. By then, the College had 872 full-time students. The pre-diploma course was offered specifically to Malay students. Among the three-year Diploma courses offered were Civil, Electrical and Mechanical Engineering, Land Survey, Quantity Survey, Architecture, and Town and Country Planning.

Technical College's fully air-conditioned library could accommodate 250 users at any given time. There were 20,000 books available to students, the majority of which were technical titles. Additionally, the library subscribed to 80 journals. However, the collections remained insufficient and were unable to meet the extensive needs and demands of students. Moreover, the high prices of technical references made it nearly impossible for the library to acquire them. However, the library received gifts and book donations from the Government of Canada, the Commonwealth of Australia, the United States Information Services, the British Council, and the Lincoln Art Welding Foundation of America. In addition to monographs and periodicals, the library acquired photographic slides and film strips for use in architectural courses. These architecture collections included diverse topics on the history and arts of architecture, the science of colour, buildings and constructions, and documentation of contemporary buildings in Malaya and other countries. All of these references made the Technical College library's engineering collection the most comprehensive in Malaya at the time. While architecture is commonly viewed as a distinct subfield of engineering, the library's inclusion of a wide range of topics in its architecture collections demonstrates a concerted effort to provide an all-encompassing education. These comprehensive themes, ranging from the historical and artistic aspects of architecture to the intricate science of colour and the practicalities of construction, demonstrate a commitment to cultivating architects with a comprehensive understanding of their craft, able to incorporate both aesthetic and functional considerations into their designs.¹²⁸

¹²⁶ *Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM*, p.30.

¹²⁷ (Tan Sri) Ainuddin Abdul Wahid is a highly educated figure in religion, race and nation in Malaysia. He was the first vice chancellor of Universiti Teknologi Malaysia (UTM) to play an important role in transforming the Technical College to the National Institute of Technology (Institut Teknologi Kebangsaan) in 1972, before being upgraded to UTM three years later.

¹²⁸ *Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM*, p.30.



Figure 2.5: Learning facilities at Technical College

Source: (Seabad Meniti Cabaran Menjana Peradaban Terbilang, Penerbit Universiti Teknologi Malaysia, (2005) p.28)

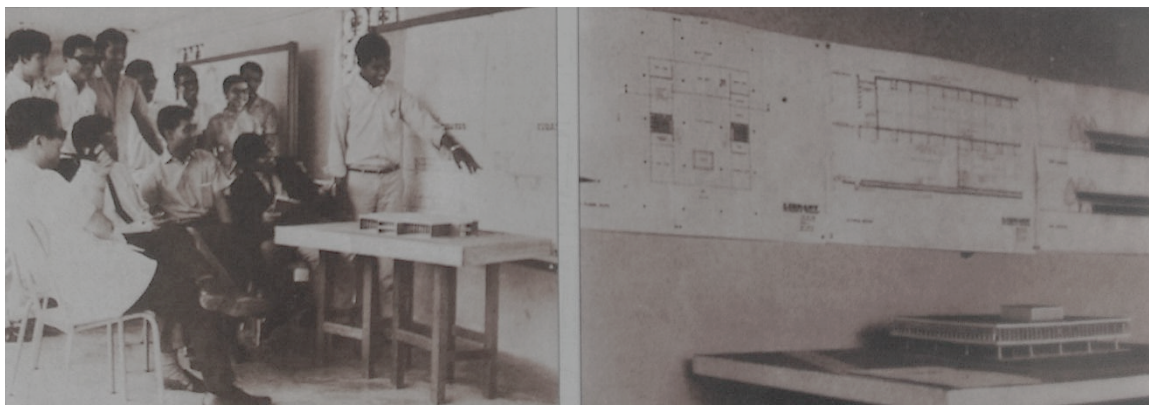


Figure 2.6: Final Year Architecture crit session and student's project work

Source: (Seabad Meniti Cabaran Menjana Peradaban Terbilang, Penerbit Universiti Teknologi Malaysia, (2005) p.30)

The country's progression and the development of technical education have been heavily influenced by and under the guidelines of Western countries especially the United Kingdom.¹²⁹ This influence and guidance moulded the progression and development of technical education in this country. There was a change when the country reached its independence. The transition and administrative exchanges can be seen through the appointment and involvement of local people in administration, management and teaching staff. However, the medium of teaching and syllabus was still influenced by Western ones, as the majority of instructors and educational materials were from the Western.

¹²⁹ Kosman, *Sejarah Perkembangan Pendidikan Senibina di Universiti Teknologi Malaysia dari 1955 hingga 2005*. p.156

2.2.4.3 Institut Teknologi Kebangsaan 1972–1975

Early in 1971, the Ministry of Education established a committee to investigate the viability of converting Technical College into a university.¹³⁰ The committee recommended the formation of a technological university using Malay language as the medium of instruction. On 14 March 1972, DYMM Seri Paduka Baginda Yang diPertuan Agong officially proclaimed the formation of Institut Teknologi Kebangsaan (ITK) under Section 6(1) of the University and University College Act 1971. The new institute inherited all the basic amenities and facilities of the former Technical College. En. Ainuddin Abdul Wahid who was the principal of Technical College was made the first Rector of ITK. Under the provisions of Section 18 of University and University College Act 1971,¹³¹ an Interim Council was formed consisting of nine members chaired by YB Tan Sri Syed Zahiruddin Syed Hassan. It was tasked with draw up major policies to be implemented in ITK. Three key administrative positions were also formalised: the Registrar, the Bursar, and the Chief Librarian.

ITK had three main faculties: Engineering, Architecture, and Surveying in addition to a Centre for Science and Humanities. Each faculty was headed by a dean, while the Rector himself chaired the Science and Humanities Centre. The engineering faculty was the biggest consisting of three main departments of civil, mechanical, and electrical engineering. The Centre for Science and Humanities, meanwhile, hosted three other science departments: Physics, Mathematics, and Chemistry. The Humanities section, however, was separated from the sciences later in July 1973.

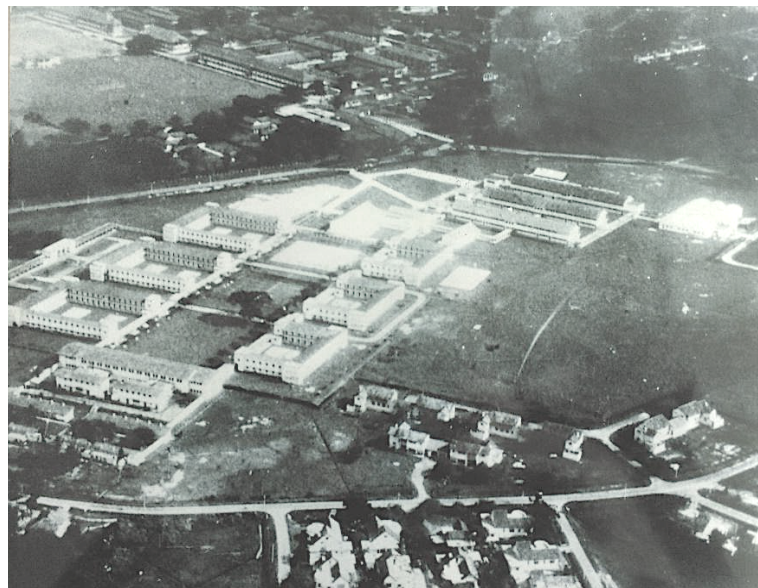


Figure 2.7: An aerial view of Institut Teknologi Kebangsaan

Source: (Seabad Meniti Cabaran Menjana Peradaban Terbilang, Penerbit Universiti Teknologi Malaysia, (2005) p.41)

The new institute offered courses at the diploma level as well as the bachelor's level, which included Civil, Electrical, Mechanical, and Petroleum Engineering, Property Management, Town and

¹³⁰ *Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM*, p.28

¹³¹ *Ibid*

Regional Planning, Architecture, Quantity Survey and Land Survey. In 1972, ITK enrolled 1,211 students at Bachelor's, Diploma and preparatory levels. The number increased in the next two consecutive academic sessions. However, the intake at the preparatory level was abolished as of the 1974/1975 academic session.

To continue with its teaching and learning agenda, ITK planned for further physical developments to take place; the old buildings of Technical College were refurbished according to the needs and requirements of the institute. Offices of the Rector, the Registrar, the Bursar and the Students' Health Centre were built along with lecture halls, hostels, library, lecturers' rooms, and prayer room. The campus physical development and renovations were completed with the support from the Public Works Department. The Jalan Gurney campus was then considered a temporary site for ITK since there were plans by the government to relocate it permanently to Gombak.

In an effort to make ITK as competitive as other institutions of higher learning, the Rector's Office gave serious focus to administrative matters and teaching and learning activities. This includes enhancements to overcome the shortage of teaching staff through a cooperative programme between the governments of Indonesia and Malaysia.¹³² In 1973, priorities were given to broaden external ties, staff recruitments, and campus development. ITK also instituted the Staff Development Programme for higher education. The Rector also visited several countries such as the United Kingdom, Indonesia, Singapore, and Thailand. Through the commitment of all its staff, ITK was accepted as a member of the Association of Commonwealth Universities, London.

2.2.4.4 Universiti Teknologi Malaysia, 1975 to present

The ITK reached another milestone in 1975 when it was upgraded into a university and officially known as Universiti Teknologi Malaysia (UTM). In 1982, the main campus was relocated to a 2,836 acres site in Skudai, Johor with a branch in Kuala Lumpur known as the Kuala Lumpur International Campus. Besides conducting the full-time degree programme on its main campus, it also runs a part time architectural programme known as SPACE in Kuala Lumpur tailored to cater for the working population with basic architectural diplomas who wish to continue their tertiary education to degrees. It also currently runs the architectural diploma courses.

The SPACE programme, also known as the "School of Professional and Continuing Education," is an innovative way to provide professional development and lifelong learning courses to improve skills and credentials in a changing world. The programme offers part-time classes, online courses, workshops, seminars, and short courses so students can choose the best one for them. The programme caters to professionals in engineering, business, technology, management, and more with its wide range of course options. Participants learn about cutting-edge insights, trends, emerging technologies, and industry best practices, improving their knowledge and staying ahead of the curve. The programme fosters expertise that boosts personal growth and encourages lifelong learning.

¹³² Ezrin Arbi (11 May 2016), Interview at Universiti Malaya, Kuala Lumpur, Malaysia. See *Appendix 3* for interview transcription.

One unique feature of the SPACE programme is the ability to award certificates or credentials upon successful completion of courses. These physical reminders of success not only enhance resumes but also attest to a person's dedication to lifelong learning and improvement. The programme also acknowledges the value of networking as a driver of development and knowledge transfer, promoting an environment of collaborative learning that encourages interactions between participants, peers, renowned industry experts, and potential employers. The SPACE programme proudly embraces partnerships with reputable partners from various industries, ensuring that the programme remains responsive to the changing needs of the job market. The programme is skilled at co-creating courses that seamlessly align with industry needs, fostering a curriculum that is both academically rigorous and professionally relevant. The SPACE programme is a testament to UTM Malaysia's commitment to transformative education and lifelong learning, providing individuals with the skills they need to survive in the modern world and thrive and lead within it.

UTM, has been focusing on the establishment and development of its academic faculties since its inception. In 1975/1976, the Faculty of Engineering was divided into three independent faculties: Civil, Mechanical, and Electrical Engineering, along with the Faculty of Built Environment and the Faculty of Surveying. These faculties, along with the Centre for Science for Science Students and the Centre for Humanities Students, became the precursors of most academic programmes at UTM today. By 1976, the total student population had reached 2,593, and on December 3, 1977, UTM's first group of 65 graduates were conferred their degrees.

As the years progressed, several newer faculties were established, leading to new academic programmes, increasing student and staff populations, and increased demands for facilities. This accelerated physical expansion and development led to a cramped Jalan Gurney campus, which could no longer accommodate additional amenities and buildings. The University moved to a new campus in Skudai, Johor, with construction work beginning steadily since 1978. On September 16, 1985, His Majesty Sultan Iskandar Ibni Almarhum Sultan Ismail, who was serving as the second Chancellor of UTM at the time, officially opened the RM1 billion new campus. The history of education at UTM has surpassed its one hundredth year, and the resoluteness of its leaders has opened doors to progress and maturity. UTM's scholars and students have achieved excellent results and created names for themselves, the university, and the country. As a result, UTM has been synonymous with the progress and development of science and technology in Malaysia.



Figure 2.8: First phase development of UTM campus in Skudai, Johor

Source: (Seabad Meniti Cabaran Menjana Peradaban Terbilang, Penerbit Universiti Teknologi Malaysia 2005 p.57)

2.3 Establishment: Architectural Education in Technical College from 1956 to 1961

As mentioned earlier, the establishment of architectural education in Malaysia was agreed upon when the FMSA¹³³ was registered and formed in 1949.¹³⁴ Based on the findings from the archival documents, it indicates the architectural education in Malaysia was centred on the creation of Technical College. Where architectural courses better known as the Building Design course were offered alongside other technical courses, that is believed to commence as early as 1948. According to contemporary architectural historian Zuraini Md Ali's interview session with Raymond Honey,¹³⁵ who was serving in the PWD and was recruited as a part-time lecturer to teach the History of (Western) Architecture at the Technical College from 1950 to 1952. The aim of the education was to train skilled architectural assistants who served mainly in the government and quasi-government bodies such as PWD.¹³⁶ In areas of the country where there were no architects available in government service, these assistants carried out the work of architects under the supervision of government engineers, mainly to handle small building projects. However, during that time Technical College only had three full-time lecturers in the Build Design programme, which was parked under the Engineering Department, and had to obtain the services of professional government architects to help meet the demand for qualified teaching staff.

According to a government report published in November 1956, it recommended that the Technical College be ready to implement a three-year course in Architecture resulting in the Intermediate Examination of the RIBA. Hence, for the first time, architectural programmes are proposed to be implemented in Technical College and the purpose of its establishment is to provide students with another form of professional examination, the RIBA Intermediate Examination.¹³⁷ RIBA is said to have distributed its stake to the FMSA to set specific guidelines in the supervisory process, but it still remains under the auspices of RIBA regulations.

In the event of the proposal, a position as Head of Department to operate and develop the architectural school was opened. Julius Posener was appointed by the Colonial Office in London, in August 1956 as a senior lecturer and subsequently as the Head of Department for the architectural programme. The two important issues in the early phase were the transition period of running two different programmes simultaneously, one of which was to introduce the architectural programme based on the RIBA syllabus and one in a ready-to-run programme of Build Design. The other issue was the lack of teaching staff in the department. Given these setbacks, the Head of Department, Posener,

¹³³ Prior to the formation of the FMSA, architects who worked in the Malay States came under a Branch of the Institute of Architects of Malaya (BIAM) in Kuala Lumpur. Which was an autonomous body that served the interests of the profession in the Malay States. The exact date of formation of the BIAM is unknown, but it was already in existence in the early 1930s to serve the interests of the profession until 1941, when WWII broke out. In 1946, after the end of the War, the BIAM was revived and it served until 1949 when there was a growing need for an independent architectural body in the Federation.

¹³⁴ 1923-2013: *Malaysia's Architects: A History of PAM, the Malaysian Institute of Architects*, p.15

¹³⁵ Ali, *Mubin Sheppard: Pioneering works in architectural conservation in Malaysia*, p. 117-118

¹³⁶ Syed Hussin Aljoofre, 'Integrated Approach in Architectural Education at Maktab Teknik Kuala Lumpur', *Majalah Akitek*, (1971), 75-79.

¹³⁷ One method of qualifying by passing an examination which the RIBA had recognized as allowing exemption continued in the period when the 1931 Act was in force and remained available under the later legislation. Courses offered will be categorised into specific course groups. Three groups of courses involved in RIBA Intermediate Examination before 1960, namely Design and Construction, General History of Architecture, Special History of Architecture and Mechanic and Structure

managed to overcome these issues and move the department towards the next phase through his intensive resources throughout the region and his German counterpart.

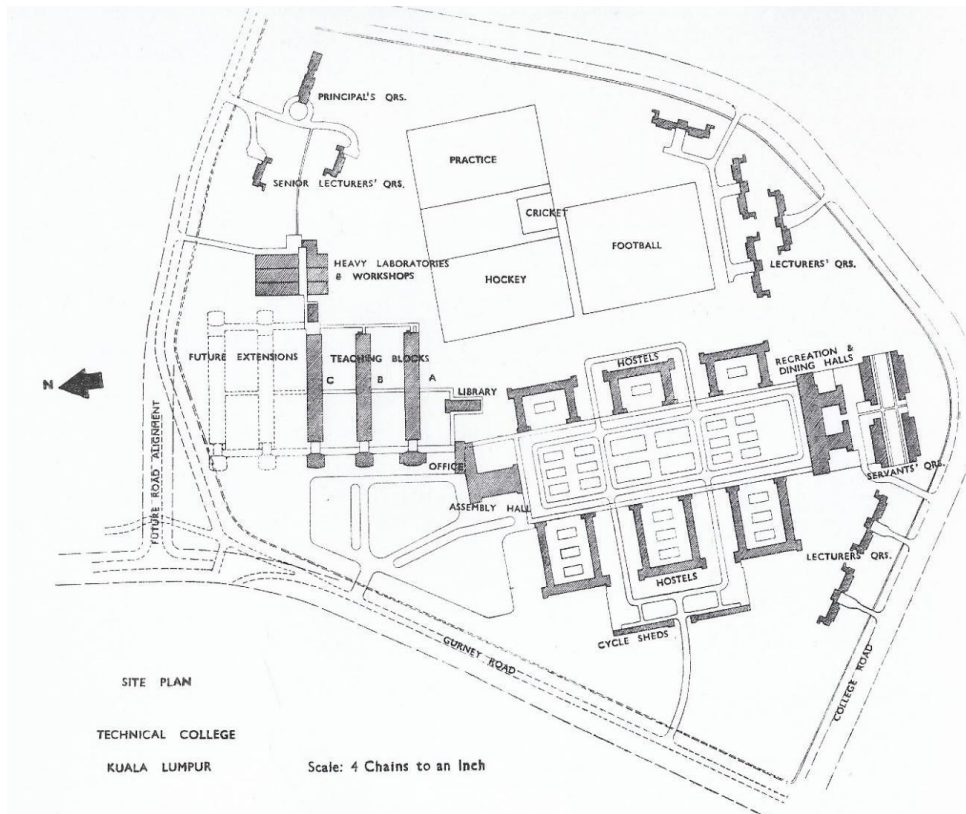


Figure 2.9: Site Plan showing the learning facilities at Technical College.

Source: Technical College Kuala Lumpur, Prospectus 1957 – 1958, p.55, Arkib Negara, Malaysian National Archive

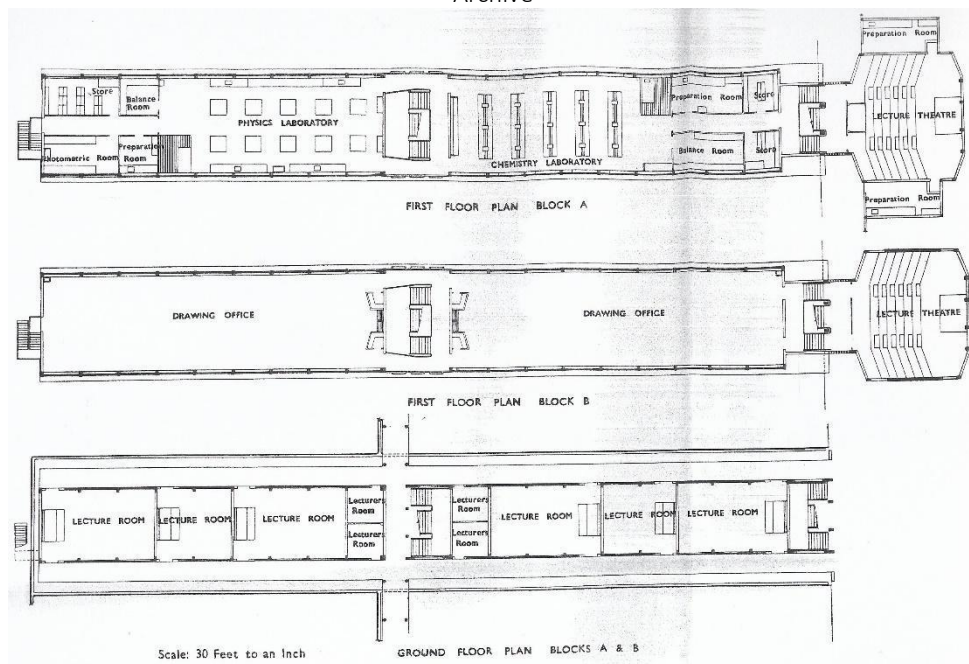


Figure 2.10: Ground Floor Plan of learning facilities at Block A & B

Source: Technical College Kuala Lumpur, Prospectus 1957 – 1958, p.56, Arkib Negara



Figure 2.11: Technical College campus environment. (Left) Walkway and (Right) Open Day at Technical College
 Source: (*Seabad Meniti Cabaran Menjana Peradaban Terbilang*, Penerbit Universiti Teknologi Malaysia, (2005) p.20 & 14)

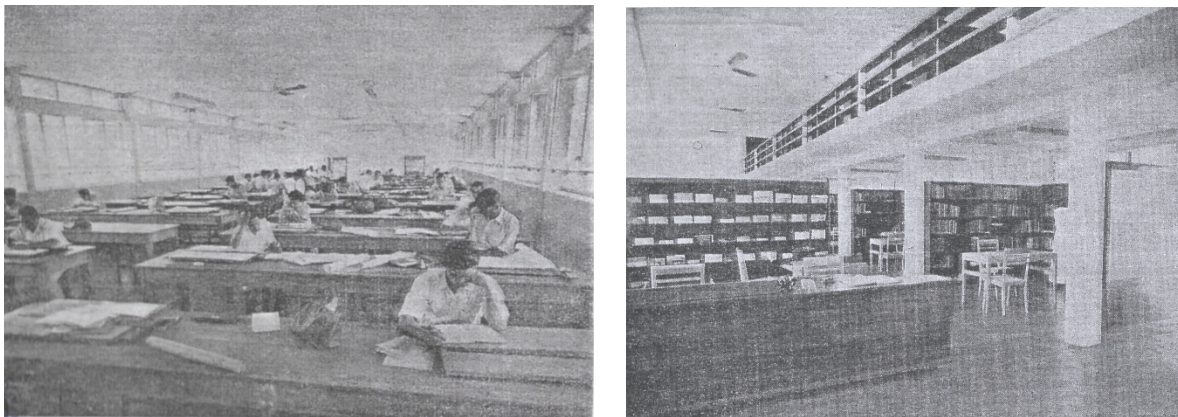


Figure 2.12: Learning facilities at Technical College. (Left) Drawing office and (Right) library.
 Source: Technical College Kuala Lumpur, Prospectus 1957 – 1958, Arkib Negara

In 1958, the request to hold the examination at the Technical College was granted and was expected to be held in the middle of 1959. The implementation of the RIBA Final Examination is said to be necessary to provide opportunities for students who are unable to pursue their studies overseas, to pursue their studies in the country. This progressive development was certainly considered a stepping stone for the College to move in the right direction. As a result, the RIBA Intermediate Examination was held for the first time in June 1959 at the Technical College. There were a total of nine (9) candidates registered for the examinations, and out of the nine (9) candidates who sat for the examination, two (2) candidates, Chow Wai Who and Chua Hung Jooi, passed in all subjects. This achievement raised the reputation of the college and went along with the name change for the department that year. With the three-year course of architectural education at Technical College, the department is now called Technical College Department of Architecture. This accomplishment has set the initial stage for the transition from training for specific purposes to professional training conforming to the tests and grades laid down by the professional Institutes in the UK.

A move to simplify the system of examinations at present and give the advantage to government-sponsored students was planned. For a much more valuable certification, the College Diploma Examination (Technical College Diploma) was proposed in correlation with the RIBA Intermediate Examination. Whereby, the implementation of the Diploma Examination and the RIBA

Intermediate Examination ran simultaneously for the first time at Technical College in May 1960. These initiatives were made to give the opportunity to draughtsmen in the country who are gifted and can afford to pursue a professional level. Simultaneously, the year 1960 saw a tremendous development in terms of student intake as well as attracting those who were interested in joining the architectural training provided by the school. Expansion can also be seen through the acquisition of teaching staff to strengthen learning and training at the Technical College. According to Posener, when it was first implemented, the academic year started with sixteen (16) students in the First Year, thirteen (13) in the Second Year, and fourteen (14) students in the Third Year. This figure is optimal as it is the target number of intakes each year in line with the size and facilities the Technical College can provide. In brief, applications for the course have increased abruptly after three (3) years since the programme officially ran. This is certainly a good development and a proposal for the extension of the academic block is in the planning stage. With regard to a decision from the Education Review by the Ministry of Education, which expects a full-time architectural session of Technical College in five (5) years, as highlighted by Posener, there was no reason to delay the implementation of the Fourth Year beyond 1961. However, Posener emphasized, the need to realise the Fourth Year is said to have peaked by 1962 and 1963, as at that time the majority of architectural students in Technical College were no longer government-sponsored students.

By 1961, students were very satisfied with their prospects, based on the results of architectural students at Technical College who had taken the RIBA Intermediate Examination. Seventy-five percent (75%) of the candidates passed all courses with a single exam. The majority of successful students continue their education abroad (mostly in the United Kingdom and Australia). In most universities and colleges, they have been absorbed into Year 4. Some have returned to Malaya after finishing their studies, while others continue their education abroad. Nonetheless, the number of alumni who did not complete their studies abroad is increasing year after year for a variety of reasons. As a result of this circumstance, it is critical that Technical College provide a full professional level of professional architectural education in the future.

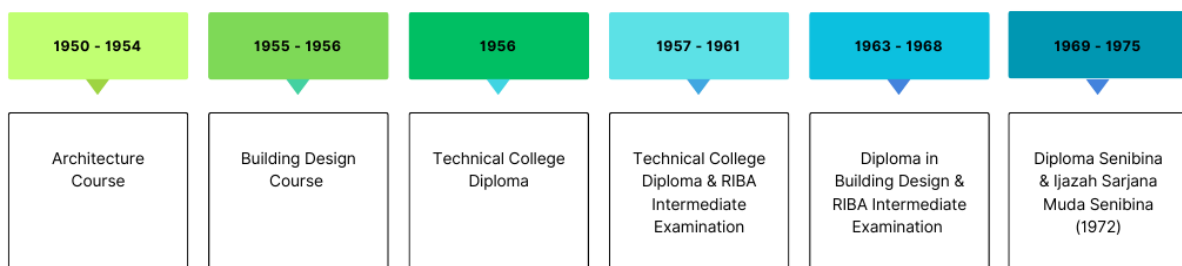
2.4 Scheme: Curriculum, Syllabus and Pedagogy used from 1956 to 1961

In the discourse surrounding the syllabus and courses implemented during the initial stages of the architectural programme at Technical College, it has been noted that there is a lack of available records or documents that can serve as a point of reference, particularly in relation to the developmental stage of Kamarul.¹³⁸ The author managed to acquire the architecture programme prospectus for the academic years 1950-51, 1957-58, 1960-61, 1961-62, 1964-65, 1967-68, and 1970-71 from Arkib Negara. The present discovery is regarded as a noteworthy revelation and a progressive advancement, as prior investigations were unable to identify and examine the curriculum of the programme pertaining to early architectural education in Malaysia. Kamarul obtained access to the syllabus specifically designed for the Diploma of Architecture after the year 1961. The lack of reference to precedence undermines the conclusiveness of the findings, as it hinders a thorough assessment. Kamarul adopts a comprehensive methodology to examine the curriculum, utilising the information and data accessible during the period of his investigation. Further elaboration on the syllabus and the architectural learning programme will be provided in the subsequent subsection.

¹³⁸ Kosman, *Sejarah Perkembangan Pendidikan Senibina di Universiti Teknologi Malaysia dari 1955 hingga 2005*, pg.

In the context of this specific research, as previously indicated, the examination of the curriculum, syllabus, and pedagogy was conducted using resources sourced from the architecture programme prospectus of the Technical College for the academic years 1950-51, 1957-58, 1960-61, 1961-62, 1964-65, 1967-68, and 1970-71. The prospectuses in question serve as a comprehensive reference for the architectural curriculum offered at Technical College during the period spanning from 1956 to 1961. The primary focus of the discussion will be on the prospectus, curriculum, and syllabus of the Technical College Diploma and RIBA Intermediate Examination courses. However, it is important to note that other available resources will still be utilised as points of reference. The objective of this study is to present a comparative analysis of the changes observed prior to and subsequent to the implementation of the Building Design Course. Notwithstanding this, the references remain pertinent and are directly applicable to the present discourse, owing to Posener's initial engagement with the architectural department at the college in 1956, which persisted until his tenure concluded in 1961. The flow chart below indicates the technical education in Technical College from the entry level to as a point of reference.

Table 2.2: Architectural education programmes offered in Technical College
(Resource obtained from UTM website, illustrated by the author using Canva)



The earliest syllabus for architectural courses in Technical College was discovered in the year of 1950-51. It was compiled together with other courses; Civil Engineering, Electrical Engineering, Mechanical Engineering, Surveying, Telecommunications Engineering, and Signalling and Telecommunication Engineering. However, records have yet to be found on the syllabus between 1952 until 1955. Based on the information collected from Arkib Negara, it is safe to say that the architecture course in Malaysia began particularly in 1950, given the earliest written evidence that affirms the matter through the discovery of the syllabus. Referring to the syllabus, it was prepared for the first-year programme, while the second- and third-year programme were still in the process. The three-year architectural programme was adopted from the British architectural studies and the objective to run this programme was to produce civil administrators in the government.

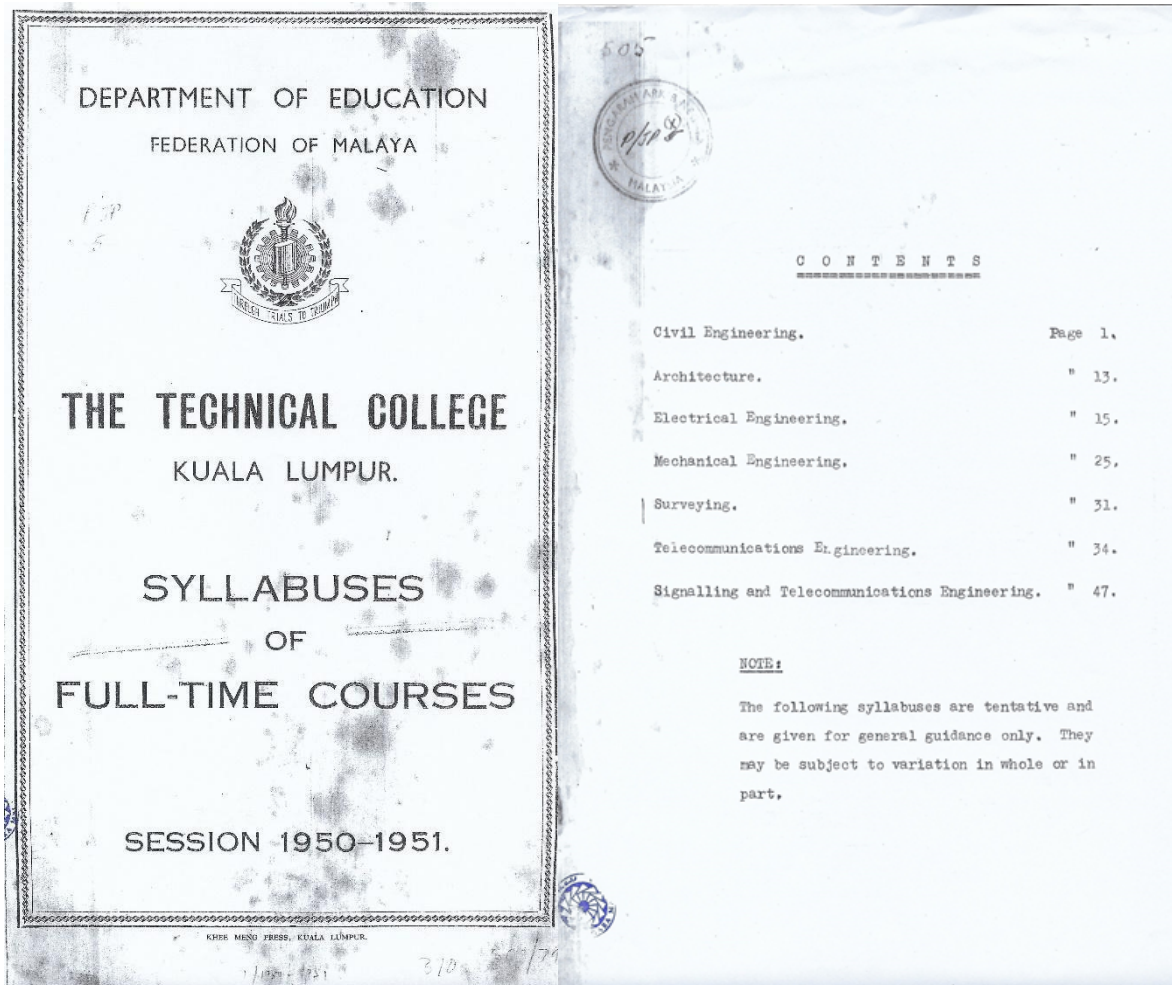


Figure 2.13: The earliest architecture syllabus found in the Syllabus of Full-time Courses, Session 1950-51, Technical College Kuala Lumpur
Source: Arkib Negara (Malaysian National Archive)

ARCHITECTURAL COURSE

List of Subjects

First Year.

Mathematics	(1).
Applied Mechanics.	(2).
Physics.	(3).
Technical Drawing.	(4).
Building Materials.	(5).
Surveying.	(7).
24(A).Theory of Architecture.	
24(B).History of Architecture.	
25. Building Construction and Drawing.	

NOTE:

1. Detailed syllabuses on subjects marked with numbers (1), (2), (3), (4), (5), and (7) refer to syllabuses bearing the same number on previous sheets.
2. Students will also undergo a course in Architectural Drawing and Design based on the Principles taught in 24(A).
3. A full-time Architectural Course has been started in the 1950-51 Session. Second and Third Year syllabuses are in the course of preparation.

DETAILS OF SUBJECTS

First Year

24A. Theory of architecture.

Analytical study of building and architectural aesthetics. The principles underlying architectural composition. Standards of criticism; analysis of architectural form. The influence of tradition and convention on building. The approach to contemporary planning.

24B. History of Architecture

An introduction to the development of architectural forms and decoration of the following periods:-

Egyptian, West Asiatic, Greek, Roman, Early Christian, Byzantine, Renaissance, Gothic and Renaissance in Italy, France and England.
Contemporary architecture in Europe and America.

25. Building Construction

General principles of building and established methods of construction used in buildings of simple types and preparation of working drawing.

Figure 2.14: General description of the subjects offered in architecture course for 1950-51 session.
Source: Arkib Negara (Malaysian National Archive)

There were a total of nine (9) subjects in the course, of which six (6) were core subjects consisting of Mathematics, Applied Mechanics, Physics, Technical Drawing, Building Materials, and Surveying. While the remaining three subjects were principle subjects: Theory of Architecture, History of Architecture, and Building Construction and Drawing. While the core subjects concentrated on the basic and technical input, the principal subjects were the substance of architectural learning. In Theory of Architecture, the students learn analytical, principles, critical, influence and approaches in architectural aesthetics, composition, form, tradition and planning of architecture.

Although the courses between 1952 to 1955 have yet to be found, a syllabus for a course named Building Design Diploma has been retrieved, which indicates architectural courses were still running together with other technical courses for the 1957–58 session (refer to Figure 2.16). The retrieval of a syllabus for the Building Design Diploma and the coexistence of architectural courses with technical courses during the 1957-58 session underscore the interdependence of architecture with other dominant disciplines. Julius Posener's leadership played a pivotal role in advocating for this interdisciplinary approach, contributing to the fragile yet adaptive identity of the architectural discipline in Malaysia during that time. This period marked a significant shift in architectural education and practice, emphasizing the importance of collaboration and a broader understanding of design's role in shaping the world. Other diploma courses offered at Technical College are Civil Engineering, Mechanical Engineering, Electrical and Surveying. Referring to the 3-year full-time Building Design Diploma course syllabus, the first year consists of Pure Mathematics I, Applied Mathematics, Physics and Chemistry, whereby the students need to pass all these subjects in order to continue the second year. Nevertheless, the syllabuses for the second and third year were not obtained as they were still under preparation.

Even though there was no course structure or syllabus for the session between 1959 -60 retrieved, it is valid to state that there are some changes in the course offered and the name of the diploma building design has been changed to architectural course. This has taken place since 1959, when architecture students were encouraged to take the RIBA Intermediate Examination in addition to the Technical College Diploma examination. It is stated in the course syllabus description that the addition of the Diploma Architectural with RIBA Intermediate Examination was done (refer to Figure 2.17). This effort can explain that a significant change has occurred since the arrival of the Posener in taking the initiative for a comprehensive development of architectural education, which had not been addressed before the setting up of the programme. The effectiveness of this combination can be seen from the terms of the offer of the subject in the course of architecture. Whereby the subject selections were heavily emphasised on architecture in the early foundation of the course. This is very different from the offer of this particular architectural course, which only emphasises the architectural elements in the latter year of study. This merger indirectly led to many opportunities for the improvement and advancement of architectural education in Malaysia in particular.

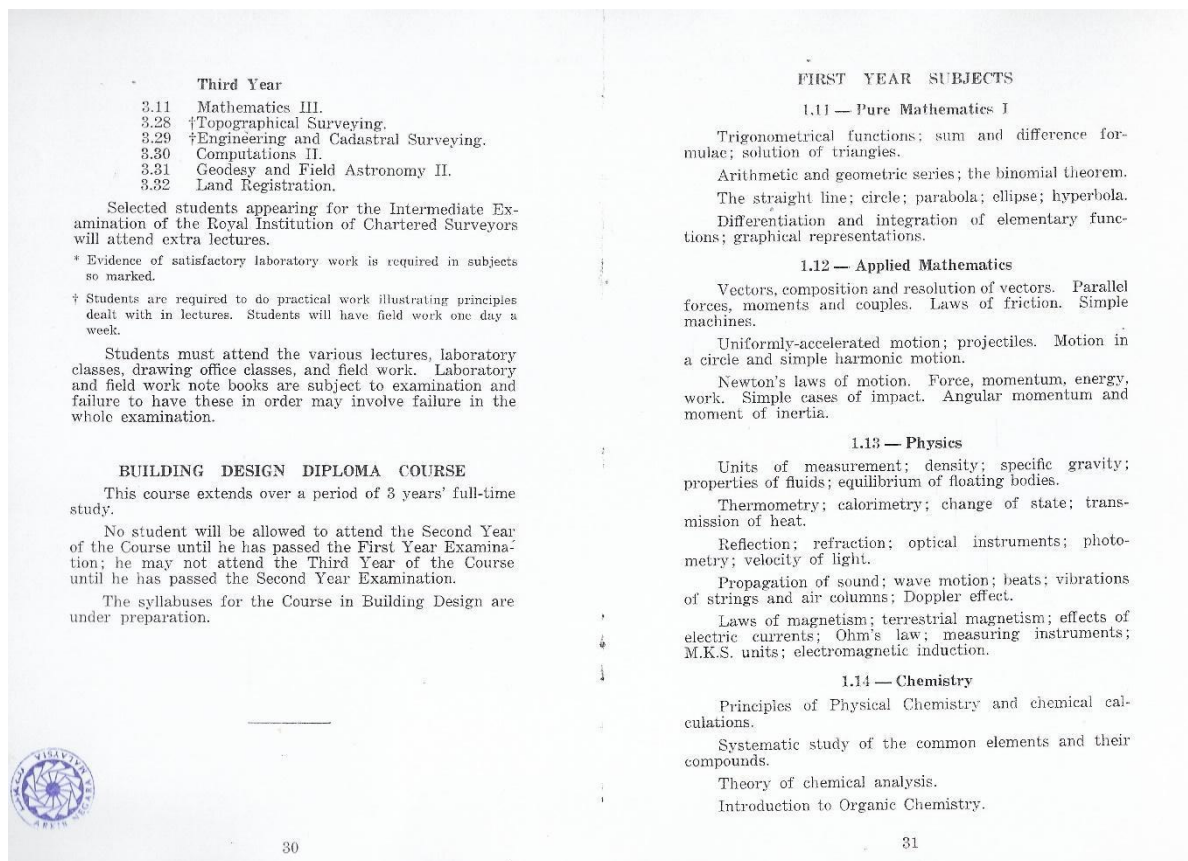


Figure 2.15: General description of the subjects offered in Building Design Diploma course for 1957-58 session.
Source: Arkib Negara (Malaysian National Archive)

Students were trained according to the new architectural syllabus to prepare them for the RIBA Intermediate Examination, which came into force in 1960. The exam was to be held in the Federation once per architectural year. The new syllabus covered all three parts of Building Science: Structures, Materials and Special Requirements. The RIBA accepted an architectural proposal for the college to conduct the 'Inter' exam in June 1957 under the auspices of the Society. Ivor Shipley, the Penang Public Works architect and Ikmal Hisham Albakri were appointed to represent the FMSA architectural studies examiners for the exam, while Julius Posener was the examiner for the college.

In the First Year, the students learn Applied Mathematics for Architects, Freehand Drawing, Building Construction and Materials I, Special Studies in Form, Texture, Colour, Pattern; History of Architecture I, Exercises in Architectural Draughtsmanship, Perspective, Sciagraphy, Lettering and Typography, Model Making; and Exercises in Architectural Design. While in Second Year, the subjects offered are Land Surveying for Architects, Building Science: Structure I, Building Science: Special Requirements in Buildings I, Building Construction and Materials II, History of Architecture II and Exercises in Architectural Design II. In the Final Year, students are to enrol in these subjects: Building Science: Structure II, Building Science: Special Requirements in Buildings II, Building Construction and Materials III, History of Architecture III, History of the New Architecture, Theory of Architectural Design and Exercises in Architectural Design III. A detailed description of these subjects can be found in the Appendix.

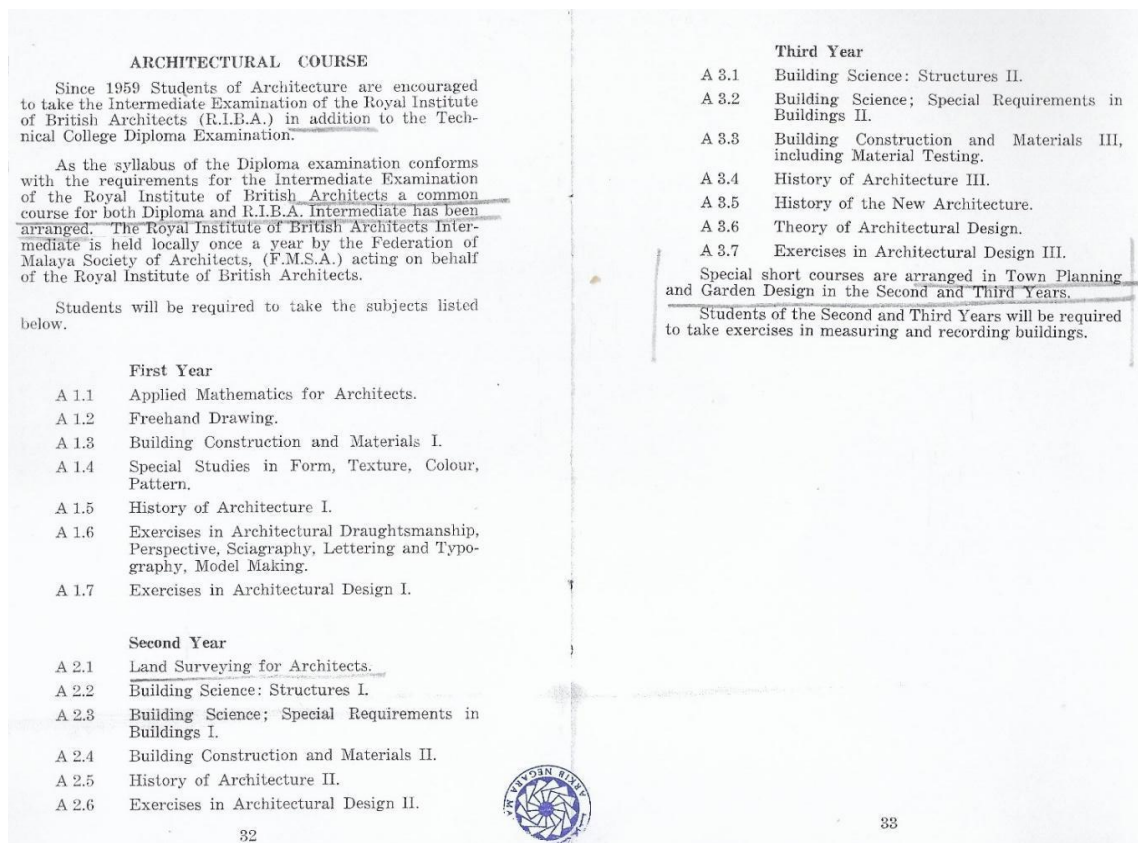


Figure 2.16: General description of the subjects offered in the Building Design Diploma course for 1960-61 and 1961-62 sessions.

Source: Arkib Negara (Malaysian National Archive)

The architectural course syllabus remained at least until the 1961-62 session. Whereby its Diploma examination conforms to the requirements of the RIBA Intermediate Examination. Only in 1964, a Diploma of Building Design was introduced as an intermediate stage of full professional qualification. Graduates were initially appointed as Technical Cadets and eventually promoted to Technical Assistant after two years of work. The RIBA Intermediate Examination is still offered as it is widely recognised abroad as a standard for architectural assistants and for entry into the appropriate number of universities, colleges and schools overseas with exemptions. The minimum educational requirement for admission as a Diploma student is a pass in the School Certificate or Federation of Malaya Certificate examination in Division II, with credits in English Language (or Malay), Elementary Mathematics and Science. Preference will be given to applicants with credits in Physics and Art.

Students who wish to sit the RIBA Intermediate Examination must satisfy the College's educational requirements which are passes in five (5) subjects, including English Language and Mathematics or Science; at least two of the five passes must be either "credits" in the School Certificate or at subsidiary level in the Higher School Certificate.

A Diploma in Architecture was anticipated in 1965, which will allow students who have been awarded the Diploma of Building Design or who have passed the RIBA Intermediate Examination, to take a three-year part-time Advance Course. During this time, the student will gain practical experience by working in an architectural office and, upon successful completion of the course, will be awarded the Diploma of Architecture, enabling him/her to apply for registration in Malaya as a fully qualified

architect. Those students who have passed the RIBA Intermediate Examination will also be in a position to sit for the Final Examination of that body. The subjects to be studied in the course will include Design, Building Practice, Structures, Professional Practice, Town Planning, Landscape Design, Interior Design and Fine Arts.

Since 1959, students of architecture have been encouraged to take the RIBA Intermediate Examination in addition to the Technical College Diploma Examination. As the syllabus of the Diploma examination conforms with the requirements for the Intermediate Examination, a common course for both the Diploma and the RIBA Intermediate Examination has been arranged. The RIBA Intermediate Examination, which can be taken by Diploma students, is held annually at the College. This qualification is widely recognised abroad as a standard for architectural assistants and for entry (with exemptions) into the appropriate year of a number of universities, colleges and schools overseas, should the student go abroad to complete his training. The minimum educational requirement for admission as a Diploma student is a pass in the School Certificate or Federation of Malaya Certificate examination in Division II, with credits in English Language (or Malaya), Elementary Mathematics and Science. Preference will be given to applicants with credits in Physics and Art. Those students wishing to sit for the examinations must satisfy the educational requirements of that Institute. These may be summarised as follows: Passes in five subjects, including English Language and a Mathematics or Science subject; at least one of the five passes must be either distinctions in the School Certificate or at the principal level in the Higher School Certificate; the remaining passes must be either distinctions in the School Certificate or at the subsidiary level in the Higher School Certificate.

According to the reports and documents obtained from Arkib Negara, the initial implementation of the Technical College in early architectural education encountered challenges in securing qualified lecturers. As a result, the Republic of Germany provided the first assistance in this regard. The exploration of Carl Voltz's participation in early architectural education initiatives at Technical College is a compelling subject, particularly considering his educational background in one of the branches of Bauhaus architecture. The "School for Design" in Ulm, established by Max Bill,¹³⁹ is widely regarded as the sole flourishing offshoot of the Bauhaus architectural school. It is worth noting that Max Bill himself had previously been a student at the Bauhaus. While Carl Voltz's Technical College does not provide comprehensive commentary on the short-term impact of Bauhaus, it is evident that the design proficiency of students in the late 1950s showcased the essence of Modern Architecture through minimalist concrete designs devoid of embellishments. Nevertheless, the extent of Voltz's contribution to the establishment of the architectural curriculum in Technical Colleges has not been definitively established. It is worth noting that since 1957, the curriculum of the RIBA Intermediate Examination has played a crucial role in the integration of architectural education programmes in Technical Colleges.

¹³⁹ Michael Siebenbrodt, Lutz Schöbe, *Bauhaus 1919-1933 Weimar-Dessau-Berlin* (New York: Parkstone Press, 2009), p. 239.

PRELIMINARY COURSE

The duration of this course is one year, and students must be above 16 years of age and below 20 years as at 1st July in the year of admission.

As mentioned earlier, preference will be given to candidates of the Malay race, especially those from the East Coast states, and all must possess Federal Citizenship, or, if under 18 years of age, be eligible for Federal Citizenship upon attaining the age of 18 years.

The minimum educational requirement for admission to this course is a School Certificate or Federation of Malaya Certificate with a pass in English Language.

The subjects studied in the course are:

Pure Mathematics	Technical Drawing
Applied Mathematics	Workshop Practice
Physics	English.
Chemistry	

Upon successful completion of the course students will be eligible to continue their studies at the College in one of the Diploma Courses.

ARCHITECTURE

Diploma of Building Design

The Diploma of Building Design awarded by the College represents an intermediate stage in training to full professional qualifications. Government apprentices, and others entering Government Service after graduation, are appointed initially as Technical Cadets, normally qualifying for upgrading to Technical Assistants after two years. Private offices will accept Diploma graduates as qualified draughtsmen with training in design, and will promote them to positions of greater responsibility when sufficiently experienced, if they exhibit the necessary ability.

The Royal Institute of British Architects (R.I.B.A.) Intermediate Examination, which can be taken by Diploma students, is held annually at the College. This qualification is widely recognized abroad as a standard for architectural assistants, and for entry (with exemptions) into the appropriate year of a number of universities, colleges and schools overseas, should the student go abroad to complete his training.

The minimum educational requirement for admission as a Diploma student is a pass in the School Certificate or Federation of Malaya Certificate examination in Division II, with credits in English Language (or Malay), Elementary Mathematics and Science. Preference will be given to applicants with credits in Physics and Art.

14



Those students wishing to sit the examinations of the Royal Institute of British Architects (R.I.B.A.) must satisfy the educational requirements of that Institute. These may be summarised as follows: Passes in five subjects, including English Language and a Mathematics or Science subject; at least two of the five passes must be either distinctions in the School Certificate or at principal level in the Higher School Certificate; the remaining passes must be either "credits" in the School Certificate or at subsidiary level in the Higher School Certificate.

Diploma of Architecture

It is anticipated that in 1965 the College will be able to admit students who have been awarded the Diploma of Building Design, or who have passed the R.I.B.A. Intermediate Examination, to a three-year part-time Advanced Course. During this time the student will be gaining practical experience by working in an Architectural office and, upon successful completion of the course, will be awarded the Diploma of Architecture, enabling him to apply for registration in Malaya as a fully qualified architect. Those students who have passed the R.I.B.A. Intermediate Examination will also be in a position to sit the Final Examination of that body.

The subjects to be studied in the course will include: Design, Building Practice, Structures, Professional Practice, Town Planning, Landscape Design, Interior Design, and Fine Arts.

ARCHITECTURE

DIPLOMA OF BUILDING DESIGN AND R.I.B.A. INTERMEDIATE EXAMINATION

Ref.	Subject	Average number of hours per week	
		Lectures and Tutorials	Course Work
FIRST YEAR			
A. 11	Design	—	10
A. 12	Theory of Design	1	*
A. 13	History of Architecture	2	*
A. 14	Building Practice	2	—
A. 15	Descriptive Geometry	—	2
A. 16	Graphic Expression	—	4
A. 17	Trade Practice	—	1
S. 15	Physics	2	2
S. 16	Structures (Mathematics)	2	—
SECOND YEAR			
A. 21	Design	—	11
A. 22	Theory of Design	1	*
A. 23	History of Architecture	2	*
A. 24	Building Practice	3	3
A. 25	Building Science	2	*
A. 26	Measured Drawing	—	*
A. 27	Graphic Expression	—	2†
A. 28	Trade Practice	—	*
A. 29	Structures	2	—
L. 14	Surveying	1	2

15

Ref.	Subject	Average number of hours per week	
		Lectures and Tutorials	Course Work
THIRD YEAR			
A. 31	Design	—	11
A. 32	Theory of Design	1	*
A. 33	History of Architecture	2	*
A. 34	Building Practice	3	7
A. 35	Building Science	1	—
A. 36	Structures	2	—

* Coursework undertaken outside normal classes in students' own time.
† First term only.

Figure 2.17: General description of the subjects offered in Building Design Diploma course for the 1964–65 session.

Source: Arkib Negara (Malaysian national Archive)

In terms of the learning experiences, Posener emphasised on how important it is for the College to provide a conducive and comprehensive learning environment to achieve the best training to become an architect. This can be supported by the excerpt from Posener's report on studying architecture in Malaya in the Tech Annual:¹⁴⁰

"At present, we admit fifteen students every year into the College. It appears, therefore, that this one College is not even enough, in fact, it is not half enough. We could, of course, accept many more

¹⁴⁰ 'Studying architecture in Malaya', *Tech Annual*, 3, (1960-61), 24.

candidates every year. They are forthcoming, and we have to reject a fair number. But the architect cannot be mass-produced. We do not wish to have classes of more than fifteen students because our type of students demands close, personal contact between master and student. Not even more assistant masters in larger classes would, really, provide the ideal form of training, and it is by no means easy to get more assistant masters. The small class is a unit of young people working together, and only recently a former student of mine from England, now an architect in the PWD here, has confessed that never has he learned so much from us, the masters, as he did by working together, discussing with fellow students, and watching what happened on their drawing boards. But to do this, students must know each other fairly well and consider the whole class as a kind of brotherhood of youngsters, all eager to learn and to try their best. I think I can say that we have achieved something of this kind here at the College. With monster classes of thirty or forty, we would not have had a hope.”

Posener's pedagogical approach revolves around the paramount significance of optimising efficiency in the process of acquiring knowledge. He is committed to ensuring that his students acquire knowledge and skills in the most efficient and time-effective manner possible. In order to accomplish this objective, Posener utilises a range of strategies and methodologies that are specifically designed to enhance retention, comprehension, and skill acquisition within a condensed time frame. Nevertheless, the acquisition of knowledge is not devoid of obstacles, as the statement underscores the presence of specific constraints. The constraints encompass a variety of factors, including temporal limitations, resource scarcity, and external circumstances such as the ongoing pandemic, all of which can impede the educational process. In spite of these limitations, Posener remains resolute in his commitment to upholding a high standard of performance and quality among his students. The individual's dedication to the advancement of others remains steadfast, and they actively employ strategies to surmount these obstacles. Posener demonstrates adaptability in his pedagogical approach, integrating cutting-edge methodologies and leveraging technological advancements to ensure that his students receive a superior quality of education, even in the face of prevailing constraints.

2.5 Deviation: Posener's Departure and Transitional Years at Technical College

After Posener's departure, efforts to strengthen the architectural programme at Technical College continued. In August 1962, the College introduced a programme in architecture that led to full professional status and provided training for the Intermediate and Final Examinations of the RIBA. The syllabus for the full professional status programme was prepared by Arthur Bunbury, a Senior Lecturer in Architecture under the Colombo Plan. By 1965, the Technical College had six hundred and eighty-two (682) full time students. Chen Voon Fee was appointed as the PAM representative to the Board of Governors of the College prior to 1969. The Council of that year was an important milestone for PAM as the first steps were taken in the direct recognition of overseas academic qualifications and the organisation of the Professional Practice and Practical Experience Examination. With this arrangement, graduates with recognised academic qualifications and the prerequisite two (2) years practical experience can sit for the professional examination and be admitted as members straight away. The examination was to enable graduates from mainly British and Australian schools to sit for the PAM Examinations instead of the RIBA or RAIA Examinations.

A special sub-committee was formed by the Chairman of the PAM Board of Architectural Education, Chen Voon Fee, the Honorary Secretary, Bernard Au and Syed Hussin Aljoofre, who were also joined by Kington Loo and Hijjas Kasturi,¹⁴¹ to prepare the syllabus for the Examination. The first draft was prepared and presented at the Board's meeting and the Council adopted the examination syllabus with minor revisions. The examination in Architecture, Syllabus, Guidance notes and Regulations were then used as the yardstick for qualifying as a member of PAM. In a press release in August 1969, The Ministry of Education decided to raise the College to the status of a University of Technology which would have an Architectural Course up to full Professional level.

Prior to the implementation of the Diploma in Architecture programme at Technical College, students attending the Diploma in Building Design programme will take the RIBA Intermediate Examination to qualify them for Year 4 abroad. However, once the Architecture Diploma programme is implemented, the RIBA Intermediate Examination is no longer implemented in Technical College. There has yet to be any document regarding the termination of the examination. However, according to Parid Wardi, the dismissal was due to the fact that the RIBA Intermediate Examination was taken on an individual initiative based on the convenience provided by the Technical College and was not mandatory. However, an excerpt from the architectural drawback of the architectural curriculum at UTM in 1975 may provide further analysis on the issue:¹⁴²

"Recognition by the RIBA was achieved by conducting the Final Diploma Examination through the RIBA's local representative, the Malaysian Institute of Architects, and subsequently submitting the answer scripts to the RIBA for approval. In this way, students with the required advanced-level qualifications were able to be exempted from the RIBA Part I examination. Since then, this process has been discontinued due to the RIBA's withdrawal from its role as assessor of the standards of education in overseas School of Architecture".

¹⁴¹ Known as the father of Malaysian architecture of the second half of the twentieth century. He is the team leader for feasibility study for the establishment of Institut Teknologi MARA, and the Founding Head, School of Art and Architecture.

¹⁴² Kosman, 'Sejarah Perkembangan Pendidikan Senibina di Universiti Teknologi Malaysia dari 1955 hingga 2005', p.

Referring to Kamarul’s documentation on the implementation of the Official System in the UK,¹⁴³ the RIBA Intermediate Examination was not immediately terminated, but its influence has been reduced in stages. However, based on the syllabus offered at Technical College, the examination no longer continued, as the new curriculum for the architectural diploma was introduced in 1969 and implemented by the end of 1970. The attachment with the RIBA Intermediate Examination is no longer exercised as a new assessment method was introduced to foreign students pursuing architectural studies in Britain or former colonies such as Australia and New Zealand. Later in 1972–74, Technical College was upgraded to an institute by the name of Institut Teknologi Kebangsaan and the current Diploma in Architecture curriculum remained.

In summary, based on the findings and discussion pertaining the historical development of Malaysian architectural education can be traced as early as 1902 and the subsequent development of architectural education in the country in is summarised in Table below:

Table 2.3: Historical development of architectural education in Malaysia

Year	Events	Notes
1902	Proposed the setting up of English based schools and technical colleges	Kynnersley Commission report to the Malayan government the proposal with some seed grants for the setting up
1904	Treacher Technical School	Operated on Weld Road (now Jalan Raja Chulan. The school was placed under the administration of the PWD of the Federated Malay States and was built specifically according to the technical needs of their employment.
1906	Treacher Technical School expanded into a more structured and systematic school	To train not only trainees for the Works Department but also the Railway and the Survey Departments. At this early stage in the history of technical education, a number of archival sources showed no less than four different technical schools that offered technical apprenticeships to Works, Railway, Signals and Telegraph Departments around Kuala Lumpur. The school was managed well but ceased to function due to recession and World War I.
1925 - 1931	Technical School (changed name)	After the war, the Windstedt Commission ¹⁴⁴ in 1925 recommended the setting up of a higher-level technical college possibly to produce degrees in engineering to provide technical training in the country. The existence of architectural training that is of considerable importance comparable to engineering among other technical training.
1931	Administration of the Technical School	The administration of the Technical School was transferred to the Education Department and by 1933, the first intake of

¹⁴³ Ibid

¹⁴⁴ Windstedt Commission was formed to recommend on improving the implementation of technical and industrial education.

		private students was made and they were charged tuition fees
1935	Technical School became a federal institution under the management of the Selangor Education Department.	The school continued to offer civil, mechanical, electrical, and telecommunication engineering, and surveying to all junior technicians from various government departments and to private students coming from all over Peninsula Malaya. The main priority of Technical School was still aimed at providing technical education for the workforce of British Administration and the development of a general technical education in the country
1941	Recommendation to college status	The Advisory Committee on Technical School and the Education Department recommended that the Technical School be elevated to a college status. Suggestions were also made for new buildings to be built for the college and a new site be found for its development.
1942	Change name to Technical College	Unfortunately, the plan had to be shelved temporarily when World War II erupted in Peninsula Malaya in December 1941 (During the war, the College was occupied by the Japanese armies, and much damage was done to its technical facilities and fittings including its reference books)
1946	September 16, Technical College was reopened (Architectural course under the Building Design Course followed by a full-time architectural course)	Resumed the enrolment of government trainees and private students immediately in 1947 (With the resumption of the government machinery and the existence of a few Malays exclusive institutions such as the Malay College Kuala Kangsar)
1949	Plan of a new campus for the Technical College	On a 47-acres site at Gurney Road (now Jalan Semarak).
October 1951		Construction works began
1954	Future directions of Technical College	The High Commissioner Council was directed to form a special committee to study and report on the future directions of the Technical College (amend and change the college's functions from a pre-service training centre into a full-fledged training institution for all suitably qualified candidates)
1955	March 1, new campus opened	Officiated by the British High Commissioner, Sir Donald MacGillivray
1956	Technical College Diploma - Building Design Course	Recommendations were accepted. The appointment of Julius Posener to set the programme.

1957		The Ministry of Education appointed Encik Abdul Aziz bin Haji Abdul Majid, who was then the Permanent Secretary to the Chief Minister to chair the newly formed Board of Governors of the Technical College. Mr. N. A. K. Nair was appointed the principal beginning from January 1, 1958, replacing Mr. E. Buckley, while Mr. P. Navaratnam was made Assistant Principal. Mr. Nair remained the principal of the College until 1966
1957 - 1961	Technical College Diploma & RIBA Intermediate Examination	Courses offered at diploma level were Civil Engineering, Mechanical Engineering, Electrical and Radio Engineering, Land Surveying, Building Design, and Quantity Surveying, while a special course in Automobile Engineering was offered for the transportation enforcement officers. Lumpur offered six (6) full-time, three-year courses at the Diploma level in Civil, Mechanical, Electrical and Telecommunication Engineering, as well as Architecture and Land Survey
1962 - 1968	Diploma in Building Design & RIBA Intermediate Examination	
1967	Recommended to upgraded to a university by Planning Committee for Higher Education	Due to many unforeseen circumstances, this recommendation could not be implemented until many years later. P Navaratnam was promoted to the post of Acting Principal, while Ung Chee Pee was made the Acting Deputy Principal. There were only three Malay lecturers then, namely Othman bin Merican, Syed Hussin Aljoofre, and Osman bin Hassan.
1969 - 1975	Diploma Senibina & Ijazah Sarjana Muda Senibina (1972)	Encik Ainuddin bin Abdul Wahid ¹⁴⁵ was appointed the new principal in 1969
1972 - 1975	Technical College into a university, Institut Teknologi Kebangsaan (Bachelor's, Diploma and preparatory levels)	En. Ainuddin Abdul Wahid who was the principal of Technical College was made the first Rector of ITK (three main faculties: Engineering, Architecture, and Surveying in addition to a Centre for Science and Humanities)
1975	Officially known as University Technology Malaysia	Faculty of Engineering split into three independent faculties of Civil, Mechanical and Electrical Engineering Faculties. These three engineering faculties together with Faculty of Built Environment and Faculty of Surveying, plus the Centre for Science for Science Students and Centre for Humanities Students became the precursors of most academic programmes in UTM today

¹⁴⁵ (Tan Sri) Ainuddin Abdul Wahid is a highly educated figure in religion, race and nation in Malaysia. He was the first vice chancellor of Universiti Teknologi Malaysia (UTM) to play an important role in transforming the Technical College to the National Institute of Technology (Institut Teknologi Kebangsaan) in 1972, before being upgraded to UTM three years later.

1982	The main campus was relocated to a six hundred (600) acre site in Skudai, Johor with a branch in Kuala Lumpur known as Kuala Lumpur International Campus	
1985	New campus officially opened	Officiated by His Majesty Sultan Iskandar Ibni Almarhum Sultan Ismail, then the Yang diPertuan Agong, in his capacity as the second Chancellor of UTM
1985 - now		One of renown university that offers architectural programme in the country

In summary, the publication by Julius Posener in PETA magazine in 1958 serves as a significant primary source that provides valuable insights into the initial stages of architectural education in Malaysia.¹⁴⁶ This passage delineates the endeavours made to organise architectural lecture programmes at the Technical College in 1956, signifying a noteworthy achievement in the development of architectural education within the nation. The significance of this primary source is substantial in comprehending the inception and progression of architectural education in Malaysia. The historical development of architectural education in Malaysia can be traced back to the year 1925, when an informal training programme was established with the objective of providing apprenticeship opportunities for individuals within the Public Works Department.¹⁴⁷ In subsequent years, specifically in 1950, an academic programme dedicated to architecture was implemented as an integral component of the Building Design Course. The courses were made available during the period spanning from 1930 to 1956, ultimately culminating in the establishment of the formal architectural programme. The advancement of architectural education in Malaysia was intricately linked to the influence exerted by architecture societies and publications in Malaya, which played a significant role in fostering its initial growth in technical education.

The establishment of the inaugural architectural school was initiated through the provision of technical education at the Technical School in 1904.¹⁴⁸ Subsequently, in the year 1942, the initiation of an architectural programme at the Technical College located in Kuala Lumpur served to further propel the progress of architectural education within the nation. Over the course of its development, the college underwent a series of enhancements and modifications, culminating in its rebranding as Institut Teknologi Kebangsaan in 1972. In 1975, Universiti Teknologi Malaysia was established as a university, thereby consolidating its role as a prominent institution for architectural education within the country.¹⁴⁹

¹⁴⁶ Julius Posener, 'Architectural Training at the Technical College', PETA Journal of the Federation of Malaya Society of Architect, 2.2, (1958), 45.

¹⁴⁷ *Seabad Meniti Cabaran Menjana Peradaban Terbilang, 100 Tahun Sejarah UTM, 100 Tahun Sejarah UTM, p. 4-13*

¹⁴⁸ Ibid

¹⁴⁹ Ibid

The appointment of Posener in 1956 signified a significant milestone in the establishment of the inaugural architectural programme in Malaya. The challenges he encountered that necessitated immediate consideration will be further examined in the subsequent chapter. During a period of transition, the college concurrently implemented two distinct programmes while experiencing a deficit of instructional personnel within the department. Apart from these obstacles, the educational institution accomplished a noteworthy feat by hosting the inaugural RIBA Intermediate Examination in June 1959. These achievements laid the groundwork for professional education that adheres to the criteria established by professional institutions in the United Kingdom, thereby paving the way for future specialised training.

The architecture programme at the Technical College experienced a significant surge in student enrolment and garnered increased interest from individuals seeking to pursue studies in architecture during the year 1960.¹⁵⁰ In order to augment the quality of instruction and training, the college has made the decision to employ supplementary lecturers. Posener observed that the student population exhibited an optimal composition, consisting of 16 first-year students, 13 second-year students, and 14 third-year students. This distribution represents the highest achievable enrolment within the constraints imposed by the college's physical capacity and available resources. During a span of three years, there was a significant increase in the number of applications received for the programme, indicating a notable rise in its popularity and perceived efficacy.¹⁵¹

The curriculum implemented at the Technical College initially accommodated the educational needs of students pursuing both the Technical College Diploma and the RIBA Intermediate Examination courses. Nevertheless, the course experienced multiple modifications, leading to the transformation of the diploma in building design into the architectural programme. In addition to obtaining the Technical College Diploma, architecture students were strongly encouraged to undertake the RIBA Intermediate Examination. The involvement of Posener in Malaysia's architectural education led to a notable transformation in its comprehensive development, addressing an area that had previously been insufficiently attended to. The efficacy and adaptability of the curriculum have generated a multitude of opportunities for the advancement and enhancement of architectural education within the nation.

Posener's decision to involve Carl Voltz, a practitioner with a background in Bauhaus architecture, in the initial architectural education programmes at the Technical College, introduced novel and thought-provoking pedagogical methods.¹⁵² The design style observed in student work during the late 1950s was indicative of the principles of Modern Architecture. This movement emphasised minimalist and functional designs, devoid of superfluous ornamentation. However, it is worth noting that Voltz's affiliation with the Bauhaus school did not receive significant attention at the Technical College as there were no evidence to substantiate.

The RIBA Intermediate Examination curriculum has been of significant importance in the integration of architectural education programmes at the Technical College since 1957. Following

¹⁵⁰ 1923-2013: Malaysia's Architects: A History of PAM, the Malaysian Institute of Architects, p. 41

¹⁵¹ Ibid

¹⁵² Julius Posener, *Fast so alt wie das Jahrhundert* (Basel: Birkhäuser Verlag, 1993), p. 288.

Posener's departure, the college persisted in its endeavours to further enhance the architectural curriculum. The college implemented a comprehensive architectural curriculum in August 1962, aimed at equipping students with the necessary knowledge and skills to successfully complete the RIBA Intermediate and Final Examinations. The successful completion of these examinations would grant students full professional recognition in the field of architecture. This event signified a notable milestone in the progression and advancement of architectural education in Malaysia, imparting students with a robust groundwork and official recognition for their forthcoming professional endeavours in the field of architecture.¹⁵³

Reflecting on the historical development of the establishment of architectural education in Malaysia reveals a dynamic interplay between colonial influences and the subsequent transition to a localized educational framework. The establishment of the inaugural architectural school at the Technical School in 1904 marked the beginning of this journey, with early efforts deeply rooted in colonial priorities. This foundational period laid the groundwork for the initiation of an architectural programme at the Technical College in Kuala Lumpur in 1942, reflecting a continuation of British educational standards and methodologies. However, as Malaysia moved towards independence, there was a significant shift in focus aimed at decolonizing architectural education and integrating local cultural, social, and environmental considerations. This transition was epitomized by the rebranding of the Technical College to Institut Teknologi Kebangsaan in 1972 and the establishment of Universiti Teknologi Malaysia (UTM) in 1975, which marked a decisive step in consolidating a distinct national identity within architectural education.

Upon careful examination, it becomes clear that the initial phases of architectural education in Malaysia were greatly shaped by colonial agendas and approaches. The curriculum and pedagogical approaches were carefully crafted to adhere to British standards. This is evident through the focus on the RIBA Intermediate Examination and the inclusion of influential figures such as Julius Posener. The alignment of the educational framework ensured that graduates were adequately prepared to meet international standards. However, it is worth noting that this initial alignment was more reflective of colonial ideals rather than local needs and contexts. In the post-independence period, there was a conscious attempt to decolonize architectural education and incorporate local cultural, social, and environmental factors. The changes and updates to the curriculum, resulting in the comprehensive programme introduced in 1962, demonstrate a shift towards a more localised and human-centered approach. Posener's contributions were instrumental in this transition, as he skillfully integrated modernist principles with the distinct cultural context of Malaysia, which will be discussed in Chapter 4. His work established the foundation for a curriculum that not only met global standards but also connected with the local context, promoting a practical and culturally significant approach to architecture.

In 1975, the establishment of UTM as a university represented a significant milestone in Malaysia's architectural education system. It signified the growth and independence of this system into a strong and self-sufficient entity. The shift from a colonial framework to a localised educational system

¹⁵³ 'Architectural Training at the Technical College', PETA Journal of the Federation of Malaya Society of Architect, 4.2, (1963), 11-12

highlights the country's dedication to cultivating an architectural pedagogy that respects its cultural heritage and addresses its societal requirements.

The development of architectural education in Malaysia has undergone a significant transformation, shifting from its colonial origins to embrace a framework that is more aligned with the local culture. The journey highlights the importance of thoroughly examining the effects of colonial legacies, while also recognising the strides made in establishing a unique Malaysian education system. The instill of humanistic values, supported by prominent figures like Posener, has been instrumental in shaping an educational approach that combines global standards with local relevance. The approach taken ensures that aspiring architects in Malaysia are well-prepared to make valuable contributions to the construction industry.

Posener's approach to choosing or framing the curricula is crucial in comprehending this transformation, as it is deeply rooted in humanistic values. Posener was acutely aware of the significance of developing a curriculum that surpassed Western models and instead embraced Malaysia's unique cultural and environmental context. The author's viewpoint on architectural education emphasises the significance of empathy, cultural sensitivity, and social consciousness, all of which are fundamental elements of humanistic values. Posener's involvement in this educational transformation was made more complex by the conflicting demands of his role as an educator and his position as the Head of School. While he prioritised promoting a curriculum that reflected humanistic values, a considerable amount of his time and energy was dedicated to administrative tasks. There were moments when there was a clash between his vision for a culturally and environmentally responsive architectural education and the administrative demands of running an educational institution.

CHAPTER THREE: Life before Malaysia: Family, Education and Recurrent Living

A thorough analysis of Julius Posener's lineage and career trajectory is essential for individuals aiming to grasp the broad range of his accomplishments and contributions to the field of architectural history, specifically in regards to his architectural pursuits in Malaysia. This chapter provides an overview of Posener's life, beginning with his birth in Berlin in 1904 and encompassing his period in Brixton until his subsequent move to Kuala Lumpur, Malaysia, in 1956. This chapter delves into the familial and educational background, life stages, influences, and character traits that have contributed to the formation of Julius Posener's identity as an individual, architect, academic, and architectural historian. The chapter centres on the procedural aspects through which Posener successfully positioned himself as a reputable scholar within the realm of architectural history. The process of reconstructing key aspects of Posener's life and synthesising his life narrative has been accomplished through examining autobiographical texts, conducting interviews, and analysing written documents.

3.1 Family, Educational Background and Influential Individuals

Julius Posener was born Julius Jakob Posener on 4 November 1904 in Postdamer Berlin. His father, Moritz Posener, was a revolutionary painter and a gifted violinist. While his mother, Gertrud Oppenheim, trained as a pianist. Julius had two elder brothers, Karl and Ludwig. He came from a rich Jewish artisan family and strongly assimilated¹⁵⁴ from both his father's and mother's sides of the family.¹⁵⁵ As annotated by Alan Posener, Julius's son, during an interview session at his residence, Julius's paternal grandfather, Josef originated from Wirsitz in the province of Poland, was a tailor turned successful jewellery dealer in Brazil and returned to Berlin at his old age.¹⁵⁶ While his mother, Gertrud, inherited a considerable fortune into the family due to her grandfather from Berlin, who obtained wealth as a real estate dealer in the founding years after 1871. Julius was named after his great-grandfather, according to Jewish custom, when he died in 1904. He left his children with a fortune that consisted mainly of real estate in central Berlin. In his memoir, *Fast so alt wie das Jahrhundert*, Posener wrote:¹⁵⁷

"We walked through the streets of the garden suburb of Berlin, in which we lived. I see and smell quite clearly brewing foliage through the gaps at the foot of the cast-iron fences.....We lived in the Holbeinstraße in Lichterfelde in a dark and expansive home with huge tiled stove.....the house stood in a large musty green with a fountain in front of it"

This lineage impression depicts a family characterised by a robust financial foundation, a trait frequently observed among Jewish descendants during that era. The pursuit of financial dominance has become an integral aspect of the comprehensive assimilation that the Jewish bourgeoisie, much like their predecessors, aspired to achieve.¹⁵⁸

¹⁵⁴ 'Julius Posener zum 100. Geburtstag', *Bauwelt*, 42, (2004), 6, in <https://www.bauwelt.de/dl/749545/10814285_4413602f4a.pdf> [accessed 9 March 2016].

¹⁵⁵ Ibid

¹⁵⁶ Alan Posener (26 October 2016), Interview at his Residence, Lichterfelde, Berlin, Germany. See Appendix for interview transcription

¹⁵⁷ Julius Posener, *Heimliche Erinnerungen: In Deutschland 1904 bis 1933* (München: Siedler Verlag, 2004), p. 8.

¹⁵⁸ Posener, *Fast so alt wie das Jahrhundert*, p. 310



Figure 3.1: Young Julius Posener (third from left) with brothers, Karl and Ludwig in the garden of Holbeinstrasse. Pictured together, Gertrude Tschitschke (nanny), Martha Menzel (maid), Louise Rose (cook), Ms. Gerling (plater) in 1907.

(Source: Posener, *Heimliche Erinnerungen in Deutschland 1904 bis 1933*, p.10)



Figure 3.2: Ludwig, Karl, Julius and Moritz Posener in 1909.

(Source: Posener, *Fast so alt wie das Jahrhundert*, p.45)

The resulting material security of the Posener family influenced their thinking and actions on the value of wealth.¹⁵⁹ However, it is somewhat contradictory to what Alan conveyed about his father. According to him, as much as Julius inherited the work ethics of his ancestor, his father emphasises doing something out of interest and passion, not merely for the money. Even though he never really

¹⁵⁹ Monika Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', in *Integration und Ausgrenzung Studien zur deutsch-jüdischen Literatur- und Kulturgeschichte von der Frühen Neuzeit bis zur Gegenwart ; Festschrift für Hans Otto Horch zum 65. Geburtstag*, ed. by Hans Otto Horch, Jakob Hessing, Mark H. Gelber, Robert Jütte(= Niemeyer, 2009), p. 335-350

got into a wealthy lifestyle, Alan believed that his father was content and satisfied with what he had achieved and spent his life doing what he loved. This principle of life has shaped and steered the lives of Alan and his siblings. This can be confirmed in the excerpts below from the interview with Alan, on 26 October 2016, at his residence, Lichterfelde, Berlin:

“And I think that’s where I think my father got his work ethics from. The idea that you don’t work for your living is somehow beneath him; he worked, good to work. And this is why he never made any money, he’s very bad at it. You know, some people say that Jews are good at making money, well, he certainly is very good at losing money. I have no idea, I mean, and he always told us his children that it is important to love what you are doing and not do what you have to do to get money. So, we are all like that. My sister never made any money, I never got very rich, and we are all happy with what we are doing.”

Posener nostalgically transfigured this childhood that shaped him for life in his two autobiographies: *Fast so alt wie das Jahrhundert* (Almost as old as the Century) and *Heimliche Erinnerungen in Deutschland 1904 bis 1933* (Secret Memories in Germany 1904 to 1933). In his memoir,¹⁶⁰ Julius mentioned his typical 19th century German-Jewish upbringing, which emphasised more the understanding of social advancement than a simultaneous decline in religiousness.¹⁶¹ According to him, this attitude was already widespread among "non-Jewish Jews" during the German Empire. About the positive content of his parents' belief in God, he writes:

"It was a kind of Goethe-Spinozasch pantheism that our father tried to make us believable with success." The family celebrated the Christian holidays in their secular form, especially Christmas as a "German festival". At Easter, however, there was a special ceremony: the father solemnly read the Easter scene from Faust to the three sons and took them on an Easter walk. Like Goethe, the parents rejected dogma and denomination: In other words: religious belief is for the common people. A cultivated person has his own religion, and that is the religion of the cultivated, whose saints and angels are the great artists.¹⁶²

This argument validates Posener's view on his family's progressive view on matters of religion and is nothing more than a sincere declaration of belonging to a community that was once hostile in Germany. However, the assimilation of the parents was not complete, as Posener himself noted that not all led to acceptance by the German bourgeoisie. The parents wanted their children to marry Jewish spouses and were by no means ready to be baptised.¹⁶³ What can be elaborated on in the question of his religious background is that Jewish values applied occasionally with a much forward-looking approach in their daily lives. This greatly shaped Posener's personality as an open-minded and accepting person.

Art became the real centre of the lives of the Posener's, and education largely replaced the religiosity of their ancestors. Julius's parents were highly involved in music, attended concerts and encouraged their children to learn to play instruments. They constantly visit museums, read poetry, and even have access to their father's library and studio in the house. Posener mentioned that his father

¹⁶⁰ Posener, *Fast so alt wie das Jahrhundert*, p. 310

¹⁶¹ Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', p. 335-350

¹⁶² Posener, *Fast so alt wie das Jahrhundert*, p. 63

¹⁶³ Posener, *Heimliche Erinnerungen: In Deutschland 1904 bis 1933*, p. 38.

was a passionate student of painting and drawing with his upbringing revolving around the arts, grammar, Latin and history.¹⁶⁴ This is undeniable, as the author witnessed the artworks of the Posener family showcased on the walls while visiting Alan at his residence. Of significance was the painting of Julius himself at 4 years old by his father.



Figure 3.3: Portrait of young Julius Posener painted by his father Moritz Posener in 1908.
(Source: Taken by author with permission during a visit to Alan Posener's residence for interview session at Lichterfelde, Berlin, 26 October 2016)



Figure 3.4: (L) Portrait of Gertrud Posener painted in 1905, (R) Portrait of Josef Posener painted in 1895, both by Moritz Posener
(Source: Posener, *Fast so alt wie das Jahrhundert*, p.31 & 11)

Posener's early exposure to music and art, as well as his family's artistic inclinations, significantly shaped his development as an individual and architect. His exposure to music and art at an early age likely nurtured his sensitivity to aesthetics, creative thinking, and the power of artistic expression. This exposure likely contributed to Posener's ability to approach architecture with a heightened sense of creativity and an appreciation for the sensory and emotional aspects of design. His experience with poetry, which Friedrich Gundolf influenced, reveals his preference for literary expression. Poetry allows for deep exploration of emotions, observations, and reflections, which can

¹⁶⁴ Posener, *Fast so alt wie das Jahrhundert*, p. 23

be influenced by his architectural thinking. Posener's conservative paintings and artistic interests suggest a multifaceted approach to creativity, reflecting his engagement with tradition and history.

Julius was considered the gifted one among his siblings, having so many artistic interests. His elder brothers became a doctor and mathematics teacher, while Julius initially pursued journalism. The contrast between Julius and his elder brothers' career paths highlights the distinct artistic inclination within the Posener family. This contrast underscores the unique path Julius took, eventually pursuing architecture. His decision to initially pursue journalism and later transition to architecture could be seen as a convergence of his passion for artistic expression and his desire to engage with the world around him. The artistic values ingrained in the Posener family provided Julius with a foundation of creativity, emotional depth, and multidisciplinary thinking. These values likely influenced his approach to architecture, enabling him to infuse his designs with expressive qualities, thoughtful observations, and a holistic understanding of the built environment. As a result, Julius Posener's architectural contributions were likely characterized by a unique blend of artistic sensibilities and architectural expertise.



Figure 3.5: The second pre-school class with Julius Posener, in the front row, second from the right in Lichterfelde 1912
(Source: Posener, *Fast so alt wie das Jahrhundert*, p.62)

Posener's early education began with home schooling, right until he was eight years old. He entered a grammar school and then advanced to secondary school from 1912 to 1923 at the Realgymnasium in Berlin-Lichterfelde and Berlin-Zehlendorf. According to Alan,¹⁶⁵ being brought up in a bourgeois and sheltered life, his father presented a more conservative attitude than most of the other kids of his peers. This may be due to the anti-Semitic sentiment he may have received, both directly and indirectly. It is equitable for him to carry himself as such while undergoing such treatment at that time. Recollecting from his memoir¹⁶⁶ and biography written by Richarz,¹⁶⁷ his teachers and peers

¹⁶⁵ Alan Posener (26 October 2016), Interview at his Residence, Lichterfelde, Berlin, Germany. See Appendix for interview transcription

¹⁶⁶ Posener, *Fast so alt wie das Jahrhundert*, p. 121-129

¹⁶⁷ In the upper level of the grammar school, Posener countered anti-Semitism in its educated bourgeois form through a teacher he admired who denied Jews the ability to really grasp the depth of German art or to work as German artists themselves. The teacher declared Julius to be an exception to this rule, but this affected him all the more, especially since from then on his classmates also declared him incapable of mutual friendship. Nevertheless, it was this teacher - he later became a National Socialist - who had the greatest influence on Posener in the last classes. New York University Bobst Library Technical Services (Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', pg. 340)

disregarded him early on, denying the community the ability to really grasp the depth of German art or to work as German artists themselves. Nevertheless, Posener's narrative of his school days were collections of memories, events and the surroundings and individuals he acquainted with. Posener's art, music and literature inclination continues in his early education and the likes of Shakespeare and Picasso were among his favourites. In his memoir, Posener constantly describes the places and buildings in a prudent way, as he described his school, for instance:¹⁶⁸

My relationship with Zehlendorf ran across the school. I had the home school in Lichterfelde which I loved; it was modern, "as our house": with rough provided plaster, with a large, affiliated covered roof, the windows large, the house seemed sunny. Compared to that, you might think, going to school in Zehlendorf rather acted repulsive. It was "more modern". The building stands still on the railroad close to the train station Zehlendorf, which today is Schadow-school. The architects were Paul Mebes and Paul Emmerich, the construction was after 1910. A red brick building of great simplicity and discipline. At the entrance, a few Doric columns of stone, also made of stone, the windows were with closed arches: the was architecture not only "mood", and I have to build from the day first worshipped and saw that his noble Klas sizismus the Lichterfelder construction Survivalge wasn. That was a "Zehlendorf superiority".

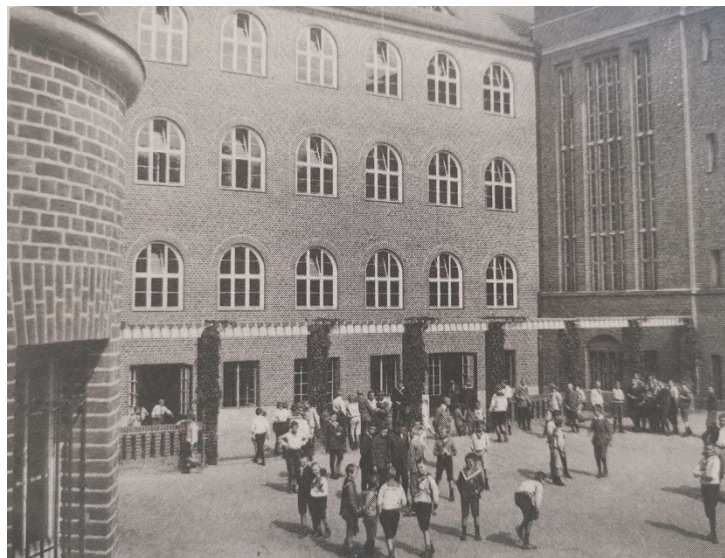


Figure 3.6: The Oberrealschule Zehlendorf, today Schadow-Oberschule 1921
(Source: Posener, *Heimliche Erinnerungen in Deutschland 1904 bis 1933*, p.151)

In the course of the conversation about individuals, he made frequent reference to Ulrich Haacke, his former professor. His admiration and adulation for Haacke is undeniable as noted in his memoir, including Haacke's ability to teach three subjects: English, German and History all together.¹⁶⁹ Posener even had a chapter titled "Lehrer Haacke" (Teacher Haacke) in his book, *Heimliche Erinnerungen in Deutschland* in Chapter 9.

¹⁶⁸ Posener, *Fast so alt wie das Jahrhundert*, p. 131-132

¹⁶⁹ *His voice was very impressive, it expressed honestly and emphatically what moved him, what he wanted to bring up, almost a rasping voice. But what he said was not forgotten: the truth - or the opinion - which he wanted to express stayed in our minds with the sound of that voice, with the way in which he emphasised the decisive word....Haacke taught English, German and history. He was our professor. That a teacher, even when he is a full professor, should teach the three subjects German, English and history was rare and has remained rare.*

One of the notable virtues possessed by his instructor was the manner in which his pedagogy exerted a profound influence on his pupils. Haacke places significant emphasis on the integration of teaching with the contemporary context in order to enhance his students' comprehension, particularly in the field of literature.¹⁷⁰ According to Posener, Haacke's pedagogical approach to teaching literature comprehension incorporated various political, historical, and contemporary elements, which was regarded as an intriguing method. The instructor fostered an environment in which students were encouraged to engage in more extensive discourse and express their viewpoints, rather than being provided with a definitive response. Complementary to this, Haacke also attempted to insert architectural input in his teaching, where Posener mentioned in Fast, page 127:

Haacke wanted to acquaint us with this architecture, it was part of German history, German culture, of exploring the Germanness, to which he attached great importance; but he didn't know enough about architecture. In Halberstadt, for example, he described the Gothic strut arches as "a Gothic ornament". He should have known better; But then, as it is today, such things as the technology and art of building in schools, including the higher ones, are treated as a minor matter.

The passage does not explicitly state that Haacke's influence was the catalyst for Posener's early interest in architecture. The passage explores Haacke's aspiration to familiarise individuals with German architecture, perceiving it as an integral component of German history and culture. Nevertheless, it is worth noting that Haacke's understanding of architecture was somewhat limited, as evidenced by his misinterpretation of the Gothic strut arches as a mere decorative element. The passage further highlights that throughout history and in contemporary times, disciplines pertaining to the construction and artistic aspects of building, such as architecture, have frequently been regarded as peripheral subjects within educational institutions, including those at the tertiary level. This suggests a prevailing disregard for the importance of architectural education, a phenomenon that may have been prevalent during the formative years of Posener's career. Although the passage does not explicitly assert a causal relationship between Haacke and Posener's interest in architecture, it does imply the possibility of a more pervasive societal devaluation of architectural education and comprehension. Therefore, it is conceivable that Posener, in the initial stages of his architectural pursuits, may have been influenced by the dominant perspective on architectural education and knowledge, similar to how Haacke was partially shaped by his constrained comprehension of the field.

¹⁷⁰ Posener, *Heimliche Erinnerungen: In Deutschland 1904 bis 1933*, p. 127



Figure 3.7: The College of Oberrealschule Zehlendorf with teacher Haacke (fifth from left, standing)
 (Source: Posener, *Heimliche Erinnerungen in Deutschland 1904 bis 1933*, p.143)

Posener's early years were greatly influenced by the experiences he encountered, which had a profound impact on his trajectory and passion for architecture. The impact of Posener's teacher, who underwent a transformation from a socialist to a National Socialist, was both complex and significant in shaping his development.¹⁷¹ Posener was initially inspired by this teacher, who had strong beliefs in social justice and the future of Germany. The evolution of this respected individual during Posener's time in school has had a profound impact, shaping his formative years with a combination of admiration and ideological influence. Particularly, the last three years and subsequently became a National Socialist himself.¹⁷² Posener's early influences are intriguing yet disconcerting from a subjective standpoint. This highlights the significant impact that various and sometimes conflicting influences can have on shaping a person's perspective and professional trajectory. Posener's experience highlights the intricate historical and social dynamics of the era, demonstrating the delicate balance between personal admiration and ideological tension. The interplay between his early education and the socio-political context underscores the complexity of personal development.¹⁷³ Monika's biography provides insights into the various aspects that influenced Posener's decision to pursue architecture, although it doesn't delve deeply into his tertiary education. His childhood interest in country houses and his upbringing in an art-embracing family undoubtedly had a significant impact. In addition, his passion for architecture was intensified by his school environment, teachers, and peers who shared the same aspirations.¹⁷⁴

¹⁷¹ We saw that Haacke was a socialist. At the time when I was his pupil he was definitely voting for the SPD and felt that he was part of the social democracy as a workers' party. He was a nationalist and how much Germanness meant to him. He was a socialist and he was a nationalist. And he took literally the name of the party that made a name for itself soon after the war: he was a National Socialist. (Posener, *Fast so alt wie das Jahrhundert* p.129)

¹⁷² National Socialist was a far-right political party in Germany that was active between 1920 and 1945, that created and supported the ideology of National Socialism, <https://www.jewishvirtuallibrary.org/background-and-overview-of-the-nazi-party-nsdap> [accessed 25 June 2021]

¹⁷³ My spirit, who in historical and literary steeped was ideas, opened Haacke a door to the art. But it was above all history and the literature itself, the me during these last three years of my schooling in their spell tightened (Posener, *Heimliche Erinnerungen: In Deutschland 1904 bis 1933* p. 150)

¹⁷⁴ Posener, *Fast so alt wie das Jahrhundert* p.136



Figure 3.8: The main entrance of the Technische Hochschule Berlin in 1925
(Source: Posener, *Heimliche Erinnerungen in Deutschland 1904 bis 1933*, p. 203)

Posener studied architecture in *Technischen Hochschule* (Technical University) in Berlin-Charlottenburg from 1923 to 1929. Posener's way of writing during his studies there once again tells a lot about his opinion, of his learning experience through circumstances as well as the people who influenced him. Posener mentioned his hesitation to continue his studies due to his lack of confidence learning architecture as taken from this passage:¹⁷⁵

After six months at the technical college, I told my mother that I had come to the conclusion that I had made a mistake in my career choice. I want to be a historian; I don't have what it takes to be an architect. Both parents advised me to keep trying. After what I would have said about the university, I couldn't possibly already know whether I was good as an architect. There is still no sample for this. That was right, and that was what made me angry at this kind of introduction to the architectural profession.

As a result of Posener's revelation, his mother tried to convince and reassure him to continue his architectural studies and dedication to history. She is aware that these are the areas in which he is most interested. It is plain to see that Posener's seriousness and interest in architectural history started expanding to a much more all-encompassing level as time went on. In light of this assertiveness, Posener was once again significantly influenced by a number of influential people during the course of his education at a higher level.

¹⁷⁵ Posener, *Fast so alt wie das Jahrhundert*, p. 141

His greatest sources of architectural inspiration came from Hermann Muthesius¹⁷⁶ and Max Taut¹⁷⁷, two of the architects he had studied. While, Posener's highest regard was reserved for Professor Erich Blunck and Hans Poelzig, both of whom taught at the university. Posener's admiration for Hermann Muthesius was founded on Muthesius' views on architecture style, which were identified and classified not only from the historical and contextual perspectives, but also with consideration given to life representation and society. This account was written in his book entitled "Style Architecture and Construction Art (1901 and 1903)". Posener went on to say that he was motivated by the fact that he had absorbed everything that had previously been scratched, and this led him to speculate on a new problem involving machinery and mass production.¹⁷⁸ He did not completely dismiss the concept of the machine; rather, he referred to it as the series production and its design, which was the focus of industrial design. In reference to one of his mottos, which was: "Houses are built for people to live in, not for people to look at," A programme that you would be able to run in its functional form. His meeting with Hermann Muthesius was pivotal, not only because it led him to become interested in the study of architectural history, but also because the work of Muthesius's country houses was, in many ways, the archetype of the houses he had lived in during his childhood.¹⁷⁹ Posener continued to show his admiration for Muthesius by writing two publications about the architect.¹⁸⁰ The first was titled "Muthesius as an Architect" and appeared in *Werkbund-Archiv Jahrbuch* in 1972. The second was titled "Ein Attentat: It's All About the Muthesius House in Berlin-Nikolassee" and appeared in *Die Bauwelt*, LXIV, in 1975



Figure 3.9: The main entrance of Freudenberg House in Nikolassee by Hermann Muthesius. Plate: Nikolashof - The Landhaus Freudenberg was built in 1906-07 according to the plans of the architect Herman Muthesius. Renovation and conversion are carried out in 1974-75 by H. Klammt AG Berlin according to the designs of the architect Alexander Hunecke

(Source: Taken by author during a visit accompanied by Alan Posener in Lichterfelde, Berlin, 26 October 2016)

¹⁷⁶ Herman Muthesius was a well-known architectural critic; Muthesius was an important link between the Arts and Crafts Movement in Britain and progressive design circles in early 20th-century Germany. He had been appointed as architectural attaché to the German Embassy in London in 1896 and came into contact with a number of leading British designers such as Charles Rennie Mackintosh and Walter Crane. He researched widely into British architecture and design, publishing many articles on the British arts and crafts. <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100219505> [accessed 25 June 2021]

¹⁷⁷ Max Taut was a prominent German architect who made significant contributions to the architectural landscape during the early 20th century. He was known for his innovative approach, which embraced expressionist elements in his designs. (Pepper Stetler, 'Reading Max Taut: Bauten und Pläne', *The Journal of Architecture*, 20.4, (2015), 648-674)

¹⁷⁸ Posener, *Fast so alt wie das Jahrhundert*, p. 158

¹⁷⁹ Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', p. 335-350

¹⁸⁰ Joanna Banham, *Encyclopedia of Interior Design*, 1st edn ([n.p.]: Routledge, 1997), p. 853

While Bruno Taut is widely celebrated, Posener holds a preference for Max Taut's architectural work and ideas. According to Posener, Max Taut's buildings contain expressionist elements, which allow them to be easily comprehensible despite not conforming to the prevalent architectural notions of the time. Instead of conforming to the lofty ideals of the post-war era, Max Taut's approach to new architecture centred on the idea that architecture should be useful and relevant to people's everyday lives. His designs struck a chord with Posener, and they provided a fresh architectural path with which he could identify and collaborate. His work reflected a departure from the lofty ideals of the post-war era and instead emphasized practicality and relevance. Max Taut's architectural style resonated with those seeking a new direction in architecture that connected with the lived experiences of people. His influence and ideas continue to be appreciated for their forward-thinking and human-centric approach to design. As Adolf Behne, an architect, defined "objectivity as the imaginative process that functions with precision", and he did so within the context of architectural criticism.¹⁸¹

Professor Erich Blunck is a distinguished German architect, monument conservator, and university professor. Blunck possessed a notable academic background, having graduated from the Technical University of Charlottenburg and engaging in educational excursions to Italy, Spain, and France prior to commencing his tenure as a member of the university's faculty. In the year 1907, he received the prestigious appointment as a government councillor and assumed the role of deputy curator of art monuments within the Prussian Ministry of Culture.¹⁸² This appointment served as a testament to his unwavering dedication towards safeguarding and recognising the historical significance of German architecture. Blunck's architectural endeavours were characterised by his unwavering commitment to the field of homeland security architecture. Notably, ten of his architectural creations situated in Berlin, encompassing a diverse range of structures such as churches, cemeteries, offices, and residential buildings, have been officially recognised and designated as historical monuments¹⁸³. The Architecture Museum of the Technical University of Berlin houses a collection of his draughts, comprising more than 500 drawings and blueprints. A portion of these documents is available in digital format for public access.

Posener's veneration and esteem for Blunck were predominantly shaped by the latter's commitment and endeavours in safeguarding the historical significance of German architecture. Blunck's endeavours in the preservation of architectural heritage, alongside his emphasis on the importance of historical monuments, strongly resonated with Max Taut's personal inclinations towards designing architecture that was both applicable to daily life and mindful of safeguarding Germany's

¹⁸¹ According to Behne, objectivity is not a detached and dispassionate observation but rather an imaginative process that operates with precision. In other words, it implies an approach to architectural criticism that involves a creative and insightful evaluation, where the critic's imagination is engaged in the process of understanding and interpreting the architectural work in question. This definition challenges the notion of objectivity as mere impartiality and instead encourages critics to actively explore the essence and intricacies of architectural design. Behne's perspective reminds us that architecture is a form of art and expression, and understanding it requires more than just a distant analysis; it necessitates a perceptive and imaginative engagement with the built environment. This idea has significant implications for architectural discourse, encouraging critics to go beyond superficial judgments and embrace a more nuanced and empathetic understanding of the architectural creations they encounter. Behne's concept of objectivity serves as a guiding principle for critics and architects alike, emphasizing the importance of combining creativity and precision to fully appreciate and critique the complex world of architecture.

¹⁸² Paul B. Jaskot, Ivo van der Graaff, 'Historical journals as digital sources: Mapping architecture in Germany, 1914-24', *Journal of the Society of Architectural Historians*, 76.4, (2017), 483-505.

¹⁸³ Erich Blunck, 'Wiederherstellung der Stadtkirche zu Wittenberg', *Jahrbuch der Denkmalpflege in der Provinz Sachsen und in Anhalt*, (1931), 38-41.

cultural legacy. Posener's affinity for Blunck's architectural philosophy may have been influenced by their mutual interest in combining innovation with a deep appreciation for historical significance.

An introduction is hardly needed on the next person whom Posener is influenced by. Hans Poelzig worked under Hugo Haaring¹⁸⁴ in the 1890s, a Professor and Director¹⁸⁵ at the Academy of Arts and Crafts in Breslau (now Wrocław) from 1903, a City Architect of Dresden, Professor at the Technische Hochschule, Chairman of the Deutscher Werkbund in 1919 and teaching at Berlin-Charlottenburg in 1923. Among his notable works were the Expressionist Water Tower and Exhibition Hall in Breslau, Capitol Cinema, Sigmund Goeritz Factory, and the gigantic I. G. Farben Administrative Building. In his account¹⁸⁶ about Poelzig, Posener explained how effective the teaching was in which he always established an understanding towards the relationship of spaces within a building and the contextual relation of buildings and its surrounding. Posener added, Poelzig influenced and played a huge role in his life and career.¹⁸⁷ It can be correlated as described in the passage below:

Much later I benefited again from the teacher Poelzig. In 1948, I was to introduce myself as a candidate at the Brixton School of Building in London. I only found the deputy director in the house, who asked me succinctly: "So you want to teach? How?"

I remembered how Poelzig had taught us and told us exactly this. I must confess that I said: I would and did not mention Poelzig. (May he forgive me!) The second in command had not expected anything like that. He said, "Very interesting. You will hear from us. Two days later I had my calling".



Figure 3.10: Hans Poelzig in 1929

(Source: Posener, *Heimliche Erinnerungen in Deutschland 1904 bis 1933*, p.269)

¹⁸⁴ Peter Blundell Jones, 'Hugo Häring & The Search for a Responsive Architecture', *AA Files*, 13, (1986), 30-43.

¹⁸⁵ <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100333780> [accessed 27 June 2021]

¹⁸⁶ Posener, *Fast so alt wie das Jahrhundert*, p. 167-184

¹⁸⁷ *Ibid*

Other than that, Posener considered Poelzig as the *guru* for modern architects. Even though Poelzig had been quite critical to these architects, it somehow extended and inspired Posener to boldly express his dissatisfaction and criticism on his learning experience throughout at Technical University and how ignorant for some who failed to recognise Poelzig's contribution. Posener wrote about this in an article in *Bauwelt* magazine, which happened to be his first ever publication in 1929. Perhaps the greatest tribute¹⁸⁸ to Poelzig portrait by Posener in his memoir stated;

"There are teachers who believe they are the only ones who can put their students on the straight and narrow. They see themselves as masters and philosophers. They are advocates of a particular doctrine. Mies, Perret, Tessenow, to mention but a few, were teachers of this kind. Poelzig, however, had no doctrine to offer to those who came to him and he most certainly did not want them to model themselves to him. If a student ever mentioned a building of his, Poelzig would say: 'But we are not talking about the Capitol Cineme.' It is possible to speak of the 'Mies School' or the 'Tessenow School', but there was no Poelzig School."

Julius Posener owes a great deal of his success in the field of architecture to Hans Poelzig, a renowned German architect who was a significant influence on Posener's career and perspectives. During the early stages of his career as an architectural historian and critic, Poelzig served as a mentor for him, guiding and inspiring him while also imparting to him valuable insights and innovative design approaches. Poelzig's architectural philosophy, which deftly combined expressionism and modernism, had a significant impact on both Posener's way of thinking and his analytical approach. This philosophy placed an emphasis on the integration of architectural form with the environment. Posener's interest in researching and preserving the cultural context of buildings was stoked by Poelzig's appreciation for history and architectural heritage, which struck a chord with Posener. In addition, Posener's perspective as a critic was broadened by Poelzig's interdisciplinary approach, which considered art, technology, and societal aspects. This encouraged Posener to investigate the multifaceted impact that architecture has. Poelzig's approach considered art, technology, and societal aspects. In addition to their shared professional connection, Poelzig's legacy as a teacher left an indelible mark on Posener's own educational endeavours, thereby influencing the manner in which he intends to instruct future architects and historians. In the grand scheme of things, Hans Poelzig's influence was multifaceted. He had a significant impact on Julius Posener's development into a well-respected architectural historian and critic, and he enriched Julius Posener's contributions to the field of architecture.

The architectural education of Julius Posener encompassed more than a mere formal learning process; it constituted a transformative odyssey influenced by encounters with notable individuals and personal experiences. The individual's reverence for Hans Poelzig as a prominent figure in modern architecture not only shaped their approach to design, but also empowered them to openly voice their discontent with their educational journey and critique specific architects affiliated with the Technical University. Posener's inclination to express his thoughts and challenge established conventions exemplified his developing sense of personal identity and analytical reasoning, characteristics that would later define his professional trajectory as an architectural historian and critic.

Posener's experience of encountering Hermann Muthesius' country houses in Berlin left a lasting impression, evoking a deep emotional connection to the houses of his formative years. The

¹⁸⁸ Gavin Stamp, 'Review of Hans Poelzig: Reflections on His Life and Work, by J. Posener', *AA Files*, 26, (1993), 101-102.

individual's profound interest in these dwellings prompted him to conduct thorough research and actively promote their conservation over the course of his lifetime. Posener's commitment to the preservation of architectural heritage is indicative of his profound appreciation for the historical significance of buildings and his unwavering dedication to the conservation of cultural context. The villa, also known as the family house, emerged as the central element of Posener's architectural ideology, symbolising a concrete and relatable dimension of architecture that was closely intertwined with individuals' daily existence. The emphasis on human-centric design and the creation of functional spaces played a significant role in shaping his perspective as an architectural critic. This perspective underscores the significance of developing structures that effectively address the needs and experiences of both individuals and communities.

Posener's memoir contains an anecdote that highlights the importance of acquiring knowledge from all encounters and individuals. This anecdote demonstrates Posener's receptiveness to diverse viewpoints and his inclination to integrate insights from multiple sources into his personal growth. The individual's capacity for adaptability and openness to diverse perspectives facilitated their development into a comprehensive and knowledgeable architectural historian and critic. Posener's educational journey was marked by significant interactions with influential individuals and transformative experiences. These encounters played a crucial role in shaping his future trajectory and moulding his character and values. The individual's dedication to the conservation of architectural heritage, promotion of designs that prioritise functionality and human well-being, and their discerning yet receptive attitude towards the discipline of architecture positioned them as a notable presence within the field. The narrative of Julius Posener exemplifies the significance of mentorship, the influence of individual encounters, and the importance of embracing varied viewpoints in shaping one's growth and advancement in the field of architecture.

3.2 Recurrent Living in Paris

Posener's recurring Parisian experiences stem from a trip to southern France facilitated by his parents. His Parisian experiences are intertwined with his academic trajectory at a Technical University in the story, which revolves around the intricate interplay of causality and opportunity. The culmination of his academic endeavours demonstrates his scholarly acumen and allows him to return to Paris on numerous occasions. This interdependent relationship between his educational pursuit and his explorations is intellectually intriguing, prompting further investigation of Posener's cyclic presence within the city's charming boulevards. At the end of April 1929, he embarked on a journey to France via Geneva, Switzerland, with his friend Hans Jochen Sedelmeier from Zehlendorf. During the course of the journey, Posener provided detailed accounts of various locations such as Lyon, Marseilles, Avignon, and Arles, emphasising the profound impact of their architectural features, particularly the Gothic cathedrals. Nevertheless, Posener experienced an immediate sense of fascination upon their arrival in Paris, prompting him to make the decision to prolong his stay, as documented in his memoir:¹⁸⁹

"I must say the first impression was strong. So strong that I decided to stay there. There was so much to see that I wanted to be able to do in peace. I also wanted to get to know the people a little: I planned to stay in Paris and work there."

¹⁸⁹ Posener, *Fast so alt wie das Jahrhundert*, p. 185-197

During Posener's initial sojourn in France, spanning from the spring to Christmas of 1929, he was employed as a draughtsman by several architects based in Paris, namely Albert Laprade, Charles Siclis, and Andre Lucrat. Simultaneously, he initiated his contributions on French architecture for prominent German architectural publications, including the *Bauwelt*, the *Baugilde*, and the *Baumeister*. Subsequently, Marcel Eugene Cahen and Pierre Vago extended an offer to him to serve as the German correspondent for the esteemed French architectural publication, *Construire* (later renamed *L'Architecture d'Aujourd'hui*)¹⁹⁰. However, shortly thereafter, Posener made the decision to return to Berlin in order to spend Christmas with his family. It was during this period that his father unfortunately passed away on December 27, 1929.

After the departure of his father, Posener was extended an offer by André Bloc to join the *Construire* magazine in January 1930. Nevertheless, Posener declined this proposition due to the possibility that it might have been untimely in light of his recent bereavement following the demise of his father. Subsequently, Posener made a second visit to Paris, this time upon receiving an invitation from Jean-Charles Moreux, who engaged him in the capacity of a draughtsman. Regrettably, Posener resigned from the position after a duration of two months and subsequently returned to Berlin. During his time in Berlin, Posener agreed to collaborate with Erich Mendelsohn without receiving any form of compensation. He was appointed as the site manager and oversaw the operations at the construction site of Columbus House located on Potsdamer Platz. According to Posener's account, he asserted that Mendelsohn exhibited a strong sense of discipline and a diligent work ethic. However, as a result of the prevailing austerity measures, Posener was compelled to resign from the position shortly thereafter, as they were no longer able to sustain unpaid work. Posener experienced a period of unemployment in the year 1932.

The following year, Posener finally moved to Paris, for the third time after much persuasion by his mother. This time he took on the position as editor for *L'architecture d'Aujourd'hui*, which to some extent was the vital factor in his emigration to Paris. His view was depicted in *Fast so alt wie das Jahrhundert*¹⁹¹ memoir:

"It really was like that: in spite of the unpleasantness that remained and that could not be overlooked, Paris captured me again. Also, my work in the magazine was extremely interesting. If you think about it right, emigration made me fall on my feet. Now finally I had to work."

He had extensive involvement with *L'Architecture d'Aujourd'hui*, a highly esteemed publication that exerted a significant influence on the architectural dialogue of its era. The periodical, which had a biannual frequency, encompassed a diverse range of architectural subjects, such as hospitality, residential, commercial, and religious structures. In addition, the text explores specific sections that extensively examine contemporary topics related to architecture and the constructed surroundings, with a specific emphasis on France and the wider European area.

¹⁹⁰ *L'Architecture d'Aujourd'hui* is an international magazine, decidedly contemporary and open to the disciplines of urbanism, design, art and landscape architecture. Its ambition is to highlight architecture with 6 thematic issues and 3 special editions per year, distributed in France and abroad. The magazine was founded by André Bloc et Marcel Eugène Cahen in 1930 at the beginning of the recession in Europe. [online] [assessed on 9 March 2016]. Available at: <<https://www.larchitectureaujourd'hui.fr/>>

¹⁹¹ Posener, *Fast so alt wie das Jahrhundert*, p.217-228

Posener assumed the primary editorial role of the magazine in conjunction with Pierre Vago, and his contributions played a crucial role in enhancing its reputation within the architectural sphere. The contributions made by the individual in question significantly enhanced the magazine's content, particularly with regard to European architectural subjects. Significantly, *L'Architecture d'Aujourd'hui* distinguished itself through its extensive examination of daily occurrences in French architecture and its documentation of architectural advancements in foreign nations. This innovative approach marked a departure from conventional architectural publications. In addition, it is worth noting that Posener's expertise transcended the confines of *L'Architecture d'Aujourd'hui*. He was highly sought after to deliver comprehensive critiques for foreign publications in multiple languages, thereby demonstrating his extensive impact within the global architectural sphere. The author's contributions to various Czech, Russian, and Brazilian magazines facilitated the bridging of gaps within architectural discourse across different regions, thereby promoting a global exchange of ideas and perspectives.

Julius Posener's contributions to architectural journalism and discourse have had a lasting impact, evident in his collaborations with *L'Architecture d'Aujourd'hui* and various foreign publications. The individual's endeavours not only enhanced the comprehension of architectural advancements in Europe and other regions, but also fostered an exchange of ideas across different cultures, thereby playing a significant role in the progress and dissemination of architectural practises worldwide. Posener's position as an editor and reviewer further established his standing as a prominent figure in the realm of architecture. His dedication to fostering architectural discourse and facilitating the spread of knowledge is still highly regarded within the architectural community at present. Posener mentioned his attributes throughout his involvement in the magazine. Among the articles were writings on the role and historical circumstances of mediaeval churches in the city and the issues involving social housing, which he eventually expanded into a significant introductory study on the chronicles of social housing, which was markedly referred to by Catherine Bauer's book, *Modern Housing*¹⁹². To him, it was pivotal writing considering his immersive input towards historical values respectively. Posener claimed the magazine developed such a significant and pure structural supplement on architectural views at that time. He posits that it would not have succeeded without the thriving collaborations between the editorial team.

Julius Posener's significant contributions to *L'Architecture d'Aujourd'hui* and his close association with Le Corbusier, a renowned architect, demonstrate his influence in the architectural community. Posener was entrusted with one of Le Corbusier's seminal works, "La Ville Radieuse," in 1935, showcasing his respect and trust among peers and his dedication to disseminating important architectural ideas and texts to a broader audience¹⁹³. Their professional relationship was primarily conducted through exchanged letters, showcasing the depth and significance of their professional relationship.

¹⁹² Catherine Bauer, Barbara Penner, *Modern Housing*: University of Minnesota Press, 2020.

¹⁹³And I was assigned to keep in touch with Le Corbusier. It was an easy task. I had given him our specifications, which related to the scope and form of the work, he agreed, and it did not take longer than a fortnight before he called: he was finished. Then all he did was give me the finished book, layout and everything. (Sylvia Claus, 'Posener, Julius', *Neue Deutsche Biographie*, 20, (2001), 660-651 in *German Biography*) [online] [accessed 9 March 2016]. Available at: <<https://www.deutsche-biographie.de/pnd118595938.html#ndbcontent>>

During his tenure at *L'Architecture d'Aujourd'hui*, Posener had the opportunity to personally acquaint himself with other leading architects and art historians of the 1930s, such as Auguste Perret, a renowned French architect and pioneer of reinforced concrete construction. These exposure to distinguished professionals within the architectural and artistic circles enriched Posener's understanding of the field and broadened his network of contacts. The profound impact of Posener's close relationships with architectural giants like Le Corbusier, Auguste Perret, and Max Raphael was reflected in his work and writings, providing invaluable insights and influencing his perspectives as a critic and historian. His connections with such influential figures further cemented his position as a respected authority in the architectural discourse of the era. Overall, Posener's extensive influence and high regard within the architectural community during the 1930s and beyond showcase his extensive influence and the high regard he held within the architectural community.

The period of residence in Paris had a significant impact on Posener, as he successfully managed the challenges of immigration while simultaneously excelling in his pursuits as a historian and writer. Despite experiencing a sense of vulnerability due to his status as an immigrant, his aptitude and expertise in the field of historical writing became progressively apparent.¹⁹⁴ This was further reinforced by his valuable contributions to the esteemed publication *L'Architecture d'Aujourd'hui*, which firmly established his standing among the esteemed authors of his era. During this period of transformation, the individual established significant connections with individuals from various backgrounds, surpassing societal boundaries and embracing a wide range of viewpoints.

Posener's architectural vision and stance were undoubtedly influenced by his experiences in Paris, where he had the opportunity to interact with renowned architects such as Le Corbusier and Mendelsohn.¹⁹⁵ Posener's time in Paris had a significant impact on his architectural agenda, as evidenced by the development of his distinct voice in his writings and the recognition he received from collaborating with prominent figures. Posener's architectural perspective evolved into a nuanced balance between modernist principles and organic design as he established himself as a historian, critic, and architect with a comprehensive understanding of these contrasting approaches. The individual's trajectory from Paris to Palestine ultimately resulted in the development of a unique architectural ideology, characterised by the seamless integration of modernism's rationality and organic design's fluid lines. Julius Posener's tenure in Paris, his interactions with renowned architects such as Le Corbusier (refer to Figure 3.15) and Mendelsohn, and his remarkable contributions to architectural discourse converged to mould a visionary architect who adeptly expressed his stance amidst two divergent design philosophies, thereby leaving an enduring impact on the field of architecture.

¹⁹⁴ Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', p. 341

¹⁹⁵ "I was determined to leave Paris, so I turned to Erich Mendelsohn, who was then working in London and Jerusalem at the same time and asked him for advice. He came through Paris on his way from London and we met in a café on the round point of the Champs-Élysées. Mendelsohn had my letter - and advised me against it; Palestine isn't a country for me, I wouldn't feel comfortable there, I didn't belong there. I would have built a nice position for myself here in Paris, and I would be more useful here than there. I replied that I couldn't thank him enough for everything he had told me; but I am determined. "Well, come to me, then." There couldn't have been many emigrants who were so lucky: I also went to the second country of emigration, the real one, with a job." (Posener, *Fast so alt wie das Jahrhundert*, p. 185-1977)

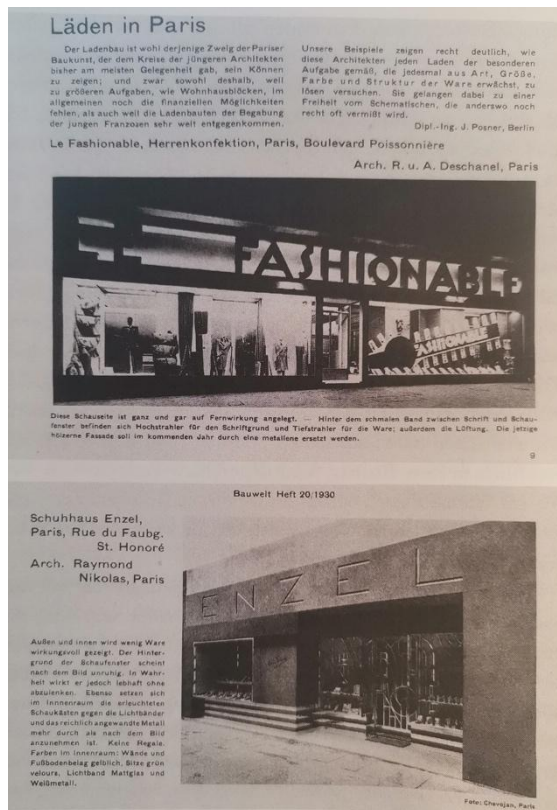


Figure 3.11: Excerpts from an article by Julius Posener about Parisian shops in Bauwelt, issue 20 (1930) (Source: Posener, *Heimliche Erinnerungen in Deutschland 1904 bis 1933*, p.330)

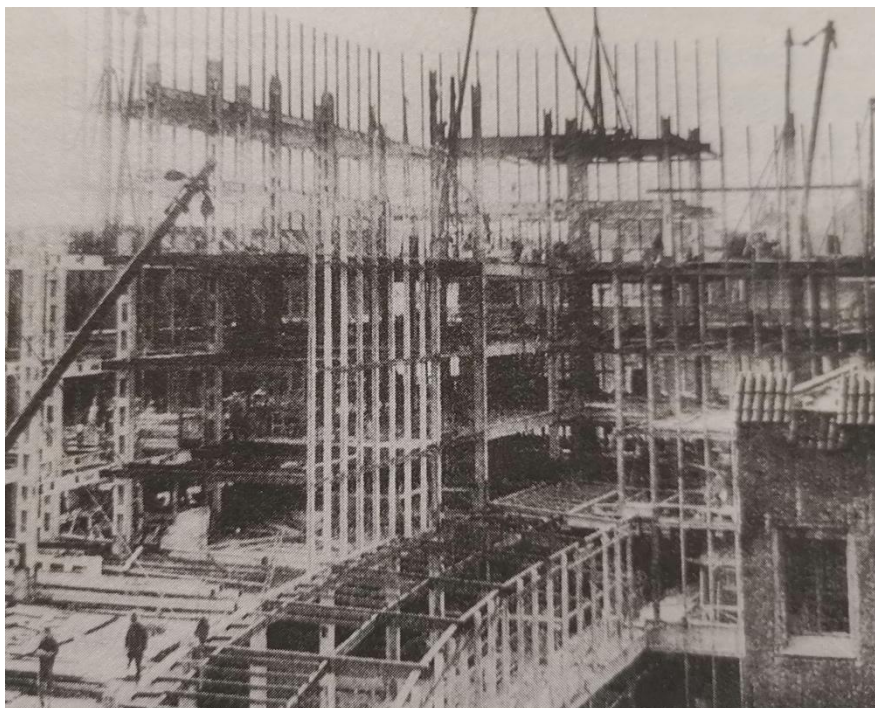


Figure 3.12: The Columbus House by Erich Mendelsohn under construction (Summer 1931) (Source: Posener, *Heimliche Erinnerungen in Deutschland 1904 bis 1933*, p.403)

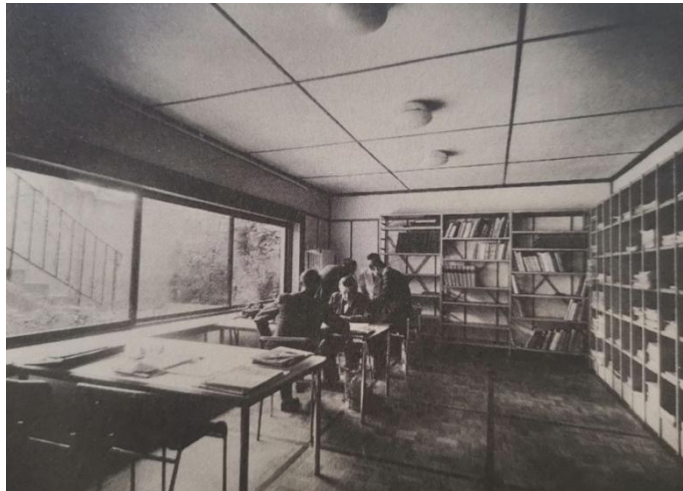


Figure 3.13: The *L'Architecture d'Aujourd'hui* editorial office in Boulogne sur Seine, designed by Posener in 1935.

(Source: Schirren and Claus, *Ein Leben in Briefen*, p.43)



Figure 3.14: Title page of essay, *L'Architecture du Troisième Reich*, In: *L'Architecture d'Aujourd'hui*, 7th year (1936), H.4.

(Source: Schirren and Claus, *Ein Leben in Briefen*, p.79)

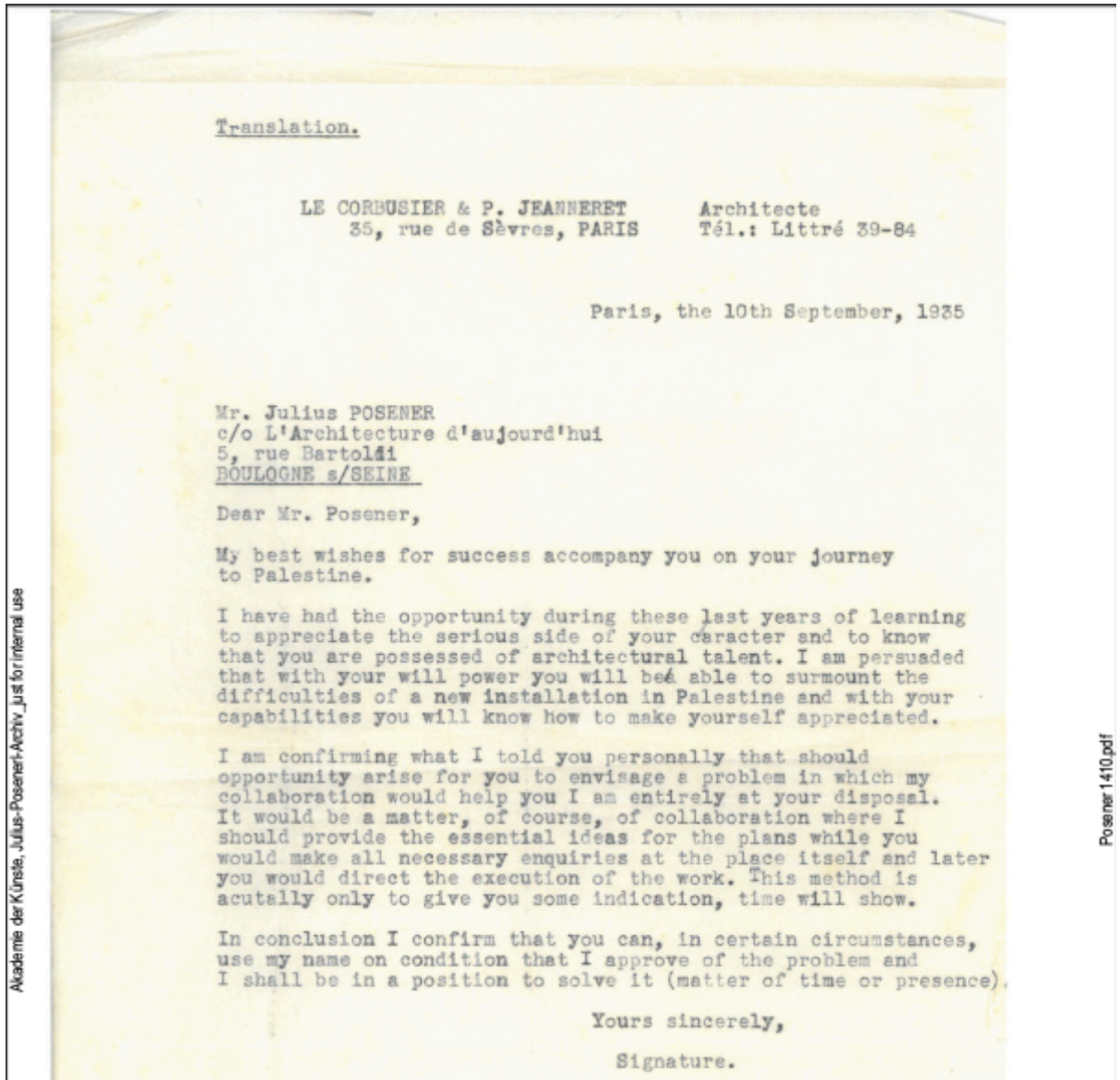


Figure 3.15: One of many correspondences between Posener and Le Corbusier (translation). Dated 10 September 1935.

(Source: Akademie der Kunst, Julius Posener Archiv. Retrieved on 25 October 2016)

Original copy of the letter can be referred to *Appendix 4*.

3.3 Emigration to Palestine

Posener's decision to migrate to Palestine was significantly shaped by Mendelsohn, who, being of Jewish descent, had also chosen to emigrate. Despite the numerous uncertainties surrounding Posener's situation in Paris, Mendelsohn, who established an office in Jerusalem in 1934, successfully persuaded him to consider the establishment of an international art school.¹⁹⁶ This institution, initially known as the *Académie Méditerranéenne* and presently recognised as the *Académie Palestinienne*, was to be based in Jerusalem. Based on their collaborative experience in Paris, Mendelsohn had developed

¹⁹⁶ Claus, 'Posener, Julius', *Neue Deutsche Biographie*, p. 650

a clear understanding of his own capabilities, which ultimately led to an irresistible offer for Posener. In addition to this, Posener was also authorised by Le Corbusier to procure and execute commissions for the ongoing projects in Palestine on his behalf.¹⁹⁷

It was fortunate for Posener that the opportunity presented itself at the right time because he was able to land a professional position in spite of his conflicted feelings about Zionism,¹⁹⁸ and the wounded pride of an immigrant fuelled his hope of one day being able to live more freely in Palestine. In the letter that he wrote to his mother, he expressed these feelings as follows:¹⁹⁹

Palestine is an inescapable necessity for me, from an egotistical point of view, because I don't want to be the little man stepping quietly forever, who has to apologise for his existence, and something more: me I feel, besides this egoistic point of view, for all Jews and with all Jews and wish that they would all come together and say "yes" to their people and "no" to the fate that tries again and again to duck and tolerate this people close.

During the early period of Posener's arrival in Jerusalem, he recorded his architectural observations as he had a strong appreciation for the distinctive and important architectural features found and one that caught his eyes was the radiant expanse setting of the Noble Sanctuary of Jerusalem, where the Omar Mosque, Al-Aqsa Mosque, and the Dome of the Rock are located.²⁰⁰ He claimed no other city in the world has built its location in such a significant way. His observations demonstrate a thorough comprehension of both the concrete physical elements and the ethereal philosophical dimensions inherent in architecture. The Noble Sanctuary of Jerusalem, a radiant area with iconic buildings like the Omar Mosque, Al-Aqsa Mosque, and the Dome of the Rock situated there, is one of Posener's main points of admiration. Posener's understanding of this location's uniqueness supports his conviction that Jerusalem has used its architectural components in an unheard-of way. This point of view implies that he saw the purposeful placement of these buildings as a representation of the city's cultural and historical significance.

Posener's keen observations went beyond the famous sites; he also took note of the distinctive architectural features of the Arab settlements that surrounded Jerusalem. His attention to the integration of architecture with the natural landscape is demonstrated by the hilltop locations of these villages, the design of flat-roofed cubic houses, and the finely crafted stone walls. This viewpoint highlights how he understands how architecture can blend in with its surroundings to improve a location's overall aesthetic appeal and character. Posener's consideration of the relationship between architecture and spirituality goes beyond its aesthetic and practical aspects and demonstrates his profound understanding of the philosophical dimensions of the discipline. The mosques in the Noble Sanctuary and the Dome of the Rock, which are sacred buildings that are part of the urban fabric, served as inspiration for his ideas about the profound role that architecture plays in communicating cultural, religious, and social identities. He probably thought about how these symbolic and historically significant architectural features help to define and articulate a community's values and beliefs. Posener's architectural beliefs can be summed up as a combination of admiration for the aesthetics and placement of built landmarks, keen awareness of how those elements interact with their

¹⁹⁷ Ibid

¹⁹⁸ Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', p. 335-350

¹⁹⁹ Matthias Schirren, Sylvia Claus, *Julius Posener - ein Leben in Briefen* (Basel: Birkhäuser Verlag, 1999), p. 42. (copy of the letter available in Appendix 5)

²⁰⁰ Posener, *Fast so alt wie das Jahrhundert*, p. 231-243

surroundings, and in-depth reflection on the metaphysical implications of architectural design. His observations demonstrate his respect for Jerusalem's architectural gems as well as his ability to delve into the amorphous world of architecture's function in forming cultural, spiritual, and social narratives.

Moreover, Posener's appreciation for the architectural attributes of Arab villages prompts inquiries regarding the interdependent connection between architecture and the surrounding natural milieu. The deliberate positioning of these settlements atop hills and their seamless integration with the surrounding terrain demonstrate a profound comprehension of design principles tailored to specific locations, as well as the symbiotic relationship between human-made structures and the environment. Posener's architectural philosophy may have been influenced by this observation, which highlights the significance of context and the integration of architecture with its surrounding environment. Posener's observations in Jerusalem may have prompted him to reflect on the cultural significance of traditional architectural elements, in addition to their physical aspects. The architectural style of the houses, characterised by flat roofs and cubic shapes, showcases a longstanding tradition influenced by the expertise and techniques passed down through generations of local artisans and builders. The focus on tradition and vernacular architecture potentially served as a catalyst for Posener's fascination with safeguarding architectural heritage and upholding cultural continuity amidst the processes of modernization and global influences.

In a broader sense, Posener's initial encounters in Jerusalem transcend superficial visual qualities and delve into the profound philosophical and theoretical aspects of architecture. The observations made by the individual in question are highly likely to have prompted contemplation regarding spirituality, the interplay between architecture and the natural environment, and the safeguarding of cultural identity through constructed structures. The architectural insights and philosophical considerations that Posener encountered likely had a significant impact on his subsequent career as an architectural historian and critic. These influences likely shaped his perspective on the societal role of architecture and his dedication to safeguarding the cultural heritage of different locations and communities.

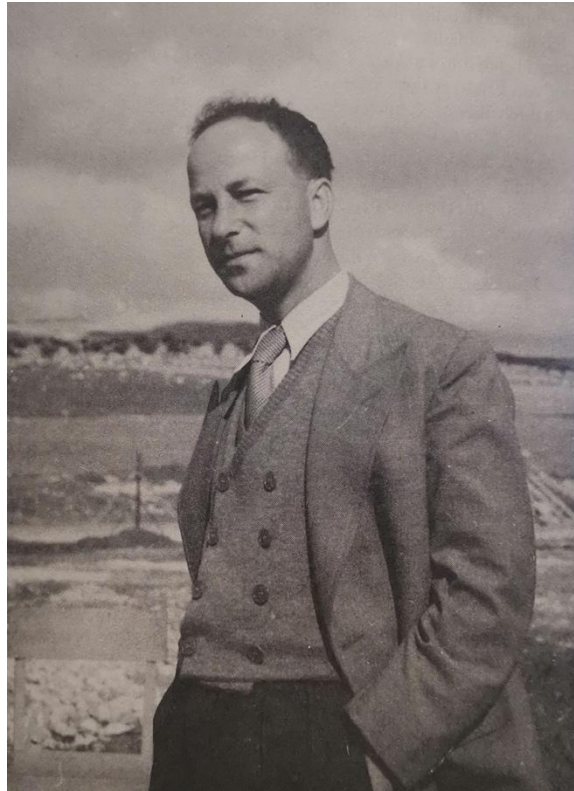


Figure 3.16: Julius Posener in Jerusalem in 1940
(Source: Posener, *Fast so alt wie das Jahrhundert*, p.241)

As was customary of Posener, his observations and assessments tended to be focused on how a particular settlement and construction affects local conditions. Jerusalem was no exception; he raised the reflective role of architects or builders – emphasising on the way they ought to consider the conservation and continuity of the local context and essence. He insisted on these considerations, despite new constructions, technologies, and ideas brought into the built environment. However, many of these opinions and thoughts that were potentially beneficial in the setting up of the art school were not realised, and the reasons were not disclosed. The possible circumstances were arguably due to the riots that happened in 1936.²⁰¹

This situation was particularly frustrating for Posener, as he was never able to gain a foothold professionally.²⁰² While he worked temporarily at Mendelsohn's office, Salman Schocken²⁰³ was set to appoint Posener as the founding member of his very own Construction Research Institute's journal in May 1936. However, that plan was also withdrawn. Mendelsohn then sent him to Beirut to supervise the construction of the residence of the President of the Lebanese Republic²⁰⁴ as shown in Figure 3.17, designed by Parisian architect Michel Rubinstein. Much to his dismay, the task given to him was not completed. As narrated by Alan,²⁰⁵ instead of supervising the construction of the building, Posener

²⁰¹ The handgun Arab protests against the strong oppression of the Jewish population by people from the Third Kingdom. (Posener, *Fast so alt wie das Jahrhundert*, p. 234-243)

²⁰² Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', p. 335-350

²⁰³ The Jerusalem publisher, former department store owner and Mendelsohn's most important builder

²⁰⁴ Claus, 'Posener, Julius', *Neue Deutsche Biographie*, p. 650

²⁰⁵ Alan Posener (26 October 2016), Interview at his Residence, Lichterfelde, Berlin, Germany. See *Appendix 6* for interview transcription

spent his time wandering around Lebanon, through the villages and observing the life of the people, writing a long report but not on the building site itself. This is not surprising as it is proven that Posener's passion is more towards architectural writing than architectural design. However, on his return to Palestine in 1937, he designed and completed a residential building in the Herzliah estate near Tel-Aviv, under the direction of architect Lotte Cohn. The building turned out to be the only building he designed in his entire career.

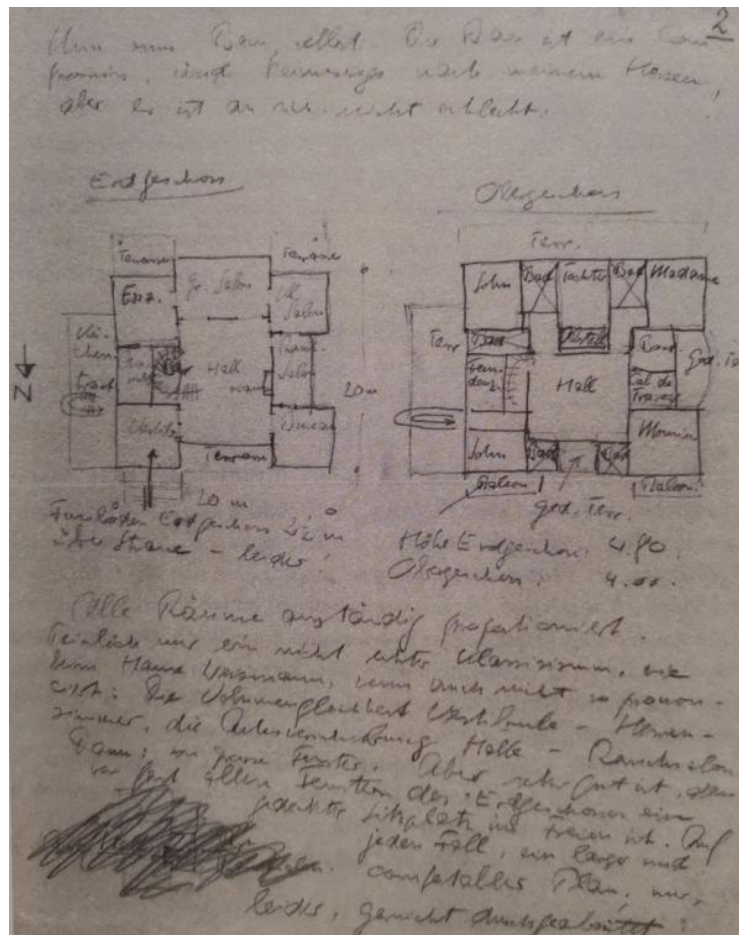


Figure 3.17: Fragment of a letter from Posener to his mother, Gertrud, with the layout of the resident for the President of the Lebanese Republic
(Source: Schirren and Claus, Ein Leben in Briefen, p.84)

During the year 1937, with the initiation by the architects' association "Chug Adrichalei Erez Israel", Posener became the editor of an architectural magazine "Habinyan Bamisrach Hacharov". Posener began to live on occasional assignments, where he also writes articles for the Swiss journal *Das Werk* and for *L'Architecture d'Aujourd'hui* on architecture in Palestine. Much of his writings discusses the importance of emphasising localised conditions in the built environment despite current modern development. Posener's writings consistently emphasised a fundamental principle: the importance of incorporating localised conditions and contextual elements into the design and construction of the built environment, even in the midst of modernization's wave. This point of view reflects his belief in the importance of preserving and harmonising with a place's cultural, social, and environmental uniqueness.

Furthermore, Posener's emphasis on integrating local conditions was directed particularly at Palestine, a region undergoing transformation and development. He understood that the process of modernization and architectural evolution should not erase or obscure a location's inherent characteristics. Instead, he argued for a strategy that not only accommodated modern architectural advances but also embraced the essence of Palestinian culture, society, and natural surroundings. Additionally, Posener used his position as editor of "Habinyan Bamisrach Hacharov" to promote and spread this architectural philosophy. He most likely facilitated discussions, showcased examples, and encouraged discourse about designs that respected Palestine's cultural identity and traditions through the magazine. This suggests that he saw his editorial position as a means to advocate for a thoughtful and considerate architectural methodology, rather than just a platform for architectural discourse. Conclusively, the information available emphasises Julius Posener's architectural viewpoint as one deeply rooted in the importance of acknowledging and responding to local conditions within the built environment. His writings and editorial efforts demonstrate a commitment to fostering a dialogue that recognises the interplay between modernity and tradition, as well as the critical role that architecture plays in shaping and reflecting a place like Palestine's identity.

Posener's dedication to advocating for the significance of localised conditions in architectural design is further exemplified through his contributions to Swiss journal *Das Werk* and *L'Architecture d'Aujourd'hui*, where he focused on architecture in Palestine. His writings likely addressed the various obstacles and possibilities associated with contemporary development in the region. They likely advocated for a harmonious approach that combines the adoption of modern architectural principles with the conservation and incorporation of Palestine's cultural and historical heritage. Posener's perspective seems to be based on the notion that architecture ought to demonstrate a keen awareness and consideration of the indigenous culture, climatic conditions, and societal structure of a given location. Posener may have been promoting an architectural approach that prioritises the significance of local circumstances within the constructed surroundings. This approach aims to cultivate a sense of identity, continuity, and sustainability in architectural design, as opposed to embracing generic and detached modernist principles.

An interesting anecdote from Alan on his father's view²⁰⁶ on the architecture in Palestine, corresponded by his own observations, emphasised how he admired Arabic buildings and dwellings but opposed the way architects and builders pursued a design approach towards Bauhaus aesthetics in favour of celebrating the local identity. The anecdote reveals Julius Posener's perspective on architecture in Palestine, highlighting a dichotomy between his admiration for Arabic buildings and dwellings and his opposition to the Bauhaus aesthetics. Posener's admiration for these structures suggests a deep appreciation for the unique architectural traditions and styles native to the region, which exhibited a strong connection to the local culture, climate, and way of life. He valued the expression of Palestinian heritage and identity through architecture.

²⁰⁶ And in Palestine, then was a British colony, again Mendelsohn was doing one of the buildings that you can see in Tel Aviv, Bauhaus type of houses. And my father, observes the Arab buildings, and loves it. And he write instead, and write an article for journal of Palestinian architect. Saying that we should not copy Europe but should copy the Arab world, use the Arab type of buildings. And that's where these people know what type of house should do. Alan Posener (26 October 2016), Interview at his Residence, Lichterfelde, Berlin, Germany. See *Appendix 6* for interview transcription.

Posener's opposition to Bauhaus aesthetics reflects his concerns about possible homogenization and detachment from the local context. The Bauhaus movement, known for its modernist principles and focus on functional design, had a substantial influence during that time and possibly influenced architects and builders in Palestine to prioritise a standardised and globally recognised style, rather than embracing the unique features of the local surroundings. Posener's endorsement of honouring local identity in design is a manifestation of his comprehensive architectural philosophy of integrating architecture with its cultural and natural context. He maintained the conviction that architecture should recognise and pay attention to the unique characteristics of its environment, fostering a sense of connection and uninterrupted harmony within the community. Posener's viewpoint on architecture in Palestine was rooted on a commitment to preserving the cultural heritage and uniqueness of the region. Overall, the narrative portrays Posener as an architect and critic who deeply appreciated the complex design of Arabic structures and their connection to the local culture.

Posener dedicated a significant period of time, spanning at least two years, to the production and dissemination of his written works. However, his expectations of attaining the desired level of freedom in Palestine were not fully met. Posener found himself caught in a state of liminality, torn between the process of bourgeois assimilation. This predicament led him to feel like an outsider among the Arab population, Eastern European Jews²⁰⁷, and encounters with unfamiliar expressions of Judaism, such as those found within the Eastern Jewish working-class community and orthodox Jewish practises.

His naturalization in Palestine on 7 November 1938 marked his official status as a citizen of the region, but his personal journey was marked by uncertainty and ambiguity.²⁰⁸ The passing of his mother due to acute leukaemia in 1939 during emigration to Palestine left him grappling with the loss of hope that never materialized. During his time in Palestine, Posener admired Arabic buildings and their connection to local identity. He expressed a desire to celebrate the uniqueness of the region's architecture, but opposed the trend of adopting Bauhaus aesthetics and advocated for architecture that emphasized and preserved the local identity. This period of uncertainty and upheaval highlights the complex dynamics of diasporic life and the transnational nature of architecture.

Julius Posener's dedication to a culturally aware approach in architectural design, particularly in Palestine, is commendable. He proposed a strategy that embraced the essence of Palestinian culture, society, and natural surroundings while also incorporating modern architectural advances. Posener's influential position served as a platform for architectural discourse and a way to promote an architectural methodology that was considerate and responsive to local needs. His work for Swiss journal *Das Werk* and *L'Architecture d'Aujourd'hui* showcases his dedication to the field of architecture in Palestine. His writings likely explored the challenges and opportunities of modern development in the region, emphasizing the importance of blending contemporary architectural principles with the preservation of Palestine's rich cultural and historical heritage. Posener's approach highlights the significance of acknowledging indigenous culture, climatic conditions, and societal structure in

²⁰⁷ Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', p. 335

²⁰⁸ Order for Palestinian Citizenship in 1925 Naturalisation from the Mandates Land of Palestine in accordance with the 1925 Palestinian Citizenship Order. A law of Mandatory Palestine established Palestinian citizenship for residents of Palestine Mandate territory. It was promulgated on 24 July and came into force on 1 August 1925. (Laren Banko, *The Invention of Palestinian Citizenship, 1918-1947 The Invention of Palestinian Citizenship, 1918-1947*, Online edn (Edinburgh: Edinburgh University Press, 2016), p. 23-54.)

architectural design. He advocated for an architectural approach that values the unique characteristics of each location, with the goal of fostering a strong sense of identity, continuity, and sustainability. This reflection prompts us to reflect on the delicate equilibrium between embracing progress and safeguarding the distinctiveness of our culture and environment.

Posener's experience in Palestine, characterised by personal tragedy and a feeling of being in-between, greatly influenced his architectural perspectives. The naturalization process in Palestine and the loss of his mother while emigrating shed light on the intricate aspects of diasporic existence and the global nature of architecture. Posener's experiences provide valuable insights into the challenges and complexities that individuals encounter when navigating transnational contexts. The architectural philosophy he embraces, deeply connected to local conditions and cultural nuances, offers a captivating blueprint for how we can tackle design in a world that is increasingly interconnected.

3.4 World War II and British Army

On his return to Palestine, Posener took a position at the Public Works Department of the Mandate Administration of Palestine in March 1940. Among his tasks was the construction of police stations according to a uniform design, which was erected nationwide for pacification of the Arabs rising since 1936. During this time, World War II had already broken out, and German troops were already in Egypt and Syria. This prompted him to volunteer and joined the British Army in May 1941.²⁰⁹ He was assigned to the Royal Engineers of the Middle East Forces, where he trained in various camps in Egypt. By December, he began an officer training course in Ismailia in Lower Egypt. From here he visited the temples of Karnak and Luxor. In the summer of 1942, due to the initially successful offensive of the German, he was transferred back to the Suez Canal in the western Egyptian port of Mersa Matruh, in a camp opposite the city of Suez.

In February 1944, Posener was promoted to lieutenant and moved to the north of Palestine. However, in the summer of 1944, a lung inflammation prevented his training as a parachute jumper. Hence, he joined the rear-guard arm force and crossed the Mediterranean in early December 1944. He was relocated to southern Italy, Taranto and remained in the further vicinity of Naples in the following months as a British officer in the Royal Engineers. While in Naples, he visited Paestum and Pompeii in Rome for a week at the end of January 1945. And by the end of March, his unit arrived at Marseilles and was taken to Niederrhein by truck.

On April 6, 1945, he crossed the Rhine at Xanten, where he experienced the warfare in Bocholt. He saw the destroyed cathedral and the destroyed Cologne much to his dismay. Beginning summer of 1945, Posener frequently commuted to London hoping to be a liaison officer for the interests of the Jews remaining in Germany or returning to Germany. At the end of 1945, he postponed his routine of

²⁰⁹ When Hitler came to power, he emigrated to Paris and then to Palestine. In 1941, he enlisted voluntarily in the British army, fighting in North Africa and Italy, and re-entering his native Germany in January 1945. Witnessing the profound destruction from the Allied aerial bombings of the area around and in Cologne, Posener also observed the increasingly weakened condition of the locals as food rations were drastically cut. His sense that the Germans were on the verge of starvation led him to draft *In Deutschland 1945-46*, and to self-publish it in Jerusalem in 1947. [online] [accessed on 8 June 2018]. Available at <<https://german.georgetown.edu/kacandes101617/>>

frequent commute and was dismissed from the army. He was assigned as a General Staff of the British Army of the Rhine to monitor the gradual political new beginning in Germany by the occupying power. In 1946, Posener remained stationed in Western Germany. And for the second half of the year, Posener participated in an educational conference about German. At the beginning of December, he visited the destroyed Berlin from Düsseldorf and returned to Palestine.

Despite the warfare and perpetual feelings of homelessness, Posener was amazed to find that he remained calm during the invasion of Germany, which had committed the most appalling crimes against Jews, and that the country immediately gave him a sense of sympathy, as he puts it.²¹⁰ He also felt sorry for the starving population in the shattered cities. As a technical officer, he had to organise emergency shelters for refugees and DPs (displaced persons) in the British occupation zone. Although he rejected the Germans' assertions that they knew nothing about the extermination of the Jews as implausible, he pleaded for collective responsibility, but not for collective guilt. He himself had not lost any close relatives or friends in the Shoah. During the war he had believed only a tenth of the reports of the murder of Jews, as he writes, but now the full extent of the extermination has been revealed.

When Posener's term of service expired at the end of 1945, he had it extended by a year in the hope that, given the frequent failures of the British occupying power, he could be of use in rebuilding society. This was incomprehensible among his family and friends in Palestine. He served in the Intelligence Service and observed the political reestablishment in the British zone. He then self-published an informative report in Jerusalem in 1947 about the political situation in Germany in 1945/46.²¹¹

It became pertinent to Posener to continue working in Germany after his military service. In Autumn 1947 he travelled from Jerusalem to London and applied in vain for a position at the Control Commission of Germany. He stayed in London, made contacts with the Labour Party and went back to Germany on his own for three weeks in April 1948 to look for a job as a teacher or journalist.²¹² This time he travelled through West Germany by train and took notice of the public opinion there: the hatred of the occupying powers, of DPs and refugees, the persistence of anti-Semitism and the conviction of the Germans themselves that they were the real victims of the war. Although Posener was offered some positions by the SPD (Social Democratic Party) and the trade union, he saw no opportunity to make himself useful in this climate and returned to London.

The life of Posener was significantly influenced by the events of World War II and the persistent military conflicts that transpired during that historical period. He was deeply affected by the devastation of the cathedrals and the cities, such as Cologne, and was moved by sympathy for the suffering people in these shattered regions. In light of the heinous acts perpetrated against the Jewish population by Germany during the Holocaust, Posener exhibited notable humanistic principles and demonstrated empathy throughout his tenure in Germany. The individual displayed a remarkable level of composure

²¹⁰ Posener, *Fast so alt wie das Jahrhundert*, p. 272

²¹¹ Posener, *In Deutschland 1945 bis 1946* ([n.p.]: Siedler Verlag, 2001).

²¹² Schirren, Claus, *Julius Posener - ein Leben in Briefen*, p. 180 (letter of August 17, 1949 to Klaus Müller-Rehm, Berlin)



Figure 3.18: Julius Posener in Jerusalem in 1940.
(Source: Posener, *Fast so alt wie das Jahrhundert*, p.241)

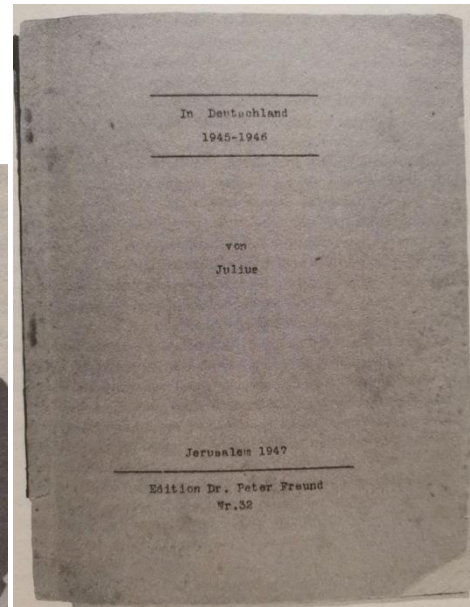


Figure 3.19: The report written by Posener about his impressions in post-war Germany
(Source: Schirren and Claus, *Ein Leben in Briefen*, p.171)

amidst the invasion and espoused the notion of shared accountability as opposed to attributing collective blame. Posener's commitment to helping those in need was demonstrated by his efforts to set up emergency shelters for refugees and DPs, which further demonstrated his compassionate nature.

Motivated by a profound sense of obligation and a commitment to actively participate in the reconstruction of society following the war, Posener chose to extend his military tenure in Germany beyond its originally stipulated duration. He paid close attention to the political reestablishment in the British zone and even self-published a report on the political climate in Germany. His dedication to promoting constructive change and re-establishing the country after the devastation of war was exemplified by this commitment. Nevertheless, Posener encountered difficulties in the process of reintegrating into a Germany that bore the responsibility for the Holocaust. His perception of the difficulties of post-war Germany was shaped by his encounters with the anti-Semitism that persisted and by the fact that he saw Germans view themselves as war victims.

Posener's career choices were influenced by both the impact of World War II and the values he cherished. Due to prevailing attitudes and the difficult environment, he had trouble finding suitable positions when looking for ways to help with the rebuilding in London and Germany. Posener's life was ultimately influenced by his compassion, sympathy, and sense of duty, which played a significant role in shaping his decisions and perspectives both during and after the war. These qualities left a lasting impact on his journey of resilience and unwavering commitment to a more optimistic future.

3.5 Teaching Prospective

As Monika Richarz has mentioned in her writing,²¹³ Posener's first attempt to emigrate to the United States was unsuccessful. This occurred during a time when many political refugees were returning to their home countries and re-establishing connections based on previous party-political ties. Posener, on the other hand, envisioned his life going in a different direction, one that involved education. Posener decided to stay in Great Britain despite the fact that his brother strongly encouraged him to go back to Israel after the country's establishment and fight in the War of Independence. Instead, Posener remained steadfast in his separate plans, as described in his biography:²¹⁴

“Finally, I came up with the idea of writing to the Minister of Labour, Gordon Walker. I wrote to him that I could not find a job after five years of voluntary service in the British army in London, a captain. I would have studied, and I could certainly be a good teacher, but I would not have a position, since I would not have taken a teacher's exam. I asked the minister to help me and got a prompt reply. My papers have been passed on to the National Union of Teachers, which is the official representation of teachers in England. If I were to find a position as a teacher, I should assume that the minister recognised me as a fully trained teacher. This success of my letter is still incomprehensible to me.”

The concept conveyed by this statement suggests that Posener's acceptance was not entirely anticipated. Posener expressed a desire to explore additional disciplines. Nevertheless, he did not decline the proposition and regarded it as an imperative due to its convenience, rationality, and his advanced age of 44 years during that period. In August 1948, Posener entered into matrimony with Elisabeth Charmain Middleton, a twenty-one-year-old Englishwoman, in the city of London. Posener's writings contain several intriguing excerpts regarding the institution of marriage. The individual experienced a profound captivation upon their initial encounter with their spouse, and subsequently became engaged during a transitional period between their military service and conventional employment. The individual regarded his marriage as a significant juncture in his life, marking the commencement of a period characterised by a sense of assurance. The act of establishing permanent residence in England facilitated the actualization of his aspiration. On the 13th of November 1948, he underwent the naturalisation process and pledged allegiance to King George VI, thereby acquiring British citizenship.²¹⁵

Posener's appointment as a lecturer at the Brixton School of Building within the Department of Architecture afforded him both economic stability and adaptability. Despite harbouring initial doubts about his aptitude for instructing architecture due to a prolonged absence from direct involvement in the field spanning nearly seven years, Posener's profound expertise, diverse experiences, and comprehensive proficiencies enabled him to thrive in his instructional capacity.²¹⁶ This underscores the importance of transferable skills and the value of diverse experiences in shaping an individual's career trajectory.

²¹³ Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', p.335-350

²¹⁴ Posener, *Fast so alt wie das Jahrhundert*, p. 279

²¹⁵ Ibid. Their life was enlivened with the birth of their first child, Alan on 8 October 1949 and on 24 July 1953 by the birth of their second child, Jill.

²¹⁶ Ibid

Posener's memoir reveals an additional significant discovery pertaining to the impact of Alan Reed, the Head of the Architectural Department at Brixton, on Posener's foray into the realm of teaching architectural history. Reed's contribution in providing support and guidance to Posener in this novel undertaking is clearly apparent. This emphasises the significance of mentors and supportive colleagues in the process of professional development, particularly during the transition into unfamiliar domains of knowledge, as he claimed:²¹⁷

“Alan Reed, the head of the architectural department, taught the entire history of the building, from Egypt to Le Corbusier. He guessed for a while that history could be my business. One day he asked me to take a part of the building's history. I chose the Middle Ages without having the necessary knowledge to teach building history. First, I looked at the slides that the school had about mediaeval building history. A very nice collection, Romanesque and gothic. So, I got the necessary knowledge on a point-by-point basis. After all, I started reading books. Especially natural about English mediaeval architecture. And I have completed the reading as far as possible through excursions to the great English churches, which I now know all about. This was worthwhile, as they are quite different from the French Gothic churches.”

These findings provide insights into Posener's capacity for resilience and adaptability within his professional trajectory, as well as the influence of colleagues and mentors who provided support in his personal and professional development. This demonstrates the correlation between a range of experiences and a proactive attitude towards embracing novel opportunities, which can ultimately result in unforeseen and triumphant achievements. This situation indirectly sets the position and platform for Posener for first time in his life, indicating that he has established himself²¹⁸, besides a marriage and a new nationality. Posener taught at the Brixton School of Building for eight years and architectural history was his main forte. Nevertheless, for as long as he lived and worked in London, his maintained his admiration with living in London.²¹⁹ However, as agreed by his son, Alan,²²⁰ the uninspiring and absence of inspiration the school provided made him rethink about remaining his service there.²²¹

Posener's upbringing, education, and stages of life all played a significant role in moulding his personality and values, particularly in the realm of architecture. His life and experiences serve as an illustrative example of the interplay between these three factors. Posener's emphasis on pursuing interests and passions rather than financial gain reflects a humanistic value of personal fulfilment and authenticity. This is despite the fact that Posener was born into a privileged family that had already assimilated. This outlook extends to his methodology for learning architecture, in which he values not only the technical knowledge but also the inspiration drawn from influential individuals such as Ulrich

²¹⁷ Ibid

²¹⁸ Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', p. 335-350

²¹⁹ And whenever I'm in London, I feel it again. This is the city and this is the country I would have liked to go to as a schoolboy and where I had really settled down as a husband and a family father. And I wished and believed that I had now come-and would remain. (Posener, *Fast so alt wie das Jahrhundert*, p. 286)

²²⁰ Alan Posener (26 October 2016), Interview at his Residence, Lichterfelde, Berlin, Germany. See *Appendix 6* for interview transcription

²²¹ *We were quite independent from the school, which allowed us to lead a lazy life. We arrived around nine o'clock, the class was usually empty. Around half past ten, a few students showed up, and we were discussing projects with them for about an hour and a half. There followed the breakfast break at eleven o'clock, which lasted about an hour and a half. Then they went back to class, and when there was no one to go to lunch. If anyone was there, they would be there for twenty minutes or even half an hour, then went to dinner. I usually have lunch with Kenneth Douglas Bundy, my favourite colleague, and Thomas Peatfield, who later came to school. When we came back, maybe a few students were there, and then we did something until tea, until it was time to go home. A lazy life.* (Posener, *Fast so alt wie das Jahrhundert*, p. 286)

Haacke, Erich Blunck, and Hans Poelzig, as well as the profound impact of encountering Hermann Muthesius' country houses in Berlin. Posener demonstrates an open mind and a holistic perspective by valuing the lessons and insights gained from a variety of experiences and people. This is essential in the context of architectural practise and its humanistic aspects.

Posener is able to articulate emotionally charged anecdotes and express both his critical and emotional stance towards architecture thanks to his honed writing ability, which stems from his attentive observations and unique perspectives. This ability allows Posener to write about architecture. This capability for thoughtful reflection and expressive communication aligns with the humanistic value of recognising and understanding the emotional impact that architecture has on individuals and communities as a whole. Furthermore, his recognition as a renowned author in architectural circles highlights the significance of effective communication and storytelling in architecture. This is because it enables the profession to reach a wider audience and engage with a wider range of societal concerns. Furthermore, his recognition as a renowned author in architectural circles highlights the significance of effective communication and storytelling in architecture.

The multiple times that Posener left his native country adds another layer of complexity to his architectural approach. His admiration for structures and homes located in a variety of locations demonstrates an appreciation for the diversity and uniqueness of architectural styles as well as cultures. On the other hand, his opposition to foreign design approaches that ignore the local identity highlights the significance of contextual sensitivity and humanistic values in the practise of architectural architecture. The position taken by Posener echoes the call for architects to be mindful of the sociocultural context as well as the hopes and requirements of the communities they serve. His willingness to confront the challenge of uncertainty in the pursuit of a placement is illustrative of his resilience and perseverance, qualities that are essential for architects who work in societal landscapes that are complex and constantly changing.

Upon reflection, it is fascinating to observe how Posener's path to architecture was moulded by a combination of personal interests, family environment, and educational influences. His initial doubts were eventually overcome by the cumulative effect of these experiences, which ultimately led him to enrol in architecture studies and shape his future career. Reflecting on Posener's story, it is evident that early influences play a crucial role in shaping one's career trajectory, often leading to unforeseen paths. This story encourages us to consider the significance of critical thinking and self-awareness when dealing with various influences, particularly during our formative years. Posener's shift towards humanistic values in architectural education can be viewed as a response to and a harmonisation of these early influences. Posener's journey highlights the significance of having a wide range of experiences and influences when it comes to developing a well-rounded and compassionate approach to education and practice.

Analysing Julius Posener's life and work helps contextualise Malaysian architectural pedagogy's humanistic values. Posener's upbringing, education, and experiences show how personal values and a holistic perspective can shape architecture. His emphasis on passion, personal fulfilment, and inspirational figures matches this thesis's humanistic values. Posener's model of architectural practice emphasises emotional resonance and contextual sensitivity over technical proficiency, which this research seeks to understand and promote in Malaysia. Posener's ability to tell emotional stories and

express critical and emotional views on architecture emphasises the importance of communication in architectural education. This supports the thesis's goal of integrating humanistic values because architecture affects people and communities. His appreciation for diverse architectural styles and opposition to foreign designs that ignore local identity highlight the need for contextual sensitivity and cultural relevance in architectural practice, which this study seeks to address in Malaysia.

Posener's multiple relocations and resilience in facing uncertainties demonstrate architectural education's need for adaptability and openness. These qualities are essential for humanistic Malaysian architectural pedagogy, which must balance modernist principles with diverse cultural influences and local traditions. Posener's life and work illuminate humanistic values in architectural education. His emphasis on passion, attentiveness, and openness to diverse experiences supports the thesis's goal of promoting balanced, human-centered architectural pedagogy in Malaysia. This research examines Posener's work to demonstrate the importance of resilience, intellectual curiosity, and contextual sensitivity in creating meaningful and culturally relevant architecture.

CHAPTER FOUR: Life in Malaysia: The Setting up of Architectural Programme in Technical College

This chapter aims to present a comprehensive analysis of the significant role and contributions made by Posener during his tenure in Malaysia. The primary areas of focus include his initial report on establishing the architectural curriculum at Technical College, the administration and growth of the School of Architecture, his involvement in publishing, his interactions with students and colleagues, and finally, his individual achievements. Each of these findings is derived from reliable sources, including interviews, journals, manuscripts, testimonials, magazines, reports, and personal collection by Posener himself. These various aspects will provide a comprehensive overview and affirmation of his diligent endeavours in guaranteeing the triumphant establishment of architectural education in Malaysia. This chapter aims to provide a comprehensive analysis and evaluation of Posener's notable role and contributions in the field of architectural education in Malaysia.

4.1 Embarkment

Based on the information gathered during the interview conducted with his son, Alan in 2016,²²² it was revealed that Posener's next aspirations after the war ended, involved exploring opportunities in the fields of journalism or teaching, with a particular emphasis on not limiting himself solely to architecture-related positions. According to Alan, in the year 1948, his father was already 43 years old and pursuing an architectural career had never crossed his mind. Nevertheless, he discovered that anti-Semitism remained prevalent in Germany. Consequently, he made the decision to return to England and successfully obtained a position as a teacher at the esteemed Brixton School of Architecture. Despite the fact that the job in question was not the type he had actively pursued, he finds himself in a position where he cannot afford to be excessively selective due to his existing familial responsibilities, which include two children. As emphasised by Alan, the occupation his father held in Brixton primarily served the purpose of providing sustenance for his family. Alan mentioned that his father lacked ambition throughout his life, specifically in relation to job prospects. Consequently, his father has lost hope in advancing his career in the field of architecture. However, the circumstances underwent a transformation upon his attainment of employment in Malaya. He moves forward with this possibility because it seems like a once-in-a-lifetime opportunity. Despite lacking prior experience in establishing an architecture school, Alan suggested that this presents an opportunity for Julius to attain a sense of professional emancipation.

In his book *Ein Leben in Briefen*,²²³ Posener has provided a comprehensive narrative of his personal and professional encounters during his time spent in Malaysia. The individual discussed their initial experience encountering a job opening for the position of Head of School in the field of architecture at a technical college located in Malaya. During that period, Julius Posener was employed as a faculty member at the Brixton School in London starting from 1952. However, he expressed a lack of motivation and inspiration in his role at the institution. The details regarding the job opening were disseminated by his neighbour via a printed advertisement in the Times newspaper. Posener's lack of

²²² Alan Posener (26 October 2016), Interview at his Residence, Lichterfelde, Berlin, Germany. See *Appendix 6* for interview transcription

²²³ Posener, *Fast so alt wie das Jahrhundert*, p. 288

anticipation regarding the outcome can be inferred from his written work,²²⁴ which is further corroborated by his son, Alan. This lack of anticipation can be attributed to Posener's age of 52 at the time, as he believed that a younger candidate would be selected for the job. However, it transpired that he was the sole candidate, as the others had declined. This account is suggested in a section of his book:

“Mr. Bayley, the director of the school, told me that I was the only one to report to him in London. I should not be too worried, but to teach these children something, for example how to draw perspectives. I can leave it here. But I wanted to build an architecture school.”

Subsequently, he was appointed by the Colonial Office and tasked with the responsibility of undertaking a position in Malaysia. Posener demonstrated a sense of responsibility and duty by making multiple visits to the Royal Institute of British Architects (RIBA) in London. These visits were undertaken with the purpose of meticulously preparing the syllabus and official documentation required to establish an architectural programme. It is noteworthy that this programme will adhere to the guidelines outlined in the RIBA syllabus. Posener's decision to accept the job despite having limited knowledge about Malaya (now Malaysia) demonstrates their adventurous spirit and willingness to embrace challenges. Posener's sense of expectation was validated by the remarkable revelation of a written correspondence, including a letter for Posener's personal collection retrieved from Archiv de Kunst (refer Figure 4.1), addressed to the esteemed architectural figure, Le Corbusier,²²⁵ along with other letters directed towards notable individuals. This intriguing finding initiates a discussion regarding the extent of Posener's association with renowned modernist architects, thereby positioning him as one of the prominent figures in modern architecture. In his letter, Posener expressed his excitement as well as asking advice from Le Corbusier regarding setting up a new architectural school in Malaya. This sentiment can be seen through a snippet of the letter:

“And I am delighted to be able to contribute a little to developing the architects who will build the cities of tomorrow in one of these countries, Monsieur Le Corbusier, that you will assist me, if necessary, with your advice, which I will undoubtedly need.”

Posener's early career is revealed by the discovery of a letter from Le Corbusier to Posener dated 16 September 1935 (refer Figure 4.2). In the letter, Le Corbusier expresses his appreciation for Posener's architectural talent and serious demeanour. He believes that Posener's determination will help him overcome the challenges of a new project in Palestine and showcase his capabilities effectively. Le Corbusier assures that he is ready to collaborate and offer essential ideas for the plans if needed. Le Corbusier, known for his innovative contributions to modern architecture and urban planning was one of the most significant architects of the 20th century. He was an important figure to have corresponded with because of the profound influence his ideas and work had on the architectural community. Given that Posener received a letter from Le Corbusier, it is clear that the two were already acquainted at this early point in Posener's career. Given the significant age and experience difference between the renowned Le Corbusier and the young Posener at that time, this friendship is remarkable. The letter itself might be able to shed light on their communication style and the topics they covered.

²²⁴ Ibid

²²⁵ Inception of this discovery discussed earlier in Chapter 3 on page 97

An Le Corbusier

12, Ulundi Road
Blackheath

28. Juni 1956

Cher Monsieur Le Corbusier,

hier neue Nachricht von mir.

Im kommenden Monat werde ich nach Kuala Lumpur gehen, um am Technical College dieser Stadt einen Fachbereich Architektur einzurichten. Ich habe für drei Jahre einen Vertrag mit der Regierung der Föderation Malaya. Aber falls ich an dem Leben dort Geschmack finde – und natürlich falls die Schule meine Dienste noch länger in Anspruch nehmen möchte –, wird es, so glaube ich, einfach sein, den Vertrag zu verlängern. Die Aufgabe, der ich mich widmen werde, erscheint mir interessant und notwendig. Sie haben im Laufe der letzten Jahre Ihren Beitrag zur Architektur in den tropischen Klimazonen geleistet, einen Beitrag, den wir in Malaya mit aller Aufmerksamkeit studieren werden.¹⁸⁵ Es scheint, daß diese Länder Südasiens, die im Begriff sind, sich als unabhängige Staaten zu konstituieren, gegenwärtig eine der vitalsten Regionen der Welt darstellen; und ich bin glücklich, daß ich ein wenig dazu beitragen kann, die Architekten auszubilden, die in einem dieser Länder die Städte von morgen bauen werden. Ich hoffe, cher Monsieur Le Corbusier, daß Sie mir gegebenenfalls mit Ihrem Rat beistehen werden, den ich zweifellos brauchen werde.

Ihr ergebener

Julius Posener

185 Diese Kopie darf nur mit Genehmigung,
des Archivs der Akademie der Künste,
Berlin, veröffentlicht, vervielfältigt und an
Dritte weitergegeben werden.

Ulundi Road
Blackheath

28 June 1956

Cher Monsieur Le Corbusier,

Here new message from me.

Next month, I will go to Kuala Lumpur to set up an architecture department at the Technical College of this city. I have a contract with the government of the Federation of Malaya for three years. But if I find a taste of life-and, of course, if the school wants to take my services even longer-it will, I think, be easy to extend the contract. The task which I will devote myself to is interesting and necessary. In the course of the last few years you have contributed your contribution to architecture in the tropical climates, a contribution which we shall study with great attention in Malaya ... "It seems that these countries of South Asia, And I am delighted to be able to contribute a little to developing the architects who will build the cities of tomorrow in one of these countries, Monsieur Le Corbusier, that you will assist me, if necessary, with your advice, which I will undoubtedly need.

Your devoted

Julius Posener

Figure 4.1: Letter to Le Corbusier from Posener in German (left) and translation of the letter (right)
(Source: The Archives of Akademie der Kunst, Berlin)

LE CORBUSIER & PIERRE JEANNERET Architectes.
35, rue de Sèvres, PARIS Tél.: Litttré 39-84.
Paris, le 10 Septembre 1935.

Monsieur Julius POSENER
à l'ARCHITECTURE D'AUJOURD'HUI
5, rue Bartholdi
BOULOGNE S/MER.

Cher Monsieur Posener,

Mes meilleurs souhaits de réussite vous accompagnent dans votre départ pour la Palestine.

J'ai eu l'occasion au cours des dernières années d'apprécier le côté sérieux de votre caractère et la connaissance que vous avez des choses de l'architecture. Je suis persuadé qu'avec votre volonté vous arriverez à surmonter les difficultés d'une installation nouvelle en Palestine et qu'avec vos capacités vous saurez vous faire apprécier.

Je vous confirme ce que je vous avais dit de vive voix, c'est que, s'il vous arrivait d'avoir l'occasion d'envisager un problème où ma collaboration puisse en favoriser la réalisation, je suis à votre disposition. Il s'agirait donc, à cette occasion-là, d'une collaboration dans laquelle je vous apporterais les idées essentielles par les plans, tandis que de votre côté vous feriez les enquêtes utiles sur place et suivriez ensuite à l'exécution des travaux. Cette méthode est tout à fait à titre indicatif; les circonstances disposeront.

En résumé, je vous confirme que vous pouvez, en certaines circonstances, employer mon nom, sous réserve que le problème me convienne et que je me trouve en situation de pouvoir le résoudre (question de temps ou de présence).

Veuillez agréer, cher Monsieur, mes salutations les meilleures.

signé:
Le Corbusier.

Translation.

LE CORBUSIER & P. JEANNERET Architectes
35, rue de Sèvres, PARIS Tél.: Litttré 39-84
Paris, the 10th September, 1935

Mr. Julius POSENER
c/o L'Architecture d'aujourd'hui
5, rue Bartholdi
BOULOGNE S/SEINE

Dear Mr. Posener,

My best wishes for success accompany you on your journey to Palestine.

I have had the opportunity during these last years of learning to appreciate the serious side of your character and to know that you are possessed of architectural talent. I am persuaded that with your will power you will be able to surmount the difficulties of a new installation in Palestine and with your capabilities you will know how to make yourself appreciated.

I am confirming what I told you personally that should opportunity arise for you to envisage a problem in which my collaboration would help you I am entirely at your disposal. It would be a matter, of course, of collaboration where I should provide the essential ideas for the plans while you would make all necessary enquiries at the place itself and later you would direct the execution of the work. This method is actually only to give you some indication, time will show.

In conclusion I confirm that you can, in certain circumstances, use my name on condition that I approve of the problem and I shall be in a position to solve it (matter of time or presence).

Yours sincerely,
Signature.

Figure 4.2: Letter to Posener from Le Corbusier in French (left) and translation of the letter (right).
(Source: Ein Leben in Briefen, Ausgewählte Korrespondenz 1929-1990, p.52)

Receiving a letter from a well-known architect like Le Corbusier must have been a huge affirmation of Posener's architectural goals and potential. It implies that prominent members of the architectural community were already aware of Posener's contributions or concepts. Posener's trajectory may have been significantly shaped by this early encounter and connection, which may have encouraged and motivated him to keep learning about and making contributions to the field of architecture. The letter may also offer insight into Le Corbusier's viewpoint on Posener's creation or on contemporaneous issues pertaining to architecture. It might provide insightful information about the discourse and movements in architecture at the time, as seen by an influential figure in the field.

This discovery has significance that goes beyond the historical interest of a letter between two architects. It emphasises the connections and cooperation that frequently exist in the architectural community. It is common for architects to interact professionally, share ideas, and develop connections across generations and geographical boundaries. The revelation provides an intriguing look at the beginning of Posener's career and his relationship with a well-known figure in the architectural world. It emphasises the importance of networking and mentorship in guiding an architect's career. It also emphasises how interconnected the architectural community is, as well as the opportunity for inspiration and cross-generational cooperation.

Upon resuming his professional pursuits in Malaya, Posener encountered considerable reluctance from his family, particularly his spouse, as he endeavoured to persuade them to embark on a journey to this unfamiliar territory. Nevertheless, he justified his choice by taking into account their humble living circumstances in London. They occupied a compact attic with three rooms and faced financial constraints due to his employment at Brixton and his wife's lack of employment. The potential of commencing anew in a different nation seemed to present a favourable opportunity for an enhanced quality of life. As per Alan's account during an interview,²²⁶ their residence in Malaya resulted in a significant transformation. They changed from struggling intellectuals living in a small, cramped attic in London to colonial expatriates living an opulent lifestyle in Kuala Lumpur. While both Julius and his son held a deep appreciation for their experiences in Malaya, the sentiments expressed by Julius's wife differed significantly. She encountered difficulties in adjusting to the new environment and experienced homesickness. As for Julius, he has a lot on his shoulders, where he needs to lead an architectural school which was barely running on its own. Despite the barebones facilities to start with,²²⁷ with the exception of its student, Julius steadfastly searched for solutions and supports in establishing an architectural programme within his capacity as the head of school.

Posener's decision to accept the job offer in Malaya was additionally motivated by his profound admiration for Hans Poelzig, whom he regarded as a paragon. The charismatic influence of Poelzig exerted a notable effect on Posener during his tenure as a student in Berlin during the 1920s. Alan disclosed that Posener replicated Poelzig's pedagogical approaches while establishing the architectural institution in Malaya, thereby instilling within him a profound sense of self-assurance and vocational gratification. During this crucial era in Malaya, Posener's role shifted from being solely a practitioner of architecture to that of an esteemed educator in the field. Posener's career and architectural philosophy were significantly shaped by his deep admiration for Poelzig, which reached its pinnacle with the publication of a book entitled 'Hans Poelzig: Reflections on His Life and Work' in 1992.²²⁸ This publication served to solidify the extent of Poelzig's influence on Posener. Alan's statement is valid based on the excerpt by Posener himself in his memoir.²²⁹

"And then this job from Malaya comes along, and suddenly not only does he have the chance to create a school, but he has to do it. And I think it's probably the first probably, he never did this before. And he always said that he remembered Poelzig, when he was a student. When my father was a student, how Poelzig held his classes, here in Berlin, 1920s and he just copied that. I'm sure he didn't just copy it, but he said he copied it, and it worked. And he was so happy about that. It sort of gave him some kind of confidence, I think that gave him the confidence to come back to Berlin and then he felt that he had something to say. So, Malaysia is crucial, to him, defining himself as a teacher of architecture, because I think before that it's only a job. And only in Malaysia will it become a profession."

²²⁶ Alan Posener (26 October 2016), Interview at his Residence, Lichterfelde, Berlin, Germany. See *Appendix 6* for interview transcription

²²⁷ 'And my father was shocked at first because of the fact that there was nothing. Nothing. No teaching material, just a room, and if there were any students, they had to give an exam. And the students have no idea what architecture was. There were no courses on Tropical Architecture. As it was for builders, Gothic cathedral in every town. And he did not study much. I mean there are people, worked on Tropical Architecture but he hadn't studied that well before.' Ibid

²²⁸ Further discussion on the published book discussed in Chapter 5

²²⁹ Posener, *Fast so alt wie das Jahrhundert*, p. 286-288

Posener's choice to embark on his architectural profession in Malaya, notwithstanding initial reservations expressed by his family, and his subsequent transformative encounter within the nation, serve as manifestations of his unwavering resolve and fortitude. His deep admiration for Hans Poelzig and imitation of Poelzig's instructional techniques also highlight the significance of influential figures in influencing architectural educators and professionals, highlighting the importance of mentorship and role models in the architectural community.

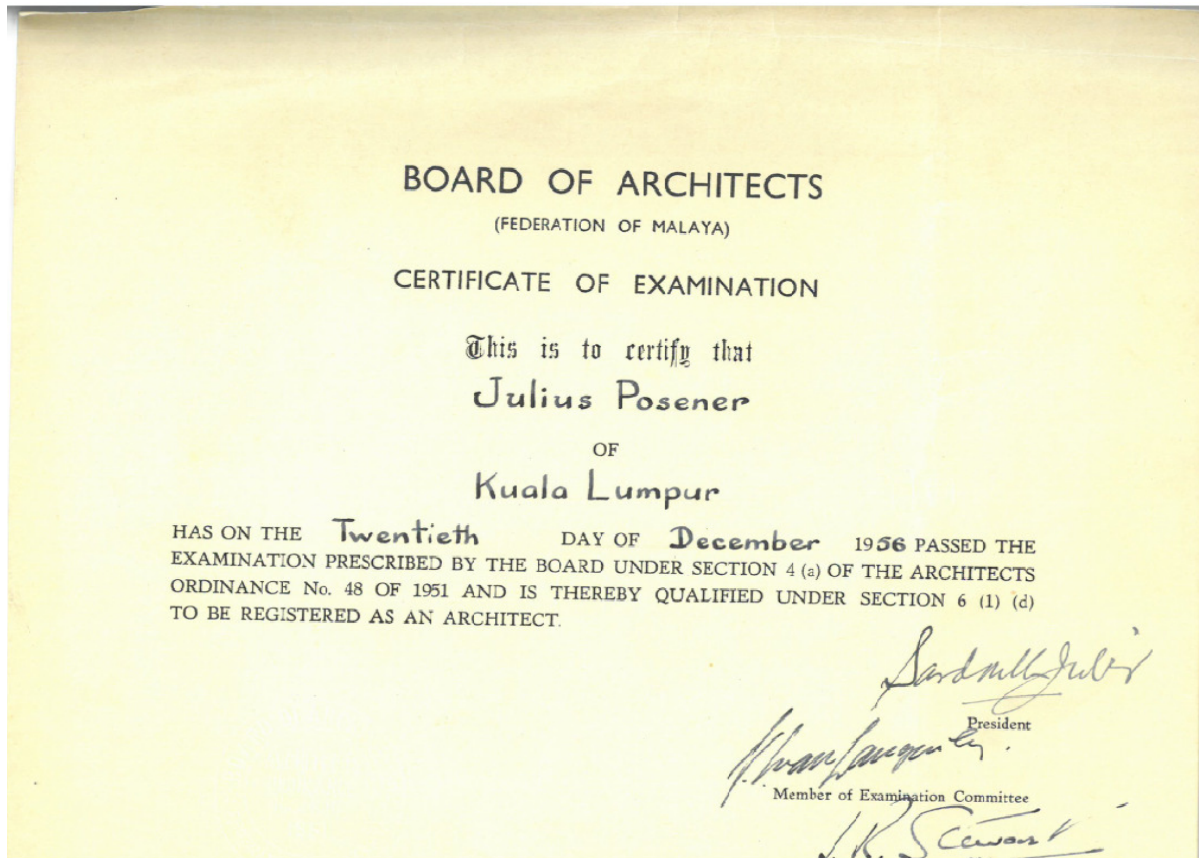


Figure 4.3: Certificate of Examination awarded to Julius Posener by Board of Architects (Federation of Malaya) in 1956
(Source: The Archives of Akademie der Kunste, Berlin)

CERTIFICATE OF REGISTRATION

(Federation of Malaya)

Issued under Section 13 (1)

of

The Architects Ordinance

No. 48 of 1951

This is to certify that

..... Julius Posener
of Kuala Lumpur

having complied with the requirements of the Architects Ordinance, No. 48 of 1951 is authorized to practise as an Architect in the Federation of Malaya and his name is accordingly entered in Part I of the Register of Architects.



J. R. S. S. S.
Registrar,
Board of Architects,
Federation of Malaya.

Dated. 19th March, 1957.

This Certificate must be renewed before the 31st day of January each year.

Figure 4.4: The Architect Ordinance certify Julius Posener in 1957 for Part 1 of the Register of Architects (Source: The Archives of Akademie der Kunste, Berlin)

4.2 Setting up and Development of Architectural Programme in Technical College

The historical account of the establishment of architectural education in Technical College indicates that the majority of the research findings were based on the writings of Julius Posener, as documented in his personal journal and publications in PETA. In order to substantiate this pioneering claim, references are made to written reports and documents pertaining to the Technical College. Nevertheless, the primary purpose of transcribing these inscriptions is to comprehend the contributions and significance of Julius Posener. Hence, the organisation of the documentation follows a thematic progression over the years, focusing specifically on the records and publications related to the establishment of architectural education at Technical College between 1956 and 1961. A timeline provided to situate Posener's involvement in the establishment of architectural programme in Figure 4.6

4.2.1 The Early Phase







As depicted from Posener's writing,²³⁰ he revealed the difficulties to conduct two different courses in the same class, where the collision between the newly intake of students, mostly private students (RIBA Intermediate Examination) and the returning students (Building Design course) who have just returned from their field training at PWD, who were mostly Government sponsored students. The consequences were these two different types of training had and still have to be conducted at the same time. However, Posener eventually paved the way for transition within the limits imposed by these setbacks and provided the best options to the final year students of the Building Design course in 1956. In the expanse of two different groups of students, Posener made sure that both receive full pre-Intermediate training as Architects. And students were able to sit for the Intermediate Examination that term.

Another issue that arose during the establishment of the programme was the insufficient number of teaching staff. The destitution conferring to Syed Hussin Al Joofre's statement that, the course had challenging difficulties because it was '*pioneering in architectural education while teaching principles in Malaysia were based on local building practice, and there was a lack of experienced local staff and coordination between practical experience and teaching*'.²³¹ According to Syed Hussin, the constant change of staff was due to limited-service conditions of full-time lecturers.²³² According to the article, learning sessions commenced in September 1956 and at that time the three years of study ran simultaneously. The reinforcement of teaching staff, garnered with the involvement of few PWD architects and also FMSA members, which was convinced by Posener himself. Among the teaching staff lend their hand in the department were Ivor Shipley, Ikmal Hisham Albakri, Fong Ling Leong, Gordon Sheere and Stanley Merer.

²³⁰ Posener, 'Architectural Training at the Technical College', PETA, Vol.2 No.2, 1958, p.45

²³¹ Aljoofre, 'Integrated Approach in Architectural Education at Maktab Teknik Kuala Lumpur', p.75-79. See Appendix 7.

²³² Ibid

Legend	
	Report, proposal, recommendation, appointment
	Technical School
	Body, association
	Programme, course, syllabus
	Julius's involvement
	Special event

Julius Posener's Involvement in the Setting up of Architectural Programme

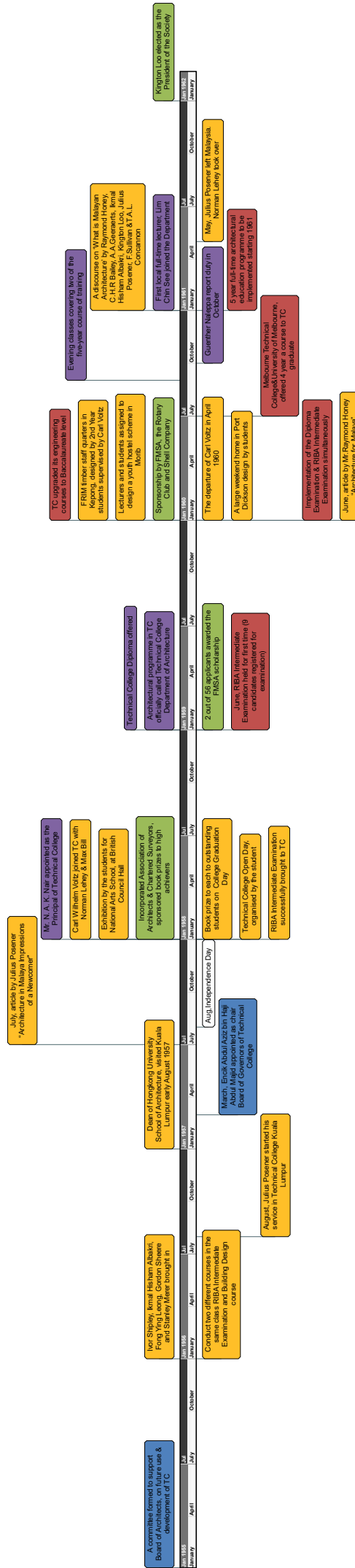


Figure 4.5: Timeline of Julius Posener's involvement in the setting up of architectural programme in Technical school from 1956 to 1961.

The department also has received a significant assistance from Professor Gordon Brown of Hong Kong University,²³³ as highlighted by Posener in the news article.²³⁴ It hinted at the possibility of collaboration, which includes a proposition of teaching staff from the Department of Architecture, Hong Kong University as guest lectures at the Department at the Technical College within an agreeable period of time. The association with Hong Kong was expected as the Hong Kong was one of the Schools of Architecture Overseas in the Colonies and Protectorates²³⁵ besides Australia, New Zealand, South Africa and India that were run and inspected by the RIBA architectural education programme at that time. Hence, the support given by Professor Brown was sought after.

This association not only gained the teaching support from the university but also as an initiative by Posener to get some sort of a relative reference regarding architectural education in Asia. The situation can be indicated with the lack of studies on Asian architecture based on what was recorded and documented in this region. As mentioned by Alan during the interview:

“And the students have no idea what architecture was. There were no courses on Tropical Architecture. As it was for builders, Gothic cathedral in every town. And he did not study much. I mean there are people, worked on Tropical Architecture but he hadn’t studied that well before.”

It can be reasonably inferred from this situation that there is a significant lack of documentation or scholarly publications specifically focused on Malayan architecture. If available, potential sources of information on Malaysia may include books and journals authored by expatriates or Western individuals who have had experiences or resided in the country. However, the factual accuracy of the information was limited as the publications relied solely on subjective personal experiences. Hence, it is widely held that Posener's decision to explore Asian architecture was motivated by the dearth of resources, references, and publications on the subject. His aim was to acquire a more comprehensive insight and comprehension of the contextual nuances specific to the region. It is crucial to comprehend the optimal instrument for establishing and executing architectural education in Malaysia during that period.

With the indispensable assistance of the teaching staff and external resources, Posener successfully overcame his initial challenges encountered upon commencing his work. Currently, the College possesses adequately equipped facilities to facilitate the training of local architects and is prepared for the subsequent stage. There was a significant number of applicants who expressed interest in Architectural Design. The concluding paragraph of the school's news report exhibits a positive tone, as it highlights the significant level of interest in Architectural Design demonstrated by

²³³ The Dean of Hongkong University School of Architecture visited Kuala Lumpur early in August 1957, under the auspices of the Asia Foundation. On the Society's invitation he gave a very interesting and informative illustrated talk at the British Council on the work of his school and of architecture in some of the Southeast Asian centres which he visited during his study tour. (Posener, 'Architectural Training at the Technical College', 2.2, 46)

²³⁴ Ibid

²³⁵ Officers of the Board of Architectural Education minutes, 1934-1960. Minutes of meeting of the Official of the Board of Architecture, held on Monday 28th February, 1955, stated: with regard to Item a) ii) Schools of Architecture, University of Hong Kong and RIBA Examination in Hong Kong, the secretary reported that on Thursday 24th March, two representatives of the Colonial Office came to have a talk about Hong Kong and the idea of the Colonial Office putting over a scheme for Regional Recognition to enable the first Hong Kong graduates practise in Borneo, Malaya and the surrounding places. (Retrieved from RIBA Institutional Archive, The Piper Building, 50, Carnwath Road, London on 3rd August 2017)

the number of applicants for these courses.²³⁶ Additionally, the facilities of the College are adequately equipped to facilitate the training of architects within the local community and are prepared for the subsequent phase. Hence, this accomplishment holds significance as it implies that the efforts and determination exhibited by Posener were deemed effective during the initial stage of the implementation of the architectural curriculum at Technical College, spanning from 1956 to 1957.

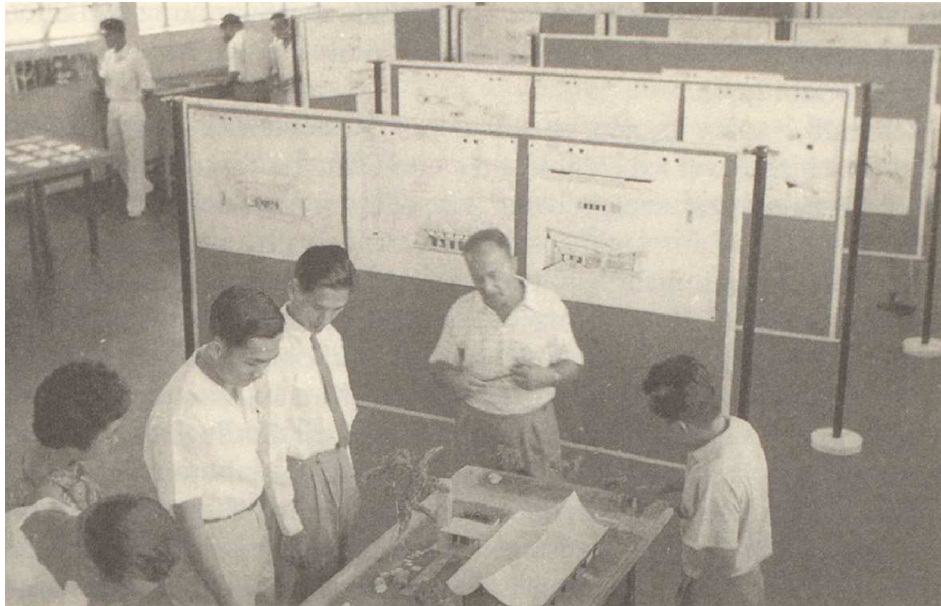


Figure 4.6: Julius Posener and his students
(Source: Fast so alt wie die Jahrhundert (Almost as Old as the Century) p.289
RIBA Archive, London)



Figure 4.7: Julius Posener and Carl Voltz
(Source: Akademie der Künste, Julius Posener Archiv. Retrieved on 25 October 2016)

²³⁶ Posener, 'Architectural Training at the Technical College', 2.2.,.46.

4.2.2 Towards the Right Direction

The following year, in 1958, there was a major change in architectural education programmes in Technical College. Posener discusses the early development of the architectural curriculum structure at Technical College.²³⁷ It stated the students are to train with the new syllabus for the RIBA Intermediate Examination, which they have approached RIBA to request grant permission to hold the examination in Technical College. Posener reported under the auspices of the Society, RIBA Intermediate Examination has been successfully brought to Technical College and is expected to be implemented by the middle of 1959. Ivor Shipley and Ikmal Hisham Albakri appointed as examiners from the Society, while Posener himself as the examiner for the College. The implementation of the RIBA Final Examination is said to be necessary to provide opportunities for students who are unable to pursue their studies overseas, pursuing their studies in the country. This progressive development was certainly considered as a stepping stone for the College to move towards the right direction.

In the area of academic staff, Posener strives to recruit more additional full-time lecturers. His initiative on requesting teaching staff the year before through Consul General of the German Federal Republic in Kuala Lumpur, Dr. Heinrich Roehreke has paid off. Carl Wilhelm Voltz,²³⁸ (Figure 4.7) was brought in and given the responsibilities to lay the foundation for the 1st Year students. While, two other lecturers, Norman Lehey²³⁹ and Max Bill, to provide the students with adequate architectural training.²⁴⁰ However, Posener raised another concern regarding the terms of service of the three lecturers, which will expire within 3 years. According to him, this will affect the learning process and progress of the students' architectural training. Hence, he suggested that the recruitment of new lecturers should be pursued actively in the near future. This apprehension denotes Posener's concern in an effort to ensure the sustainability of effective learning in the college and eventually to achieve the success of the school in the long-term planning.

In another development, Posener has undertaken various initiatives to expand and expose the students to a holistic environment to stimulate their architectural learning. Among the efforts undertaken then were through the participation of the student in several exhibitions. Notably, an exhibition at the Technical College Open Day, organised by the student was regarded to be successful. As a matter of fact, an exhibition that showcases the design scheme by the students for National Arts School, organised by Art Council at the British Council Hall, given the limelight they deserved. While giving the exposure, encouragement and motivation were evident, at the end of the year, the Society awarded a book prize each to outstanding students on the College Graduation Day for the best portfolio in Architectural Design for the year 1957 - 1958. By the same token, an exhibition that showcases the design scheme by the students for National Arts School, organised by Art Council at the British Council Hall.

²³⁷ Posener, 'News from the Technical College', PETA, 2.4, 32.

²³⁸ Carl Voltz was trained as an architect and engineer from The School for Design, Ulm, Germany. Voltz was chosen and sponsored to teach the foundation for the first year's students, after Posener's initiative in asking for a lecturer from the German Consulate in Kuala Lumpur. (Posener, 'Architectural Training at the Technical College', PETA, 2.4, 45).

²³⁹ Norman Lehey was an Australian Architect who had worked with the PWD before joining Technical College. (Posener, 'News from the Technical College', PETA, 2.4, 32-33)

²⁴⁰ Ibid

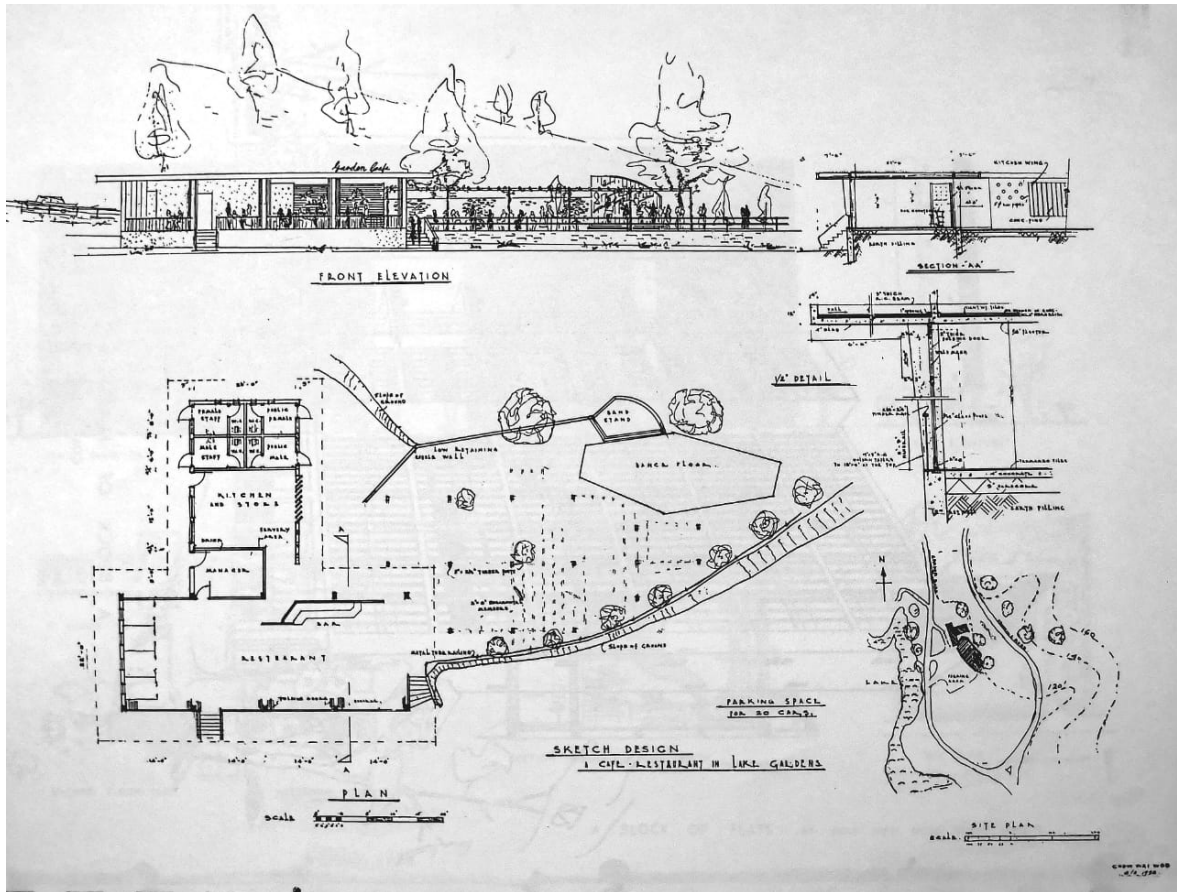


Figure 4.8: Sketch design by Chow Wai Wee for a café restaurant in Lake Garden.
 (Source: PETA Journal of Federation Malaya Society of Architects, Vol.2, No.4, April 1959 p.36, RIBA Archive, London)

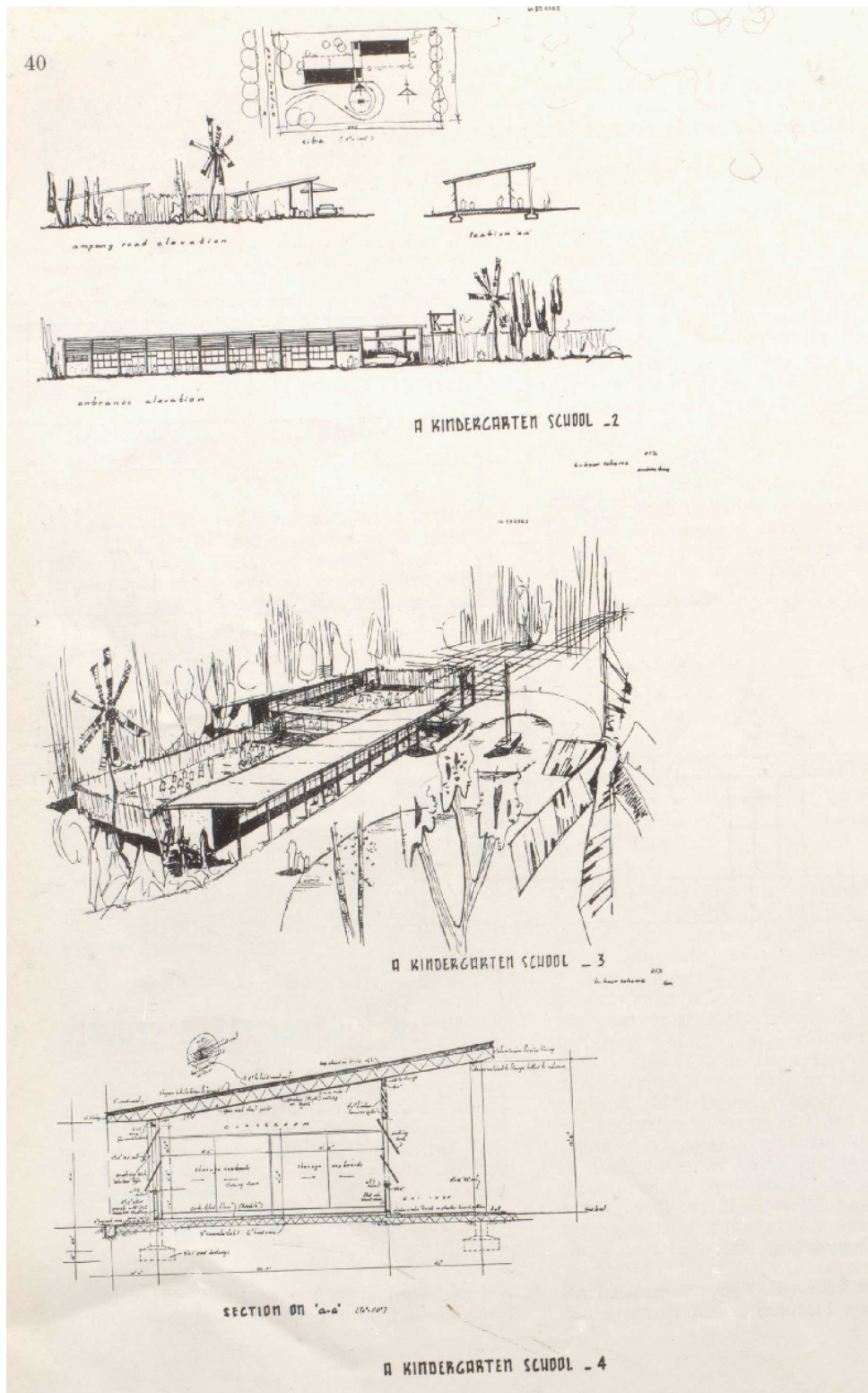


Figure 4.10: Illustration for year test (duration of 9 hours) in Design, May 1959, on a kindergarten school by Andrew Tan, Year Two.
 (Source: PETA Journal of Federation Malaya Society of Architects, Vol.3, No.2, March 1960 p.40, RIBA Archive, London)

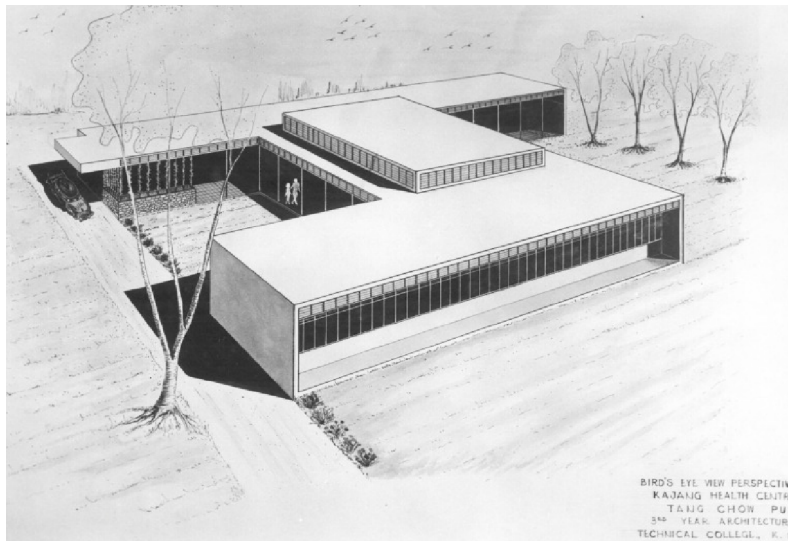


Figure 4.11: Bird's eye view of Kajang Health Centre by Tang Chow Pui, Year Two
 Source: Julius Posener personal collection (The Archives of Akademie der Kunste, Berlin)

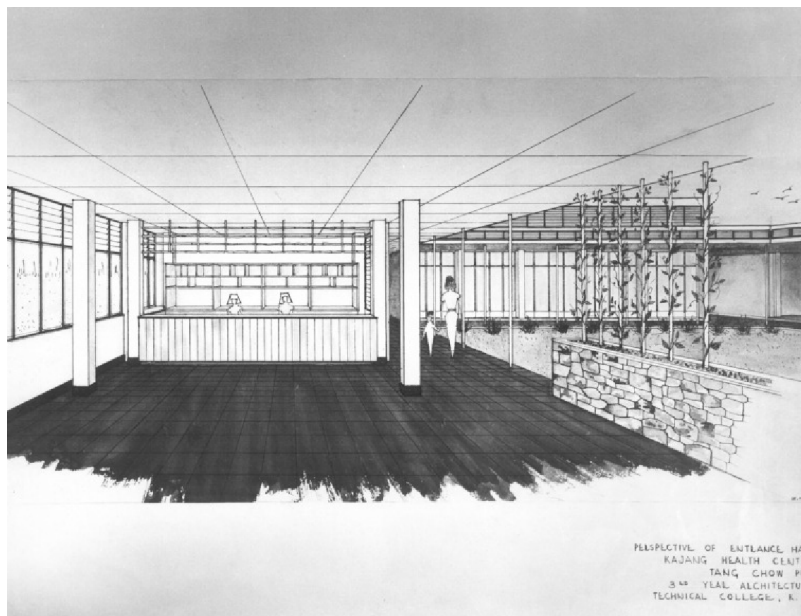


Figure 4.12: Perspective drawings of Kajang Health Centre entrance hall by Tang Chow Pui, Year Two
 (Source: Julius Posener personal collection, The Archives of Akademie der Kunste, Berlin)



Figure 4.13: 3D model by Lai Lok Kun, Year Three

(Source: Julius Posener personal collection, The Archives of Akademie der Kunste, Berlin)

In the context of advancing the architectural programme at Technical College, Posener emphasised that prior to the introduction of the RIBA Intermediate Examination, two educational institutions in Australia, namely Melbourne Technical College and the University of Melbourne, provided a four-year architectural course. This course allowed students to obtain a Technical College Diploma and successfully pass the RIBA Intermediate Examination upon graduation. The agreement was pursued through the endeavours of Norman Lehey, an architectural lecturer at Technical College, who also hails from Australia. In the second year of the architectural education running in Technical College, a lot of initiative has been taken care in order to achieve the aim of the establishment of this school, which is leading students in three years to RIBA Intermediate Examination.²⁴¹ The implementation of the RIBA Intermediate Examination programme, recruitments of credible full-time lecturers, exposure and recognition to students, and exemption are the indication that the school is moving and going towards a much promising and definite direction.

²⁴¹ Posener, 'Architectural Training at the Technical College', PETA 2.2, 45.

4.2.3 Mobilisation

The year 1959 demonstrated the significant development of the architectural programme in Technical College, whereby RIBA Intermediate Examination was held for the first time in June 1959. According to Posener's reporting the current state, rising issues, recommendations and success pertaining to the RIBA Intermediate Examination course in the Department of Architecture, Technical College, the role of FMSA has become larger than previously in architectural education.²⁴² The preparation of the examination, correspondence with the RIBA in London, while, the setting and marking of papers, the invigilation, the oral examination, all have been conducted by the Society, and Technical College acted as a host for FMSA to conduct the examination. There were 9 candidates registered for the examinations, who were all trained by the College. In addition to implementing the RIBA Intermediate Examination based architectural education system, Technical College also offered another course called Technical College Diploma.

However, regarding the implementation of the course, it has raised several major issues as pointed out by Posener in the report.²⁴³ The first, regarding the significance of field training for the students in the Government planning offices. As there are Government sponsored and private students in the class, the latter may be at a disadvantage due lack of exposure in practical and apprenticeship. While, the Government sponsored had adequate period time of work experiences beforehand. The second issue, regarding the short refresher course and exam preparation time for students. Posener suggested the refresher course should be conducted for the benefit of the candidates, in order for them to recap and revive their learning especially in history and structures subjects. Where the students tend to forget the lesson once they spend one to two years in Government services. Therefore, the course of nature should be able to regain their learning before presenting themselves for the Intermediate Examination. In preparation for exam time, the exam dates are following the London precedent, which is usually held in June. This arrangement gives disadvantage for the students as it would be much possible to have in May. This will coincide with the time when Diploma Examination is being held.²⁴⁴ Hence, they can take part in the refresher course and by having all the subject lessons end by the end of March, it will give the students at least six weeks of revision.

One of the recommendations mentioned by Posener in the report, is to merge the College Diploma Examination (Technical College Diploma) with the RIBA Intermediate Examination. This suggestion should be seen as part of a move to simplify the system of examinations at present prevailing in the Federation, as well as give the advantage to the Government sponsored students to a much valuable certification. The sub-committee has submitted a proposal to replace IAM tests with three tests: architectural draughtsman test; building technicians test; and a final test equivalent to RIBA Intermediate Examination.²⁴⁵ Correspondingly, an evening course has started at Technical College at present term in August based on this scheme of tests.

²⁴² Posener, 'News from the Technical College', 3.1, 36.

²⁴³ Ibid

²⁴⁴ The Technical College Diploma is the entrance into Government service, taken by Government sponsored students. However, Technical College has hardly recruited sponsored students since 1957. (Ibid, p.37)

²⁴⁵ Ibid

In the context of the events taking place at Technical College, Posener conveyed two positive developments, as previously discussed in the preceding section. These included the commendable achievement of two students who successfully passed all of their subjects, as well as the official designation assigned to the department. Chow Wai Who and Chua Hung Jooi demonstrated exceptional academic achievement by successfully passing all subjects in their respective examinations, thereby bringing great pride to the college. This remarkable feat was accomplished among a pool of nine candidates. Posener's findings were quite noteworthy, thereby enhancing the standing and serving as a significant accomplishment for the college. This is particularly noteworthy since it marks the inaugural administration of the RIBA Intermediate Examination at the Technical College. The architectural education programme at Technical College, formally known as the Technical College Department of Architecture, spans a duration of three years. Posener asserts that the initial phase of the technical training course has been enhanced to align with professional training standards, a validation supported by RIBA. It is anticipated that subsequent advancements in this trajectory will be forthcoming in the foreseeable future. The examination of the architectural programme at Technical College, which Posener has contributed to, is noteworthy. Over a span of approximately two years, he has effectively executed the RIBA Intermediate Examination, marking the inaugural implementation of this examination within the country. The accomplishment is widely regarded as significant due to the various limitations encountered throughout the process. The individual's commitment to moral integrity is intertwined with their dedication to fulfilling their role as the department head, extending beyond the scope of their entrusted responsibilities. The primary focus of his endeavours centres around fostering the holistic development of students' learning.

4.2.4 Augmentation

In 1960, Posener's recommendation the year before, had resulted with the successful implementation of the Diploma Examination and RIBA Intermediate Examination simultaneously.²⁴⁶ The implementation has been held for the first time at Technical College in the month of May. The College extended the course further by having students sit for the external inter-RIBA examination. The college staff prepared and marked all the papers while the vetting and confirmation of the results was undertaken by the RIBA in London as visiting examiners. This merger as highlighted by Posener's in his report are for both to achieve the same level of recognition and, if in the future, government-sponsored students who will then enter the public service sector will not be in unprofitable circumstances, or some students will be less valuable to the government as they enter the service as RIBA students.²⁴⁷

Evening classes covering two of the five-year course of training was arranged by the FMSA, which started on 19th September 1960 under the direction of Norman Lehey who worked out the syllabus and arranged for the courses to be held at the College.²⁴⁸ These classes were meant to be affordable to the many gifted draughtsmen in the country and they provided an opportunity for entering the profession, or at least, acquiring a standard of draughtsmanship and professional knowledge equivalent to that possessed by a student who has reached 'Intermediate' level. The role of FMSA extended when in the same year, the association was able to donate a new scholarship. The Education Committee selected from a list of some twenty competitors, a candidate from Johor, Yang Ah Lak, chosen as the recipient of the scholarship.

The evaluation pattern between the Diploma Examination and RIBA Intermediate Examination is different, with the annual performance being measurable in the examination of the Diploma Examination. However, the annual performance of the students is not taken into account in the RIBA Intermediate Examination. The two main concerns have been highlighted by Posener regarding the implementation of RIBA Intermediate Examination. One is the next step or action to be taken by the students who have successfully passed the examinations and what needs to be done by draughtsmen who do not intend to make their architecture a career. In this regard, Posener expects the five year full-time architectural education programme to be implemented at Technical College starting from 1961.

In the discussion on the learning methods implemented in Technical College in 1960, Posener explained, the academic and students have been approached to furnish design for buildings or interiors projects.²⁴⁹ There were a number of projects assigned and commissioned by government and private bodies to the students of Technical College respectively. For example, the timber staff quarters for an officer of the Forest Research Institute Malaysia²⁵⁰ (FRIM) in Kepong, designed by Second Year students under the supervision of Carl Voltz and it will be built in the near future (from the date of Posener's writing). Another project was the design of a large weekend home in Port Dickson is ready and may be carried out any time. The Youth Hostel Association has also called on lecturers and students of architecture in Technical College to prepare a youth hostel scheme in Morib. There were no fee charges

²⁴⁶ To merge the College Diploma Examination (Technical College Diploma) with the RIBA Intermediate Examination

²⁴⁷ Posener, 'Education News', 3.2, 41.

²⁴⁸ Ibid

²⁴⁹ Ibid, p.45

²⁵⁰ The Forest Research Institute Malaysia is a statutory agency of the Government of Malaysia, under the Ministry of Natural Resources and Environment

for the execution of the design and projects, as it is to provide students with a valuable learning process and experience from design, building, production, construction, and completion of the project. According to Posener, in the long run, a form of compromise may have to be achieved to allow the architectural lecturer at Technical College to play an instrumental role and allow their students to engage in actual project execution. The learning method is also said to be one of Malayanisation strategies in Technical College, to hand over the training of young architects in Malaya.²⁵¹

Julius Posener's influential recommendations paved the way for substantial advancements in architectural education at Technical College. The concurrent implementation of the Diploma and RIBA Intermediate Examinations, as suggested by Posener, aimed to establish parity in recognition for students and enhance their prospects in the public sector. Moreover, the FMSA's creation of accessible evening classes, under the guidance of Norman Lehey, represented a significant step in providing training opportunities for aspiring draughtsmen. This expansion of educational avenues was further supported by the introduction of a new scholarship. Posener's astute analysis also underscored the necessity for a comprehensive five-year architectural education program to address various concerns.

Interestingly, these progressive changes resonated with a broader trend in architectural education. The notion of hands-on learning and practical engagement, exemplified by the successful implementation of projects like the timber staff quarters and weekend home designs, resonated with the contemporary architectural pedagogy. The value of first-hand experience and a deeper understanding of the built environment outside the studio was recognized as essential by Posener's initiatives. This approach not only provided students with valuable experiential learning but also aligned with a growing shift in architectural education methodologies. Indeed, the joint venture advocated by Posener set a constructive precedent that many architecture schools embraced, fostering a dynamic and practical approach to learning that remains relevant today.

²⁵¹ The action or process of making something Malayan, or more Malayan in character or composition; specifically, the replacement of non-Malayans by native-born Malaysians in positions of authority, or in the workforce. A Malayanisation Commission was established in 1946 with the focus on civil service whereby more local people to be absorb in the work force. To speed up the Malayanisation process, the Malayanisation Commission laid out a number of recommendations. The key recommendations included bringing more local officers into the upper ranks of the civil service and reconstituting the Public Service Commission (PSC) so that it had executive control over the appointments and promotions of civil servants. At the time, the PSC was only an advisory body and did not make appointments or promotions in the civil service but advised the colonial government on such matters.

Singapore Government Online Guide, *Malayanisation Commission is Set Up 28th Jun 1955* (2014)

<<https://eresources.nlb.gov.sg/history/events/93de19b7-7475-4d2b-a556-caee2116936f>> [accessed 7 June 2018].

The issues regarding the teaching staff shortages raised again by Posener in reporting the College's progress.²⁵² Posener expressed his frustration regarding the departure of Carl Voltz in April 1960, who has been in the College for the better part of three academic years. He claimed that Voltz's arrival has saved the architecture course, which could not have been developed by the effort of one full-time lecturer working alone. Since 1958, Voltz has concentrated on laying the foundations for the students. With his quality of teaching and architectural education background has been particularly well-suited for the early stage of the training. Therefore, his departure is strongly felt not only by Posener but to the students as well. However, the departure has been mitigated with the help of the *Deutsche Forschungsgemeinschafts*²⁵³ and the *Bund Deutscher Architekten*,²⁵⁴ the German RIBA, who have advertised the vacancy and received a number of applications in finding a successor for Voltz. The constant aid received by the German counterpart seems appealing, where it could be of the influence of Posener as a German himself. A vacancy also advertised locally and received an application with a condition to practice while teaching, which compromises the benefit of the students and the lecturer. This arrangement led Posener to propose another recommendation to the Federal Government and Education Committee to allow this arrangement. Posener also reported that, that year, too, the College received students' sponsorship by FMSA, the Rotary Club and Shell Company. The recipients are Evelyn Lee Mong Har, Lee Wee Kee, Nik Yusof Cathee and Joseph Lee. He added that these good beginnings should be followed up and conclusive. The standard and quality of the students at the College proved to draw the attention of agencies and private companies.

The architectural programme's development in 1960 can be inferred from Posener's efforts to ensure equal recognition for examination candidates. This was achieved through the simultaneous implementation of the Diploma Examination and RIBA Intermediate Examination. Additional initiatives involve the implementation of evening classes for individuals who possess a level of draughtsmanship and professional expertise comparable to the candidates. Posener (year) has drawn attention to additional facets of the programmes, specifically noting that the evaluation framework lacked the necessary adaptability for graduates. Therefore, the implementation of a five-year full-time architectural education programme in 1961 is deemed necessary to effectively address this long-term demand. Regarding the ongoing issue of insufficient teaching personnel, it is noteworthy that the utilisation of live projects as a means of instruction has demonstrated significant progress and is anticipated to persistently advance.

²⁵² Posener, 'Education News', 3.2, 41.

²⁵³ The Deutsche Forschungsgemeinschaft (DFG) is a German Research Foundation, self-governing organisation for science and research in Germany for higher education institutions and research organisations. Formed in 1951 as the central research funding organisation in Germany and provides financial support for research in higher education and public research institutions but does not run any research establishments itself. The foundation is financed by the German states and the federal government. [online] [Accessed on 2 December 2019] The Deutsche Forschungsgemeinschaft (Available Retrieved 2 December 2019 <https://www.dfg.de/>)

²⁵⁴ Bund Deutscher Architekten is the Association of German Architects, an association of architects founded in 1903 in Germany. It is the oldest association of exclusively freelance architects in Germany which focuses on the need for responsible, all-inclusive planning for a liveable, built environment. It also supports the professional activity and commitment of its members to the quality of planning and building in accountability to society and represents the independence of planning.

The Deutsche Forschungsgemeinschaft, *The History of DFG* (2023) <<https://www.dfg.de/>> [accessed 2 December 2019].

4.2.5 Expanding

The expansion of the school progressed immensely entering the year 1960. Whereby, the vast number of student intake as well as the acquisition of teaching staff to strengthen learning and training in Technical College, suggested the progression. Referring to Posener's report,²⁵⁵ when it's first implemented, the academic year started with 16 students in the First Year, thirteen (13) in the Second Year and fourteen (14) students in the Third Year. This figure is optimum as it being the target numbers of intake each year in line with the size and facilities the Technical College can provide. Remarkably, applications for the course have increased abruptly after 3 years the programme officially ran. This is certainly a good development and a proposal for the planning stage for the extension of the academic block. The increment certainly rises the concern as the replacement for Voltz, Guenther Naleppa²⁵⁶ will only report in duty in October, 6 months after the Voltz departure. Fortunately for the College, the situation streamlined with the teaching assistance and help from a number of members as part-time lecturers. The help from Linky Lim, Rabindran, Peter Gibbons, Alan James and Lin Thompson was very much valued. As emphasised by Posener, it would be difficult in the First-Year learning and training without these part-timers.

Entering the fifth year since Posener first took over and run the architectural education in Technical College, he pointed out that, after the preliminary years 1956 and 1957, the programme had entered the third in 1960. With the help of experienced lecturer Norman Lehey who joined the department in 1958, Posener argued there was no reason to delay the implementation of fourth year beyond 1961. Together with the first local full-time lecturer, Lim Chin See,²⁵⁷ has joined the Department, who has recently returned from Manchester, has gained the confidence of students. Lim was said to have brought a fresh outlook to teaching and was well received by the students. The participation of the two new lecturers was said to have given hope to the College's architectural program to commence the fourth-year session by 1961, whereby the Education Review by the Ministry of Education, expects a full-time architectural session of Technical College in five years.

There were about 5 private students in the Third Year in 1960 and their performance was said to be quite satisfactory. They are the first batch of students to benefit from professional training courses, and the College put their confidence in passing at least in the most critical course, namely Design. This will qualify them to be absorbed into Fourth Year. PWD has proposed full professional training to a government-sponsored student who has undergone field training with them for a year between 1959 and 60. Among the proposals is that the PWD may need to elect two technical trainers each year intending to pursue a Technical College course. However, the need to realise the Fourth Year

²⁵⁵ Posener, 'Education News', 3.3, 47

²⁵⁶ Gunter Naleppa joined the Education Division of the Technical Operations Department in Berlin as an architect-engineer on January 30. He received his diploma in architecture from the Technical University of Berlin and worked as head of the design bureau of Berlin Wilmersdorf from 1955-1960. In 1960, Mr. Naleppa went to Malaya where he served for the two years before he came to Washington as Senior Lecturer in Architecture at the Technical College of Kuala Lumpur.

²⁵⁷ Lim Chin See, was one the founding members of Jurubena Bertiga International (JBIS) which was formed on May 1st, 1967, together with Dato' Baharuddin Abu Kassim and Dato' Lim Cheong Keat. Their works have changed the built landscape in Malaysia and Singapore. Among the significant buildings designed by JBIS that pioneers in Malaysian modern architecture are National Mosque, State Mosque Seremban and Sultan Abdul Aziz Shah Mosque. [online] ATSA Architects, *Architecture File* (2023) <<http://www.atsa.com.my/af/index.html>> [accessed on 12 December 2019].

is said to have peaked by 1962 and 1963, as at that time the majority of architectural students in Technical College were no longer government-sponsored students.

It has been shown that, based on the record and report summarised by PETA, the success of the programme is proven by the very satisfying results by the students. According to the report, 75 percent of the candidates have passed all courses by sitting for a one-time exam, and most of the successful students choose either the United Kingdom or Australia to continue further their studies, as they will be absorbed into Year 4 at these universities and colleges. Upon completing their studies, some remain to further their studies, while others return to Malaya. However, there were also alumni who failed to complete their studies. Under these circumstances, Posener suggested the college offer a full professional level of professional architectural education in the college. With regard to Posener's concern, it is apparent that the level of responsibility of his surpasses not only the education of the students received but exceeds to the stage where even the students are unable to complete their studies in architecture. He tried his very best to assist and find a solution for the benefit of his students.

Posener's final academic year in Technical College can be summarised with the success of Technical College in becoming the pioneer for formal architectural education in the country. The programme has successfully led the College to embark on the existing and new architectural programme for the fourth year in 1961. Given these points, the success was due to Posener's efforts in coordinating existing diploma programmes, the introduction of the RIBA Intermediate Examination and the government-sponsored staff architectural training for the past five years. A total number of 85 architectural students passed during his service at the college. Although the availability of teaching staff is a constant problem, Posener is still able to provide a line of instructors comprising both overseas and local lecturers. It was his ongoing efforts in obtaining a mix of experienced teaching staffs from overseas and locals. Other than that, students are also given the opportunity to pursue overseas architectural studies upon graduating architectural programmes in Technical College, which will enable them to qualify for exemption for the first and second year in the chosen university. This indicates that the programme is recognised and certified by overseas universities.

For five years serving and pouring his devotion to establish architectural education in Technical College, as Head of Architecture Department, Posener's contract with the college was not renewed. On 13 May 1961 was his final expiry date of his extended contract in Kuala Lumpur. He then left Malaysia to join Berlin's College of Visual Arts as a Professor of Art History.²⁵⁸ The management of the school was left to Norman Lehey until it was seconded to Lembaga Kemajuan Tanah Persekutuan (Federal Land Development Authority – FELDA)²⁵⁹ by Tun Abdul Razak, then Deputy Prime Minister. Posener was quite upset with the termination of his service at the college, considering many more plans he wanted to implement for the programme.

The departure of Julius was deeply experienced by the entire staff of Technical College, particularly the students and colleagues (refer Figure 4.16). The presence of a significant void resulting

²⁵⁸ 'Society's News & Views', PETA, 4.1,25

²⁵⁹ A Malaysian government agency that was founded to handle the resettlement of rural poor into newly developed areas and to organise smallholder farms growing cash crops. Founded on 1 July 1956 under the Land Development Ordinance 1956 for land development and relocation with the objective of poverty eradication through the cultivation of palm oil and rubber crops. Among the functions of FELDA is to implement land development projects and agricultural, industrial and commercial economic activities.

from Posener's departure is clearly indicated in the publication of PETA in June 1962 (refer Figure 4.17). Posener's contribution to the magazine is widely recognised and deemed significant. His writings have played a crucial role in documenting the history of architectural education in Malaysia, filling a substantial void that would have otherwise existed. Posener's involvement in writing is unsurprising, as it can be attributed to his early career as a writer for *L'Architecture d'Aujourd'hui* in the 1920s, a period during which modern architecture was emerging and gaining prominence. The subsequent sub-chapter will provide a detailed analysis of his impact on writing, particularly in relation to the college's architectural programme.

Akademie der Künste, Berlin, Julius-Posener-Archiv

M.M. 26.4.61.

MALAYAN SCHOOL FOR ARCHITECTS NEEDED

THE man who came to Malaya five years ago on a special assignment to create a pool of young Malayan architects, retires from the Federation next month.

He is Mr. Julius Posener, 56, head of the Department of Architecture of the Technical College in Kuala Lumpur.

Mr. Posener made these two points in a farewell interview yesterday:

- "I hope very much that the younger Malayan architects will devote some time to teaching their countrymen the art of architecture."
- "I think the true place for a school of architecture will be the university."

Mr. Posener was sent here in 1956 by the Colonial Office to start a professional course in architecture in the Technical College.

Govt. move

His arrival followed a government report that changes should be made in the College to enable professional training to be given to government technical candidates taking the diploma courses in architecture.

Mr. Posener took over as the Senior Lecturer in architecture and 85 students have passed through his hands since.

Recalling the early days,

pare the change in the course and to develop the field.

"I found the students extremely responsive, disciplined, hard working, pleasant, and the majority of them gifted and bright."

"In fact, my greatest joy in Malaya has been the students of architecture in the Federation."

Mr. Posener said that Malayan architecture often reflected trends born in other countries. It was important to have a school of architecture in Malaya.

Greatest difficulty

This, he said, would allow students to learn their craft in "their own country and face the problems from the very beginning."

"Our greatest difficulty is exactly the question of finding staff here in Malaya," he said.

Mr. Posener was with the Royal Engineers in Palestine for eight years, and later a lecturer in architecture for six years at the Brixton School of Building, London.

He is married with three children. His family has returned to London, but "they are homesick for Malaya."

Mr. Posener said he and his family had developed a love for the Federation and its people. "I hope to come back someday," he said.



MR. POSENER

Mr. Posener said: "We had only a few students at that time, so the existing course in building design was changed to architecture. "The three-year course led to the intermediate examination of the Royal Institute of British Architects. "It was my task to pre-

Figure 4.16: Malay Mail, 26 April 1961, a farewell interview with Julius Posener. Source: Julius Posener personal collection (The Archives of Akademie der Künste, Berlin)

Julius Posener

A large gap has been left in the profession generally, and the Technical College particularly by the recent departure from Malaya of Julius Posener.

For the last four years he has been teaching in the Department of Architecture at the Technical College, firstly as Senior Lecturer and later as the Head of Department. The wealth of experience of an immense cosmopolitan variety he brought with him, and was able to pass on to the students, was of immeasurable value. He was largely responsible for building up the department to its present standard, and broadening the outlook of the students both architecturally, and generally.

A person full of enthusiasm he has that rare gift of communicating his enthusiasms, without debasing it in the process. Through his efforts the students were able to enter into associated activities, such as poster design for the Malayan Railways, magazine cover design for the Forest Research Institute Journal, and collaboration with this latter organisation in designing and building a timber house at Kepong.

This magazine owes a great deal too, to Julius Posener, as without his efforts material would have been almost entirely lacking: but he has a good background in this kind of work since he was in at the beginning of *L'Architecture d'Aujourd'hui* in the 1920's when modern architecture was beginning to assert itself. He is a contact with the early struggles of the modern movement for he worked for Peter Behrens in Berlin, and knew early these architects who now still dominate the profession.

A man of wide learning, he is a music lover and a Mozart Scholar, and now much missed in Malaya, a country he loved.

'Peta' wishes him, and his family, happiness in his new post as Professor of Art History at Berlin's College of Visual Arts.

Figure 4.17: A tribute to Julius Posener's role and contributions in Technical College.
(Source: Society's News & Views, PETA, Vol.4 No.1, June 1962, p.25)

Reflecting on his efforts, struggles, and successes in establishing the school reveals a deep commitment to humanistic values, which include both Eurocentric and vernacular ideas. His journey was not only about building physical infrastructure, but also about creating a nurturing environment in which people could thrive intellectually, emotionally, and socially. His efforts were founded on the belief that education should be holistic, meeting the diverse needs of students. This included adopting Eurocentric educational principles like critical thinking, academic rigour, and scientific inquiry. However, he recognised the value of incorporating vernacular ideas, recognising their cultural richness and unique perspectives. By incorporating local traditions, languages, and histories into the curriculum, he gave students a sense of belonging and pride in their heritage.

Despite these efforts, there are some areas where criticism is appropriate. Despite his commitment to inclusivity, there may have been times when Eurocentric ideas dominated the curriculum, at the expense of vernacular knowledge. This disparity may perpetuate cultural hegemony and undermine the validity of local epistemologies. Furthermore, his reliance on external partnerships, while necessary, may have jeopardised the school's autonomy and integrity. Collaborating with government organisations and businesses may result in competing interests and agendas that prioritise economic goals over educational values. This could erode the school's humanistic ethos and lead to the commodification of education.

His challenges were multifaceted, ranging from financial constraints to bureaucratic roadblocks. Nonetheless, he remained resilient, motivated by his unwavering dedication to providing quality education. He faced these challenges with ingenuity and resourcefulness, forming alliances with local communities, businesses, and government agencies. Through collaborative efforts, he was able to secure funding, infrastructure, and support services critical to the school's success. Furthermore, his perseverance in overcoming adversity may have unintentionally perpetuated systemic inequalities. By relying on his own ingenuity and resourcefulness, he may have overlooked structural barriers that prevent marginalised communities from obtaining an education. This may perpetuate a narrative of individual meritocracy while ignoring the systemic injustices that exacerbate educational disparities.

His accomplishments are best measured not only by academic awards, but also by the positive impact he had on individuals and communities. By creating an inclusive learning environment, he encouraged students to embrace their identities, pursue their passions, and achieve their goals. He instilled in them a sense of social responsibility, encouraging them to apply their education to the benefit of society. His legacy lives on through generations of students who uphold the values of compassion, empathy, and lifelong learning.

4.3 Publication

It can be argued that the establishment history of Malaysian architectural education was very much influenced by Posener's writing in the Technical College's PETA magazine. His articles and reports pertaining to the architectural programme provided a significant account of the earliest effort to establish an architectural education in Malaysia. He wrote an annual report regarding the news, development, progress, and success of the architectural programme in Technical College consistently from 1958 until 1960. These full reports are compiled in *Appendix 8*. As a result of Posener's experience with journal publication, he also made a great contribution to PETA, the journal of the Federation of Malaya Society of Architects.

Posener's ability and expertise in writing continued in Malaya. His first writing in the magazine, featured in PETA's second volume, on the first page, titled 'Architecture in Malaya, Impressions of a Newcomer'.²⁶⁰ In this article Posener wrote a substantial argument and discussion on his critical view of Malaysian architecture. He highlighted the difficulty to prove such preconceived views to substantiate the architecture in Malaya. He added, there are very few guiding traditions in Malaya. Even the Istanas (castles) depicted in the earlier article are modest, simple homes; to witness the more extravagant examples of their tradition, one must travel to Siam and Java. The other building types that one encounters are not grown in this soil. He argued, the origin of a lot of the newest houses he has seen are in Britain, Switzerland, Holland, and Denmark, and wonder how these houses will fare in Malaya given how closely they follow their European mould with, as the only direction, a wide roof that seems to slide on too small a body, and some projecting slabs or lean-to roofs. One of his suggestions are to conduct a historical background research and study as a preliminary initiative to gauge a better understanding on the subject matter:

"What can the past teach us about Malayan Architecture? Though this country is near to the sources of great traditions in building, though it is inhabited by races which have, in their own lands, produced great architecture, this is, essentially, a new country, as new as Brazil and Venezuela, far newer than Mexico.....

.....This is why the investigation into the past is conclusive. It is not the fault of the investigators, if the material they are digging up is thin. They have discovered all there was to discover. We shall have to include neighbouring countries in our search – but most of all, we shall have to make a new start"

Posener also suggested on a brief survey by listing conditions on buildings, as well as the recommendations and examples by referring to Maxwell Fry and Jane Drew's book²⁶¹ on Tropical Architecture as a start. For the issue of lack of character in the buildings, he mentioned PETA has made an effort to identify the influences, including the Malay house, Chinese influence, Western influence, or, more accurately, the narrative of Malacca. The first of these elements is quite subtly present; the Chinese impact is an immigrant growth, just like Malacca's architecture. Furthermore, Posener was appalled with the notion of keeping a soil-grown tradition alive in this nation, where most buildings have been imported for generations. Studying those who came before us will be beneficial but being anxious for results that are distinctly Malayan will be of little use.

²⁶⁰ Posener, Architecture in Malaya, 'Impressions of a Newcomer', 2.1, 1. See *Appendix 9*.

²⁶¹ A fair amount of work has been done on tropical architecture in the humid zone, which is condensed in Maxwell Fry and Jane Drew's book with this title, and in the Conference on Tropical Architecture, held at University College, London, March 1953.

At the end of this article Posener leaves with a message that is quite profound and should be taken seriously:

“One influence PETA has, so far, failed to trace, and I have a feeling as though it might prove a particularly revealing study. It is the influence of the West; not of Malacca, but of the earlier British settlers and administrators who have built for themselves those happy sheltered houses in shady gardens all round Kuala Lumpur, Ipoh, Georgetown, and Singapore. We had occasion to mention them several times in this essay. If one closes one’s eyes and says: Kuala Lumpur, what comes to mind? Not the bustling centre of the town, not even charming oddities like the Mosque; not the new office blocks, the schools nor the brand-new houses of certain housing estates – not to mention Petaling Jaya; and certainly not the minor-key Swiss suburbs of Guillemard and Federal Hill.²⁶² What one sees is the jungle domesticated into restful gardens on all the hills and in all the valleys round Kuala Lumpur: Clifford Road, Syers Road, the streets surrounding the race course; and in them cream coloured houses with plenty of grey woodwork and striped bamboo blinds. We have turned our back upon these houses, I suppose with a sigh, because we cannot afford any longer their generous space. But I cannot help feeling that in our search for a contemporary architecture fit for Malaya. There is an influence here which we would be ill advised to ignore.”

“Architecture Under Crossfire”²⁶³ published in PETA written by Posener based on the recording during a radio programme run by Radio Malaya in 1960. The programme called “Crossfire” discussed the topical programme, together with two permanent members, Beda Lim and Kington Loo. The subjects discussed in these talks were Architect and Client, Architecture and Public, Architectural Competitions, Originality, Timber as a Building Material and Training Architects in Malaya. Posener very much welcomes platforms as such to open up space for many more discussions and discourses about developments and issues related to architecture in Malaya for now and the future:

“The series of discussions has a purpose close to the professed aims of our society. and could be a valuable contribution. it must be admitted, though, that as things stand at present, the effect of these public discussions falls short of their potentialities. “Crossfire” is a programme devoted to the discussion of several items in one thirty minutes sitting, rather like “The Critics” on the B.B.C. This is probably necessary as otherwise even listeners who do tune in for talks might stay away. People do not wish to hear about architecture yet. And it requires more than a series of discussions on “Crossfire” to make them architecture-minded”

“Even with these limitations, the Crossfire programmes on architecture are a step in the right direction; I should think – whose broadcasting agencies have not yet considered introducing the subject of architecture to which Radio Malaya is devoting a generous measure of broadcasting time on “Crossfire”.

In the topic of “Architecture and Public”, Posener highlighted the work of an architect is thought to be too responsible and its outcomes too significant, expensive, and long-lasting to elicit criticism in the same way that a concert or an art exhibit would. Posener noted that despite this, the public is more profoundly concerned with their living spaces than they are with music and art. One method to support an architecture more Malayan in character than our current buildings can be stated to be is to employ more Malayan timber in construction and to attempt and overcome the prejudice currently prevalent against this distinctive - and traditional - building material, he added. Finally, training Malaya's future architects here, in their nation, entails establishing the prerequisite without which any architecture is likely to remain a charade. Posener emphasized that there is a need to create many more

²⁶² Interesting fact to highlight - Federal Hill was where the author and her family resides for 12 years from 1991 to 2003

²⁶³ ‘Architecture Under Crossfire’, PETA, 3.2, 4. See *Appendix 10*.

architectural learning programs in this country to open more opportunities for discussion, understanding and research in deepening the cultural, social, historical aspects and the development of architecture in Malaya.

An intense but timely discussion has been recorded and published in *PETA Volume 3, No.4*, in August 1961. The discussion was chaired by Raymond Honey, and the panels consisted of C.H.R. Bailey, A.A. Geeraerts, Hisham Albakri, Kington Loo, F. Sullivan, T.A.L. Concannon and Julius Posener himself. The topic of “What is Malayan Architecture” discusses various angles for issues that are constantly raised. Among the essences highlighted by Posener were on to indiscriminately incorporating Malayan elements for effect, which he believed a thorough a study of Malayan-style structures like the palace in Sri Menanti, as a Malayan architecture would of necessity take a very long time to emerge.²⁶⁴

Once again Posener asserted, as the forerunner of Technical College, he believed that the issues and challenges pertaining Malayan architecture can be overcome with the presence and existence of more architectural institutions, where studies will be able to be carried out to understand and develop a much more comprehensive research and study. He emphasises on this matter as agreed by Concannon on the local Building Research Station:

“Any attempt to define what is the Malayan spirit or way of life and how it can be expressed in architecture is bound to fail. I think that the only way to reach this goal is to form a School of Malayan Architecture.”

“Much research is required into the problem in all its aspects. We do not know enough about styles of houses and buildings in neighbouring Muslim countries, so I suggest that a research group should be set up to visit these countries to measure and photograph various types of buildings for the information of the profession. Concerning climatic conditions in relation to building designs, there seems to me to be a variety of opinions on the subject. There is an institute of Tropical Research in London, but it is too far away for our purpose. What is indeed is a local Building Research Station where model houses and buildings can be built and studied as is done in England, and the resulting information can be disseminated.”

Very little research or study had been conducted or published by professional architects on traditional Malay houses or any other local buildings to understand them in depth. Posener published an article about the different house traditions in Malaya in the *Architectural Review* in 1961.²⁶⁵ This drew the attention of several of the expatriate architects, like Peter Morley who tried to understand the buildings through photographs and sketches. Some even tried to make a half-scale model of the house, like Honey, who made one as a playhouse for his children.

Apart from these articles, Posener also contributed his writing in *Tech Annual*. In this article Posener wrote a considerable compelling statement on how important the future architects of this country are to be able to understand and learn its own architecture by learning architecture locally.²⁶⁶ This statement is a follow-up from his recommendation to set up more architecture schools elsewhere, in Ipoh or Penang for example, to produce many more architects from this country. And once again Posener ends with a statement that certainly gives a point that should be given due attention.

²⁶⁴ ‘What is Malayan Architecture’, *PETA*, 3.4, 2. See *Appendix 11*.

²⁶⁵ Posener, ‘House Traditions in Malaya’, *The Architectural Review*, 130, (1960), p. 280-283.

²⁶⁶ ‘Studying architecture in Malaya’, 24. See *Appendix 12*.

“But there is yet another reason why the budding architect must learn his craft in his own country...But he should begin here; and those who cannot afford to go abroad would not be too badly off if they passed their whole study in their own country”

Although Posener no longer serves Technical College since 1961, Posener still contributes to the magazine's content. The article captured after his departure from Malaya to Berlin.²⁶⁷ The things he shared, including how much Berlin has changed since he left. He explained how much Berlin has changed, and that it gave him a mixture of feelings. As he elaborated, Berlin was the city of "barrack-tenements" in the late 1920s, but it was also the city of progress, new housing, and the mecca of young, innovative architects. Fortunately, the housing estates from 1930 still exist, and they appear far nicer now than they did when they were first constructed. However, can be felt in the Posener's predicament, for where and what will be the direction and future of Berlin architecture.

“So one return to West Berlin – passing through the checkpoint again, informing the British Consul that one has returned alive and well to West Berlin with its wide freelined avenues,....and concrete church and tower both sides of the ruined pseudo-Romanesque stump of the old church, to the rather mediocre new office buildings, to Charlottenburg North and to the splendid Hansa Viertel-Groupius, Niemeyer, Baldessari, Vago, Mueller-Rehm, to the Kurfuerstendern: cafes, cinemas, elegant shops: West-Berlin: go ahead, bustling, adventurous, - but without a centre, You are content to be back; but a sorrow, a question remains in your heart.”

This statement may be an allegory or even a coincidence about the issues he often brings up. Which can be applied in the situation of Malaya architecture itself. One can argue but to negate the contribution and role played by Posener through his writings, that has opened up a discourse and awareness among the locals and especially architects in Malaya. Even though there were more of his writings not mentioned discussed here, nonetheless, without his writings, given the lack of documents or records, the architectural scenario in Malaysia may be endless, but there is room for hope to achieve something meaningful in the future.

Posener's contributions to the development of architectural education in Malaysia are undeniable, as evidenced by his prolific writings and active participation in shaping discourse about architecture in Malaya. His commitment to documenting and analysing the Technical College's architectural programme through annual reports provided invaluable insight into the region's early efforts to formalise architectural education. His collaboration with PETA magazine broadened the conversation, providing critical perspectives on Malaysian architecture and advocating for deeper explorations of local traditions and contexts.

Posener's writings, however, invite criticism, particularly his perspectives on Malaysian architecture. While he correctly emphasised the importance of understanding local architectural traditions, his portrayal of Malaysian architecture as lacking character and authenticity may be interpreted as ignoring the complexities and richness of indigenous architectural practices. His emphasis on importing architectural styles from Europe may have reinforced a Eurocentric bias, overshadowing the potential for innovative and contextually relevant architectural expressions rooted in local contexts. Furthermore, while Posener's advocacy for the incorporation of more Malayan elements in architecture, such as timber, is admirable, it may overlook practical considerations and the

²⁶⁷ 'Letter from Berlin', 26. See *Appendix 13*.

importance of sustainable building practices. His call for the establishment of more architectural institutions in Malaysia to advance research and understanding of local architecture is sound, but it raises concerns about the resources and expertise required to carry out such endeavours effectively.

Posener's departure from Malaysia in 1961 marked the end of an era, but his writings and contributions to architectural discourse continue to be influential. His reflections on Berlin's changing landscape upon his return highlight the dynamic nature of architectural development, as well as the importance of ongoing dialogue and engagement with the built environment. While his writings may not have covered every aspect of Malaysian architecture in depth, they did play an important role in raising awareness and stimulating critical inquiry within the architectural community.

To summarise, Posener's efforts to advance architectural education and discourse in Malaysia are admirable, but they also require critical examination in terms of perspectives and implications for local architectural practices. His writings provide a valuable resource for understanding the historical context of Malaysian architectural development, as well as insights into the field's challenges and opportunities. Moving forward, it is critical to continue Posener's legacy by promoting a more inclusive and nuanced understanding of Malaysian architecture that values diversity, innovation, and sustainability.

4.4 Affiliation

The search of Posener's acquaintances during his five (5) years living in Malaysia were rather challenging. The majority of the individuals who were in close proximity to him and held significant importance are either deceased or cannot be located. Nevertheless, the author successfully established contact and effectively communicated with a select group of students enrolled in a Technical College. Backed by evidence from multiple sources, these findings possess significant value and sufficient merit to substantiate the accolades bestowed upon Julius by individuals fortunate enough to have had the opportunity to acquaint themselves with him. The following narratives have been collected and documented, drawing from personal accounts of individuals who highlight Posener's notable influence during their formative stages of architectural education.

Lai Lok Kun is arguably among one of the iconic and pioneer architects in Malaysia in the early 1970's. He was a former architecture student in the Technical College from 1954 to 1958 and was awarded one of the best students in the college in 1957. He graduated from University of Auckland and has contributed greatly to Malaysian architecture and architecture education. He was one of the people who were responsible for structuring the newly set up architectural course in USM (Universiti Sains Malaysia). Actively practicing his architecture career, he was also involved heavily in academia, where he took on the role as a part-time guest lecturer and external examiner. He also founded the Architectural Technician Training School in Kuala Lumpur.²⁶⁸

²⁶⁸ Also known as Sekolah Juruteknik Akitek PAM (SJA-PAM School), was founded in the year 1972 to cater for the growing needs of qualified draughts persons during the time. The program was designed based on the main responsibilities of an architectural technician, which was in the preparation of the various drawings associated with a project which could include presentation drawings, working drawings, detailed construction drawings, layout and diagrams. At the end of the program, the architectural technicians would be able to secure jobs which were available in private architectural firms, government

As one of the first batch of Posener's architecture student, he recollected his memory of Posener during the interview session with the author.²⁶⁹ He highlighted that his arrival to the school brought a new meaning and revelation not only for the school but the students specifically. He remembers vividly on the day Posener first came to the college. He implies, when Posener entered the hall, introduced himself and quickly gained an upright reputation among the students. Posener's arrival in the Department of Architecture was considered an alleviation for both the students and the department. Initially, as the department was first introduced, it was not properly run as there was no allocation in developing the programme and qualified architecture teaching staff. According to Lai Lok Kun, their learning of architecture was basically based on apprenticeship and constant site visits to PWD. At that time, he was under the supervision of Ivor Shipley,²⁷⁰ who was at that time working on the design of Parliament House. Hence, when Posener came at the beginning of his Third Year, he longed for himself and his classmates to actually learn architecture from someone with a strong architectural academic background. This corroborated with the interview between Lai Chee Kien and Lao Lok Kun himself in 'The Merdeka Interviews: Architects, Engineers and Artists of Malaysia's Independence' in regards to Posener's significant role to the architecture programme in Technical School, Lai explained:²⁷¹

"It was only in 1955 that Julius Posener came to the college. I think he came under a certain exchange programme sponsored by the German government. Only when he came, was there some form of architectural study framework implemented. It was quite a breath of fresh air, and I was thirsting to know about architecture, and Julius Posener really opened the channel for me".

Posener's dedication was also brought up by Lai, whereby, due to no allocation to fund in developing the architectural programme, Posener took all the effort and initiative to gain support in getting teaching staff and financial aid from PWD. He persuaded some of the architects from PWD to come and provide their knowledge and expertise to the school. This effort subsequently made the architectural programme in Technical School known as the first and pioneer in providing formal professional architectural training in the country.

In the same note, Lai pointed out that his passion towards history was undeniably impressive. He taught history passionately, and regardless of how limited the resources and knowledge have as a student, he and his colleagues were impressed with Posener's level of knowledge and the delivery that was given to them. Posener took an extra effort to make the subject interesting and went through history books in making sure his students understood and received the best of history knowledge. This impression was not astounded as architectural history was his major and most passionate about. Lai also pointed out that the history lesson he learned from Posener was one of the significant factors that

departments and statutory authorities. (Lai Lok Kun, *Symbolism in Architecture: of Dream & Reality* ([n.p.]: Mymedia Print Management, 2006), p. 36.)

²⁶⁹ Interview with Lai Lok Kun, his residence in Jalan Gasing, Petaling Jaya, 16 August 2016 (Transcription of interview available in *Appendix 14*)

²⁷⁰ Ivor Shipley, serving as Settlement Architect in PWD in 1956. Graduated from the Architectural Association School of Architecture in London and then did national service as a British Army garrison engineer from 1950 to 1952 in Singapore. He designed the Parliament building, Kuala Lumpur in 1962, which is regarded as one of the earliest building that capture the modern architecture style in Malaysia.

²⁷¹ Lai Chee Kien, Ang Chee Cheong, *The Merdeka Interviews: Architects, Engineers and Artists of Malaysia's Independence* (Kuala Lumpur: Pertubuhan Akitek Malaysia, 2018), p. 402-413.

paved him to graduate successfully when he further his two (2) years of architectural studies in Auckland. This assimilated a solid foundation and essential learning tools that allowed him to advance in his studies abroad.

This statement corroborated with Posener's account on describing his past teaching experience in Malaya Posener claimed that he tried to make his students aware of and learn from modest local vernacular buildings.²⁷² He then took his students to visit a paddy field in Malacca to study traditional Malay houses. He described it as follows:

*"There was a house on every rice plot, very much the same. The houses were very interesting to Europeans. The students did not want to go. The Chinese students asked why they had to draw the farmers' houses and the Malay thought that we wanted to expose their bad side (the Malay were embarrassed). They said there are houses of bricks already."*²⁷³

The students were reluctant and uninterested due to their own prejudices against vernacular architecture. It seemed to them that the farmers' houses were primitive and outdated in comparison to the modern houses introduced during the colonial period. However, Posener claimed that he managed to make his students realise the importance of the visit and to learn the significance of these buildings in response to the tropical climate.²⁷⁴ This is due to the fact that very little research or study has been conducted or published by professional architects on traditional Malay houses or any other local buildings in order to understand them in depth. Hence, his publication on house traditions in Malaya in the *Architectural Review* in 1961 to some extent give views and questions that need to be discussed, at least as a reference to some extent at that time.²⁷⁵

To add more on Posener's particular trait, Lai claimed that he never underestimated his students. He was very empathetic and enthused towards the students, knowing the limitations the students had, he pushed and encouraged them to their best ability to study architecture. This statement can be proven its legitimacy through Posener's journal of an event involving one of his students, Tan Poh Cheng. He wrote: ²⁷⁶

'First, I went to the class where only three students were sitting. I remember how these three looked at me while I was telling them something. They were told that they wanted to learn something. I remember that after a year I showed one of these three the first drawing which he had made with us. He said, "This is not mine." I said, "Well, and your name here-Tan Poh Cheng?" To which he replied: "Sir, it's that I have learned something."

These accounts corroborate the positive impact Posener has had on educating his students to bring about positive change in a relatively short period of time. And in another separate event²⁷⁷

²⁷² Posener, *Fast so alt wie das Jahrhundert*, p. 284-28

²⁷³ Ibid (as translated in Appendix)

²⁷⁴ Ibid

²⁷⁵ Posener, 'House Traditions in Malaya', p. 280-283.

²⁷⁶ Posener, *Fast so alt wie das Jahrhundert*, p. 284-287

²⁷⁷ 'I must refuse to speak of individual students. Just one story I will tell you about the Chin Yu Tow. He was sent to us by the head of the school, and we were to receive him. Yu Tow looked like Stan Laurel in Chinese, he spoke the same way. He could not answer the simplest questions; And when we asked him to draw something-something, he made it so bad that we only looked at each other. I went to the boss and refused. On the way back to our building, Yu Tow stood and begged me to take him; he cried. We had to take him in because the government insisted. It turned out that Yu Tow was highly gifted, especially because he could draw wonderfully. He was a born artist. The process has made me sceptical about admission tests. This

involving another student of his, Chin Yu Tow²⁷⁸ Posener's compassion and concern for his students has made Chin one of the best students in the program. Yu Tow was initially considered unsuccessful during the student recruitment, moreover his interview and drawing tests according to Posener were very poor. However, on the basis of Posener's concern and compassion, Chin was accepted and matter of fact, Posener found that he was a gifted and talented student. Chin was one of the recipients to receive the best student award in the following year. Based on this occurrence, Posener's compassion and generosity in teaching was undeniable.

In the discussion of the fond memories of Posener, Lai expressed his proudest moment when he was awarded as the best student for the year 1957-1958, and Posener rewarded him with a book about art which holds dearly to him and is still kept in good condition.²⁷⁹ Lai explains this statement during the interview session:

"I think of his aspect of his teaching in architecture, he is not only confined only to building but he also talks and debates about sculpture, painting, and related. Even the book that he presents to me is not about architecture, but it is about Japanese art...it is a fantastic book...that is his way of approaching architecture."

He claims that the book gave him inspiration and served as an important reference in his design work. The student teacher relationship grew instantly, whereby, even when Posener left, they both made an effort to keep in touch with one another, not only by written letters, but Lai paid him a visit in Berlin, and Posener showed him around and explored Berlin extensively.²⁸⁰ Looking at the achievements and extraordinary Lai was as an architect and an educator, there is no doubt the impact and influences of Posener lives on by the way Lai projects himself and approach in teaching and learning architecture.

wonderful fellow, Yu Tow, has failed because he was so concerned about coming to us that he had stage fright; He was, here the word meets once, not himself.' Ibid

²⁷⁸ Correspondence between Chin Yu Tow and Posener discussed in the following sub-chapter

²⁷⁹ Lai shared and showed the book to the author with much enthusiastic during the interview session

²⁸⁰ Further discussion on the correspondence discussed on the following sub-chapter

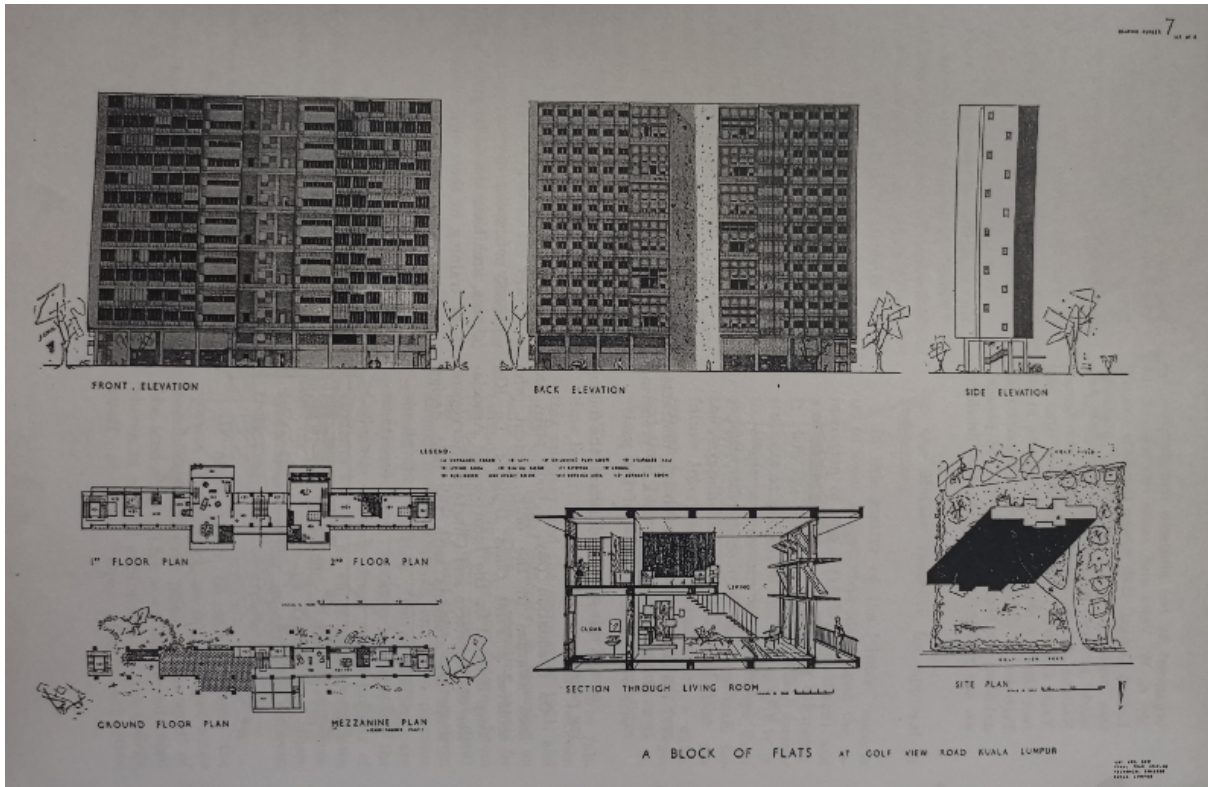


Figure 4.18: Lai Lok Kun (winner of Third year) series of drawings of Block of 12 luxury maisonettes, Golf View Road, featured in PETA reports the best design portfolio of the year 1957-8 (Source: PETA, Vol.2, No.4, April 1959, pp.33-35)



Figure 4.19: Lai Lok Kun's perspective drawing of Block of 12 luxury maisonettes, Golf View Road, featured in PETA reports the best design portfolio of the year 1957-8 (Source: PETA, Vol.2, No.4, April 1959, pp.33-35)

Lai founded his own architectural firm, Klaf Architects. His work 'The Hexagons', completed in 1971, won the PAM House Design Award.²⁸¹ His 'Mondrian House' interpreted a contemporary tropical home by incorporating landscaped pools and vegetation. A proponent of timber construction and "raised platform living," his works infuse cultural design concepts and philosophies through the use of a contemporary architectural language.²⁸²

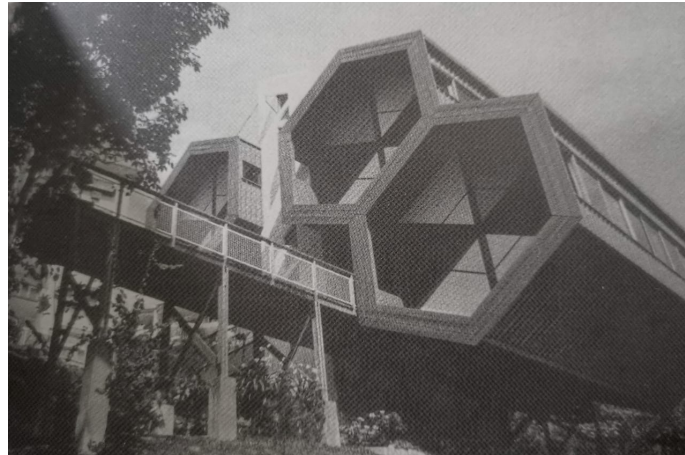


Figure 4.20: The Hexagons, Kuala Lumpur, 1971 by Lai Lok Kun.
(Source: Post-Merdeka Architecture Malaysia 1957 - 1987, p.79)

The next testimony is from Syed Hussin Aljoofre, another student of Posener. According to Syed Hussin through text conversation with the author,²⁸³ Posener was very passionate and emotional in delivering the history of architecture course. He spoke briskly and was usually perspiring on the forehead. He covered the early architectural monument relics from Egypt, Greece, Roman, Byzantine, Palestine and spreading to Japan. He spoke profusely and delivered quick chalk sketches on the blackboard. One has to rely heavily on Sir Bannister Fletcher's book on *The History of Architecture* in order to answer the examination papers. Syed Hussin added, coming from local introverted cultural background, it is safe to say that there is no influence on the spread of architectural knowledge to the outside world as the few students attending the course were only interested in passing the exam. He pointed out a very important anecdote on the Dome of the Rock. It sheds light to what kind of a person Posener was, and why Syed Hussein felt warmed by his teachings.

This insights into Posener's approach to teaching architectural history reveal a distinct and effective pedagogical style. Posener's passionate and emotional delivery, combined with his extensive coverage of architectural monuments from various civilizations, including Islamic architecture, demonstrate his commitment to a holistic understanding of architectural history. His decision to honour the narratives of the nations he discussed, especially in an era when imperialist conquests frequently suppressed local narratives, reveals much about his character and philosophy. Posener's emphasis on Islamic architecture, as evidenced by his in-depth discussions of monuments such as the Dome of the Rock, demonstrates his deep appreciation for Islamic cultural and historical contributions. As an outsider, his recognition and respect for these narratives were both radical and enlightening, particularly in a colonised environment where local narratives were frequently marginalised.

²⁸¹ Lai, Ang, *The Merdeka Interviews: Architects, Engineers and Artists of Malaysia's Independence*, p. 402-413.

²⁸² Ibid

²⁸³ Phone text messaging with Syed Hussin Aljoofre dated 22 July 2016.

Posener's approach was significantly progressive in an era when imperialist powers frequently imposed their own historical narratives on those of the colonised. By honouring and highlighting local narratives and architectural achievements, he created a counter-narrative to imperialist dominance, instilling pride and validation in his students. Posener's broad coverage of architectural histories from various cultures, including those from Islamic regions, helped his students gain a more inclusive and comprehensive understanding of architecture. This inclusivity is especially important in Malaysia, which has a diverse cultural background. His teachings prompted a more nuanced appreciation for Malaysia's diverse architectural landscape.

When considering Posener's role as an outsider introducing Islamic architecture and local input into colonised Malaysia, it is clear that his contributions were significant and transformative. His passionate and respectful approach to architecture education challenged imperialist narratives, celebrated local histories, and encouraged inclusivity. His teachings gave Malaysian students a greater appreciation for their own cultural and architectural heritage, instilling a sense of pride and validation.

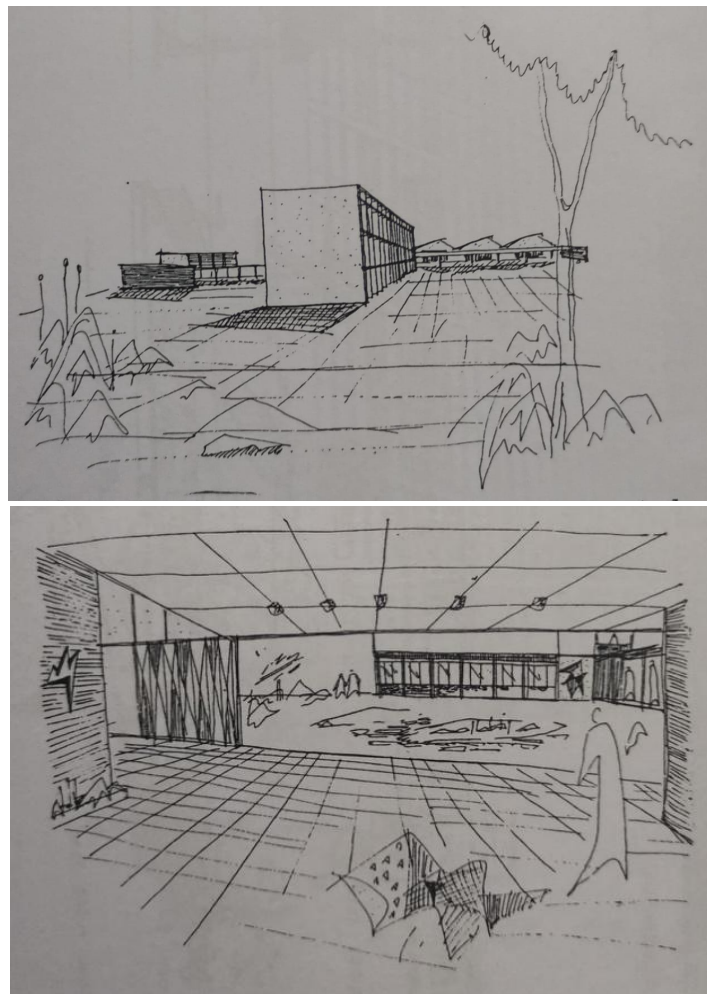


Figure 4.21: The two sketches by Syed Hussin (Second year 1958-9) featured on News from the Technical College. (Source: PETA, Vol.2, No.4, April 1959, pp.33)

Another interesting anecdote gathered from excerpt from BEP on one of Posener's students, Kam Pak Cheong.²⁸⁴ He is the director of BEP Akitek, first architect firm to be incorporated in Malaysia with approval of the Board of Architects Malaya. What is interesting through the conversation is the similarity of the testimonies given by his former students, regarding Posener's deep knowledge as well as his relentless commitment in his teaching.²⁸⁵ His extensive knowledge in Islamic architecture is not surprising, based on his previous experience in Arab countries. Kam relished on how he enjoyed the three years in Technical College with Posener, Carl Voltz and other two teaching staff, who taught them intensively, and supported them to be accepted straight to fourth year in universities they were offered to. He specifically points out on how the lesson in history of architecture, music and design came out handy for him to be able to where he is now today. He spoke highly on how much he appreciates, cherished, and honoured to be taught by Posener. He took the effort to visit places mentioned by Posener. The following is an excerpt taken from Kam Pak Cheong's testimony:

"Anyway, I enjoyed the three years, and we all did very well by Commonwealth standards. We sat through the three-day RIBA Intermediate exam. I really enjoyed it, which included doing working drawings and all that for the design course. There was History of Architecture and a few other things. There were only eight of us in the class. The cool thing was everybody passed and all of us went overseas. All of us without exception got accepted for the fourth year. I had a piece of paper from the RIBA saying that I have passed my intermediate RIBA according to Liverpool, according to Bartlett, according to Melbourne University. Anyway, I ended up in Melbourne. I went to Melbourne for my fourth year, and I found it very simple, which means these Germans from the technical college had taught us intensively without us realising. We went through the Bauhaus structure that even included music. So, we knew about Bach, we knew about how it can relate to architecture. I didn't know it at first. I was ignorant. At that time how can a music rhythm be the concept for an early Church design? Of course, I thought this was bullshit, until later in my life I realised that Posener was damn good. I visited all those places he told us about and he was so into it, and he was an expert on Islamic architecture. That's how I knew about designing mosques."

The impact of Posener's teachings on architectural education in Malaysia, as described by his former students, is significant and extensive. The testimonies clearly indicate that Posener's arrival at the Technical College was a pivotal moment in the growth of the architectural programme. His unwavering commitment to improving architectural education, despite facing initial obstacles and limited resources, is a testament to his passion and dedication to the field. Lai Lok Kun's account of Posener's influence emphasises the significant changes he brought about for the students and the department as a whole. Posener's arrival elevated the programme, instilling a strong sense of legitimacy and academic rigour. This, in turn, motivated students to strive for excellence in their studies. The author's ability to secure teaching staff and financial aid from PWD highlights their resourcefulness and determination to improve the educational experience for their students.

The testimonies consistently highlight Posener's focus on architectural history, with students praising his passionate delivery and extensive knowledge. The way he presents the subject is captivating and meaningful, demonstrating his expertise in teaching and sincere desire to share knowledge with

²⁸⁴ Liyana Hasnan, Robert Powell, Simon Soon, *BEP 100 by BEP AKITEK*, ed. by Yvonne Leong ([n.p.]: Adaptus Design System Sdn Bhd, 2021), p. 300.

²⁸⁵ BEP Akitek- Originally founded in 1919, Booty, Edwards and Partners is an inherited colonial firm led by British expatriate architects, until Malaysian architect Kington Loo became Partner. Architects Team 3 (originally Malayan Architects Co-partnership), on the other hand, was set up by young returning Malaysian and Singapore architects trained in the US and the UK in 1961. [online] [accessed 6 November 2022]. Available from <<https://www.mplus.org.hk/en/magazine/a-deep-dive-into-architecture-archives-from-southeast-asia/>>

his students. The impact of Posener's teachings is clear in the achievements of his students, who have gone on to accomplish remarkable things in their respective careers.

Posener's contributions to architectural education are commendable, but it is crucial to recognise the obstacles and constraints he encountered during his time at the Technical College. It is challenging to fully evaluate Posener's impact on the architectural community due to the limited documentation and available records of his acquaintances in Malaysia. Although the testimonials from former students offer valuable insights, it's important to remember that they only represent a specific group of individuals who were directly influenced by Posener. In addition, Posener's approach to architectural education, specifically his focus on European architectural traditions and historical narratives, could be criticised for its Euro-centric bias. Although his emphasis on architectural history undoubtedly enhanced the curriculum, there is a potential danger of neglecting indigenous architectural practices and perspectives. In addition, the use of textbooks like Sir Bannister Fletcher's *"The History of Architecture"* might have restricted the range of viewpoints that were presented in the classroom.

4.5 Attainment

Recollecting the account as has been noted by Alan, it is evident that Julius did not possess a genuine desire to resign from his employment. Despite his deep attachment to the educational institution that he played a pivotal role in establishing from its inception to its present state, he ultimately acquiesced to the decision. As per his assertion, the current situation may be attributed to the implementation of a novel policy aimed at increasing domestic participation in guiding the nation's progress. Alan emphasised that his father expressed a high level of satisfaction with his stay in Malaysia and harboured no anticipation of the termination of his services. This assertion is additionally corroborated by the author's autobiography, which provides insights into his personal encounters and observations in Malaysia:²⁸⁶

"I had lived in a beautiful tropical country for five years, my youngest was born there. I have not told enough about the beauty of the country and how it grows more and more to the heart, who is fortunate enough to live there. I managed to build an architecture school there, something that everyone had thought impossible. Similarly, I have not worked as a teacher either before or after...."

In my life, which has taken place in many countries, the five years in Malaysia has been a particularly beautiful and important time for me, and not infrequently I still have something like homesickness after the country."

Based on this expression, Posener clearly has a deep attachment during his attainment in Malaysia. This attachment is almost certain because of the Posener's involvement from the very beginning of the establishment of the architectural programme in Technical College. This was the first course in Architecture leading to a professional qualification in the country²⁸⁷. And as a matter of fact, even within his final months before his departure, Julius has highlighted his concern regarding the direction and future of the architectural education in Malaysia.²⁸⁸ He strongly believed that there should be more contributions from the local architects to architectural learning in Malaysia. Hence, an institution of higher learning of architecture, in other words, a university, will be vital to produce and educate graduates with local architectural input. With regard to this corroboration, it is important to realise, his intention has always been about the contextual architectural identity of this country.

It will be well justified to provide by the influence through the impact of Posener's teaching towards his students. Posener's determination, non-judgemental and sympathetic can be seen as prevailing circumstances. However, the attainment he received was very much derived after he left the college. Unbeknownst to Posener, the impact given to his students was profound. This is because it can be said that all of his students admire him, and this can be proven through the collection of correspondence between Posener and his students, all retrieved from his archival collections from Archiv de Kunst.

A letter received from Chin Yu Tow, who just enrolled at Birmingham School of Architecture in January 1963, reveals how impressed the school was with the students who came from Technical

²⁸⁶ Posener, *Fast so alt wie das Jahrhundert*, p.292.

²⁸⁷ Ezrin Arbi, 'The Development of Architectural Education in U.T.M.', *Majalah Akitek* 4, (December 1975), 41-43.

²⁸⁸ Refer to Figure 4.16 page 140

College. As they witnessed from previous students who happened to be Chin Yu Tow's brother Chin Ka Tow, who also received praise on how good the product from Technical College. This further substantiates the quality of architectural students under Posener's supervision. Among others who managed to secure their place abroad were Wee Kee and David Ng.²⁸⁹ Interestingly, David Ng sent a letter to Posener, about a month Chin Yu Tow sent his letter to Posener. In the letter, David Ng, expressed how he and his friends felt the gap Posener has left since his departure in 1961. However, all the teachings and guidance given by him bore fruit when all his students were accepted directly into the Fourth Year.

The same notion can be validated, as another letter received from Syed Hussin Aljoofre in August 1963. In addition to conveying the news about the satisfactory experience of the first year at AA, Syed Hussin further elaborates on his quest to get a hold on the studies on "Early Malay Dwellings" for his thesis. Much to his surprise, he encountered an essay written in 1908 on Malay houses at the Royal Commonwealth Society library written by a historian. He too shared the stumble upon articles by P.G. Morley and Posener. And seek for Posener's advice should he be able to come and pay a visit to him in Berlin in the summer break.

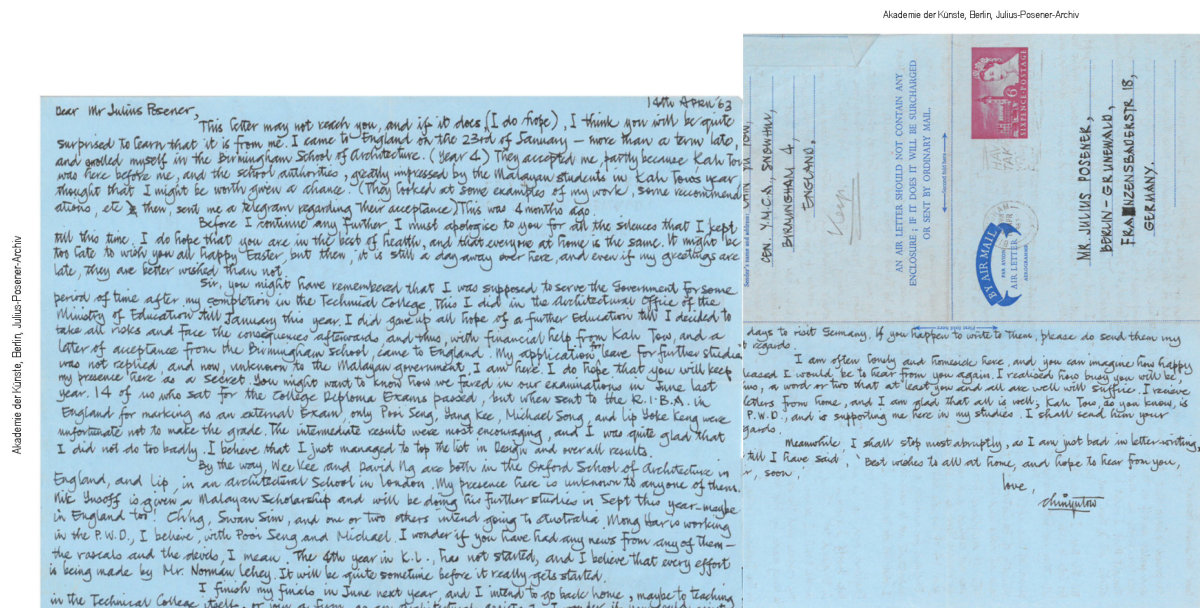


Figure 4.22: Postcard to Julius Posener by Chin Yu Tow, 14th April 1963.

(Source: Akademie der Kunste, Berlin, Julius Posener Archiv) Retrieved: 23 February 2016

Transcription of postcard content available on the next page

²⁸⁹ Enrolled to Oxford School of Architecture

Dear Mr. Julius Posener,

14th April '63

This letter may not reach you, and if it does (I do hope), I think you will be quiet surprised to learn that it is from me. I came to England on the 23rd of January – more than a term late and enrolled myself in the Birmingham School of Architecture (year 4). They accepted me partly because Kah Tow was here before me, and the school authorities, greatly impressed by the Malayan students in Kah Tow's year thought that I might be worth given a chance. (They looked at some examples of my work, some recommendations, etc then, sent me a telegram regarding their acceptance). This was 4 months ago.

Before I continue any further I must apologise to you for all the silence that I kept till this time. I do hope that you are in the best of health, and that everyone at home is the same. It might be too late to wish you all happy Easter, but then, it is still a day away here, and even if my greetings are late, they are better wished than not.

Sir, you might have remembered that I was supposed to serve the Government for some period of time after my completion on the Technical College. This I did in the Architecture Office of the Ministry of Education till January this year. I did give up all hope of a further education till I decided to take all risks and face the consequences afterwards and thus with financial help from Kah Tow, and a letter of acceptance from the Birmingham school came to England. My application for leave for further studies was not replied and now, unknown to the Malayan government, I am here. I do hope you will keep my presence here as a secret. You might want to know how we fared in our examinations in June last year. 14 of us sat for an external Exam, only Pooi Seng, Yang Kee, Michael Song, and Lip Yoke Keng were unfortunate not to make the grade. The intermediate results were most encouraging, and I was quite glad that I did not do too badly. I believe that I just managed to top the list in Design and overall results.

By the way, Wee Kee and David Ng are both in the Oxford School of Architecture in England, and Lip, in an architectural school in London. My presence here is unknown to anyone of them. Nik Yusoff is given a Malayan Scholarship and will be doing his further studies in Sept this year – maybe in England too! Ch'ng, Swan Sin, and one or two others intend going to Australia. Mong Har is working in the P.W.D., I believe, with Pooi Seng and Michael. I wonder if you have had any news from any of them – the rascals and the devils, I mean. The 4th year in K.L., has not started, and I believe that every effort is being made by Mr. Norman Lehey. It will be quite some time before it really gets started.

I finish my finals in June next year and I intend to go back home, maybe to teaching in the Technical itself, or in a firm as an architectural assistant, I wonder if you could assist for few days to visit Germany. If you happen to write to them, please do send them my best regards.

I am often lonely and homesick here, and t]you can imagine how happy and pleased I would be to hear from you again. I realised how busy you will be, a word or two that at least you and all are well will suffice. I receive few letters from home, and I am glad all is well, Kah Tow as you know is with P.W.D., and is supporting me here in my studies. I shall send him you regards.

Meanwhile, I shall stop most abruptly, as I am just bad in letter-writing till I have said, 'Best wishes to all at home, and hope to hear from you soon,'

Love, Chin Yu Tow

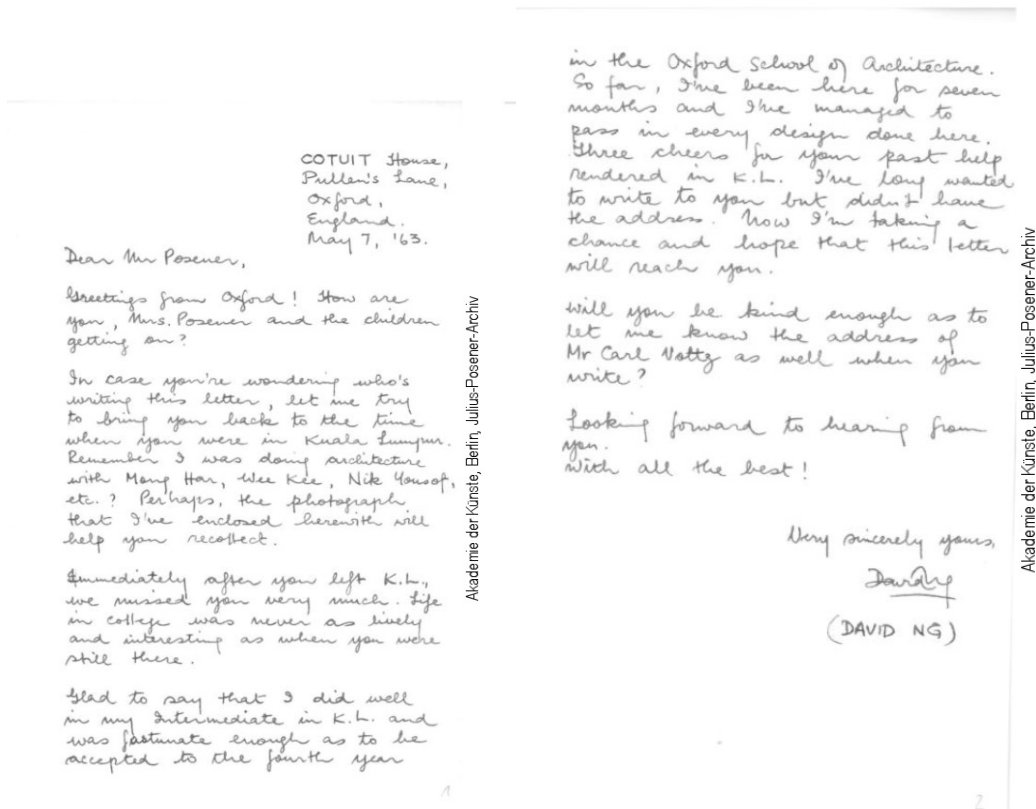


Figure 4.23: Letter by David Ng to Julius Posener, 7th May 1963.
(Source: Akademie der Künste, Berlin, Julius Posener Archiv) Retrieved: 23 February 2016
Transcription of the letter available below:

COTUIT House,
Pullen's Lane,
Oxford,
England.
May 7, '63

Dear Mr. Posener,

Greetings from Oxford! How are you, Mr. Posener and the children getting on? In case you're wondering who's writing this letter, let me try to bring you back to the time when you were in Kuala Lumpur. Remember I was doing architecture with Meng Har, Wee Kee, Nik Yusof, etc.? Perhaps, the photograph that I've enclosed herewith will help you recollect.

Immediately after you left K.L., we missed you very much. Life in college was never as lively and interesting as when you were still there.

Glad to say that I did well in my intermediate in K.L. and was fortunate enough as to be accepted to the fourth year in the Oxford School of Architecture. So far, I've been here for seven months and I've managed to pass in every design done here. Three cheers for your past help rendered in K.L. I've long waited to write to you but didn't have the address. Now I'm taking a chance and hope that this letter will reach you.

Will you be kind enough as to let me know the address of Mr. Carl Vottz as well when you write?

Looking forward to hearing from you.

With all the best

Very sincerely yours,
David Ng

46, Bryanston Square,
London W.1.
8th Aug. 63.

My dear Mr. Posener,

Please excuse me for not addressing you as Professor; it is not without a good cause. I do esteem you much more than a multiple of similar intellectuals whom I know; and it is much more for personal and professional attachments, that I have taken this liberty.

How are you Mr Posener?
I sincerely hope everything is ^{for} the best and that you and your Mrs are doing fine.

As for me, life at AA had been hectic yet wonderful. It really teaches you to think (the fundamental part of education) and everything centres round architecture to its very core. I am inclined to believe, that ^{my} tantalising experience of being able to breath architecture, is due ^{to} ~~it~~ ^{it}.

Talking about the group, I have good news for you Mr Posener! Andrew had been accepted at the AA and I have written him a letter, asking him to take a holiday while he can, and not to worry too much. I have confidence, he could make the grade. ~~as he~~ He should not have any trouble here.

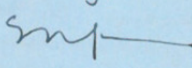
For my ~~benefit~~ ^{benefit} for myself, I had been accepted in the Tropical Department, and I've got through the final exam. However I've still the history thesis to do. I am sure that you still remember that I was trying on "Japanese influence on the West" ... ^{after} but after a brief preliminary investigation, I found that I cannot go deep enough within the specified time.

So for the past few weeks, I had been doing ^{an intensive} my research on "Early Malay Dwellings". By god, to my utter surprise, I found an essay written in 1908 on Malay houses at the Royal Commonwealth Society. It's not written by an architect, probably by a historian. I've searched all articles written in Malayan architect's journal.

I've got articles written by P.G. Muley and even your articles and ~~as~~ for the while I study the historical background of Malaya from 15th century upwards. I shall be grateful if I can consult you ~~Mr Posener~~, during this summer vacation, during the week of 16th - 21st September. I ^{can't} ^{wait} ^{to} ^{hear} ^{from} ^{you} ^{so} ^{soon} ^{as} I am attached to a firm right now!

The Malayan Students Department had given me a grant to carry the thesis through and I hope to see West Berlin in its architectural developments at the same time.

I've got so much to tell you since 'alma mater' and I am really looking forward to seeing you again. Hoping to hear from you soon, and my 'salam' to you and your wife.

Yours truly,

syed.

← Open on this side →

Sender's name and address: Syed H. Aljoofre,
46, Bryanston Square,
London W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

← Second fold here →

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

LONDON W.1
1 55PM
8 AUG
1963

SIXPENCE POSTAGE

Please forward,
Professor Julius Posener,
Hochschule für Bildende Künste
Berlin - Charlottenburg
Handarheide Str.

Figure 4.24: Letter sent by Syed Hussin Aljoofre to Julius Posener, 8th Aug 1963.
Source: Akademie der Kunste, Berlin, Julius Posener Archiv. Retrieved: 23 February 2016
Transcription of the letter available on the next page

46, Bryanston Square,
London W.1.
8th Aug. '63

My dear Mr. Posener,

Please excuse me for not addressing you as Professor, it is not without a good cause. I do esteem you much more than a multiple of similar intellectuals whom I know and it is. Much more for personal and professional attachments, that I have taken this liberty.

How are you Mr. Posener? I sincerely hope everything is for the best and that you and your Mrs are doing fine.

As for me, life at AA had been hectic yet wonderful. It really teaches you to think (the fundamental part of education) and everything centres round architecture to its very core. Personally I am inclined to believe that my tantalising experience of being able to breath architecture is due.... (not captured).

Talking about the group, I have good news for you Mr. Posener! Andrew had been accepted at the AA and I have written him a letter, asking him to take a holiday while he can and not to worry too much. I have confidence that he could make the grade. He should not have any trouble here. As for myself, I had been accepted in the Tropical department and I've got through the final exams. However, I've still the history thesis to do. I am sure that you still remember that I was trying on "Japanese influence in the West"... but after that I cannot go deep enough within the specified time.

So for the past few weeks, I had been doing an intense research on. "Early Malay Dwelling". By God, to my utter surprise, I fund an essay written in 1908 on Malay houses at the Royal Commonwealth Society library. It's not written by an architect, probably by a historian. I've searched all articles written in Malayan journal...(not capture).

I've got articles written by P.G. Morley and even your articles and for the while I study the historical background of Malaya from 13th century upwards. I shall be grateful if I come consult you, during this summer vacation, during the week of 16th – 21st September. I can't go much earlier as I am attached to a firm right now! The Malayan Students Department had given me a grant to carry the thesis through and I hope to see West Berlin in its architectural development at the same time.

I've got soi much to tell you since 'alme mater' and I am really looking forward to seeing you again, Hoping to hear from you soon, and my 'salam' to you and your wife.

Yours truly,
Syed

Another significant correspondence to conclude was between Posener himself and Lai Lok Kun. A letter replied by Posener dated 17 August 1978, expressed how much he enjoyed his life in Kuala Lumpur and it was the best in his life. In addition, teaching at Technical College has been a pleasure and great experience for him. The essence of the letter also states about the Berlin Broadcasting station planning to film his life for a television programme. And he would like to see the possibilities for him to document his life in Kuala Lumpur. In addition, it would be very useful if he could connect with former students to make the programme a realization. This supports Posener's assertion that his experience in Kuala Lumpur is valuable and significant. In the letter, Posener also wrote for Lai was to send pictures of his works occasionally and expressed his alleviation knowing that Lai has too taken up teaching apart from practicing. Their correspondence lasted until Posener's dying years, when a letter from Lai dated 24 March 1994, was retrieved. Lai provided the news about the current advancements of his architectural practice and the direction they intend to follow in the future. This event is particularly noteworthy since it demonstrates that Posener's influence towards his students transcends time and place. This can only happen if either or both parties develop a connection that respects and adulates one another. Indirectly establishing a limitless attainment.

Lai Lok Kun Esq.
Architect
Kumpulan Karim, Lai
Aristek Suranbang
Tingkat 7 Wisma Misc.
Jalan Conlay
Kuala Lumpur

17.8.78.

My dear Lai Lok Kun,

It is very kind of you to write to me after so many years. Quite a few students (former!) did keep contact during the first years after I had left Malaysia, and it is entirely my fault, that they did not continue. Somehow, I let it all drop after a while, did not reply, changed my address several times: you know, how it is. But it ought not to have been like this; because the years I spent teaching in Kuala Lumpur have been the best years of my life; ~~teaching~~ teaching there has been a pleasure and a great experience.

Now, after thirty years of teaching, I have delivered my last lecture at the Technical University of Berlin, and I must say, the students, here too, have been very kind to me on that occasion with flowers, gifts, music and all. It has given me a good feeling ending my time as a teacher like this.

This, of course, does not mean, that I have stopped working. As a matter of fact, I hardly know, how to cope, there is so much to do: writing books, articles, talks, editing a selection of my writings, opening exhibitions etc. Recently, a chap from the Berlin Broadcasting station informed me, that they are planning a film for television on my life, and that they wish to shoot sequences in the places, where I have been working. It is quite possible, that in December I shall come to Kuala Lumpur for a short spell with that television team. I wrote to the present Head of the Technical College - not calling it "Universiti Teknologi Malaysia" - ; but, so far, I have not received a reply. I wished to know,

who is the principal at present, if any members of the staff I have known are still active at the College and how the Department of Architecture is getting on. If they wish to shoot scenes of my life in K.L., it is imperative to find witnesses of this life and to stage conversations, which could be filmed. So your letter is doubly welcome. Because, if people like yourself, Kam Pak Cheong, Chuah Hung Jooi and Charles Ooi are still about in K.L., it will be easy to stage a few conversations of real interest. How are the brothers Chin You Tow and Chin Ka Tow doing? How is Sag you Whiam? I have met in Berlin Lee Wee Kee long ago, and also Said Husain Aljeoffre, who passed through Berlin on his way to the IIT in Chicago in 1963. What has become of them? I am very excited about the possibility to see K.L. again and to meet some of the former students.

Tell me, is the Architectural Technician Training School you have founded a continuation of the Department at the College? And if so, did you succeed in building it up to a training school giving a five-years' course leading to the Final? You will ~~have~~ ^{of course}, your own Final being no longer dependant upon the RIBA.

You seem to have been doing very well indeed. Could you occasionally send me a few photos of your work? It is good, also, that you have been taking up teaching. It is a valuable experience.

If you will come to Berlin, you will be very welcome. Berlin, as the Berliners say, pays well a visit; and they are right. A number of quite interesting buildings have been built here during the last fifteen years or so, and for you as an architect there is something to learn here quite apart from the already historic buildings of Peter Behrens, Bruno and Max Taut, ~~and~~ Mies van der Rohe and Hans Scharoun. A lady architect from London came over here for a few days, and we visited together the architect Sergius Rügenberg, who had been with Mies at the time of the Barcelona Pavilion and still is in possession of the original plans. They are going to exhibit them in London in October, and I am to open the exhibition.

✓ ok, better bring them along!

Akademie der Künste, Berlin, Julius-Posener-Archiv

I had to interrupt this letter, because my former wife called me on the phone from England to tell me, that little Ben, who was born in Kuala Lumpur has passed his A-levels. Little Ben is nineteen now and has grown very tall. Alan, the oldest boy, is a teacher in Berlin. Jill is living in London. I have married again, and I have a stepson, also nineteen. As for myself, I shall be 74 in November!

Well, Lok Kun, it has been lovely to hear from you. But it will be even better to see you in September.

Best of luck!
Yours

J. P.

Figure 4.25: Correspondence between Julius Posener and Lai Lok Kun, 17th August 1978.
Source: Akademie der Künste, Berlin, Julius Posener Archiv. Retrieved: 23 February 2016
Transcription of the letters available on the next page

Lai Lok Kun Esq.
Architect
Kumpulan Karim. Lai
Akitak Jururancang
Tingkat 7 Wisma Misc.
Jalan Conlay
Kuala Lumpur

17.8.78

My dear Lai Lok Kun,

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Tell me, is the Architectural Technician Training School you have founded a continuation of the Department at the College? And if so, did you succeed in building it up to a training school giving a five-years' course leading to the Final? You will have, of course, your own Final being no longer dependent upon the RIBA.

You seem to have been doing very well indeed. Could you occasionally send me a few photos of your work? It is good, also, that you have been taking up teaching. It is a valuable experience.

If you will come to Berlin, you will be very welcome. Berlin, as the Berliners say, pays well a visit: and they are right. A number of quite interesting buildings have been built here during the last fifteen years or so, and for you as an architect there is something to learn here quite apart from the already historic buildings of Peter Behrens, Bruno and Max Taut, Mies van der Rohe and Hans Scharoun. A lady architect from London came over here for a few days, and we visited together the architect Sergius Rugenberg, who had been with Mies at the time of the Barcelona Pavilion and still is in possession of the original plans. They are going to exhibit them in London in October, and I am to open the exhibition.

I had to interrupt this letter, because my former wife called me on the phone from England to tell me, that little Ben, who was born in Kuala Lumpur has passed his A-levels. Little Ben is nineteen now and has grown very tall. Alan, the oldest boy, is a teacher in Berlin. Jill is living in London. I have married again, and I have a stepson, also nineteen. As for myself, I shall be 74 in November!

Well, Lok Kun, it has been lovely to hear from you. But it will be even better to see you in September.

Best of luck!
Yours truly,
Julius Posener

LAI LOK KUN & SUSAN LAI
Home Address : Lot 369, Jalan 5/66
Bukit Gasing
46000 Petaling Jaya
Selangor Darul Ehsan
Tel : (603) 7941719

Date : 24 March 1994

Dear Professor Julius,

To our amazement, our architectural practice has been around for 30 years this year! In the course of it all, the challenges have been many, the trials have been severe, but at the end of the day, the rewards have been satisfying and we can say we have enjoyed it all. We have soared with the boom times and pulled through the lean years and feel enriched by all the experiences which came with them.

We are now entering a phase of practice where we would like to enjoy a more relaxed pace. Moving out of the city is the first step towards a more restful environment. As such, we are building our own office on a site just on the plinth of the central business district, address known as :-

18, Jalan Scott,
50470 Kuala Lumpur

and we should be moving in by mid 1995.

Meantime, whilst waiting for the building to be ready, we will be at :-

5th Floor Kompleks Wilayah
Jalan Munshi Abdullah
50100 Kuala Lumpur

Tel : (603) 2913388
Fax : (603) 2913787
(effective on 01 April 1994)

We hope to remain in touch with you,

Yours sincerely,

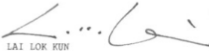

LAI LOK KUN

Figure 4.26: Correspondence between Julius Posener and Lai Lok Kun, 24th March 1994.
Source: Akademie der Kunste, Berlin, Julius Posener Archiv. Retrieved: 23 February 2016
Transcription of the letters available below:

Date: 24 March 1994

Dear Professor Julius,

To our amazement, our architectural practice has been around for 30 years this year! In the course of it all, the challenges have been many. The trials have been severe, but at the end, the rewards have been satisfying and we can say we have enjoyed it all. We have soared with the boom times and pulled through the lean years and feel enriched by all the experiences which came with them.

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*Tel: (603) 2913388
Fax: (603) 2913787
(effective on 01 April 1994)*

We hope to remain in touch with you.

*Yours sincerely,
Lai Lok Kun*

Reflecting on Posener's influence, it is clear that his educational philosophy had far-reaching implications. His students' admiration and respect, as evidenced by their letters, show how Posener's empathetic and holistic approach to teaching fostered a lifelong love of learning and dedication to excellence. His mentorship extended beyond the classroom, shaping his students' professional ethos and practices, many of whom went on to become influential architects. While Posener's mentorship was unquestionably beneficial, it is important to consider the larger context of his work and the challenges he encountered. One criticism could be that Posener's influence overshadowed the creation of a distinct local architectural identity. While he advocated for more local contributions to architectural education, his strong presence and high regard for his international expertise may have limited the opportunity for local voices to be fully heard during his tenure. Balancing international influence with the promotion of local talent and perspectives is a delicate task that requires careful consideration. Finally, Julius Posener's long-term influence and mentorship are demonstrated by his students' significant accomplishments and the enduring relationships he developed with them. His empathetic and supportive teaching style, combined with his commitment to encouraging original thinking and professional development, had a profound impact on his students. Posener's legacy in architectural education demonstrates the power of humanistic values in creating an inspiring and nurturing learning environment. However, it raises critical questions about how to balance international expertise with the development of local talent and identities in educational settings.

Posener has played a crucial role in the establishment of architectural education in Malaysia. Thus the beginnings of architectural education here can be traced to when Posener was appointed to set up an architectural programme in Technical College, Kuala Lumpur in 1956. Posener's contribution to architectural education in Malaya against the background of the related significant events in his life can be summarised as follows:

Table 4.2: Julius Posener role and contributions in the establishment of architectural education in Malaysia from 1956 to 1961.

Year	Events	Notes
1956	Julius Posener appointed as Head of Department	By the Colonial Office in London, in August 1956 as a senior lecturer and subsequently as the Head of Department for architectural programme In the expanse of two different groups of students, Posener made sure that both receive full pre-Intermediate training as Architects. And students were able to sit for the Intermediate Examination that term.
1957	Reinforcement of teaching staff	Garnered with the involvement of few PWD architects and also FMSA members (Ivor Shipley, Ikmal Hisham Albakri, Fong Ling Leong, Gordon Sheere and Stanley Merer)
	Assistance from Professor Gordon Brown of Hong Kong University	Collaboration includes a proposition of teaching staff from the Department of Architecture, Hong Kong University as guest lectures at the Department at the Technical College. The association with Hong Kong was expected as the Hong

		<p>Kong was one of the Schools of Architecture Overseas in the Colonies and Protectorates besides Australia, New Zealand, South Africa and India that run and inspected by the RIBA architectural education programme at that time.</p> <p>A relative references regarding architectural education in Asia. The situation can be indicated with the lack of studies on Asian architecture based on what was recorded and documented in this region</p>
	Publication: 'Architecture in Malaya, Impressions of a Newcomer'	Substantial argument and discussion on his critical view of Malaysian architecture
1958	Carl Wilhelm Voltz	<p>Recruit more additional full-time lecturers. His initiative on requesting for teaching staff the year before through Consul General of the German Federal Republic in Kuala Lumpur, Dr. Heinrich Roehreke has paid off</p> <p>Suggested that the recruitment of new lecturers should be pursued actively in the near future. This apprehension denotes Posener's concern in an effort to ensure the sustainability of effective learning in the college and eventually to achieve the success of the school in the long-term planning</p>
	The examination in Technical College	Granted to hold the examination
		Facilities fairly equipped for the training of local architects and ready for next phase.
		First Class Diploma recipients, Lo Kin Ying and three of the best students in their design portfolio, Andrew Tan (Year One), Tan Chow Pui (Year Two) and Lai Lok Kun (Year Three).
	Expand and expose the students to a much holistic environment in stimulate their architectural learning	<p>Exhibition at the Technical College Open Day, organised by the student</p> <p>An exhibition that showcases the design scheme by the students for National Arts School, organised by Art Council at the British Council Hall.</p>
		an exhibition that showcases the design scheme by the students for National Arts School, organised by Art Council at the British Council Hall.
		End of the year, the Society awarded a book prize each to outstanding students on the College Graduation Day for the best portfolio in Architectural Design for the year 1957 - 1958. By the same token, an exhibition that showcases the

		design scheme by the students for National Arts School, organised by Art Council at the British
	Four-year architectural course offer	Melbourne Technical College, and the University of Melbourne, had offered a four-year architectural course to graduate from the Technical College Diploma and successfully graduated from RIBA Intermediate Examination
1959	RIBA Final Examination held (With the three years' course of architectural education in Technical College, the department now called Technical College Department of Architecture)	<p>Held for the first time in June 1959 (9) candidates registered for the examinations, and out of nine (9) candidates who sat for the examination, two (2) candidates, Chow Wai Who and Chua Hung Jooi, passed in all subjects.</p> <p>recommendations mentioned by Posener in the report, is to merge the College Diploma Examination (Technical College Diploma) with the RIBA Intermediate Examination. This suggestion should be seen as part of a move to simplify the system of examinations at present prevailing in the Federation, as well as give the advantage to the Government sponsored students to a much valuable certification.</p>
1960	The implementation of the Diploma Examination and RIBA Intermediate Examination	<p>ran simultaneously the first time at Technical College in May 1960. These initiatives were made to give the opportunity for draughtsmen in the country who are gifted and can afford to pursue to professional level</p> <p>With regard to a decision from the Education Review by the Ministry of Education, which expects a full-time architectural session of Technical College in five (5) years, as highlighted by Posener, there was no reason to delay the implementation of the Fourth Year beyond 1961</p> <p>offer a full professional level of professional architectural education in the future</p>
	Evening classes	Covering two of the five-year course of training was arranged by the FMSA, which started on 19 th September 1960 ²⁹⁰ under the direction of Norman Lehey who worked out the syllabus and arranged for the courses to be held at the College.
	Five year full-time architectural education programme	To be implemented at Technical College starting from 1961
	Forest Research Institute Malaysia (FRIM) in Kepong	The timber staff quarters for an officer of the Forest Research Institute Malaysia (FRIM) in Kepong, designed by Second Year students under the supervision of Carl Voltz

²⁹⁰ Posener, 'Education News', 47.

	The Youth Hostel Association in Morib.	Project was the design of a large weekend home in Port Dickson is ready and may be carried out any time. The Youth Hostel Association has also called on lecturers and students of architecture in Technical College to prepare a youth hostel scheme
	<i>Publication: Architecture Under Crossfire</i> Architecture Under Crossfire (Vol.3, No.2, March 1960	Demand of more architectural learning programs in this country to open more opportunities for discussion, understanding and research in deepening the cultural, social, historical aspects and the development of architecture in Malaya.
1961	Implementation of fourth year beyond 1961	Education Review by the Ministry of Education, expects a full-time architectural session of Technical College in five years.
	Publication: "What is Malayan Architecture" Discussion and 'What is Malayan Architecture' (Vol.3, No.4, August 1961)	Believed that the issues and challenges pertaining Malayan architecture can be overcome with the presence and existence of more architectural institutions
	Publication: Tech Annual Studying architecture in Malaya, Tech Annual (Vol.3, 1960-1961)	How important the future architects of this country are to be able to understand and learn its own architecture by learning architecture locally
	13 May 1961, Posener left Technical College (Norman Lehey took over)	A total number of 85 architectural students has passed during his service at the college
1962	In August 1962, Programme in Architecture	The College introduced a programme in architecture which led to a full professional status and provided training for the Intermediate and Final Examination of the RIBA

Posener's approach was distinguished by his commitment to both humanistic principles and the practicalities of architectural education. He advocated for a comprehensive curriculum that emphasised empathy, respect, and civic responsibility. During his tenure, he successfully graduated eighty-five students, demonstrating his ability to instill a passion for architecture and a commitment to excellence. Posener's efforts were primarily focused on establishing and developing the architectural school at Kuala Lumpur's Technical College. Despite limited resources and facilities, he was determined to create a strong educational infrastructure that would support and nurture the next generation of architects. His determination to overcome these challenges and create a supportive learning environment reflected his commitment to both the profession and the students.

Posener's influence extended beyond the classroom, with his written works and public discourses encouraging open dialogue and a culture of reflection among local architects. His collaborations with local Malaysian architects were critical in adapting the curriculum to better reflect Malaysia's cultural and social context, blending modernist ideals with traditional practices. This

approach contributed to aligning Malaysia's architectural standards with those of professional institutions in the United Kingdom.

While Posener made significant contributions, they were not without criticism. His educational philosophy combined Eurocentric and vernacular approaches. The Eurocentric nature of his work, particularly the incorporation of Bauhaus principles and RIBA standards, provided a global perspective to Malaysian architectural education. This conformance to international standards was critical for professional recognition and helped raise the educational bar. However, this Eurocentric approach occasionally conflicted with local traditions and contexts. The challenge was to strike a balance between rigorous, often resource-intensive European methods and Malaysia's practical realities and cultural specifics. Posener's collaboration with local architects and efforts to contextualise these principles within the Malaysian context were critical in resolving this tension.

Critics may argue that Posener's use of Eurocentric models overshadowed indigenous architectural practices. While his efforts to integrate these models with local traditions were admirable, the balance was delicate and required constant adjustment to keep the curriculum relevant to Malaysian students. His tenure exemplifies the ongoing challenge in architectural education: combining global standards with local vernacular to create a curriculum that is both comprehensive and contextually appropriate.

CHAPTER FIVE: Life after Malaysia: Career Advancement and Achievements

This chapter serves to illuminate the profound significance of Julius Posener's life in Malaysia and the far-reaching impact of his teaching and career trajectory. It will delve into the pivotal role he played and the invaluable contributions he made to architectural education, emphasizing his advocacy for embracing Malaysian history and effectively integrating this knowledge to enrich design concepts. This chapter will trace the evolution of Posener's professional journey beyond Malaysia, encompassing his roles as an academic, writer, architectural historian, and civic advocate, all of which have left an indelible mark on the realm of architectural history. To provide a structured framework for the research's objectives, this discussion will primarily centre on Posener's contributions within the realm of architectural history, shedding light on his distinct perspectives on humanity's interaction with architecture. This chapter explore his pedagogical approaches, written works, theoretical constructs, and insights into architectural history. By drawing upon documented records, publications, and collected works attributed to Posener, we will dissect the intellectual legacy he crafted and the multifaceted contributions he made at various junctures in his life. Towards the conclusion of this chapter, this chapter will delve into the relationship that exists between the context of Malaysia and Posener's ideas, unveiling how his engagement with the Malaysian milieu influenced his concepts, and conversely, how his profound influence has left an indelible imprint on architectural education in Malaysia.

5.1 Professorship

As mentioned in the previous chapter, Posener was reluctant to leave the Technical School. However, in his final year in Malaysia, he was already fifty-six (56) years old with a family of three young children. Among his efforts was to find job vacancies in England, but to no avail. He then started to negotiate a position as a university lecturer in the Technion in Haifa and also in the University of Fine Arts in Berlin. He got in touch with his college friend who studied under the tutelage of Hans Poelzig, Klaus Müller-Rehm, who was an architect and a professor at the University of Fine Arts in Berlin at that time. A correspondence between Posener and Müller-Rehm on possible prospect for professorship was stated in the letter.²⁹¹

By spring of 1961, Posener received an offer for both universities in Haifa and Berlin. The situation was a bit dramatic as depicted by Posener in his memoir.²⁹² He was initially drawn to return to Berlin, however, he somehow felt it was a moral duty for him to choose the Jewish country. He then formulated a concrete caveat and sent a rejection letter to Müller-Rehm.²⁹³ He explained that the decision to Haifa was predominantly emotional. He mentioned considering his history, he had gained further acceptance on the fact that he would always be opposed there as a Jew, forced to make self-declaration, and confronted with anti-Semitism in Germany.²⁹⁴ This was the decisive substantive

²⁹¹ Schirren, Claus, *Julius Posener - ein Leben in Briefen* p. 187-190 (Letter dated 24.1.1959 to Müller-Rehm, Berlin)

²⁹² Posener, *Fast so alt wie das Jahrhundert*, p. 295.

²⁹³ Schirren, Claus, *Julius Posener - ein Leben in Briefen*, p. 192f (Letter dated 1.8.61 to Müller)

²⁹⁴ Richarz, 'Biographie und Remigration – Die Rückkehr Julius Poseners nach Berlin', p. 335-350.

argument against Berlin, as can be seen from the alternative for or against Israel. He made his feelings clear as he mentioned it in his memoir:²⁹⁵

"This will not depend on me, as I have already noticed in the short time of my visit there. It seems to me inevitable that what is being brought to one's attention, that one has to explain oneself and one's presence, in short, that one will find oneself in a somewhat lopsided situation. Now you will say that this was long thoughtfully and positively decided by me, namely at that time, when I replied to your person that I was in principle quite ready to come to Berlin. At that time, however, there was no offer from Haifa. That's just a little bit worse for the situation. It is not easy for an old Jew who is I to say no to Haifa and go to Berlin, may the reasons that move me to this be clear, sober, and humanly unfadable."

After the letter was sent to Müller-Rehm, Posener and his wife went to Zionist office in London to prepare the necessary matters for their new placement. However, the visit changed their decision due to certain regulations that were not to their favour. Among the ruling was to have the children circumcised and to join the Zionist youth movement. The circumstances was not pleasing to both Posener and his wife.²⁹⁶ Hence, Posener immediately rescinded his rejection letter and accepted the professorship in Berlin instantly.

Thus began Posener's career as an associate in Building history at the Berlin Higher Education for Building Arts (modern Berlin University of the Arts also known as Academy of Fine Arts) from 1961 to 1971. According to him, the university was an art school, and architecture was only introduced after the war by Max Taut. In comparison to his role in Technical School Kuala Lumpur as a design instructor, this was the beginning of his career as an historian professionally. Where his admission towards history before was more a dilettante. He refers a lot to the three volumes of "History of German Art" by Georg Dehio in his teaching, and his contentment in teaching history was apparent. Quoting from his memoir he emphasises the importance of understanding the meaning, context, and function comprehensively and constructively in architecture.²⁹⁷ Expectedly, he received his full professorship in 1967. However, while his profession progressed, his personal life did not, he parted ways from his wife of thirteen (13) years in 1965.

Quoting from the preface written by Dennis Sharp, on various occasions during 1967 and 1968, Posener gave a profound lecture in the AA School and the AA.²⁹⁸ The lectures present an insight into the development of modern architecture in Germany from Schinkel to the Bauhaus and they include hitherto untranslated material in contextual and digestible form, which imprinted on the minds of those fortunate enough to have attended the lectures. The lectures clarify the relationship between various key figures in German architecture and the aims of certain designers. He delivered precise English phrases accompanied by meaningful gestures as well-timed as each of the themes or quotations. For almost a decade, Posener's expertise as well as credibility was recognized when he was awarded Emeritus at the Academy of Arts in 1971. Concurrently, he attended and gave lectures at Technical

²⁹⁵ Posener, *Fast so alt wie das Jahrhundert*, p. 295.

²⁹⁶ "I am still surprised today that I did not know before this statement by the man in the office that a family like us would not be able to live in Israel," Ibid

²⁹⁷ *It has always bothered me, and it still bothers me today, when I hear art scholars talking about architecture as if that were its form. In architecture one can never separate the form from the meaning - in the first instance, however, the constructive meaning.* Ibid

²⁹⁸ Lecture on 'From Schinkel to the Bauhaus' by Julius Posener himself

University in Berlin, where he held his famous lecture 'Lectures on the History of New Architecture'.²⁹⁹ His lectures have had a profound impact and has been the turning point for Technical University to offer Posener a position in the university in 1971. His lectures are legendary among his Berlin students, and shaped one of the most brilliant historiographic syntheses of contemporary architecture from the end of the eighteenth century until the twenties.³⁰⁰ They were gathered and published in five (5) monographs issues of the magazine Arch+ between 1980 and 1983. Part of his lecture can be referenced in the appendix. Throughout his service in Technical University for six (6) years, Posener has also been awarded with Honorary Doctor from Phillips-University in Marburg in 1976. In 1978, Posener retired from teaching services at Technical University and accepted the invitation as Guest Professor at Columbia University New York in 1984.

Even while it's not always as obvious as it was in the case of Posener, the decision to emigrate has always had strong biographical underpinnings. In the epilogue in his late memoir Posener thinks his success has not reached the expected level.³⁰¹ However, after more than thirty years in Berlin with success and recognition, he became a very popular university lecturer with the student devotees:

"At that time, I felt a very different tone, in which the students suddenly expressed themselves, like a liberation. Only now did I feel like I was really listening to Berlin again. I noted particularly positively that this student movement was as much an eye-for-fact as the right-wing student movements that I remembered from my time as a student."

When compared to the opposing responses of other returning university professors, such the political scientist Richard Löwenthal, who has also been teaching in Berlin since 1961, this attitude is especially noteworthy. Posener wasn't apolitical, but as an individualist he preferred to voice opposition to party-politically organised politics through spontaneous acts and remarks.

Posener's first book, "Anfänge Des Funktionalismus: Von Arts and Crafts Zum Deutschen Werkbund" (The Beginning of Functionalism: From Arts and Crafts to the German Werkbund), the first in a series of important works on architectural history, was released when he was sixty (60) years old.³⁰² Posener likely explored the origins and influences that influenced functionalism in architecture in this seminal work, examining how societal, cultural, and technological shifts led to the emergence of this significant design philosophy. His meticulous research and perceptive analysis would have provided invaluable insights into the evolution of functionalism as a response to the shifting needs of the contemporary world.

Posener made significant contributions to the preservation and dissemination of architectural history and knowledge in addition to his contributions as an author. His gift of artefacts from the Hans Poelzig collection demonstrated his dedication to preserving architectural heritage. Posener played a vital role in ensuring that future generations of architects and scholars would have access to primary resources for understanding Poelzig's work and its broader historical context by making these artefacts

²⁹⁹ Claus, 'Posener, Julius', *Neue Deutsche Biographie*, p. 650.

³⁰⁰ Marco De Michelis, 'Hans Poelzig: Reflections on His Life and Work by Julius Posener. Review by: Marco De Michelis', *Journal of Architectural Education*, 48.2, (1994), 131-132.

³⁰¹ Posener, *Fast so alt wie das Jahrhundert*, p. 309.

³⁰² Julius Posener, *Anfänge des Funktionalismus: Von Arts and Crafts zum Deutschen Werkbund*, Bauwelt Fundament edn ([n.p.]: Birkhäuser, 1964).

and materials available for study and appreciation. Posener's oversight of Erich Mendelsohn and Hermann Muthesius exhibitions at the Academy of Arts, Berlin in 1964, whereby he donated his first published book, demonstrated his commitment to promoting and exhibiting the works of fellow architects. Posener likely intended to shed light on these notable figures' contributions to the architectural landscape, thereby fostering a deeper comprehension of their distinctive styles, ideologies, and effects. Posener's multifaceted contributions, which include research, publications, donations, and exhibition curating, highlight his status as a major figure in architectural scholarship and conservation will be discussed in the next sub-chapter.

5.2 Publications

In the continuity of his Berlin years, he found the time and calmness for larger publications for the first time. Nothing was more familiar to him than the architecture of Berlin, about which he researched and wrote. One can hardly overestimate the significance of the attraction of Berlin and its buildings for Posener's decision to return alongside his forte. Among all his written works including journals, papers, manuscripts, articles and lecture notes, Posener finally started publishing books. In this chapter a total of ten (10) significant publications of Posener to be discussed.

On his first return to London in May 1961, Posener followed a call to the University of Fine Arts in Berlin, where he taught building history until his retirement in 1971. His actual effectiveness only unfolded after his return to Germany.³⁰³ Whereby, his first published book was published in January 1, 1964, titled, "Anfänge Des Funktionalismus: Von Arts and Crafts Zum Deutschen Werkbund" (The Beginning of Functionalism: From Arts and Crafts to the German Werkbund).³⁰⁴ As stated on the book blurb, the publishing of the book was timely as there has not been any publication that discusses the important testimonies from the development arts and crafts up to urban development in its own context. The 1960s were a transformative age that saw a shift in thinking, a break with traditional ideals, and the emergence of new musical, creative, and constructive groups. Architecture was employed as a tool for political and social expression as well as cultural expression. Therefore, Posener's inaugural publication was considered to be a proactive effort in discussing architectural development and transitions at that time.

³⁰³ Claus, 'Posener, Julius', *Neue Deutsche Biographie*, p. 650.

³⁰⁴ Posener, *Anfänge des Funktionalismus: Von Arts and Crafts zum Deutschen Werkbund*, book cover.



„Vom Sofakissen, zum Städtebau“ - das ist der Weg des Deutschen Werkbundes vor 1914. Die Erweiterung seiner Ziele verdankt der Bund vor allem H. Muthesius, der aus England die Arbeiten solcher „früher Funktionalisten“ wie Ashbee, Lethaby, Voysey mitbringt. Die wichtigsten Zeugnisse sind in diesem Band zum ersten Mal in ihrem Zusammenhang dargestellt.



Ullstein Bauwelt Fundamente

Figure 5.1: Front book cover and back cover of Posener's first published book in 1964 "Anfänge Des Funktionalismus: Von Arts and Crafts Zum Deutschen Werkbund" (The Beginning of Functionalism: From Arts and Crafts to the German Werkbund)
 (Source: <https://www.zvab.com> Retrieved: 12 August 2023)

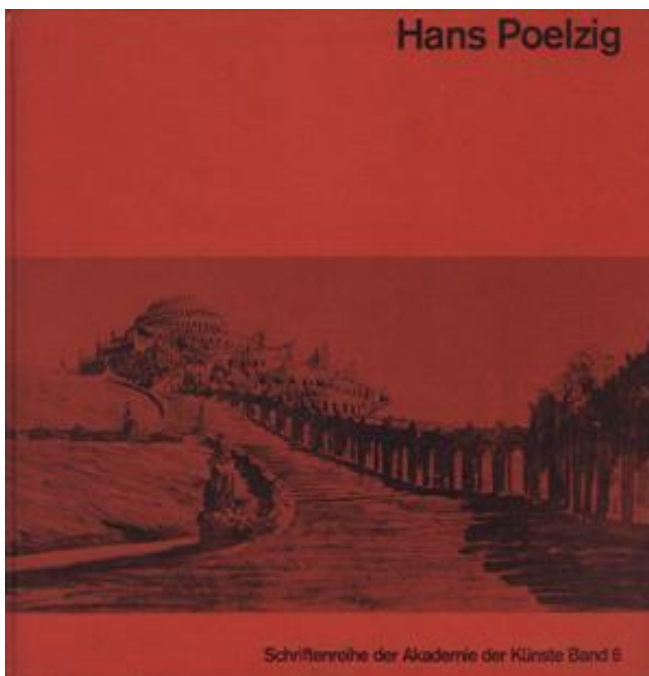


Figure 5.2: (L)Front book cover of "Hans Poelzig: Gesammelte Schriften und Werke (Schriftenreihe der Akademie der Kunst)" and (R) Front book cover of "From Schinkel to the Bauhaus, Five lectures on the Growth of Modern German Architecture in 1972".
 Source: <https://www.zvab.com> Retrieved: 12 August 2023

In 1969, Posener published his first biographical manuscript titled *“Julius Posener: Der Architekt Arie Shon, in: Bauen und Wohnen”* (Julius Posener: The Architect Arie Shon, in: Building and Living). Arie Shon was an Israeli architect and winner of the Israel Prize for Architecture in 1962. Shon was a critical contributor to the early architecture in Israel and the leader of the first master plan of the young state, reporting to then Prime Minister, David Ben-Gurion. He studied at the Bauhaus in Dessau under Walter Gropius and Hannes Meyer and on his return to Israel (then Palestine) in 1931, started building in the International Style, better known locally as the Bauhaus style of Tel Aviv. Shon built private houses, cinemas and in 1937 his first hospital, a field in which he specialized in his later career, planning and constructing many of the country's largest medical centers. His contributions as well as his life are documented well in this book.

As a former student of and profoundly influenced by his three (3) years of study under Hans Poelzig, Posener's admiration for him continued with contributing his writing in the series of publications by the Akademie der Künste in 1970. The publication of *“Hans Poelzig: Gesammelte Schriften und Werke (Schriftenreihe der Akademie der Künste)”* (Hans Poelzig: Collected writings and works (series of publications by the Akademie der Künste)) consists of 350 images, was a complete study of Poelzig in English. Posener covers Poelzig's career from his early years in Breslau through his later years in Dresden and Berlin. This personal biography is based on a primary source and valuable first-hand account, discussing works such as the Salzburg Festival Theatre and the Capitol Cinema. He defines the phases of Poelzig's work, including the point at which it may be classified as Expressionist. Posener emphasizes Poelzig's essential strength - an understanding of what architecture is that informs all his work, despite fluctuations in taste and technological progress that changed the formal language of structures.

Following an excerpt from the previous topic, the impact given by Posener through his lectures has resulted in a publication with the AA joint venture. Posener's next book publication, *“From Schinkel to the Bauhaus, Five lectures on the Growth of Modern German Architecture in 1972”*, was the collection of lectures on five (5) prominent architects in modern German architecture. He examined the importance of Karl Friedrich Schinkel in the nineteenth century, he illustrated Schinkel's aims from extracts from his diary and through his buildings. He looked at Herman Muthesius and his assessment of the English domestic architectural situation. Hans Poelzig and his involvement with architectural expressionism. Hugo Haring and his relationship of his ideas to Scharoun, Mies and Le Corbusier. And finally Walter Gropius's ideas for the Bauhaus. Seen in relation to his collected essays on the Arts and Crafts and the Werkbund, *Afange des Funktionalismus* (Ullstein, 1964), and such important articles as the one featured in the Architectural review on Hans Poelzig and the study on Hermann Muthesius that appeared in the Architects' Yearbook No.10 (1962) they provide a logical progression.

In West Berlin in the 1960s and 1970s, his unadjusted, individual, personal experience-fed handling of the testimonies and witnesses of the past formed the basis of his efforts to preserve monuments to preserve bourgeois villas, but also his commitment within the political left. Reflecting on his own life, he now wrote his fundamental writings on modern architecture, of which *“Berlin on the Way to a New Architecture”* published in 1979, is arguably the most important. In it, Posener shows how classical modernism of the 1920s was rooted in the architecture of Wilhelminism. Numerous

awards honoured his life's work. In doing so, he closely followed up his experiences before 1933 in Berlin and was repeatedly involved in the political life of the city – not least by saving numerous buildings from demolition.

As Heinrich Klotz noted in 1976 the occasion of Posener's 75th birthday, for the first time he gave a comprehensive overview of the preparation of a new architecture between 1885 and 1914 in Berlin based on the critical analysis of certain tendencies (Wilhelminism, national liberalism, Werkbund, garden city movement), important building projects gifts (town planning, rental houses, country houses, factories, theatres, department stores), new constructions (steel, concrete), influential architects (Muthesius, Messel, Poelzig and others).³⁰⁵ The most important thing about this book is the discovery of the reform in the era of Wilhelminism as a leitmotif, as a general tendency that dominated this age in contradiction and harmony with its basic imperialist structure, and the uncovering of the effect of the reform as a way of introducing the "Wilhelminian Compromise". That is why Posener's book is of great importance, because it sovereignly meets the demands for a socially founded building history.

His studies of Hermann Muthesius, Berlin domestic architecture, and the German Werkbund have been decisive in relocating the founding debates of modern architectural reform during the intense years at the turn of the century, remote from the linguistic and stylistic adventure of modernism during the twenties.³⁰⁶ Hence his next publication "Berlin auf dem Weg zu einer neuen Architektur 1889-1918 (Berlin on the Way to a New Architecture 1889-1918)" was published in 1979. In this book, he closely followed up on his experiences³⁰⁷ in Berlin before 1933 and frequently participated in city politics, including by preventing the demolition of countless structures. In the words of Vincent van Rossem, in his review³⁰⁸ of this book, he claimed that being able to adequately characterise a city as an architectural-historical phenomena is particularly challenging. It's difficult to comprehend how intricate it is. Architecture history is usually constrained to a single designer, aesthetic, or typology. Aspects of urban planning are rarely taken seriously. Few authors are willing to try to combine these four (4) topics. Because Posener's work is a collage, the coherence also depends on the reader's goodwill. But it's also possible that that's the only way to fix the issue.

In 1981, Posener published 'Aufsätze und Vorträge 1931 – 1980', a collection of his own lectures and notes that have been written for half a century. These collections were written from his studies at the Technical University of Berlin-Charlottenburg, recurrent living experiences in Paris, his emigration in Palestine, and also during his teaching period in London, Kuala Lumpur, and Berlin respectively. There are a total of forty-six (46) notes and lectures that cover various topics and issues that discuss the current architectural scenario and direction of architecture, especially in the formation of new architecture and also the emphasis on humanity in architecture. Which he had previously discussed in his book, 'Berlin auf dem Weg zu einer neuen Architektur 1889-1918'.

³⁰⁵ He had published a preliminary study for his Berlin book 'From Schinkel To The Bauhaus' in 1969 as a brochure for the Architectural Association London; also the Muthesius catalogue from 1977 and the Mendelsohn -Exhibition catalogue from 1968 belongs to this series of preparatory works for "Berlin on the way to a new architecture".

³⁰⁶ De Michelis, 'Hans Poelzig: Reflections on His Life and Work by Julius Posener, p. 131-132.

³⁰⁷ Julius Posener, *Berlin auf dem Weg zu einer neuen Architektur 1889-1918* (München: Prestel-Verlag, 1979).

³⁰⁸ Vincent van Rossem, *Julius Posener, Berlin auf dem Wege zu einer neuen Architektur* (2023) <<https://www.amsterdamsebinnenstad.nl/binnenstad/287/posener.html>> [accessed 21 October 2022].

His 'Lectures on the History of New Architecture 1750-1933', which he held from the summer of 1976 to the summer of 1978, then appeared in five special issues of the journal *Arch+* in the year 1982 and 1983 edited by Wolfgang Schäche.³⁰⁹ They represent an expansion of the methodological and content-related concept of the "Berlin" book. Among the lecture topics included were 'The Modern Architecture 1924-1933', 'The Architecture of the Reform 1900-1924', 'The age of William II', 'The Social and Building Innovations of the 19th Century' and 'New Tendencies in the 18th Century'.³¹⁰

Following the year, Posener produced a series of Adolf Loos's lectures which was published by Akademie der Künste, titled "Adolf Loos, 1870-1933: Ein Vortrag (Anmerkungen zur Zeit)". In 1989, another book published dedicated to another prominent architect, Bruno Taut titled "Bruno Taut: Eine Rede zu seinem fünfzigsten Todestag" (Anmerkungen zur Zeit) (German Edition). At the same time, in addition to publishing his own writings, Posener actively as the role of contributor in the production of books by others. Among them were "Architektur-Experimente in Berlin und anderswo: Für Julius Posener, published by Verlag für Architektur- und Kunstpublikationen", authored by Dietrich Worbs, edited by Sonja Günther.

In 1990, Posener finally managed to publish his own biography book entitled, 'Fast so alt wie das Jahrhundert' (Almost as old as Century). This literary work provides a personal and introspective narrative of Posener's life trajectory, encompassing his formative years and educational pursuits, as well as his encounters throughout multiple instances of migration and the subsequent years of existence in diverse nations such as Israel, England, and Malaysia. Posener's memoir occupies a distinctive position within the domain of contemporary architecture due to its provision of an exceptional and individual viewpoint on the momentous occurrences, difficulties, and alterations that influenced his personal and professional trajectory. The book has garnered acclaim for its skilful integration of emotional depth and profound observations, which are a testament to Posener's personal background and his strong affinity for the field of architecture.

Posener's book showcases a discernible writing style that is marked by his adeptness in articulating his personal encounters and architectural viewpoints. The incorporation of personal and professional aspects in this work provides readers with a comprehensive comprehension of the individual responsible for the architectural accomplishments. An outstanding characteristic of "Fast so alt wie das Jahrhundert" is Posener's forthright disclosures concerning other notable architects and personalities with whom he maintained personal connections. The author illuminates lesser-explored aspects of renowned individuals like as Hermann Muthesius, Erich Mendelsohn, Hans Poelzig, and Le Corbusier. These insights enhance the comprehension of the lives, personalities, and contributions of these architects within the realm of architecture.

³⁰⁹ *Arch+* is edition *Arch +*, Zs. f. Architektur u. Städtebau, o. year [1979] No. 48, 53, 59, 63/64, 69/70.

³¹⁰ Julius Posener, *Vorlesungen 1, Die moderne Architektur (1924-1933)* (Lecture 1: The Modern Architecture 1924-1933) *arch+ 48*; *Vorlesungen 2, Die Architektur der Reform (1900-1924)* (Lecture 2: The Architecture of the Reform 1900-1924) *arch+ 53*; *Vorlesungen 3, Das Zeitalter Wilhelms II.* (Lecture 3: The age of William II.) *arch+ 59*; *Vorlesungen 4, Die sozialen und bautechnischen Entwicklungen im 19. Jahrhundert* (Lecture 4: The Social and Building Innovations of the 19th Century) *arch+ 63/64*; and *Vorlesungen 5, Neue Tendenzen im 18. Jahrhundert* (Lecture 5: New Tendencies in the 18th Century) *arch+ 69/70*.

Posener's introspective methodology in examining his own life and accomplishments introduces a heightened level of intricacy to the narrative. The individual engages in introspection and wrestles with self-evaluation, as well as harbours doubts regarding the various circumstances that may have contributed to their achievements. The novel highlights the continuous challenge faced by the protagonist in reconciling the influence of his Jewish history and his professional aptitude on his architectural path. In conclusion, "Fast so alt wie das Jahrhundert" can be regarded as a poignant and informative biographical piece that effectively encapsulates the essence of Julius Posener's life, experiences, and opinions. This text offers insights into the realm of contemporary architecture, simultaneously presenting a subjective and reflective narrative of an individual who exerted considerable influence on architectural dialogue and implementation.

An early anthology of Hans Poelzig in 1970 brings the last historiographic effort by Posener. "Hans Poelzig: Reflections on His Life and Work", was solicited by the Architectural History Foundation and published originally in English by The MIT Press in 1992. It is the first detailed study of Poelzig in English, with 350 illustrations. The book brings to light one of the most interesting architects working in Germany during a period when the course of architecture was profoundly changed. It is an eloquent and personal memoir, a primary source and valuable first-hand account of a teacher and master builder who "was an outsider even in his own time". Posener dedicated himself to historiographic work, producing an enormous and decisive effort to reconsider the fate of architectural modernism between the nineteenth and twentieth centuries. The study follows the course of Poelzig's work through the various phases of his professional career from his years in Breslau to Dresden and Berlin. Posener outlines Poelzig's teaching experiences in Breslau after 1903 and he analyses Poelzig's designs, using the vast documentary sources conserved at the Berlin Polytechnic.³¹¹ He provides a useful definition of the phases of Poelzig's work, including the moment at which it could be termed Expressionist. Pointing out that changes in German architecture between 1900 and 1935 were not as radical as they appeared, or wanted to appear, Posener draws attention to Poelzig's true strength - an idea of what architecture is that informs the whole of his work, despite the shifts in taste and technical progress that changed the formal language of buildings. His three years of study with Poelzig had an enormous impact on Posener. Therefore, he knew very well that this monograph are useful above all to highlight the historical context understanding,³¹² in which the subject lived, renews and rewrites the entire account of events of modern German architecture through Poelzig. With collaboration with Kristin Feireiss and Olaf Bartels, he finally completed the long unfinished project that is close to his heart.³¹³

³¹¹ De Michelis, 'Hans Poelzig: Reflections on His Life and Work by Julius Posener. Review by: Marco De Michelis', 131-132.

³¹² Ibid

³¹³ Katrin Voermanek, *Typisch Posener* ([n.p.]: JOVIS Verlag GmbH, 2019), p. 137.

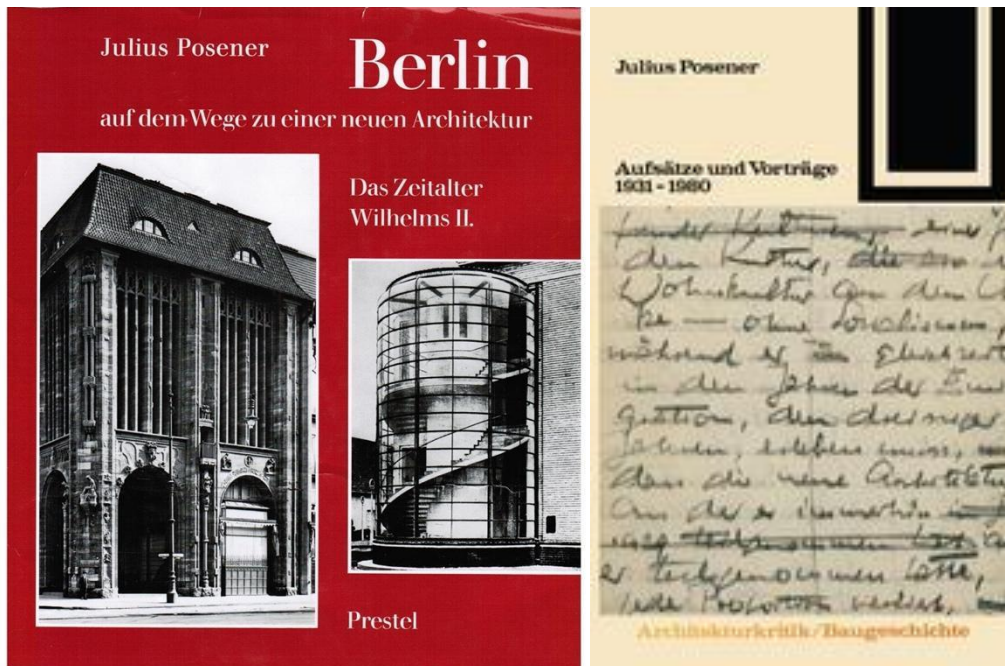


Figure 5.3: (L) Front book cover of “Berlin on the Way to a New Architecture” published in 1979 and (R) Front book cover of “Aufsätze und Vorträge 1931 – 1980” published in 1981.
 (Source: <https://www.zvab.com> Retrieved: 12 August 2023)

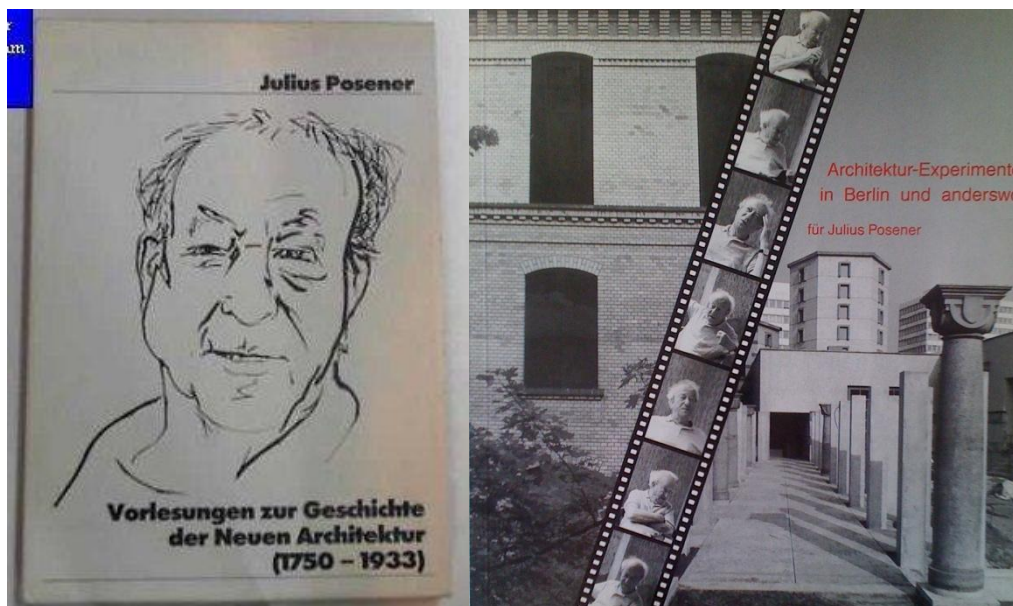


Figure 5.4: (L) Front cover of “Lectures on the History of New Architecture (1750-1933)” published in 1982 and (R) Front book cover of “Architektur-Experimente in Berlin und anderswo: Für Julius Posener”, published by Verlag für Architektur- und Kunstpublikationen”, authored by Dietrich Worbs, edited by Sonja Günther, published in 1989.
 (Source: <https://www.zvab.com> Retrieved: 12 August 2023)



Figure 5.5: (L) Front book cover of “Berlin on the Way to a New Architecture” published in 1979 and (R) Front book cover of “Aufsätze und Vorträge 1931 – 1980” published in 1981.

Source: <https://www.zvab.com> Retrieved: 12 August 2023

In his last book, ‘Was Architektur Sein Kann: Neuere Aufsätze’ (What Architecture Can Be - Recent Articles) published in 1995, his writing deviates from the prevalent academic specialisation. Posener views the world from the perspective of a generalist with a broad education. This volume builds on Posener's collection of twenty-one most recent essays, lectures, articles and public speeches range chronologically from 1983 to 1994. Which is now regarded as a classic of architectural critique. It gathers together chosen works on the topics of architecture and urban planning from the previous fifteen years. This book opens up a world of architectural events. Due to Posener's contemporaneity, a perspective of well-known structures like the Bauhaus or the Einstein Tower must frequently be different. In addition to discussing modern architects including Adolf Loos, Erich Mendelsohn, Le Corbusier, Egon Eiermann, Ferdinand Kramer, and Günter Behnisch, to whom his frequent personal observations apply. Posener's broad viewpoint provides engaging, intriguing conversations as he laments.³¹⁴

“We are witnesses to a process in which society as we know it, the society in which we live, and for which we live.”

³¹⁴ Posener, *Was Architektur Sein Kann: Neuere Aufsätze* (Basel Berlin Boston: Birkhauser Verlag, 1995), p. 229.

He had a lot of independence because he represented a somewhat uncommon subject. At the same time, he was able to rekindle his interest in Berlin's earlier architectural history and his one-on-one interactions with legendary builders of the era. He initially had the time and peace for larger writings during the continuation of his Berlin years. Nothing was more known to him than Berlin's architecture, which he studied and wrote about. The appeal of Berlin and its structures for Posener's decision to return alongside the other elements cannot be overstated. The final chapter of the book, "Der deutsche Umbruch" is Posener at his most pensive and most pessimistic about Germany's future.³¹⁵ A childhood memory of Postdam, now once again easily accessible to all Germans, inspires him to ponder the German national character. Looking back at Germany's previous upheavals in the century, he marvels at Germans capacity for international forgetting the ability to repudiate ideals to which they had only recently declared undying loyalty. As he concludes this essay and the book by writing of his fears about the impact of capitalist development on the picturesque landscape of Saale Valley in East Germany, he seems to be wondering what his generations accomplished and what the future holds for his descendants.

It turns out that this question is always playing on Posner's mind when he states the same thing in his book, *Aufsätze und Vorträge 1931-1980*, he wrote:³¹⁶

"When I was compiling my writings, I reread the Muthesius essay that I had written for the "Baugilde" in 1931, and I was somewhat amazed to find that everything that I have said about Muthesius since then is already said there. At that time I thought I had learned from him that architecture is not one of the fine arts, but an emanation of society, and that it is only good when it reflects the ways of life in a society. And since I didn't let myself be talked out of it, this anti-artistic view recurs in all later essays about Muthesius - and not only in those about Muthesius. Certainly, other subjects are also addressed in my writings; otherwise this collection would be unbearably boring. I have dealt with current affairs, again with the question of university reform - and university politics, even politics in general, especially after 1968. Pieces of experience from my unsettled life also appear: Master Poelzig, Le Corbusier, Mendelsohn, Scharoun . It is inevitable that such influences from a long life find their expression in the writings of a person who has become accustomed to clarifying the impressions he receives in writing. But the question of why architecture is actually made, and what architecture actually is, is the central theme."

It can be concluded that all of Posener's writing is based on the importance of the existence of architecture, and what architecture is actually. In addition to that, he also always questions and highlights the concern that the role and function of architecture will change in parallel or not in line with society's acceptance and response from one generation to the next. This concerns of Posener is written as well in his publication:

"And now that it's time to put down my pen, I'm beginning to doubt whether I'm right about something that's been on my mind for fifty years. It's easy to talk about architecture as a reflection of society; but what is the society in which we currently live? How can she, who is about to lose all form, be reflected in her buildings and in her cities? Bruno Taut had already said in the "Stadtkrone" that the horrid tenement town of his time was an adequate reflection of the society in which he lived. He hoped for another company. This hope is also found in my writings. That's why I didn't suppress the strictly political essays. I think they belong to architecture. I haven't suppressed

³¹⁵ Mark Peach, 'Review: Was Architektur sein kann: Neuere Aufsätze by Julius Posener', *Journal of the Society of Architectural Historians*, 55.2, (1996), 195-196.

³¹⁶ Julius Posener, *Aufsätze und Vorträge 1931-1980*, Volumes 54-55 of *Bauwelt Fundamente* edn ([n.p.]: Vieweg, 1981), p. 8.

the essays either, in which there are already doubts as to whether building and living still mean to us, especially to the young among us, what they meant to us and even more so to our fathers. This will be the subject that I will continue to study; because I don't stop writing; and when this collection is reprinted in five years, I hope to add an addendum to it."

Before Posner's passing in November 1996, he contributed a foreword in "Ludwig Hoffmann - Stadtbaurat von Berlin 1896-1924, Lebenserinnerungen eines Architekten" (Ludwig Hoffmann - City Planning Officer of Berlin 1896-1924, Memoirs of an Architect), which was written by Wolfgang Schäche published in January 1996. Overall, Posener's publication is a very valuable contribution to the history of architecture in particular. It is not surprising that even after Posener's death, many publications were produced and published. Among the publications are part of his unpublished work and writings, and others are from the efforts of several writers, former students and historians who collected literature and produced special works to remember and appreciate Posener's contributions. For example, a year after his passing, a written collaboration by his friends, colleagues and students: Günter Behnisch, Daniel Libeskind, Wolfgang Pehnt, Manfred Sack, Oswald Mathias Ungers and others published a 215 pages of memoirs of Julius Posener and his work. "Lasst mich doch, Kinder, hier komme ich wahrscheinlich nie wieder her!" (Leave me, kids, I'll probably never come here again!), is the results of the effort and contribution of one of Posener's former student at the Academy of Arts, Miron Mislin, whom for the first time to document Posener's work as a teacher and architectural historian comprehensively.³¹⁷

During Posener's lifetime, he produced many manuscripts, some of which were published before his death. Through collaboration and efforts to commemorate Posener's legacy, many publications are recollections from his own manuscripts. Among them are "Julius Posener Ein Leben in Briefen" (Julius Posener A Life in Letters), published by Birkhäuser Verlag in 1999. Matthias Schirren and Sylvia Claus as the editors, as explained in the preface of the book, the collections are reflected in the vibrant conversation he kept up over the years with a range of contacts, including, Thomas Mann, Erich Mendelsohn, Le Corbusier, Pierre Vago, architect Lotte Cohn, art historian Max Raphael, and Pierre Vago.³¹⁸ Over a hundred letters from the extraordinarily rich collection of several thousand were chosen for this book, and they were complemented with notes, remarks, and when appropriate the replies of his correspondents. In 2001, the highly acclaimed volume "Julius Posener: In Deutschland 1945 bis 1946" (Julius Posener: In Germany 1945 to 1946) was published by Siedler Verlag.³¹⁹ After more than half a century, Posener's recorded impressions within a year during his return to Germany in 1945 before he moved back to Palestine in 1946. According to Christina Kufner's review in the book, the search for a fresh political and administrative start is more important than the issue of German responsibility.³²⁰ Posener clearly states the boundaries of his account from the outset: he didn't set out to write about the treatment of Jews in Germany, merely the conditions he encountered while there. Posener instead frequently sets the reader in a situation that makes a statement on the effects of National Socialist policies. By emphasizing on the thinking rather than questioning, Posener effectively

³¹⁷ Prof. Dr. h.c. Julius Posener: Architect, Author and Architectural historian (2023) <<https://www.archinform.net/arch/4158.htm>> [accessed 11 October 2016].

³¹⁸ Schirren, Claus, *Julius Posener - ein Leben in Briefen*, preface.

³¹⁹ *Julius Posener 11/04/1904 - 01/29/1996* (2023) <<https://www.museumderdinge.de/deutscher-werkbund/protagonisten/julius-posener>> [accessed 11 October 2016].

³²⁰ *Julius Posener: In Deutschland 1945 bis 1946* (2023) <<https://www.deutschlandfunk.de/julius-posener-in-deutschland-1945-bis-100.html>> [accessed 21 October 2022].

constructs a comprehensive psychological profile of both the defeated Germans and their conquerors, despite not engaging in a rigorous scholarly analysis or research approach to the subject matter.³²¹

Another series of Posener's biography was also published successfully by the publisher Siedler Verlag in 2004. "Heimliche Erinnerungen. In Deutschland 1904-1933" (Secret Memories. In Germany 1904-1933) was a memoir written by Posener while he was residing in Kuala Lumpur. The publisher's efforts are greatly appreciated because it is evident because through this publication it is possible to compare the shift and change in the accuracy of Posener's writing style when compared to his memoirs before that, as it is claimed³²² as sharper, more direct, and more caustic. The helplessness of the child, the emergence of sexuality, one's own anti-Semitism, and the prospect of exclusion seem to be magnified by the exile's magnifying glass, which makes one's own existence and the breaks in time stand out even more sharply. The book is also a covert expression of love for the lost motherland that was covertly written down in a colonial society that had no use for Jews or Germans.

This is only part of a series of publications based on Posener's writings, even many writings have been produced and published³²³ about Posener as an architectural historian who is respected until today. Helga Schmid-Thomson stated,³²⁴ Posener success was partly due to his knowledge from studying architecture with Hans Poelzig, working with Erich Mendelsohn, and working for *L'architecture d'aujourd'hui*, where the first-hand knowledge of how modern architectural writing, contemplation, and communication eventually became a primary focus gained. Then it is not surprising that all the testimonies related to Posener's writing and publishing have received praise and made a very valuable impact among colleagues, students and also architectural history advocates around the world, as Otto Schilly emphasized in his tribute.³²⁵

"Julius Posener paved the way for many happy effects: through his writings, but above all through the spoken word. And he has faced many of the errors and reprehensible things of the century in its almost hundred-year existence."

³²¹ Ibid

³²² *Heimliche Erinnerungen In Deutschland 1904 bis 1933* (2023) <<https://www.perlentaucher.de/buch/julius-posener/heimliche-erinnerungen.html>> [accessed 11 October 2016].

³²³ Appendix 15 (list of publication by Posener and on Posener)

³²⁴ Deutscher Werkbund Berlin e.V. (Herausgeber), Jan R. Krause (Redakteur), *Julius Posener - Werk und Wirkung. Zum 100. Geburtstag*, 1st edn ([n.p.]: Regioverlag, 2005), p. 19.

³²⁵ Ibid, p.24.

5.3 Prominent Architectural Historian and Critic

In discussing Posener's role as an architectural historian and critic, it is best to elaborate through testimonials from architects, theorists and scholars, that highlighted and also praised the importance of Posener as a prominent historian and critic in architecture. The dedication of Julius Posener to the mission, his lively teaching style and desire in passing on information to students, as well as his steadfast public advocacy for the preservation of priceless structures has raised Posener's role as a respected architectural historian. This statement can be supported through these architects and theorists during the discussion on Julius Posener's implementation of the theme, how it appears today, and what we may take away from him.³²⁶ Documented contributions include those from Jan R. Krause, Berlin; Francois Burkhardt, Milan; Berlin; M. Jean-Louis Cohen; Paris; Ingeborg Flag; Frankfurt; Matthias Schirren; Nina Nedelykov; Tel Aviv; Edina Meyer-Maril; Hamburg; and Wolfgang Pehnt; Berlin. Today, architectural mediation—as opposed to a neutral, location-free description of architecture—is more important for communicating nuanced relationships and values that can be understood through architecture. The architectural description by Julius Posener did not ignore social, cultural, or political issues either. He was drawn to modernism and architecture from the Werkbund tradition. He portrayed architecture that benefits people and incorporates enlightened modernity.

As stated by Angelica Gunter in *Werk un Wirkung*, Julius Posener shaped the work of the Werkbund like no other.³²⁷ She stated repeatedly that the Werkbund is about the calibre of the possessions we surround ourselves with. As she claimed that, The Werkbund was the gathering of people who realised that turning a blind eye is not the solution. That one stumbles into something they cannot obtain in their environment, even if they are unaware of it. And that it goes far deeper than we realise: that living a happy life actually does involve feeling at home in one's surroundings.

An interesting fact expressed by Otto Schily, who has been Federal Minister of the Interior since 1998.³²⁸ He studied law in Munich, Hamburg and Berlin and was a founding member of the Greens, for which he sat in the German Bundestag until 1989. In 1971 he was appointed to the Deutscher Werkbund Berlin under the chairmanship of Julius Posener. In this collective anecdote, Schilly mentioned:

"We could understand Posener's life and work as an answer to the question: "What does one study architectural history and to what end?" ?" We all know that this is not an inquiry into curricula and study goals. Rather, Julius Posener reminded us that architecture and history must put people at the center, that they only look at the ..conditio humana " to be understood and at the same time to be an expression of the same. I would like to thank the Deutscher Werkbund Berlin and the Akademie der Künste for keeping the memory of this great humanist alive. In this way we can help to preserve and further strengthen Julius Posener's happy effects."

What Schily emphasised is that Posener's view of the role of architecture history prioritises on the condition of the human being simultaneously to express and understand the whole purpose of

³²⁶ Deutscher Werkbund Berlin, Krause, *Julius Posener - Werk und Wirkung*, p.IV – 29.

³²⁷ Ibid, editorial IX.

³²⁸ Ibid, p.26.

architectural history. Other than the way forward thinking, another prominent architectural historian Matthias Schirren, contributed in this tribute publication added, Posener continued to play a formative but also constant regulating role in squatting in the late 1970s and early 1980s.³²⁹ Posener argued in favour of keeping structures that were in jeopardy. He took action to protest the bureaucratic, restrictive neighbourhood redevelopment demolition programme that was still in force in the 1960s. He also became a well-known speaker at significant protest meetings quite rapidly. He used the various institutions as platforms for his pleas with almost dexterity. He has been a member of the Academy of Arts since 1967 and has had positions with both the Deutscher Werkbund and the organisation "Werkbund Archiv," which was established in 1968. He served as this organization's honorary chairman and gave advice to the young group.

Wolfgang Pehnt supported by stating that for Posener building was not a style but rather an evolved way of life of a culture.³³⁰ He insisted that architecture tell tales, just as he loved to tell stories himself. An epic building should tell a story about how it was made, the civilization it originated from, the circumstances that shaped it, and the people who utilised it. His criticism of architecture and its history were retellings of myths and cultural meaning. Therefore it is expected and based on the wealth of knowledge he held, Posener has been appointed to supervise the first retrospective on the work of Erich Mendelsohn in Germany for the Academy of Arts in Berlin and the German Building Center in Darmstadt in 1968. In 1970, he was commissioned by the Fritz Thyssen Foundation at the Academy of the Arts on the History of Modern Architecture. And further appointment was together with Sonja Günther to lead and conduct the catalogue and exhibition of Hermann Muthesius in the Aka-The arts, Berlin in 1977.

Posener's immersion in architectural criticism is something that has been expected and is no longer denied, according to Katrin Voermanek. Showing the characteristics of giving opinions and high analytical power in Posener can be clearly seen since he was a child.³³¹ At no point in his autobiographical texts did he ever give the impression that he knew for sure what he should do professionally or that he even felt called to be an architect. He almost flirted with the fact that he had some talents but at the same time had so little inner determination that in the end the choice of study was influenced by all sorts of external circumstances, more or less without his active participation. Nor did he retrospectively gloss over his path to architecture or make it seem like a vocation to let. However, the fact that the observation, analysis and classification of architecture in a larger context seemed much more interesting to him early on than designing and building itself is made clear again and again on his immersion being a critic.

As highlighted by Voermanek, besides being the master of communicating architecture, he, too, was able to speak to a specialist audience while addressing a lay audience in a clear and informative manner, describing architecture at the greatest level of content.³³² He presented his lectures while he was in the city, and he also published and corresponded extensively. He began teaching architectural criticism as a separate course in 1969. In contrast to most of his colleagues, the new student demonstrations were accepted and felt, but not by those in his position. He wrote for specialised

³²⁹ Ibid, p.73.

³³⁰ Ibid, p.95-99.

³³¹ Voermanek, *Typisch Posener*, p. 121- 139

³³² Ibid

publications and instructed future architects at prestigious colleges. In order to enhance non-architects' perception of the built environment, he also spoke to them in daily newspapers, radio shows, seminars, and other forms. Voermanek added, Posener was able to describe architecture and put it in a broad cultural framework in a way that was and is clear, understood, and enlightening for both "target audiences." He knew how to inform and inspire.³³³ He contributed to the public perception and valuing of threatened structures, which in certain cases stopped the threatened demolition. He also explained the monumental importance of the concerned structures.

Julius Posener's concept of architectural criticism was broad. Never did he aim to edify inclined newspaper readers at breakfast or on the sofa on Sunday afternoons with beautiful wording. His architectural criticism was made for everyday use. It took place not only in the serial, but also in the local section and the reader's letter column. And not only in the newspaper and in books, but also on radio and television, in the lecture hall, on podiums and on walks through the city. Posener used architectural criticism to achieve something, both as a publicist and as a university teacher and representative of important institutions with such informative and descriptive, but rarely without appeal.

As highlighted by Voermanek, there is the variety of "tools" Posener used. As an author he did not keep secrets, but made visible as a person and boldly stepped out of his office, she explained. There is this never demonstratively displayed educational foundation on which his arguments were based. And last but not most importantly it is the beauty of his language. What distinguished Julius Posener was his narrative and "confessed" way of criticizing architecture, his way of looking at things that was less concerned with details than with the effect of a building, his deliberately unclarified, very personal judgements. He showed the courage to be enthusiastic, to subjective evaluation and simple, clear words. He gave his readers and listeners tips on what they should pay attention to, tried to open their eyes and their view of the essentials to steer. Voermanek stated, Julius Posener's critical approach to architecture is not one that can be summed up in a few words, but rather an attitude that can change the course of things. Architectural criticism is not something that should only be made for a small, elitist circle of readers, or, even more wastefully, only to impress the writing colleagues. In the spirit of Posener, it is public engagement and activism - a powerful tool that can make a difference.

To conclude on Posener's reputation as an architecture critic, Hella Dunger-Löper stated that the aspects that were much more important to him, are the social value and the acceptance of architecture.³³⁴ Julius Posener changed numerous plannings in this city in a fashion-setting way by using constructive criticism, and he also repeatedly called for transparent planning procedures and the participation of those affected. He was a man who wasn't satisfied with straightforward solutions, but he was also a quiet, endearing person who was equally adored and cherished by his students. He became so crucial to Berlin as a result. In addition, he was adept at classifying and explaining in the mirror a variety of architectural styles used in Berlin buildings. These critiques that he formulated are brilliantly thought out and of extraordinary value for the assessment of Berlin's architectural history as a whole, Dunger-Löper concludes. If there is something we can learn from Posener today, it is this:

³³³ Katrin Voermanek, 'Von Julius Posener Lernen', 5. *Internationales Symposium zur Architekturvermittlung und deren Forschung*, Forschungsperspektiven. Section 1, (2015), Abstract.

³³⁴ Ibid

architecture is always a political issue, and criticism is a powerful tool that can change the course of things.

In conclusion, the resounding chorus of testimonials from esteemed architects, theorists and scholars serves as a resolute testament to the profound impact Julius Posener has had on the realm of architectural history and criticism. His legacy stands as a testament to the convergence of insightful historical understanding and astute critical examination, a fusion that has remarkably expanded the horizons of architectural discourse. Posener's distinctive ability to intertwine the threads of history with the rigorous lens of critical analysis has not only deepened our comprehension of architectural evolution but has also redefined the very parameters of architectural exploration. His writings beckon us to traverse beyond the surface aesthetics and structural forms, encouraging us to embark on a more profound journey—one that uncovers the intricate interplay between architecture and the societies and cultures it emerges from.

Through Posener's lens, architecture becomes a living testament to the times it emerges from, a vibrant reflection of societal aspirations, cultural values, and ideological underpinnings. His work resonates with the understanding that every edifice carries within it the whispers of history, the echoes of cultural shifts, and the aspirations of humanity. Julius Posener's legacy as an architectural historian and critic extends beyond the mere chronicling of structures and styles; it is a legacy of illuminating the dynamic interrelationship between human civilization and its built environment. His pioneering spirit invites us to engage with architecture not as static artifacts, but as dynamic narratives that intertwine with the ebb and flow of the human experience. As we delve into the depths of Posener's writings, we are reminded that architecture is a mirror that reflects the soul of a society, a canvas onto which aspirations and ideals are painted. The accolades and tributes from his peers and successors stand as an enduring homage to a visionary who unravelled the hidden layers of architectural narratives, sparking a perpetual dialogue between the past, present, and future.

Julius Posener's legacy beckons us to contemplate, appreciate, and engage with the architectural tapestry that envelops us, reminding us that within each structure lies a story waiting to be deciphered, an insight waiting to be gleaned, and a connection waiting to be made with the intricate web of humanity's journey through time.

5.4 Honorary Mentions and Awards

Correspondingly with his numerous active roles as an architectural historian & critic, Posener was closely associated with several institutions and among them are members of Akademie der Künste (Academy of Arts) (architecture section) Berlin in 1967.³³⁵ Apart from that he is also an honorary member of Bund Deutscher Architekten (BDA) (German Association of Architects).³³⁶ He kept up relationships with numerous significant German figures, was included in a television movie, and was frequently written about in the Berlin press. The German people were thus fully able to benefit from his broad life experience. Furthermore, Posener, who had researched the history of the *Deutscher Werkbund*, was elected as member and served as its honorary chairman of the *Werkbund Archive* from 1972 to 1976.³³⁷ And then he served as the honorary member ever since. His important role in the *Werkbund* has a lot of impact especially on the development of architecture in Germany and arguably among the most important protagonists of the *Deutscher Werkbund*. Angelica Gunter has mentioned this matter in her article:³³⁸

Julius Posener shaped the work of the Werkbund like no other. He never tired of pointing out that the Werkbund is about the quality of the things we surround ourselves with:

“The Werkbund was the group of those who knew that looking away is not the answer. That one bumps into what one cannot acquire in one's environment, even if one does not know it. And that it goes very deep, deeper than we know: that being at home in one's environment is really part of a happy life.”

In 1978, the Architectural Association, known as the AA, one of the most prestigious and competitive schools of architecture with its extensive exhibitions, lectures, symposiums and publications, appointed Posener as an honorary member. He also received recognition and appreciation through his role in architectural history, so it is not surprising that he is also known abroad. For example, he was an honorary member of Königliche Akademie der freien Künste (Royal Academy of Liberal Arts), Stockholm in 1980. With his years of contributions in architectural writing, publishing and criticism, Posener has received several honorary doctorates from several universities considering the significance of his role in academia. He received the honorary doctorate from the Philipps-University Marburg in 1976, the University of Hanover in 1982 and from the Technical University of Berlin in 1993.³³⁹ The kind of recognition and appreciation that he got was not only among his compatriots but also among companions, colleagues as well as students. This can be supported by Angelika Günter's statement:³⁴⁰

³³⁵ *Julius Posener - Werk und Wirkung. Zum 100. Geburtstag*, p. VIII

³³⁶ The association was founded on June 21, 1903 in Frankfurt am Main to protect the interests of freelance architects against real estate speculators and building contractors and to promote the quality of architecture. In addition, the statute stipulated a strict separation between architectural design work and commercial activity.

³³⁷ *Werkbundarchiv – Museum der Dinge, Der Deutsche Werkbund - Ein historischer Abriss* (2023) <<https://www.museumderdinge.de/institution/historisches-kernthema/der-deutsche-werkbund-ein-historischer-abriss>> [accessed 24 August 2022].

³³⁸ *Julius Posener - Werk und Wirkung. Zum 100. Geburtstag*, p. VIII

³³⁹ On May 17, 1982, the University of Hanover awarded Prof. Dr. H. c. Julius Posener the honorary doctorate in engineering in recognition of his work as a building historian and architecture critic and his commitment to the preservation of important monuments, as a dedicated teacher and role model for the students.

³⁴⁰ *Julius Posener - Werk und Wirkung. Zum 100. Geburtstag*, p. VIII

“Julius Posener on the architectural work of Erich Mendelsohn as authentic testimony to his powerful language and expressiveness Discussion round on the topic “You have to take a stand” with companions, colleagues and students.....

..... Julius Posener's commitment to the task, his interested devotion to the younger generation and to students, to whom he imparted knowledge and attitude as an enthusiastic teacher, as well as his committed public advocacy for the preservation of valuable buildings.”

The German National Committee for Monument Protection awarded him the German Prize for Monument Protection - Karl-Friedrich-Schinkel-Ring in 1981. Prior to that he was also awarded Berlin Art Prize in 1977 under the architecture section for his contributions.³⁴¹ Recalling when he was awarded, Posener humbly responded:³⁴²

“Höyneck: At the art prize ceremony in 1977, the wording was that you were very present. At first glance, I thought that was a fabulously short formulation, but perhaps the word should be supplemented and expanded. The present, or the ability to work for the present and live entirely in the present, consists precisely in seeing the past differently: as something to learn from. And that's actually how you always did it, Julius Posener.’

Posener: I'm not that present at all. For a while I called myself a bourgeoisaurus because the real bourgeoisie no longer exists. There are still some surviving specimens, like me.

In 1983, Kritikerpreis Bund Deutscher Architekten (BDA) (Association of German Architects), honours the committed work of journalists and publicists who, with serious and constant effort, critically monitor the design of the built environment and make their importance as an important social moment publicly visible.³⁴³ Posener was awarded with the (BDA-Preis für Architekturkritik) with the BDA Prize for Architectural Criticism, that year. A year after, Union Internationale des Architectes – International Union of Architects (UIA), awarded Posener the Jean Tschumi Prize³⁴⁴ for Architectural Writing & Critique.³⁴⁵

In addition to being an outstanding scientist, researcher, and educator, Julius Posener was also an active participant who zealously fought for the preservation of significant structures not just in Berlin but across the globe.³⁴⁶ He served on Berlin's Monument Advisory Board from 1980 to 1987 and held the position that the city's state conservator, who was at the time underfunded in terms of resources and manpower, needed greater funding, staff, and authority in order to perform his duties effectively.

³⁴¹ The Akademie der Künste has awarded the “Berlin Art Prize – Jubilee Endowment 1848/1948” on behalf of the Federal State of Berlin since 1971. The prize was donated by the Berlin Magistrate/Senate to commemorate the March Revolution that took place in 1848. It is awarded to honour artistic achievement and to promote creative work in each of the six Sections represented in the Academy. (Akademie der Künste, *Jubilee Endowment 1848/1948* (2023) <<https://www.adk.de/en/academy/prizes-foundations/berlin-art-prize.htm>> [accessed 24 August 2022].)

³⁴² Gerd Neumann, 'Julius Posener 1981', *Redaktion*, *Bauwelt* 1984.Heft 41, (2023), 1784-1785.

³⁴³ *Julius Posener - Werk und Wirkung. Zum 100. Geburtstag*, p.27

³⁴⁴ First awarded in 1967, *Ibid*

³⁴⁵ Founded in 1948, the UIA is federation of national professional organisations working to unify architects, influence public policies and advance architecture in service to the needs of society. (Union Internationale des Architectes – International Union of Architects, *The Jean Tschumi Prize for Architectural Writing & Critique* (2023) <<https://www.uia-architectes.org/en/competitions-and-prizes/uia-g-old-medal-triennial-prizes/the-jean-tschumi-prize-for-architectural-writing-critique/>> [accessed 24 August 2022].)

³⁴⁶ *Bauwelt.de*, 'Julius Posener zum 100. Geburtstag', *Bauwelt* 42, (2004), 6.

He served as an inspiration for many, inspiring them to join the fight for the built environment and built heritage. Posener battled for the conversion of the Bethanien hospital, the historic fire station in Kreuzberg, the preservation of Muthesius' country homes, and the AEG buildings in Brunnenstrasse in Berlin by Peter Behrens.³⁴⁷ He made numerous savings before running out of options. He worked to preserve important modernist structures, he critiqued Berlin's new urban design and new construction, and he attempted to control the city's ongoing changes for the better.

For his tireless efforts, for his services to the preservation of important buildings and gave a fine example of his civil courage in this matter, the Senate of Berlin awarded him the Ernst Reuter Plaque on May 31, 1988.³⁴⁸ In his acceptance speech he called for the then government to immediately urge the mayor to support the preservation of the existing buildings of the Ludwig Hoffmann's Rudolf Virchow Hospital. In recent decades, Julius Posener has remained unwaveringly committed to this three-fold task, to understanding and teaching the development of New Architecture and to intervening to preserve it as a cultural heritage.

In the early morning hours of January 29, 1996, Julius Posener died in Berlin. He had turned 91 almost three months earlier, on November 4, 1995. Shortly before his death, Posener found out that the juries of the 1996 Heinrich Mann Prize of the Academy of Arts Walter Jens, Hans Mayer and Peter Wapnewski had awarded him this prize for his essayistic work, about which Julius Posener was very pleased, as it was the first and only literary prize he had been awarded, along with numerous other prizes, honorary doctorates and honorary memberships prior to this. It is very unfortunate that Posener could not be celebrated in the award ceremony. However, the posthumous presentation of the Heinrich Mann Prize took place on March 15, 1996 in the studio of the Academy of Arts. The President of the Academy of Arts, Walter Jens, gave the introduction and explained the jury's decision, while Werner Durth held the laudatory speech. Gabriel Epstein recounted the anecdote of his first encounter with Julius Posener. At the end of the ceremony, the television film "Grüß Dich, alten Haus" which traced the stages of Julius Posener's life by Wolfgang Tumlner on behalf of the Sender Freies Berlin in 1979 was shown. The importance of Julius Posener and the love and admiration he was shown by colleagues and friends, not only from Berlin, were expressed in two further commemorative hours:³⁴⁹

'The first took place on March 1, 1996 in the Aedes East Gallery in Berlin under the title "Julius Posener - The Architect of the Word". After a welcome by Kristin Feireiss, Manfred Sack spoke, whose text is printed here. Readings from texts by Julius Posener and two video films about him followed: in conversation with Richard Schneider and Posener as the architectural guide.

The German Werkbund Berlin, the Bund Deutscher Architekten Berlin, the Berlin Chamber of Architects and the Academy of Arts had invited to another commemorative event on March 10, 1996 in the studio of the Academy of Arts. Ulrich Conrads had been asked by everyone involved to speak in memory of Julius Posener, but not so much about himself, his life and his work, but rather to say something about the current situation of building in the spirit of the deceased. This lecture, which at the same time wants to continue Julius Posener's concern, is at the end of the publication."

³⁴⁷ Ibid

³⁴⁸ Ibid

³⁴⁹ Akademie der Künste, 'Reden zum Gedenken an Julius Posener (1904-1996)', Anmerkungen zur Zeit, 32, (1996), 47.

Posener's legacy has proven his impact and influence when several organizations have created and named awards after Posener. This proves how much contribution he made and will always be honoured. CICA Julius Posener Exhibition Catalogue Award, created by The International Committee of Architectural Critics CICA which was established in 1978 in Mexico during the XIII World Congress of the International Union of Architects UIA held its first international meeting in Barcelona in July 1979.³⁵⁰ Posener was one of the directors in the early establishment. In 2003, the CICA Julius Posener Exhibition Catalogue Award was given for a critical text, preface or introduction published in an exhibition catalogue or supporting publication produced for an architectural exhibition. The award was awarded to Terence Riley and Barry Bergdoll for the catalogue *Mies in Berlin* (MOMA).

The Deutscher Werkbund Berlin will award the Julius Posener Award in cooperation with Berlin University of the Arts every two years for outstanding contributions to the history and theory of architecture and the city.³⁵¹ The Deutscher Werkbund Berlin presented the Julius Posener Prize, endowed with 5,000 euros, for the first time on November 4, 2016, in honour of Julius Posener's 112th birthday. The award recipient makes a presentation during the public award ceremony. The German Building Law Day makes the award endowment feasible. In the spirit of Julius Posener, individuals whose work and dedication are focused on yesterday, today, and tomorrow at the same time, whose study of history aims for today's understanding and future design, are honoured. These individuals, like Posener, make a committed public impression, take a stand, and examine how architecture and the city affect people in an unbiased and ideology-free way. Architecture critic Kenneth Frampton received the award for the first time it was initiated, followed two years later by Jan Gehl.

Posener's illustrious career is marked by a profound passion for architecture, a deep understanding of its societal implications, and an unwavering commitment to advocating for its appreciation and preservation. His remarkable ability to elucidate the intricate relationships between architecture and various dimensions of human existence—political, economic, cultural, societal, and social—sets him apart as a visionary thinker in the field of architectural history. The significant impact of Posener's experiences in Malaysia on his career trajectory is a compelling narrative thread that weaves through the complexities of his intellectual journey. His encounter with the Malaysian context served as a catalyst for his development as a mentor, allowing him to impart his principles of architectural progression rooted in a profound appreciation for cultural integrity. Posener's astute observations regarding the dynamic relationship between architecture and society reflect his deep understanding of the interplay between built environments and the communities they serve, a perspective undoubtedly influenced by his engagement with the Malaysian landscape.

Posener's nonpartisan methodology and fearless criticism underscore his dedication to upholding humanistic principles in the realm of architecture. His penchant for spontaneous actions and honest utterances, coupled with his unwavering commitment to architectural authenticity, demonstrate his profound belief in the transformative power of architecture to shape cultural

³⁵⁰ <<https://www.world-architects.com/en/architecture-news/headlines/shortlist-for-architectural-criticism-awards>> [accessed 25 August 2022].

³⁵¹ <https://www.baunetz.de/meldungen/Meldungen-Werkbund_Berlin_verleiht_Julius_Posener_Preis_2020_7466102.html?wt_mc=nla.2020-11-06.meldungen.cid-7466102> [accessed 25 August 2022].

narratives. His ability to articulate architectural principles with depth and conviction has left an indelible mark on scholarly discussions globally, earning him reverence and acclaim in academic circles.

While Posener's direct statements on the influence of his experiences in Malaysia are not explicitly stated, it is evident that his time in Malaysia played a formative role in shaping his professional outlook and scholarly interests. His willingness to explore new horizons and embrace diverse perspectives, characteristic of his career trajectory, may have been influenced by the multicultural environment of Malaysia. In essence, Posener's journey exemplifies the interconnectedness of personal experiences, professional pursuits, and scholarly contributions in shaping the trajectory of an esteemed academic and advocate within the field of architectural history.

CHAPTER SIX: The Humanistic Values and Intellectual Legacy

This thesis provides a thorough analysis of transformative impact of humanistic architectural principles on educational frameworks, aiming to cultivate students who are socially and culturally conscious. It underscores the importance of integrating humanistic values into architectural education, advocating for a more empathetic, culturally responsive, and socially conscious architectural profession in Malaysia and globally. Central to this investigation is the influence of Julius Posener, an acclaimed architectural historian, on the development of architectural education in Malaysia. The pivotal research question guiding this inquiry is: 'How did Julius Posener's involvement in early architectural education in Malaysia shape its development, and what lessons can contemporary architectural education and practice learn from this history?' This question seeks to explore the historical foundations of architectural education in Malaysia and establish a meaningful link between Posener's principles and their relevance in the contemporary architectural landscape of the country.

In this final chapter, we converge the various threads of inquiry from previous chapters to form a cohesive narrative. The chapter begins by delving into Posener's humanistic approach to architectural education, highlighting how his humanistic ideals and education interacted beyond administrative tasks. Posener's approach to architectural education has shaped empathy, cultural awareness, and ethical responsibility within architectural curricula. This chapter critically positions and frames Posener's humanistic values within the context of Malaysia's architectural education. It explores whether these values, as embodied in his pedagogical approaches, stemmed from predominantly Euro-centric secular modernism, resonated with the deeply-rooted vernacular ideas or emerged as a hybrid of these cultural and intellectual traditions. This nuanced analysis seeks to unravel the complexities of Posener's educational influence, examining how his principles were adapted, challenged, or hybridized within the Malaysian context.

The second sub-chapter explores Julius Posener's enduring footprints, revealing how his philosophies have transcended temporal boundaries, shaping the thought processes and design sensibilities of generations of architects. The insights into how education becomes a vessel for preserving tradition while fostering innovation were gained by examining the continuum of architectural thought fostered by Posener's intellectual legacy. The third sub-chapter explores strategies for furthering architectural education in Malaysia, drawing on Julius Posener's humanistic approach. It can be localised, assimilated, and enriched within the Malaysian context by evaluating these values. An envision a path towards an architectural education that is both globally informed and locally responsive by combining Posener's principles with the nation's aspirations. The concluding sub-chapter is the mosaic's final piece, connecting the insights of the various sub-chapters into a coherent and comprehensive argument. The findings from each chapter are brought together in this discussion section, where it investigate how humanistic values and Julius Posener's intellectual legacy intertwine to shape the trajectory of architectural education. Finally, recommendations for future research are made, recognising the vast potential for continued exploration in this multifaceted field.

6.1 Humanistic Values in Architectural Education

Posener's impact on mid-20th-century Malaysian architectural education goes beyond administrative appointments and institutional milestones. His impact was his profound infusion of humanistic values into educational development. Exploring Posener's ideals and their impact on Malaysian architectural education shows the enduring relevance of human-centered principles in pedagogy. Posener's 1956 appointment changed Malaysian architectural education. More than a role, his involvement in the nation's first architectural programme represents a commitment to a paradigm shift. His recognition of education's role in shaping architects and socially conscious people underpins his humanistic ideals. His challenges, such as implementing divergent curricula and lacking instructional staff, showed the era's transition. However, these challenges test humanistic principles in action. Administrative requirements and a belief in education's ability to create empathetic, culturally aware, and ethically responsible architects guided his responses. Posener inspired the first RIBA Intermediate Examination in 1959, which had far-reaching effects. This landmark demonstrates how humanism and education go together. Posener aligned the architectural education programme with UK professional standards to reflect his commitment to global benchmarks and his deeply held values.

Posener's humanistic ideals and education interacted beyond administrative tasks. He shaped the school's culture, pedagogy, and student attitudes. This influence was shown by his emphasis on architecture's role in improving lives, fostering identity, and creating spaces that resonate with the human experience. The curriculum promoted empathy, social awareness, and ethics, which are hallmarks of humanistic education. Posener's appointment went beyond administrative duties when considering humanistic values. It helped architectural education incorporate human-centered principles. The challenges he faced were opportunities to apply these values. Hosting the RIBA Intermediate Examination and aligning educational standards showed how global aspirations and local humanistic values can coexist. In conclusion, Julius Posener's humanistic influence on Malaysian architectural education was multifaceted. His appointment transformed more than curriculum. The recognition of architecture's profound impact on the human condition was central to its ethos. Posener pioneered humanistic architecture, guiding architectural education towards a holistic approach that values technical skill and human experience.

Posener's influence on Malaysian architecture education is evident in the Technical College's curriculum growth. This dramatic transition from a basic diploma in building design to a comprehensive architectural programme exemplifies Posener's humanistic values and has shaped Malaysia's architectural education environment. The curriculum's evolution reflects Posener's goal of holistic architectural education beyond technical proficiency. His shift from building design to a holistic architectural programme shows his understanding of architecture's multidisciplinary nature, which is linked to human experiences, cultural contexts, and societal obligations. The architectural programme's integration with the Technical College Diploma and encouragement of architecture students to take the RIBA Intermediate Examination demonstrate Posener's view of education as a transformative force beyond the classroom. This alignment was essential to creating a coherent and comprehensive educational path that balanced theoretical understanding and practical application. Posener's humanistic values approach shaped the curriculum's educational philosophy. Empathy, cultural understanding, and ethical conscience are as important as technical skill in architect training. This

educational concept recognised that architecture should create spaces that improve human well-being, foster social relationships, and enrich communities.

Posener's idea changed the curriculum to emphasise architecture's impact on human life. This move aligned architectural education with global standards and created a humanistic learning environment, closing a gap. As a result, a new generation of architects was technically proficient and sensitive enough to create human-centered environments. The curriculum's evolution in relation to Posener's humanistic values approach shows that this transition was more than pedagogical. It was an ideological shift to meet the needs of a rapidly changing architectural scene and to develop architects who are more than just professionals but agents of social change. This curricular evolution has left graduates who internalised Posener's humanistic approach in their architecture. It represents a conscious effort to align educational paradigms with the holistic nature of architecture, positioning graduates as architects who can create environments that resonate with their clients' aspirations, emotions, and identities rather than just physical structures. Finally, Posener's humanistic values approach transformed Malaysian architecture education's curriculum. This change captures the heart of architectural education: creating human-sensitive architects. The curriculum revision advances the multifaceted aspects of architecture, fostering a generation of architects who will lead a discipline that seamlessly integrates technical excellence with a deep commitment to enriching people's lives.

Posener's influence on Malaysian architecture education extends beyond administrative achievements and curriculum advancement to teaching practises. His collaboration with Bauhaus-trained architect Carl Voltz changed teaching methods, making innovation and humanistic values central to architectural education. Posener and Voltz's partnership is more than just an alliance; it's the synergy of two innovative minds committed to developing technically skilled and human-centered architects. Modernist pedagogical methods shifted the curriculum from rote learning to critical thinking, creative discovery, and a deep understanding of architecture's social impact. The focus on minimalist and practical designs in Modern Architecture was a conscious engagement with architecture's purpose. This collaboration supported Posener's humanistic values, which held that architecture is more than ornamentation and can shape spaces that improve human life, foster social interactions, and instill a sense of identity and belonging. Posener's partnership with Voltz shows his understanding of the symbiotic relationship between architectural philosophy and teaching. This cooperation taught students more than technical skills; it instilled a mindset that resonated with the ethical aspects of architecture and saw design as a means to improve lives and communities.

Critically examining Posener's educational methods shows his influence. He prioritised socially responsible architects in his curriculum to reflect his humanistic values. Minimalist and functional design taught students to see beyond the surface and connect with architecture's ability to create spaces that promote well-being and community. Posener and Voltz's partnership recognised the reciprocity of learning and was a two-way discussion. Posener's humanistic values view education as a conversation between teachers and students, mentors and mentees. This mindset fosters creativity and invention, and architectural solutions are based on human needs and goals. Posener's work with Carl Voltz shows how innovation and humanism blend in his teaching. This cooperation shows his dedication to training architects who are skilled designers and sensitive built environment stewards. Through minimalist designs and practical methods, Posener's legacy honours architectural education's transformative power to bridge creativity, ethics, and society.

Posener's humanistic values spread beyond the college to the architectural community. His written works sparked open dialogues and accelerated architectural change, demonstrating his role beyond administrative duties and classroom exchanges. His actions and thoughts left a lasting humanistic mark on architectural and social discourse. Posener's writings expressed his humanistic beliefs and linked architecture to human experience. He encouraged architects, practitioners, and the community to collaborate on architecture's positive impact through these works. His words showed a deep understanding of architecture's ability to improve lives, foster connection, and nourish the spirit. Posener's writings showed his dedication to the greater good and raised architectural consciousness. His emphasis on architecture's role in improving people's lives resonated with a broader architectural movement that went beyond aesthetics and utility. Posener's theories supported the growing realisation that architecture affects people's mental health as well as their physical spaces. Posener raised awareness of human-centered design and architecture's social impact through his works. His humanistic beliefs inspired architects to take more ethical responsibility and see their profession as a way to improve humanity. His influence extended beyond the immediate community because his ideas permeated the architectural fabric and changed the profession's consciousness.

Posener's legacy is his ability to give architecture a profound purpose beyond buildings and structures. His paradigm shift in architectural discourse goes beyond aesthetics and usefulness to include societal ideals and goals. His emphasis on architecture's role in human experience and on building a sense of identity and belonging resonated with humanistic values. Posener's legacy outside the college spans decades and shapes architects' consciousness. Writing about humanistic ideas shows his command of the written word and his dedication to advancing society through architecture. His legacy reminds us that architecture is a tool for cultural expression, social harmony, and human progress. Finally, Posener's influence outside of college shows his humanistic commitment. His literary works revolutionised the architectural community by showing how architecture can enrich lives and foster identity and belonging. His legacy inspires architects to be stewards of the built environment and advocates for human well-being.

Posener influenced his students beyond school where he left an indelible mark on a generation of architects' attitudes and approaches beyond technical information. His genuine concern for his students and unwavering faith in their potential sparked a paradigm shift in architectural practise towards humanism and empathy. Posener's classroom was more than a lecture hall—it raised a generation of compassionate architects. His environment fostered creativity, innovation, and critical thinking, helping students move beyond technical proficiency to architecture's mission of improving lives and communities. Posener's nurturing environment fostered architects who were more than designers—they wanted to build human-centered environments. His legacy was emphasising empathy and human-centeredness in architecture. Posener's students felt a duty to create environments that considered human needs, cultural contexts, and societal goals. His legacy is evident in architecture. He taught architects to emphasise humanistic principles in their work. Their designs embodied Posener's ideals—architecture that served functional goals and contributed to the well-being, dignity, and identity of all who entered these spaces. Posener's influence extended beyond architecture to socioeconomics. His students used their art to change the urban landscape, influence policy, and advocate for community welfare. His legacy reminds us that architecture is a social craft that affects people and communities.

Posener's legacy shows how humanistic education transforms. His legacy shows how an educator's influence lasts, changing students' attitudes, perspectives, and behaviours. His teaching method shows educators can transform society by instilling values that change communities. Finally, Posener's legacy inspires humanistic architecture education. He inspired a generation of architects who prioritised individual well-being in their projects with his supportive environment, empathy, and belief in his students. His legacy in the architectural community and throughout society shows the transformative power of compassion, ethics, and a deep commitment to the human experience. The interaction between Julius Posener's humanistic ideas and Malaysia's architecture education shows how empathy, purpose, and values shape education. This perfect convergence shows how these ideas can transform education to produce accomplished architects and sensitive built environment stewards. Posener's rise from wealthy expatriate to dedicated teacher shows how empathy and purpose change lives. When personal goals serve the greater good, his trajectory changes. He embodied humanistic education's transformative power, not just a title change. His empathy for his students and confidence in them helped them move beyond technical training to humanistic architecture. Humanism shaped every aspect of architectural education under Posener. He inspired students to explore architecture's social significance through curriculum development and new teaching methods. Humanistic principles guided his approach, emphasising architecture and human well-being.

The architects Posener mentored adopted his values and passed on his ideas. His students' ideas influenced architecture, policy, and urban planning. These compassionate architects advanced society by radiating empathy and a human-centered ethos. Posener's values have transformed Malaysian architecture school, producing technically skilled, compassionate, empathic, and humanistic architects. This integration transcends theory and practise and links intellectual rigour and ethical awareness. The result is architects who build environments, relationships, human experiences, and society. This sub-chapter conclusively explores the complex relationship between humanistic ideas and architectural education, highlighting empathy, purpose, and values. The incorporation of Posener's ideas into Malaysian architectural education shows how human and community well-being can change lives. This legacy shows how education can affect architecture and society beyond utilitarian goals.

Posener's approach was greatly influenced and honed through the environment and raised from elements that always emphasised humanism. These emotional vignettes dug further into Posener's persona, following his background, values, and learned beliefs. It can be summarised how ornate Posener's upbringing, education, stages of life, influences, and personality were. These rather emotional anecdotes delved into his character, tracing the origins, values held and acquired by Posener. Similarly, this applies to his architectural learning experience, which is based not only on his learning experience but also on the aspirations of the significant individuals mentioned, Ulrich Haacke, Erich Blunck, Hans Poelzig, and Herman Muthesius. It's evident that these figures all have similar understanding based on the emphasizing of humanism in general. Haacke, his teacher, for example, emphasises and connects his teaching with current events, which infused a lot of political and historical elements,³⁵² as well as current issues or situations. His admiration towards Blunck was for his principles towards the preservation and historical value of German architecture. Rationalist ideas about style based on an honest use of building materials, decreased monotony of large industrial complexes and

³⁵² Posener, *Heimliche Erinnerungen: In Deutschland 1904 bis 1933*, p.127

administrative buildings empowered and championed by Poelzig, strengthened the elements of humanity that indirectly became Posener's hold, especially in the field of architecture. His determination in deepening the ideas of humanity was further strengthened by the strong influence on the works of Muthesius³⁵³. Posener might have recognised the importance of taking into account all the lessons that can be learned from each of his experiences as well as the individuals he was directly or indirectly involved with. These individuals played a number of roles in Posener's attempts to mould his future, personality, and place in society.

The clearest evidence about the application of human values succeeded by Posener can be elaborated distinctly in his writings. The writings were demonstrably humanistic due to his keen observation and ability to see angles and details that his contemporaries might not have recognised. Posener's first foray into writing for magazines and articles had a positive effect and propelled him to the top ranks of well-known writers of his era. Posener developed a much more emotional and critical attitude toward architecture as a result of his frequent emigration. While admiring the homes and buildings he saw while travelling, he objected to architects and builders who emphasised foreign design concepts over regional identity. Posener managed to survive the state of uncertainty in the ambiguous search for an emplacement, find employment, and establish himself as an academic with a focus on architectural history. This statement reinforces the validity of Posener's approach based on human values that has emerged from his writing without coercion.

Significantly, it is important to emphasise that Posener's writing during his time in Malaysia not only brought an importance in the history of the establishment of architectural education in Malaya, but even more important was his role in trying to engage and study the upheavals about the local architecture. At that time, the issue of architectural identity became an issue that arose to be discussed and refined. In the article, 'Architecture in Malaya, Impressions of a Newcomer',³⁵⁴ Posener wrote a substantial argument and discussion on his critical view of Malaysian architecture.

"What can the past teach us about Malayan Architecture? Though this country is near to the sources of great traditions in building, though it is inhabited by races which have, in their own lands, produced great architecture, this is, essentially, a new country...

.....We shall have to include neighbouring countries in our search – but most of all, we shall have to make a new start."

Based on this quote, Posener prioritises the element of humanity through the importance of studying and researching the sources of great traditions in buildings.. The concept encompasses all aspects of the human factor's influence on architectural design with the consideration of the user's specific needs and resources. This approach is considered reasonable because the country at that time went through several phases which involved entering into post-colonialism, being on the brink of independence, grappling with multiracial society of different socio-political components, and economic issues that needed to be resolved. Therefore, Posener takes an approach that is more geared towards the needs

³⁵³ Hermann Muthesius was the main originator of the idea of establishing the Deutsche Werkbund Institution. Working as a government employee at the Prussian Ministry of Trade, he was sent to England for six years (1896-1903) to study the activities of the Arts and Crafts Movement and its potential to be applied in the context of Germany. In the early stages of the establishment of the Werkbund, he was the individual responsible for designing the basic curriculum of the institution based on lessons learned from the Arts and Crafts Movement.

³⁵⁴ Posener, Architecture in Malaya, 'Impressions of a Newcomer', p.1

of consumers as well as in ways that benefit the local people themselves. This is a branch of the idea of humanism that Posener tries to highlight, because he thinks it is the first step that must be solved before moving on to other problems that need to be solved. This statement can be supported again through the article by Posener:³⁵⁵

“One influence PETA has, so far, failed to trace, and I have a feeling as though it might prove a particularly revealing study. It is the influence of the West; not of Malacca, but of the earlier British settlers and administrators who have built for themselves those happy sheltered houses in shady gardens all round Kuala Lumpur, Ipoh, Georgetown, and Singapore. We had occasion to mention them several times in this essay. If one closes one’s eyes and says: Kuala Lumpur, what comes to mind? Not the bustling centre of the town, not even charming oddities like the Mosque; not the new office blocks, the schools nor the brand-new houses of certain housing estates – not to mention Petaling Jaya; and certainly not the minor-key Swiss suburbs of Guillemard and Federal Hill. What one sees is the jungle domesticated into restful gardens on all the hills and in all the valleys round Kuala Lumpur: Clifford Road, Syers Road, the streets surrounding the race course; and in them cream coloured houses with plenty of grey woodwork and striped bamboo blinds. We have turned our back upon these houses, I suppose with a sigh, because we cannot afford any longer their generous space. But I cannot help feeling that in our search for a contemporary architecture fit for Malaya. There is an influence here which we would be ill advised to ignore.”

This notion is also highlighted the topic of Architecture and Public,³⁵⁶ whereby Posener highlighted the work of an architect is thought to be too responsible, and its outcomes too significant, expensive, and long-lasting to elicit criticism. Posener also noted, the public is more profoundly concerned with their living spaces and with training Malaya’s future architects here, in their nation. The idea of humanity discussed by Posener is considered way ahead of time because this matter is still an obstacle faced especially in the world of architecture in Malaysia at the moment. Even since the establishment of architecture education in Malaya in 1956, the turmoil regarding Malaysian architecture is still unresolved. Very interesting to convey here is the idea that humanity is also bound to be the solution if not the effort to be one of the ways to overcome this unrest. This statement can be further elaborated with Tajuddin’s suggestion³⁵⁷ to humanistic element of architecture education;

We need to emphasise the humanistic element of architecture education. The present over-emphasis on objects, not only in their technological sense but also their aesthetic ones, have resulted in the production of living environments unfit for the cultural and spiritual lives of human beings. Although technology is an essential element, we need to emphasise the sense of it rather than make it our wholesale academic focus. Architecture is a human and holistic act. The architect is not just a diplomat or a middleman balancing the needs of profit, technology and politics, but a serious visionary who orchestrates the totality of life, from the cradle to the grave. Academic compartmentalisation, economic isolation as well as scientific elitism has been destructive. If we accept that technology, capitalism and politics have failed to improve our existence, we need the architect more than ever.

This matter is very interesting to discuss because there are still issues related to Malaysian architecture that are continuously debated. According to Tajuddin,³⁵⁸ by empowering the way of

³⁵⁵ Ibid

³⁵⁶ Architecture Under Crossfire, p.4

³⁵⁷ Rasdi, 'Lessons for architecture education', in *Our Architecture*, p. 49

³⁵⁸ This statement applies not only to architectural education, but to all levels of education across the country. Conditioning results in the development of mindless individuals who merely obey. But our human spirit's inherent rebelliousness is the

thinking and self-awareness that asks relevant questions among students, it can solve half of the existing problems. He further added that it is not only limited to architecture education but education itself in forming a generation that is always sensitive and moves through a progressive thinking and perhaps prerogative approach. As an enthusiast of Frank Lloyd Wright's doctrine, Tajuddin insisted that architecture is supposed to provide humans with a physically built environment that not only meets the needs of individuals, but also takes into account the needs of the community.³⁵⁹ Students don't have any specific goals in mind when it comes to family commitment, nation-building, or resolving religious conflict. Therefore, the first challenge in architecture education is simply rediscovering what it means to be a human.

There is no doubt that Posener's introduction and suggestion of the idea of humanism applied in learning architecture through his writings and publications specifically in Malaysia is considered way ahead of time and arguably the relevant approach at that time. The same notion can also be applied in Posener's teaching pedagogy which was a generally humane approach at Technical College. In order to get a precise and interconnected understanding in the context of Malaysian architecture, the author found Tajuddin's advice coincidentally parallels to what Posener practised. According to Tajuddin, the curriculum needs to undergo some major revisions in order to teach students what it means to be a human again. Tajuddin recommended four proposals,³⁶⁰ firstly, it is necessary to locate such communities that still adhere to the traditional definition of what constitutes a community, particularly the traits of shared interests and a sense of belonging. Secondly, the studio exercise calls for the use of the anthropological site analysis method where students should visit the communities they are designing for. Thirdly, reading is essential in the early stages of the architecture curriculum, but it also needs to incorporate more non-architecture books. Finally, the consideration of society, technology, and the environment as a whole, in the past, present, and future.

In the discussion of engaging the surrounding and community, and site analysis, comprehensive evidence is demonstrated when Posener brought the students to study traditional Malay house,³⁶¹ near a paddy field in Malacca. This visit opens the mind and encourages students to understand and learn about the environment, building materials, atmosphere and factors, as well as characteristics that should be present in the construction of the house. Although at first the students were sceptical about their need to go there, Posener successfully raised awareness among his students about the significance of the trip and the relevance of these structures considering the tropical climate. This was corroborated, whereby there were a number of projects assigned and commissioned by government and private bodies to the students of Technical College respectively. For example, the timber staff quarters for an officer of the Forest Research Institute Malaysia (FRIM) in Kepong was designed by Second Year students under the supervision of Carl Voltz. Another project was the design of a large weekend home in Port Dickson is ready and may be carried out any time. The Youth Hostel Association has also called on lecturers and students of architecture to prepare a youth hostel scheme in Morib. This collaborative effort and site analysis practice is very encouraging because it allows

key to a progressive civilization. Those who broke with tradition, those who history remembers as prophets, philosophers, leaders, and thinkers, were often the ones who formulated contradictory and controversial ideas. Ibid, p.39-40

³⁵⁹ Ibid, p.41-42

³⁶⁰ Ibid, p 46-49

³⁶¹ Posener, *Fast so alt wie die Jahrhundert*, p. 288

students to experience the built environment in a new way. It has proven constructive as many architecture schools are currently applying this approach in their methods of learning.

Julius Posener's influence on Malaysian architectural education is significant and complex, showcasing a subtle interaction between Eurocentric modernism and deeply ingrained vernacular traditions. Posener's pedagogical approach, influenced by his European background and modernist education, introduced groundbreaking educational methodologies that went beyond mere memorization. Instead, they adopted a mindset of critical thinking, engaged in creative exploration, and sought a comprehensive comprehension of architecture's societal implications. Posener's approach was not simply a direct transfer of European ideals into the Malaysian context, but rather a hybrid model that both acknowledged and incorporated local traditions. His focus on studying and honouring Malay vernacular architecture while maintaining global architectural standards demonstrates his commitment to humanistic principles. Posener's hybrid approach emphasises his appreciation for the cultural and environmental settings of Malaysia, combining them with the tenets of modernist architecture. Upon careful evaluation of Posener's contributions, it is apparent that his pedagogical methods incorporated a combination of various cultural and intellectual traditions. This combination demonstrates a refined comprehension of the intricacies involved in architectural education within a postcolonial, multicultural society such as Malaysia. Julius Posener's efforts in the Malaysian architectural education curriculum design framework demonstrates the effectiveness of a blended teaching method that combines local customs with international benchmarks. His dedication to humanistic values in architecture has left a lasting impression on the educational landscape, and it is still relevant in the country's architectural education and practice landscape today.

6.2 Intellectual Legacy

Julius Posener's illustrious reputation as a preeminent architectural historian attests to his profound influence and enduring legacy in the field of architectural scholarship. His books and writings not only contain his vast knowledge, but also provide an intimate and invaluable insight into the evolution of modern architectural discourse, reflection, and communication. Posener's mastery in this area is enhanced by his extensive knowledge of the historical trajectory and underlying dynamics that shaped architectural thought. His success as an architectural historian was bolstered by his nuanced understanding of the changing landscape of architectural writing. His works act as a link between past paradigms and contemporary discourse, providing an insightful journey into the evolution of architectural theory and practise. His ability to contextualise architectural thought within larger cultural, social, and intellectual frameworks demonstrates his skill as a keen observer of the discipline's evolution.

Posener's books and writings have received universal acclaim, demonstrating their enduring relevance and transformative impact. His writings have crossed borders, resonating with colleagues, students, and architectural history enthusiasts all over the world. His contributions have had a profound impact on academia, shaping the perspectives of both emerging scholars and seasoned experts. Posener's writings are more than just academic relics; they serve as catalysts for thoughtful exploration, inciting critical dialogue, and inspiring deeper thought on architectural issues. His works are held in high regard because of the incisiveness with which he dissected architectural nuances and the eloquence with which he articulated his insights. His publications have served as beacons of scholarly rigour and intellectual depth, adding erudition and profound insights to architectural literature. His work's resonance extends beyond academia, permeating the consciousness of architectural practitioners, historians, and enthusiasts who find enlightenment and intellectual nourishment in his writings.

Posener's legacy as an architectural historian is etched not only in academic annals, but also in the collective consciousness of those who cherish architecture's rich tapestry. His contributions have elevated architectural discourse, propelling it into the realm of deep reflection and enlightenment. As a result, Posener's legacy is an enduring testament to his extraordinary ability to distil complex ideas into accessible narratives, cultivating a profound appreciation for the dynamic interplay between architectural thought, cultural evolution, and human experience.

Posener's extensive involvement with prestigious institutions and his accolades, in addition to his role as an influential architectural historian and critic, highlight his profound impact on the field of architecture and its intellectual discourse. His contributions reverberated not only in the realm of education, but also in the larger architectural community, establishing him as a respected figure with a lasting legacy. His affiliation with prestigious institutions such as the Akademie der Künste and the Architectural Association demonstrates his acceptance and recognition within the architectural establishment. These affiliations attest to the high regard he was held in by his peers and colleagues. Posener was inducted into the Akademie der Künste, a select group of individuals who significantly influenced the arts, emphasising his multidisciplinary impact that extended beyond architectural circles.

His appointment as an honorary member of the Architectural Association strengthens his position within the architectural community. This honour is in recognition of his profound influence and exceptional contributions to architectural thought, criticism, and education. It demonstrates his ability to cross disciplinary boundaries and engage with a wide range of architectural perspectives. Posener's achievements include prestigious awards that recognise his dedication to architectural preservation, criticism, and advocacy. Posener was awarded the BDA Prize for Architectural Criticism in recognition of his commitment to critically analysing and contributing to the discourse surrounding architectural transformations in urban contexts. This award recognises his role in encouraging thoughtful reflection on urban development, emphasising the importance of preserving and improving the urban fabric for the benefit of society.

Furthermore, the Academy of Arts awarded Posener the Heinrich Mann Prize for his essayistic work in architectural preservation. This honour recognises his ability to engage with architectural topics through the written word, providing insightful perspectives that add to the larger architectural narrative. Posener's ability to communicate complex architectural ideas and concepts to a wider audience demonstrates his intellectual prowess and dedication to architectural advocacy. Finally, Posener's active participation in prestigious institutions, as well as his receipt of prestigious awards and honours, encapsulate his profound impact on architectural discourse and preservation efforts. These affiliations and honours confirm his position as a visionary architectural thinker, historian, and advocate who has made an indelible mark on the field. His involvement with institutions, as well as his recognition through awards, bear witness to his enduring legacy, inspiring architects, scholars, and practitioners to uphold his principles and pursue his goal of advancing architectural thought and practise.

In honour of Julius Posener, an architect, architectural historian, critic, author, and university lecturer, and chairman of important organisations, awards and recognition for him are sealed with several awards created to commemorate and praise his important role and valuable contributions over the years. This includes, CICA Julius Posener Exhibition Catalogue Award and the Deutscher Werkbund Berlin. The success and continued recognition he received proves that his legacy will always be valued and respected. If previously Posener was highly praised among the European continents, even with the discovery and study of his life in Malaysia, to some extent, justice can be given to the legacy that Posener left behind. Follow up from that a quote from Tajuddin on his thoughts for an architectural legacy, which is very related to the efforts and role that is championed by Posener:³⁶²

“Architecture must be governed by our values. Our values are our life construct of universal concerns, of cultural-religious requirements, of the dictates of modern life and of the ideals of responsible democracy. Architecture is not about bringing back the dome, minarets, Minangkabau roofs and monumental kingdoms but a simple and honest expression of how we live and how we would like to live.”

The profound observation made by Tajuddin that holds significant resonance with the role and contributions of Julius Posener in the realm of architectural education in Malaysia. Posener's impact extended beyond the technical dimensions of architecture, as he placed significant emphasis on the inherent interrelation between architecture and human values. The alignment referred to is clearly discernible in Tajuddin's assertion that architecture ought to embody the fusion of universal

³⁶² Rasdi, Thoughts for an architectural legacy, *Architecture and Nation Building Multiculturalism and Democracy*, p. 275

preoccupations, cultural and religious components, the exigencies of contemporary existence, and the principles of accountable democracy. The sentiment expressed by the user closely aligns with Posener's humanistic approach to architecture. Posener emphasised the importance of architecture in improving the quality of life, promoting a sense of identity, and addressing the needs of society.

Posener's time in Malaysia was a significant phase in the advancement of architecture, during which he dedicated himself to establishing the architectural programme and infusing it with his humanistic principles. The individual's endeavours extended beyond the mere creation of the educational programme. They aimed to cultivate within their students a profound comprehension of the fundamental nature of architecture, which is grounded in the values referenced by Tajuddin. The notion that architecture is not solely concerned with duplicating historical symbols, but rather with conveying the manner in which individuals live and aspire to live, is in accordance with Posener's emphasis on architecture as a manifestation of the human condition.

Posener's intellectual legacy has made a significant contribution to the history of architectural education in Malaysia. By means of his written works, the author effectively disseminated architectural knowledge while also effectively conveying the fundamental values and principles that serve as the foundation for the purpose of architecture. In a scholarly setting characterised by a dearth of historical records pertaining to architectural education, Posener's written works emerged as a highly valuable and informative resource, providing valuable perspectives on his philosophical underpinnings, pedagogical approaches, and architectural aspirations within the Malaysian context. The individual's focus on values and the human element in the field of architecture established the basis for a more comprehensive and compassionate method towards design and education.

In essence, the viewpoint put forth by Tajuddin regarding the principles that ought to govern the field of architecture is in congruence with the educational philosophy espoused by Julius Posener. Posener's contributions in Malaysia went beyond the mere establishment of a curriculum, as he imbued students with a profound comprehension of the intrinsic link between architecture and human values. The intellectual heritage left behind by the individual in question, which encompasses his written works, proved to be a vital asset that enabled subsequent architectural education to place significant emphasis on qualities such as empathy, identity, and a deep bond with the human experience. Posener's legacy serves as evidence of his lasting influence on the formation of architectural education's values and trajectory in Malaysia and other regions.

Tajuddin provides insightful insights into the contrasting methodologies employed by academics and professionals when addressing architectural discourse, thereby shedding light on the prevailing challenges and attitudes within the discipline. The attitudes appear to correspond with certain elements of Julius Posener's architectural education philosophy, specifically his focus on humanistic principles and the comprehensive comprehension of architecture. The notion that writing is subordinate to practise reflects the perspective held by certain architects and educators who prioritise the pragmatic elements of architecture over its theoretical and introspective aspects. In contrast, Posener advocated for a holistic approach that surpasses the scope of technical proficiency. He advocated for the cultivation of a profound comprehension of the fundamental nature of architecture among students, encompassing its historical, cultural, and humanistic aspects.

The perception that writing is arduous stems from the requirement to incorporate factual evidence and information, which parallels the difficulty of effectively documenting and expressing architectural ideas and concepts. Posener's philosophy places significant emphasis on the paramountcy of effectively conveying architectural concepts through written and verbal means of communication. The author's written works and published materials effectively demonstrated his dedication to articulating architectural principles, promoting humanistic ideals, and incorporating historical viewpoints, thus contributing to the advancement of architectural discourse.

The notion that writing is inherently impressionistic and therefore insufficient in conveying the intricacies of architecture raises the issue of capturing the essence of architectural encounters through verbal expression. Posener's humanistic approach to architecture education promotes the active involvement of students in perceiving architecture not solely as a technical field, but rather as an artistic expression that connects with human emotions, experiences, and cultural backgrounds. The teachings of the individual in question were oriented towards the objective of establishing a connection between the concrete and abstract elements of architecture by means of deliberate and effective communication.

In conclusion, Posener's success as an architectural historian is deeply rooted in his nuanced understanding of the changing landscape of architectural writing. His ability to contextualise architectural thought within cultural, social, and intellectual frameworks shows his keen observation of the discipline's evolution. Posener's widely acclaimed books and writings spark critical dialogue and deeper architectural thought. Posener's publications have been models of academic excellence because they analyse architectural details with intelligence and articulate their ideas with clarity. Architectural practitioners, historians, and enthusiasts who find intellectual feed in his writings carry his legacy beyond academia. Posener's involvement with prestigious institutions and accolades shows his profound impact on architecture and intellectual discourse. His works illuminate architectural theory and practice by bridging past and present paradigms. Posener's time in Malaysia was a significant phase in the advancement of architectural education, during which he dedicated himself to establishing an architectural program infused with humanistic principles. Beyond curriculum creation, he wanted students to understand architecture's intrinsic values. This approach supports Tajuddin's belief that architecture should combine universal concerns, cultural-religious elements, contemporary needs, and democratic ideals. Posener's focus on the human in architecture laid the groundwork for more holistic and compassionate design and education. In Malaysia and beyond, Posener's intellectual legacy has shaped architectural education. In a scholarly setting with few historical records, his writings illuminated his philosophical, pedagogical, and architectural goals. He established a sustained and profound change in architectural discourse and practice by emphasising values and humanity. Julius Posener's intellectual legacy has influenced generations of architects' thinking and design. History and humanism inform his architectural philosophy, which continues to influence modern discourse. Posener's ability to simplify complex ideas into relatable stories fostered a deep understanding of the dynamic relationship between architectural thought, cultural evolution, and human experience. His architectural education, scholarship, and advocacy laid the groundwork for future generations, preserving tradition while fostering innovation.

6.3 Strategies for Malaysian Architectural Education Advancement

This thesis delves into the connection between humanistic principles and architecture, exploring the impact of Julius Posener on the development of architectural education in Malaysia. The exploration is driven by a central research question in the exploration of the historical foundations of architectural education in Malaysia to establish a connection between Posener's principles and their relevance in the current architectural education and practice landscape of the country. One of the conceptual framework of this research is identifying the intersection of Posener's humanistic values with the development of architectural education in Malaysia. Through this lens, the third sub-chapter outlines strategies for advancing architectural education in Malaysia, drawing heavily on Posener's humanistic approach. The aim is to imagine a way to achieve an architectural education that is well-informed on a global scale and adaptable to local needs, by combining Posener's principles with the nation's goals. The approach described here is in perfect harmony with Posener's philosophical and pedagogical principles. It greatly enriches the learning experience and fosters architects who possess a profound understanding of the cultural, historical, and social aspects of their profession.

There are some concerns regarding the type of graduates from our local universities produced particularly design-based students which in this case the architecture students.³⁶³ It is essential to determine whether the current curricula in university help design based students to explore and assist the student to better understanding and good design execution. The lack of understanding architecture and theory contributed to the inefficiency of students to employ practical thinking rather than analytical thinking. This may consequently drive the students to undertake a minimal conception in research the terms of architectural history and theory subject matter itself. The design process in architecture requires the designer to grasp the conceptual area in order to achieve the design purpose. Without sufficient knowledge in history and theory of architecture, it may obstruct the students' grasp in the conceptual area.

A few decades ago the function of a university was merely that of a large factory churning out thousands of graduates that resemble specific parts of large machinery.³⁶⁴ The curriculum of every field was suited more to a particular professional need rather than the production of a versatile, critical and wholesome human being. If one sifts through the curriculum contents of most of the professional courses, one could clearly discern the fine print which usually says 'made in the UK' or 'assembled from Australia'.³⁶⁵ When the professional bodies such as PAM and IEM were set up, these were the 'Guardians of the Holy Word'; of which the 'Word' here undoubtedly means the curriculum content and structure.³⁶⁶ It is important to mention that following Merdeka (Independence), after 1957, the authority over architectural education in the country was given to LAM. LAM and PAM entered into a period of collaboration to jointly oversee the administration of the professional Part III examination. Since the mid-1990s, LAM made the decision to take charge and have complete authority over things pertaining to architect education, including the administration of qualifying exams for professional registration. throughout accordance with the Architects Act, a council was established and authorised

³⁶³ Rasdi, Architecture Education: Treading The Fine Line Between a Trade School and a Research Institution, Malaysian Architecture: Crisis Within, p.81-91

³⁶⁴ Ibid

³⁶⁵ Ibid

³⁶⁶ Ibid

by LAM to supervise the quality assurance of architectural programmes throughout the country. The relationship between the small seemingly insignificant professional bodies and the gigantic seemingly powerful university was, in fact, similar to a feudal system with the former being the undisputed Feudal Lord and the gargantuan university the large subservient peasant society, academic professors included of course.

It is not the intention to belittle such early developments in the curriculum of architecture. Such actions in relation imitating foreign curricula and the dictatorial stand of the professional bodies served the country much good in producing pushbutton technicians or in the words of a respected scholar, 'the able bodied tractor'.³⁶⁷ These graduates served well in the rough construction of a new nation. The concern here is that the feudalistic mentality of the professional bodies still persists despite the many changes which have occurred since the country's independence. It is not hard to figure out why actually. These bodies are headed by professionals whose contact with curriculum development seems to be relegated to 'the good old days' of their alma mater. Furthermore, since the leadership of these bodies in charge of accrediting a professional course are headed to professional firms, the concern that the graduates are able to 'practise architecture or engineering; as they themselves have been doing or in the manner in which they had started out is eminent. There seems to be little concern³⁶⁸ to be a bit more visionary in the outlook of developing the most important resource (the graduate) the country has. The plea of this essay is to request politely that the members of the professional bodies come down slightly from their monumental pedestal of Feudal Lord into the undistinguished meeting rooms with academics and interested parties from other professions to look beyond what their firm practises and gaze at the tremendous potential inherent presently in the universities.

The idea of practising architecture should not be referred to as one who is either in the act of designing a building or managing a construction of one but should include the academics that set the baldly needed foundations of design either in the various fields of architectural research or education. For Malaysia to be a well-rounded developed nation, we must cease imitating the various practises, styles and approaches of architecture. On the other hand, we should fully embrace innovation in design towards constructing an environment that is much suited to our culture and economy.

In his essay entitled *Practising Architecture in the 21st Century – A New Paradigm*, KC Leong recommends that a new breed of architects should infiltrate into the following roles: computer aided design, documentation specialist, building research, building material manufacturing, building fabrication, alternate building technologies developer, architectural historian, architectural writer, asset management consultancy, property developer, asset maintenance, builder, computer software developer, architect barrister, politician, local government and city mayor.³⁶⁹ The list is actually exhaustive. Although there are many fields of studies which have been developed and are in the process of being developed, we have chosen to concentrate on two important fields which have been frequently misunderstood and in many instances have been belittled.

³⁶⁷ Ibid

³⁶⁸ Ibid

³⁶⁹ Ibid

Architectural history and theory is a relatively new field in Malaysia.³⁷⁰ Although there are writings about traditional architectural history mainly by historians, these works lack the analytical perspective of a fully-fledged designer, furthermore, writings about contemporary architecture are deeply lacking in this country. The history and theory of architecture go hand in hand together where it is difficult to construct theory without history and the writing of history requires a certain critical theory in its organisational format. Malaysian architects seem content to merely imitate superficially the styles of architecture imported from the Western world or from Japan. Most of the time there is little understanding about the theoretical principles and forces that shape a particular theory of architecture, in the era of architects with sophisticated electronic scanners and in a world where architectural criticism is simply interpreted as architectural bashing, very few innovative ideas can be seen in Malaysia. A lot of research work (apart from what we have done) must be done by academics in the area of documenting the development of contemporary buildings in Malaysia. This foundation work must be established if we are to construct some kind of local theoretical framework in design. There are certainly some interesting ideas brought about by some firms and individual architects that merit further development by architectural students. But because few attempts are made in tracing these developments, the building is relegated to an architectural limbo that loses an opportunity to be discovered and elaborated upon in architectural studios.

Graduates ought to be encouraged to understand architectural principles in whichever country and appreciate the forces of their construction.³⁷¹ It is only when we are armed with this knowledge that an adaptive approach can be taken towards reconstructing these theories to fit the intentions and contexts of Malaysia. What we have become presently is nothing more than *lalang (brady grass)* in the field that bends in every wind of change without any clear vision of the future. When Haji Isa³⁷² lamented that architects lacked a vision as clear as those of the prime minister, one can trace that this was owing to the lack of concern in appreciating the vast information that history, criticism, theory and philosophy of architecture can offer.

The history and theory of architecture builds a critical, inquisitive and creative mind. Without it architects are merely people who construct boxes which the engineer and fashion designer can probably equal. History and theory teach the multiplicity of economic, technological, environmental, religious, artistic, social and political factors that make up the design of human settlements. It is precisely this kind of knowledge that will build visions no engineer, statesman or artist can hope to compete. This is what architecture is all about and why it is different from any other profession.

Before building any kind of infrastructure for this field there is a need to understand what 'history' connotes and why it is important.³⁷³ Firstly, history does not deal necessarily with something ancient but also with something as recent as yesterday. Secondly the so-called 'facts' of history are actually events that may or may not have occurred which have been selected to appear in official records or the narration of persons. Simply stated, facts are nothing more than what somebody deems important enough to document for posterity. Thirdly, the manner of describing an actual event or

³⁷⁰ Rasdi, *Architecture Education: Treading The Fine Line Between a Trade School and a Research Institution, Malaysian Architecture: Crisis Within*, p.81-91

³⁷¹ Ibid

³⁷² Ibid

³⁷³ Ibid

building depends on the perception of the historian and we will never actually get a true picture. Finally, there have been many instances of manufactured facts to glorify certain leaders who appear more sacred or cleverer or much grander than they actually are.

The assertion that historical knowledge holds great importance for architects is rooted in the understanding that buildings are intricately linked to the cultural identity of a society and are shaped by the environmental conditions they are designed to withstand. The statement suggests that the process of designing and constructing buildings is not a standalone occurrence, but rather a complex interplay with the cultural, societal, and environmental factors within which they are situated. The comprehension of architecture's historical origins facilitates architects in the creation of significant and contextually appropriate structures that resonate with the needs and values of the individuals they cater to.

The statement gains additional depth when considering Posener's contributions in Malaysia and referencing Timothy Hyde's article,³⁷⁴ Posener's focus on historical comprehension and cultural adaptability corresponds with the argument that architectural structures serve as manifestations of the societies from which they originate. Posener's contributions to architectural education in Malaysia aimed to cultivate a heightened historical consciousness and foster cultural awareness among students. Through an exploration of the historical and cultural aspects of architecture, his objective was to provide students with the necessary knowledge and perspectives to create buildings that possess both utilitarian value and significance within the community.

The article discussed the changing significance of architectural history within the context of present-day architectural practise and education. Posener's works in Malaysia place significant emphasis on the importance of historical context. In contrast, Hyde's article offers valuable insights into the evolution of the field of architectural history and the integration of historical knowledge into architects' design processes. This inquiry aims to examine the potential expansion of influence and relevance within the field of architectural history in contemporary architectural discourse. It seeks to analyse the evolving perspectives on architectural heritage and cultural identity as contributing factors to this phenomenon. The convergence of Posener's pedagogical principles in Malaysia and the insights presented in Hyde's article may underscore the enduring significance of historical comprehension within the realm of architectural instruction and professional application. This phenomenon may also provide insights into the ways in which architects are incorporating historical knowledge to tackle present-day challenges, all the while ensuring a meaningful integration with cultural and climatic contexts. In conclusion, this exposition underscores the significance of incorporating historical elements into architectural practise, as it enhances the discipline by empowering architects to conceive designs that possess not only utilitarian value but also a profound connection to the human condition and cultural heritage.

Based on these discourse regarding the significant of architecture history, and in order to enhance the quality of architectural education in Malaysia, it is possible to formulate a strategic approach by incorporating the insightful recommendations offered. At the core of this strategy lies a significant focus on cultivating a holistic comprehension of architectural history, in accordance with the

³⁷⁴ Timothy Hyde, 'Is architectural history getting any bigger?', *arq: Architectural Research Quarterly*, 21.4, (2018), 347-350.

principles articulated by Tajuddin's proposition that "Architecture should be guided by our ethical and moral principles." This viewpoint aligns closely with the philosophy of Julius Posener, emphasising the significance of values, cultural and religious obligations, and the principles of accountable democracy in the field of architectural practise and education.

An essential component of this strategy involves assigning considerable significance to precise depiction and thorough record-keeping. The foundation of this architectural history serves as its fundamental basis. The integration of activities that promote in-depth analyses of buildings, architectural styles, and settlement patterns can be effectively incorporated into both undergraduate and postgraduate curricula, with the aim of motivating students to actively participate in these academic pursuits. By engaging in specialised courses and undertaking research projects, students would actively contribute to the documentation of historical contexts and the conservation of architectural heritage.

The integration of multiple disciplines is imperative, fostering collaborative efforts between architectural history and allied fields such as anthropology and sociology. The incorporation of a wider viewpoint enriches students' comprehension of the societal influence and cultural importance of architecture. The incorporation of technology, such as digital tools for the creation of measured drawings and 3D reconstructions, has the potential to update documentation practises and involve students in current methodologies. Furthermore, it is imperative to foster an environment in which students are motivated to question prevailing narratives and engage in a critical evaluation of historical presumptions. This process fosters an inquisitive mindset and promotes a more comprehensive comprehension of architectural history. Independent research initiatives can have a substantial impact by providing students with opportunities to investigate lesser-known artistic styles, regional variations, and underrepresented historical periods.

One fundamental aspect of this strategy entails cultivating a disposition towards seeking truth. It is imperative to provide students with reassurance that historical research is a scholarly endeavour centred on the acquisition of knowledge through the examination of factual information and empirical evidence, rather than relying on subjective interpretation. Through engaging in collaborative efforts with architectural historians, professionals, and experts, students can acquire a comprehensive understanding of architectural history that encompasses a wide range of perspectives and practical implications.

The promotion of archival studies is also imperative, as it encourages students to engage with original documents and primary sources. The practise of archival research not only facilitates the development of critical thinking abilities, but also enables the reconstruction of historical narratives through the examination of genuine source materials. In essence, the strategy is in accordance with Posener's philosophical and pedagogical principles for architectural education. This statement emphasises the significance of nurturing architects who possess a comprehensive understanding of the cultural, historical, and social aspects inherent in their field of expertise. Through the implementation of these strategies, the field of architectural education in Malaysia can establish a robust groundwork in architectural history. This will enhance the overall learning experience and cultivate architects who possess a heightened awareness of the values and intricacies associated with the constructed environment.

6.4 Conclusions and Future Directions

Throughout the writing of this thesis, I embarked on a journey of discovery that took me beyond the traditional boundaries of architectural philosophy and education. Julius Posener's visionary insights have fueled the unfolding of a story that intricately weaves humanistic principles with architectural practice and educational methodology. As a result of his profound impact, which transcends both time and space, the path to embracing the transformative power inherent in human-centered design principles has become clear. This is because his influence extends beyond both human and geographical boundaries.

During the investigation, it was discovered that Posener's ideas, which were nourished by empathy and understanding, had become woven into the fabric of Malaysian architectural education. This was discovered during the course of the investigation. Introspection and careful examination were the techniques used to accomplish this goal. This synthesis, located at the intersection of humanism and architectural education, transcends the constraints of specific theoretical frameworks and pervades the fundamental aspects of architectural practice on a fundamental level. In terms of developing a curriculum that emphasises cultural, historical, and social aspects, the research findings show that Posener's humanistic values played an important role. As a result, this improves the learning experience and fosters the development of architects who are sensitive to the complexities of the environments in which they work.

The thesis accomplished its goal by tracing and documenting the establishment of architectural education in Malaysia, highlighting Posener's contributions as well as the influences that shaped his beliefs and philosophy. This has enabled the thesis to achieve its purpose. His involvement, which lasted from 1956 to 1961, had a significant impact on Malaysian architectural education. His involvement lasted ten years. The thesis successfully addressed the primary research question by providing evidence demonstrating the relevance of Posener's principles in contemporary architectural education and practice in Malaysia. The investigation of these historical foundations was successful in achieving its goal.

This research has resulted in a number of significant discoveries and insights, including the following: historical foundations and influence; the intersection of humanism and education; strategic advancements; philosophical and pedagogical alignment; humanistic values and hybrid pedagogical approaches; and the intersection of humanism and education.

Julius Posener's participation in the early stages of architectural education in Malaysia was critical to the creation of a curriculum steeped in humanistic values. This was accomplished through the development of architecture education. His influence extended beyond the simple introduction of architectural concepts; he shaped a philosophy that emphasised the cultural, historical, and social contexts within which architecture is built. His influence extended beyond the simple introduction of architectural concepts. When it comes to developing an educational framework that is not only technically competent but also culturally and socially responsive, this approach has proven to be critical. Posener's influence ensured that Malaysian architectural education did not take a purely utilitarian approach, but instead adopted a holistic perspective that considers the broader implications of

architectural work on society. Posener established a foundation that, by incorporating humanistic principles into the educational programme, encouraged future architects to think critically about their role in society and the cultural significance of their work. Humanistic principles were incorporated into the curriculum, enabling them to achieve their goal.

The study discovered a significant link between Posener's humanistic values and the changing landscape of architectural education in Malaysia. This was proven to be the case. This intersection, which highlights how these principles can be applied, demonstrates that Posener's principles, which emphasise empathy, cultural awareness, and social responsibility, can be localised, assimilated, and enriched within the context of Malaysia. For instance, this intersection demonstrates how these principles can be applied. If teachers understand this convergence, they can create a curriculum that not only meets international standards, but also resonates with the ideals and goals of the community in which they work. This alignment is fostering a generation of architects who are not only skilled in their craft but also deeply aware of their surroundings' cultural and social fabric, ensuring that architectural education in Malaysia is relevant and meaningful. This alignment is the result of ensuring that architect education in Malaysia is both relevant and meaningful. This conceptual framework is intended to be used as a guide for incorporating these values into the educational process. As a result, the principles of humanism will be preserved while striving for technical excellence.

The thesis outlines strategies that are both globally informed and locally responsive, with the goal of improving architectural education in Malaysia. The study of Posener's influence highlights his humanistic approach, which serves as the foundation for these strategies. The primary goal of these management strategies is to incorporate best practices from around the world while also adapting them to the unique cultural and social context of Malaysia. By utilising this dual approach, architectural education can be made more relevant and effective. To achieve this goal, students must maintain a strong connection to their cultural heritage while also gaining a thorough understanding of international architectural standards and practices. The goal of implementing this strategy is to establish a course of action that will allow Malaysian architectural education to compete on a global scale while maintaining its distinct character. The strategies aim to produce architects who are creative, culturally aware, and socially responsible by developing a well-rounded and balanced curriculum. This goal will be achieved by combining contemporary educational practices with Posener's principles.

The implementation of strategies inspired by Posener's humanistic principles is closely aligned with his philosophical and pedagogical beliefs, which are also in close alignment. Posener advocated for an educational system that goes beyond technical proficiency and emphasises the importance of understanding architecture's cultural, historical, and social dimensions. Posener was an advocate of this system. Implementing the proposed strategies, which align with these principles and foster a learning environment, can result in architects who are not only technically skilled but also deeply empathetic and culturally aware. This environment will be able to produce architects who are more than just technically proficient. As a result of this alignment, students' educational experiences are more comprehensive, allowing them to develop critical thinking skills about the impact of their work on society. This alignment also helps to make the educational experience more complete. A curriculum that emphasises humanistic values can help to cultivate architects capable of making meaningful contributions to the communities in which they work. These architects are skilled at creating spaces that are not only functional, but also enriching and harmonious. If the next generation of architects is

educated using this comprehensive approach to architectural education, they will be well-equipped to face the challenges of the modern world while remaining true to their profession's cultural and social roots. This will be the case if they are taught using this method.

Posener's humanistic values are reflected in a nuanced synthesis of influences in his pedagogical approaches, which can be discovered through a critical examination of these approaches. Posener's pedagogical approaches highlight this nuanced synthesis. Posener's humanistic values were initially rooted in the predominantly Euro-centric tradition of secular modernism, but they demonstrated a remarkable ability to adapt and integrate within the Malaysian context. This was true despite the fact that they were originally ingrained in the tradition. Posener's approach evolved into a hybrid model that reflected deeply rooted Malay traditions, including vernacular and Islamic values. This contrasted with Posener's approach, which was to impose a rigid modernist framework. Compared to imposing a modernist framework, this proved more effective. As a result of this synthesis of Euro-centric modernism and local traditions, a one-of-a-kind educational framework emerged. When implemented, this framework was both globally informed and locally resonant. Posener's humanistic values were not only preserved due to his ability to combine these influences, but they were also enhanced by Malaysia's cultural and social environment. This was due to Posener's ability to combine these influences. This hybrid approach resulted in the development of architectural education that is sensitive to Malaysia's diverse cultural landscape. This hybrid approach facilitated a dialogue between global modernist principles and local vernacular traditions. As a result of this synthesis, Malaysian architectural education has developed a distinct identity that honours the country's cultural heritage while also embracing contemporary architectural practices.

The mutual influences that link Julius Posener's ideals with the establishment of architectural education in Malaysia create an intricate tapestry that captures the essence of architectural evolution. This tapestry is the result of their mutual relations. Posener's humanistic ideals serve as a guiding thread that connects architects, educators, and the broader community. Posener's ideals envision a future in which architectural practice reflects compassion, context, and the pursuit of collective well-being. This is the aim of Posener's ideals.

Despite the fact that this thesis has successfully traced Posener's contributions and established their long-term relevance, it also provides avenues for future research. In future research, it may be possible to delve deeper into the complex effects of Posener's humanistic values on specific architectural projects and educational methodologies in Malaysia. This would be a positive step forward. It is also possible to gain a better understanding of the evolution of architectural education in Malaysia by researching Posener's contemporaries' impact and contributions to the field. Following the completion of this study, there are several areas that warrant further investigation, offering a range of unexplored domains that have significant potential for enhancing our comprehension of architectural education and its interconnected humanistic principles. The possibilities for future research in this field are vast and have the potential to bring about significant changes, leading to a more profound understanding of the complex interplay between architecture, education, and societal advancement.

An area that presents significant potential for investigation involves examining the lives and contributions of additional influential individuals who played crucial roles in the establishment and development of architectural education in Malaysia. The analysis of the accounts provided by past

architects, educators, and alumni who had varying degrees of involvement can enhance our comprehension of the wider context in which Posener's legacy developed. By examining the contributions and perspectives of individuals involved, a more comprehensive account can be constructed, providing insights into the collective endeavours that influenced the development of architectural education in Malaysia.

The integration of post-colonialism theories and an examination of the politics surrounding heritage present a compelling avenue for future scholarly inquiry. By placing Posener's legacy in the wider framework of post-colonial dynamics, one can discern the extent to which his humanistic values align with current architectural pedagogy. This lens has the potential to provide valuable insights into the ways in which Posener's legacy functions as a foundation for radical, context-specific pedagogical methods that strongly resonate with Malaysia's distinct cultural and historical context. The examination of the theory of politics of space provides an opportunity to delve into the psychological and societal consequences of architectural and spatial interventions on the consciousness of individuals in Malaysia. Through a careful examination of the impact of architectural design and urban planning on the collective psyche and cultural consciousness, valuable insights can be obtained regarding the manner in which constructed environments mould human interactions, cultural identity, and societal welfare. This investigation has the potential to introduce novel opportunities for architectural education to integrate psychological and sociological aspects into its academic framework.

The recommendations for additional research extend an invitation to scholars, educators, and architects to further explore and enhance our comprehension of the complex interrelationships among architecture, humanistic principles, and the ever-changing development of architectural education. Every avenue possesses the capacity to enhance our understanding, enabling us to influence educational paradigms and architectural practises that align with the fundamental nature of human experience and societal aspirations.

In conclusion, this study reaffirms the timeless importance of humanistic values and emphasises the profound impact that architectural education has in shaping a harmonious and enriched societal landscape. Both of these findings are significant contributions to the field of architecture. Posener's legacy continues to inspire architects and educators, illuminating the path to designs that are not only meaningful and socially relevant, but also resonate far beyond any given era. Posener's humanistic philosophy will undoubtedly continue to have an impact on architectural education, practice, and societal advancement. Furthermore, it will guide future generations towards a career in architecture that is compassionate, culturally sensitive, and socially conscious.

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Appendices

1. Ethics Approval, Participant Approval sheet, Participant Consent Form and Permission Letter, 2016. University of Sheffield.
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8. Report on Architectural Training at the Technical College by Julius Posener. *PETA Journal of the Federation of Malaya Society of Architect*, Vol.2, No.2, March 1958; Vol.2, No.4, April 1959; Vol.3, No.1, March 1960; Vol.3, No.2, June 1960; Vol.3, No.3, September 1960.
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11. 'What is Malayan Architecture', by Julius Posener, *PETA Journal of the Federation of Malaya Society of Architect*, Vol.3, No.4.
12. 'Studying architecture in Malaya', 24.
13. 'Letter from Berlin', 26.
14. Interview with Lai Lok Kun, his residence in Jalan Gasing, Petaling Jaya, 16 August 2016
15. List of publications by Julius Posener
16. Pictures of author with Alan Posener during author's visit to Berlin in October 2016 and Lai Lok Kun during a talk on The Reminiscences of an Architect at Publika, Kuala Lumpur on 25 April 2019

Appendix 1



Downloaded: 05/05/2016
Approved: 29/04/2016

Nurul Mohamad
Registration number: 130259424
School of Architecture
Programme: Phd in Architecture

Dear Nurul

PROJECT TITLE: Architectural History in Architectural Education in Malaysia
APPLICATION: Reference Number 008153

On behalf of the University ethics reviewers who reviewed your project, I am pleased to inform you that on 29/04/2016 the above-named project was **approved** on ethics grounds, on the basis that you will adhere to the following documentation that you submitted for ethics review:

- University research ethics application form 008153 (dated 22/03/2016).
- Participant consent form 1016657 version 1 (22/03/2016).

If during the course of the project you need to [deviate significantly from the above-approved documentation](#) please inform me since written approval will be required.

Yours sincerely

Christie Harrison
Ethics Administrator
School of Architecture



The
University
Of
Sheffield.

Application 008153

Section A: Applicant details

Created:
Fri 18 March 2016 at 11:07

First name:
Nurul

Last name:
Mohamad

Email:
namohamad1@sheffield.ac.uk

Programme name:
Phd in Architecture

Module name:
Thesis

Last updated:
29/04/2016

Department:
School of Architecture

Date application started:
Fri 18 March 2016 at 11:07

Applying as:
Postgraduate research

Research project title:
Architectural History in Architectural Education in Malaysia

Section B: Basic information

1. Supervisor(s)

Name	Email
Peter Blundell Jones	p.blundelljones@sheffield.ac.uk

2: Proposed project duration

Proposed start date:
Fri 1 April 2016

Proposed end date:
Fri 31 March 2017

3: URMS number (where applicable)

URMS number
- not entered -

4: Suitability

Takes place outside UK?
Yes

Involves NHS?
No

Healthcare research?
No

ESRC funded?
No

Involves adults who lack the capacity to consent?
No

Led by another UK institution?
No

Involves human tissue?
No

Clinical trial?
No

Social care research?
No

5: Vulnerabilities

Involves potentially vulnerable participants?
No

Involves potentially highly sensitive topics?
No

Section C: Summary of research

The decision on the potential participants based on their major background and significant involvement in architectural education in Malaysia. The participants are identified as architect, academia, architecture historian, professor, head of department and accreditor in Malaysian architectural education. The common background of these participants are they were alumni of Technical College Kuala Lumpur (first architectural training/programme in Malaysia) and associated with the development of architecture programme of architectural education in Malaysia. The target group will be concentrated on Julius Posener's students during his appointment of the head of school of architecture programme in Technical College Kuala Lumpur (1956-1961).

2. Recruiting Potential Participants

The participants will initially be identified and be contacted through email based on the information and contact details attained from university or company or organisation website to whom I have access.

Summary of information:

I am a PhD student at University of Sheffield. Currently I am working on my research thesis under the supervision of Prof. Peter Blundell Jones. My research title is "Architectural History in Architectural Education in Malaysia". Briefly, my research is to highlight the significant of architectural history in architectural studies. Therefore I need to acquire the establishment of architectural education in Malaysia and curricula primarily. And the influences of Western doctrine in developing the curricula of architectural studies (contributions of Julius Posener especially in positioning architectural history in the architectural studies).

I am gathering information and data on the establishment of first architecture school in Malaysia (Technical College) i.e. school's historical background, curricula, programme, alumni and development. Therefore, I am searching for Posener's acquaintances (teaching staff, students, colleagues and friends) that may be direct or indirectly associate within Technical College during his service. Through my research, you are acknowledged as one of significant sources that can lead and assist me in getting comprehensive information regarding the architectural training at Technical School. Therefore your participation in this interview is valuable.

If you decide to take part you will be given this information sheet to keep (and be asked to sign a consent form) and you can still withdraw at any time during or after completion of the interview.

2.1 Advertising methods

Will the study be advertised using the volunteer lists for staff or students maintained by CiCS? No

- not entered -

3. Consent

Will informed consent be obtained from the participants? (i.e. the proposed process) Yes

The interview should take approximately 60 to 90 minutes. The information sought from you are your architectural education background, views, knowledge and understanding on architectural history in architectural education. The interview will be fully recorded, therefore, once the information sheet is received and read by the participant, they will be asked to sign a consent form should the participant agree upon the requirement and the manner of interview will be conducted. Participant can still withdraw at any time during or after completion of the interview.

4. Payment

Will financial/in kind payments be offered to participants? No

- not entered -

5. Potential Harm to Participants

What is the potential for physical and/or psychological harm/distress to the participants?

There is no potential for physical and/or psychological harm/distress to the participants as this process will only involve intellectual and educational discourse. However, the process may take inconvenience of the participant regarding the confidentiality for their certain personal point of view or principle.

How will this be managed to ensure appropriate protection and well-being of the participants?

The information is entirely for educational purposes. Therefore, you may choose to be identified or be anonymous in this interview. Participant may experience distress if they have issues in confidentiality. If this is the case, participant may wish to seek counselling or other psychological therapies.

<http://www.nhs.uk/conditions/Counselling/Pages/Introduction.aspx>.

Section E: About the data

1. Data Confidentiality Measures

The information from the interview will be published in the researcher's thesis. All personal information collected, stored, used, disclosed from the participant are all comply with the requirements of Data Protection Act 1998 (DPA) and the Common Law duty of confidence. The collection, storage, use, disclosure or destruction of anonymised personal information, whether relating to the living or the deceased, falls outside the scope of these legal requirements. When consent is to be preferred by the participant, the information from the thesis may be shared with other researchers who wish to analyse the data. Whereby, when the material is already in the public domain, it may be possible to use such data without consent (unless it can be shown to be inappropriate for some reason). The availability of the data may retain as long as relevant condition are satisfied and justified.

2. Data Storage

The interview will be recorded with the consent of the participant. Therefore the recorded media will be used as primary data for researcher's data collection and will be stored in researcher's safe location of data collection storage. The researcher will have the control of the data generated from the interview, and will be analysed by the researcher. A copy of media file of the interview between the participant and researcher will be available if the participant wish to retain.

Section F: Supporting documentation

1. Aims & Objectives

The objective of this research is to provide a discourse of the history and development of architectural history in architectural education in Malaysia. The first aim is to study the historiography account of the development and establishment of architecture schools in Malaysia with primary emphasis on architectural history. Thus, the role and contributions of the late Julius Posener, German architectural historian, author and higher education academic, in setting up the first formal architecture school in Malaysia needs to be studied and academically documented. This brings me to the second aim of this research, which is to investigate the changing role of architectural history and its input in architecture programmes from the earliest architecture trainings to recent architecture schools in Malaysia. This study will then aim to identify the credibility of the current schools' systems in generating a fairly substantial architecture graduate by examine the curriculum of selected architecture schools in Malaysia to assess the role of architectural history input in learning that students of architecture acquire.

2. Methodology

The research focuses on the development of architecture schools in Malaysia with particular reference to Julius Posener's contribution in setting up the first architecture school in Malaysia.

Therefore, a review of Posener's life, including his historical and educational background, social environment and life experience will be carried out following autobiographical approach. This approach will be essential to undertake a comprehensive search, to unfold, comprehend and analyse subjects concerned with architectural history.

In order to establish basic facts in the history of architectural education in Malaysia, basic historical descriptive documentation is to be conducted. An interpretive historical research methodology will be involved, as there has been little prior comprehensive study undertaken in this subject nor is there much available in terms of written record. The major sources of information are written documents and material found in schools' archives, magazines, catalogues, programme books, studio design briefs and other publications of concerning bodies, and interviews with relevant people and experts. Follow-up interviews are to be conducted with selected individuals who became Posener's students, correspondence and selected people who are involved in terms of their involvement and significant role in architectural education in the Malaysian context.

3. Personal Safety

Raises personal safety issues? No

Personal safety management

- not entered -

Section D: About the participants

1. Potential Participants

Information & Consent

Participant information sheets relevant to project?

No

Consent forms relevant to project?

Yes

Consent Forms

- [Consent-Form.pdf](#)
(Document 019707)

Additional Documentation

- [Research_Proposal.pdf](#) (Document 019708)
Research Proposal

External Documentation

- not entered -

Official notes

- not entered -

Section G: Declaration

Signed by:
Nurul Anida Mohamad
Date signed:
Tue 22 March 2016 at 09:50

Participant Consent Form

Title of Research Project: Architectural History in Architectural Education in Malaysia

Name of Researcher: Nurul Anida Mohamad

Participant Identification Number for this project:

Please initial box

- | | |
|---|--|
| <p>1. I confirm that I have read and understand the information sheet dated 1 May 2016 explaining the above research project and I have had the opportunity to ask questions about the project.</p> | <input style="width: 40px; height: 20px; border: 1px solid black;" type="checkbox"/> |
| <p>2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> | <input style="width: 40px; height: 20px; border: 1px solid black;" type="checkbox"/> |
| <p>3. I understand that my responses will be kept strictly confidential (<u>only if true</u>). I give permission for members of the research team to have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research.</p> | <input style="width: 40px; height: 20px; border: 1px solid black;" type="checkbox"/> |
| <p>4. I agree for the data collected from me to be used in future research</p> | <input style="width: 40px; height: 20px; border: 1px solid black;" type="checkbox"/> |
| <p>5. I agree to take part in the above research project.</p> | <input style="width: 40px; height: 20px; border: 1px solid black;" type="checkbox"/> |

Name of Participant <i>(or legal representative)</i>	Date	Signature
---	------	-----------

Name of person taking consent <i>(if different from lead researcher)</i>	Date	Signature
<i>To be signed and dated in presence of the participant</i>		

Lead Researcher	Date	Signature
<i>To be signed and dated in presence of the participant</i>		

Copies:

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/pre-written script/information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be placed in the project's main record (e.g. a site file), which must be kept in a secure location.



The
University
Of
Sheffield.

School
Of
Architecture.

Ketua Pustakawan
Perpustakaan Universiti Teknologi Malaysia
(Bangunan Perpustakaan Sultanah Zanariah)
Universiti Teknologi Malaysia
81310 UTM Johor Bahru
Johor
Malaysia

05 August 2016

Head of School
Professor Fionn Stevenson

School of Architecture
University of Sheffield
The Arts Tower
Western Bank
Sheffield, S10 2TN

Telephone: +44 (0) 114 222 0351
Fax: +44 (0) 114 222 0315
Email: c.armitage@sheffield.ac.uk

To whom it may concern

Nurul Anida Mohamad
Registration Number 130259424

PhD Research title – Architectural History in Architectural Education in Malaysia

I am writing on behalf of the above named student who is currently a 3rd year PhD student at the School of Architecture, University of Sheffield.

As part of Nurul's PhD studies she requires access to research materials from the Special Collection Unit at Universiti Teknologi Malaysia. Nurul will need access to documents, site plans, drawings and images etc relevant to the History and Development of Technical College Kuala Lumpur, Jalan Semarak.

Please do not hesitate to contact me if you have any enquires.

Yours sincerely

Cheryl Armitage
Postgraduate Research & Research Support Officer
School of Architecture



THE 1ST STUDENT
EXPERIENCE
SURVEY 2014-15

Discussion on "What is Malayan Architecture"

Present :

R. Honey (Chairman)
C. H. R. Bailey
A. A. Geeraerts
Hisham Albakri

Kington Loo
J. Posener
F. Sullivan
T. A. L. Concannon

Chairman: I propose that the following articles be used as a basis for discussion:

- (a) "Architecture for Malaya" by R. Honey (Peta Vol. 3, No. 2)
- (b) An article by J. Posener
- (c) An anonymous article in "Progress Review"

Sullivan: I suggest that the title of the discussion should be changed from "What is Malayan Architecture" to "Malayan Architecture" and that each of the members should express their views, after which there could be a general discussion.

Geeraerts: I suggest the use of the term "Saracenic Architecture" as I think it is what the Malayan people have in mind when they speak of Malayan Architecture. They have seen this form of architecture in Malaya and other Muslim countries and it is partly the result of religious influence and partly due to the materials available in the various countries concerned. I think that a good example of this influence could be found in the sketches for the proposed Malayan House of Parliament.

Chairman: I am of the opinion that Mr. Geeraerts' point is one of terminology. We are concerned generally with forecasting a line of development, not necessarily what is, or has been, Malayan Architecture, but what could be done to shape the future of Malayan architecture. Having accomplished that, we could discuss the pattern of Malayan culture and the question of whether or not this was a subject which could be forced or even discussed. We should not be pre-occupied about what Malayan architecture should be, although it is perhaps natural that the Malayan people are self-conscious about it and think of ways in which Malayan architecture could be encouraged and possibly even forced.

Geeraerts: I consider that all styles of architecture are based on influence, and that when people speak about Malayan architecture they really refer to the influence of Muslim or Saracenic architecture. This is an influence, not of a country but of a religion. The new House of Parliament combines with success a Muslim or Saracenic motif and modern architecture, and the people will feel that this building has a Muslim influence.

Chairman: If it is agreed that in Malaya we should take steps to investigate the possibilities of local or national architecture then we should consider what is the feeling in the country about architecture, what is Malayan culture and its influences and factors,

and then consider other practical issues and how the development could be encouraged.

Sullivan: I agree on the whole, but suggest that the views of the other members should be canvassed before discussion follows along the lines suggested by the Chairman.

Posener: Apart from the Saracenic, there are also other influences at work on local architecture such as Minangkabau which did not originate in Malaya, also the styles of some of the older buildings in Malacca as depicted at the Istana at Sri Menanti in Negri Sembilan, etc. To say that the answer to a Malayan form of architecture lies in simply marrying Saracenic motifs to modern architecture can, despite delightful creations like the new House of Parliament, lead to a dangerous and sterile situation.

Kington Loo: I suggest that the discussion be divided into two parts, (a) domestic architecture and (b) architecture for offices, etc., because one cannot adapt the Minangkabau form for office buildings, and vice versa.

Geeraerts: I agree because the question of finance also has to be reckoned with.

Chairman: Should the discussion be so divided, or should we consider what are the influencing factors and what can be done about it. Is it necessary in this discussion to differentiate between domestic and public architecture?

Bailey: I consider we are ignoring the fact that architecture is essentially a social art, so that it cannot be divorced from society. There never has been a Malayan form of architecture because until recently there was no Malayan nation and the new nation has hitherto been subjected to outside influences. Saracenic architecture has merely been the expatriate's version of what Malayan architecture should be. In Penang and Singapore there are examples in the old Colonial type of buildings of what the expatriate thought would be suitable for the climate.

Chairman: Malaya, for which we are attempting to shape a form of architecture is more than a country inhabited by various races with different traditions and cultures. It is a unique creation, a new country, and I think that those who have lived here over the last ten years must be impressed with the reality of the new nationhood. Therefore, we should probably also discuss the possibility of forcing the pace for establishing a Malayan architecture.

Hisham Albakri: I agree, but I consider that there should be no hard and fast rules of what

Malayan architecture should be, so long as it is Malayan in character.

Geeraerts: It is very difficult to determine what belongs to a country which has no previous influence. In South America, architecture develops with due regard to climatic conditions. Malaya, with a similar type of climate, can possibly develop its own style of architecture along the same lines.

Bailey: If the pace is forced it can have disastrous consequences. As examples I quote Hitler's Germany, Communist Russia and Red China where politicians try to dictate what architecture should be. Architecture is an art, and art can flourish only in a free society when the architect is given a free hand. The greatest architects in the world have all been rebels, and the necessary atmosphere has to be provided to produce artistic rebels. Under these conditions only can we create a Malayan form of architecture.

Sullivan: I quote "Architecture occurs when the material and design respond to the inspiration of an awakened spirit". I agree that new architecture was developed by rebels, but I do not think that what we are striving for is a new architecture which is different. The first thing to be defined is what is meant by Malayan architecture. To me it seems that in terms of art, the most satisfactory definition is "The creative expression of a way of life". Therefore it is logical to assume that Malayan architecture should be an expression of the Malayan way of life.

Bailey: A new nation with new-found freedom has an up-surge of energy which in itself, given a free hand, will produce a form of architecture. There can be no question of forcing the pace; it will come naturally.

Hisham Albakri: A Malayan consciousness is being encouraged by Government through various media such as the radio, schools, Department of Information etc.

Bailey: There can be no progress unless it comes from the people. Inevitably, the propaganda has to come from Government, but if the idea catches on with the public, then architecture will automatically follow suit.

Sullivan: There is a Malayan way of life at the moment, made up of various races which have been living their various ways of life for generations. One is not very conscious of it while in Malaya but when one meets Malaysians at schools abroad, one definitely notices a Malayan concept amongst them. I am of the opinion that a Malayan way of life has nothing to do with the building of nationhood. The concept is that the fusion of all the various ways of life and culture should be fostered with the hope that something will emerge which is distinctively Malayan. Therefore, if we speak of Malayan architecture and regard it as the creative expression of a Malayan way of life it is possible to have a building which is apparently of

Malay, or Chinese, or Indian origin, but it still fits in with the Malayan concept. A perfect example is the British Council building which no one will say is not typically Malayan. All cultures are subject to influence. The Saracenic influence itself has been accepted as part of the Malayan way of life, and so has the Minangkabau style of building.

Chairman: We have before us the example of the British Council as a possible example of Malayan architecture. Mr. Concannon was a member of the jury which selected this building for an award; can he say what were the reasons for which it got the award.

Concannon: The following were the conditions: it had to be suitable for public use and it had to be functional. The building was not necessarily a first-class piece of architecture, only 15 buildings were nominated and considered by the jury. If, say, 50 buildings had been considered, it may be that the British Council building would never have won an award. The winning factor was the appearance of the building with its roof which was based on something traditional.

Chairman: I wonder whether some of us present think that that building and others such as the railway station, Chartered Bank etc., are good examples of Malayan social and architectural history in the making.

Geeraerts: The British Council building is a perfect example of forcing the pace in that the architect tried to please the public with something that he thought would resemble Malayan architecture, i.e. a swept-up roof, etc.

Kington Loo: The proposed National Museum is another example of an architect "playing to the gallery".

Sullivan: I want to make it quite clear that I do not mean that any particular building should necessarily be pointed to as the style of Malayan Architecture. I hope the situation will never arise in Malaya when there will be only one style of Malayan architecture. In other words, there will be group thinking in which there will be no individual thinking at all. What I mean is that it is possible to design a modern building which captures the Malayan spirit. The British Council building is a good example of a modern structure which received an award as a modern building. It has a certain touch about it that makes it distinctly Malayan. I was told recently that a number of people commented favourably upon the Language Institute in Petaling Jaya because of the Minangkabau touch on top of its roof. I think that the architects in Malaya are faced with two problems: they naturally concern themselves with the development of modern architecture while the other problem is to try and produce buildings which will be Malayan in character, in keeping with the development by a nation of its way of life. I do not suggest that they should be completely Malayan, such as the palace at Sri

Menanti, but only that they should have the appearance of being a part of the local scene.

Chairman: I suggest that at this stage we should establish certain points on which we are all agreed. Good architecture is essential, that is to say, no architect will want to compromise his concept of what is good architecture for the sake of effect; good architecture cannot be produced by merely adding touches, by which is meant that Malayan architecture should not develop simply by planning on unsound lines and then adding local touches. No one will want to see this happen, least of all the intelligent members of the public. As the country is in an early stage of development as regards education, arts, etc., a situation exists where the common man cannot perhaps be relied upon to be a sound judge of what is acceptable in architecture, either nationally or artistically. Therefore we should not be overly impressed with what the man in the street thinks is nice. The last point is that in fairness to the politicians, etc. I do not think that any politician will want us to end up with any standard form of architecture. Malaya has a tolerant society that allows of various points of view.

Posener: I agree with the Chairman's remarks but I am against adding Malayan touches indiscriminately for the sake of effect. I think that a serious study of Malayan-type buildings like the palace at Sri Menanti might be beneficial. A Malayan architecture would of necessity take a very long time to emerge.

Geeraerts: The introduction of a motif or feeling of a style does not mean the indiscriminate use of Malayan touches. A Saracenic motif, for instance, can be introduced in some acceptable form.

Chairman: Can each person present cite a recently designed building which, in his opinion, represents a successful attempt at what could be described as Malayan architecture, and give his reasons.

Bailey: I do not expect to find such a building three years after 'Merdeka' or even thirty years afterwards.

Posener: I cite the Istana Brunei for its structure, wide jutting galleries, the use of pattern parts, grilles, etc. I hope, however, that the domes will not be repeated in future buildings.

Kington Loo: I cannot think of any particular building. As far as my house is concerned, I consider it to be a conscious attempt at building to suit climatic conditions as well as my own social requirements. I used Malayan timbers, but apart from that I do not think that the house can be considered Malayan in design.

Sullivan: I cite the Istana Brunei, the British Council building and the Madrassi in the Sungala Barracks, and think that the last named building is the perfect example of a modern building imbued with the Malayan spirit.

Hisham Albakri: I cannot name any building with a Malayan form of architecture.

Concannon: In my opinion there is no Malayan form of architecture in existence. I agree that it will take many years to develop and that it cannot keep pace with the present rush to put up public buildings. The growing popularity of air-conditioning in Malaya is rapidly influencing the design of houses and buildings. The British Council building is now air-conditioned in part, and there is a proposal to air-condition the whole building. If air-conditioning had been introduced when the building was erected, the design of the building would have been quite different to what it is to-day. The same remarks apply to the Customs Building at Johore Bahru where air-conditioning is also being introduced. One way of tackling the problem is to be on the look-out for suitable sections of buildings, traditional form of wood carvings, the use of motifs that may have some affinity with the various races which comprise the Malayan nation. At present I cannot think of any one building that typifies Malayan architecture simply because there has not been sufficient time for a local type of architecture to develop.

Sullivan: I hope that several styles of Malayan architecture will be developed and that they will all have that touch which can be said to be definitely Malayan.

Geeraerts: The projected House of Parliament is not that solution to a Malayan form of architecture, but it is a far more pleasant attempt than the idea of Minangkabau roofs. It will take a long time to evolve, and, as in the case of South America, a Malayan form of architecture will have to take into account the climate and possibly the way of life of the people.

Chairman: I cannot think of any buildings beyond those already mentioned. The Town Hall in Johore Bharu which I designed is not a good example, but it was designed having regard to the feel of the town in the latter days of the late Sultan, and was built to commemorate the Diamond Jubilee towards the end of a rather unusual reign. The planning is generally on modern lines as an assembly hall, and there is no major departure from true functional planning. For decoration there are items like the gallery on the first floor, wide Malayan-style doors, carved railings, traditional wood carving on the stair balustrades, etc. For ventilation generally, there are a number of traditional Chinese ceramic grilles salvaged from old shop-houses, and there is also precast concrete work representing local craft with a Muslim type of pattern. The building has the wide cantilevered sloping hood typical of the Saracenic type of design. On the whole it can be cited as an example of how to assemble a number of local ideas. An interesting point is that the building meets two requirements for a non-airconditioned building: (a) there is not a single pane of glass in the exterior of the building; (b) on exterior walls there is not a

square inch of wall which is not protected by very liberal overhang which gives interesting shadows, protection from strong sunlight and protection from staining due to algae.

Concannon: I think that the Johore Bharu Town Hall is a very good building of its kind, and the same can be said of the new Hongkong & Shanghai Bank in the same town. Both buildings have attempted to impart something of the background of Johore, and have succeeded in doing so. The banking hall of the Bank reminds me of drawings of buildings about 1890, but it is debatable whether these two particular buildings are the answers to the present question for Malayan style architecture.

Posener: The architecture of Brazil is a conscious attempt to conform to a climate somewhat similar to that of Malaya. It does not make use of any local motifs. It came from the very core of International architecture, but despite this handicap, a certain style has already been evolved which is unmistakably Brazilian in character. The same can happen in Malaya but, as I said before, it will take time.

Bailey: I agree. If an outstanding architectural figure can arise in Malaya and if he is given a free hand to develop his ideas, a Malayan form of architecture will undoubtedly develop in the course of time.

Chairman: Towards the end of this meeting I suggest that we discuss various ways in which local influences can be studied and ascertain what can be capitalised upon in an attempt to create something of the local scene. Bailey has said that Oscar Niemeyer's accomplishments in Brazil are due to the fact that he is a "rebel." I personally think that it is because he is a good architect. This does not necessarily mean that he is a good and loyal citizen of the country, but he understands the background of Brazil and is a keen student of social history in a place where social feeling strongly impresses itself upon him. All this shows that what can be done by an architect in Brazil can also be done in Malaya.

Bailey: Oscar Niemeyer draws the right inspiration from history. He is inspired by the gaiety and liveliness of the traditional Portuguese architecture in Brazil. He does not look for history in desperation as Malayan architects are being asked to do by politicians. We should look for inspiration, but not with desperation.

Sullivan: There seems to be fundamental conflict in architecture in Malaya at present. One firm has designed two buildings which epitomise this conflict: the Istana Brunei is Malayan in spirit, but the E.P.F. building which is completely modern and can be equally at home in England, Australia or Malaya, has no Malayan touch about it. The problem seems to be to combine modern design with the Malayan spirit. I think it is possible to overcome this problem, as for example the three buildings previously mentioned. There are other examples

abroad, viz. the U.S. Embassy and Asoka Hotel in New Delhi, the building at Chandigar, and the U.S. Embassy at Ghana. What can be done in other countries can also be done in Malaya. My sole objection to the Istana Brunei is the grille work which is merely geometric in design. I am of the opinion that these grilles could have been more effective if some Malayan motif such as travellers' palms had been introduced into them.

Posener: May I remind Mr. Sullivan that there is no purely Indian motif incorporated in the design of the U.S. Embassy in New Delhi. The motif is geometric, and just as abstract as the grilles in the Istana Brunei.

Chairman: Local motifs, grille work etc., can be capitalized upon, and we will discuss this aspect of the matter later. Concerning local motifs and design, also in relation to the Saracenic, one way of approach is to look for religious inspiration in buildings in countries with Islam as the State religion. There is also the sort of inspiration which, in terms of decoration, ties one down to a geometric form and a strict abhorrence of anything non-geometric or of portrayal of living things which would cut out mural painting, travellers' palms, animals etc. in a decoration. I think that on these grounds alone it probably represents a narrower line of development than we would want to follow. Can Mr. Concannon comment on the Asoka Hotel in New Delhi?

Concannon: I have never been in New Delhi so I cannot say whether the hotel constitutes good or bad architecture. From the picture before us it seems to me that it has some kind of traditional Indian flavour. Although Frank Lloyd Wright's Imperial Hotel in Tokyo was built to withstand earthquakes, it was basically a bad hotel and therefore a bad building. The King David Hotel in Jerusalem has what its architect thinks was a Palestinian design on the outside, but I personally am of the opinion that the effect is appalling. However, I lived in it for about a year and found it to be a very fine hotel. The same applies to the Y.M.C.A. which is built across the road. In contrast, Corbusier's Law Courts to me have no traditional flavour of any kind, but whether or not it fits into the Indian scene I do not know because I have never been to India.

Posener: There have been many conflicting remarks made concerning various buildings in India. In fact these buildings really capture the spirit of India, it is certain proof that the spirit of any country is intangible and varies from person to person. Any attempt to define what is the Malayan spirit or way of life and how it can be expressed in architecture is bound to fail. I think that the only way to reach this goal is to form a School of Malayan Architecture.

Sullivan: A building is unlike a painting. If one does not like a painting one can avoid it. But if a building is a blot on the scene it is a "pain in the neck" every time one passes it. On the contrary, if a building is beautiful, it gives pleasure.

I repeat that it is possible to have a modern building with a Malayan touch to it. There are buildings in India and Ghana which give satisfaction to the people of those countries, so I think that the same can be done in Malaya. I agree that style is something intangible: some buildings will capture the Malayan spirit, others will not, but that is a problem for the architects to solve. It is said that we will have to wait until a feeling gradually develops. I think that the feeling is already here and it can be applied at present. I feel that the design for the House of Parliament has a Saracenic touch about it, the grille work is Islamic in concept, but I think that a Malayan motif can be introduced.

Chairman: If there is one thing that is even less successful than glass it is a badly designed grille, because it causes glare, birds build in them, they let in rain, etc. Let me sum up the discussion up to the present point:

- (a) Malayan architecture should be good architecture, and anything done to raise the level of competence by training, societies, discussions, etc. is a step in the right direction.
- (b) A good architect has to be one who understands the social background, however difficult it is to get a clear picture of it. He has to be a recorder of social history.
- (c) Politically, if he is pressed to produce a Malayan form of architecture before he is quite ready to do so, he will become something of a caricaturist. This is not beyond the bounds of possibility.

With regard to the E.P.F. building, I am sure all present will agree that it is suitable, bearing in mind the specific purpose for which it was designed.

Sullivan: I agree. I like the E.P.F. building and the Istana Brunei, but for different reasons which serve to illustrate the point under discussion, i.e. a Malayan style of architecture.

Bailey: The E.P.F. building was designed to suit a specific purpose, i.e. an office which would be functional in whatever country it is situated. The Istana Brunei, on the other hand, was designed with the social needs of the Sultan of Brunei in mind.

Chairman: The position can perhaps be summed up by instancing three types of buildings:

- (a) A good traditional Malay house: it is functional, it uses local materials and skills, it suits the way of life of the people who occupy it.
- (b) The United Nations building, particularly the Secretariat, which, by virtue of its peculiar function must be international, i.e. its design must owe nothing consciously to any one particular nation or culture. In that sense it is technically competent, but has the big limitation of being a sort of negative archi-

ecture. Owing to its function, the shape of the building will perhaps be the same if it is situated in any country, although its external appearance might be altered to suit climatic conditions.

- (c) The Kremlin in Johore Bharu which is in itself a very fine building. It is very well detailed and pleasant to work in; it is by no means economical in planning, but it represents perfectly the Johore of the 1930's and is a very accurate record of Johore history of that period. It is competent technically, but perhaps it is not of a pattern that would be followed.

There are three examples of architecture as a record of social history. Can we now consider what positive steps can be taken? I think that a good architect will go about his job in an intelligent and sensible way, and he will not consciously think of "taking steps". The following points should generally be borne in mind: know your community or cultural background; know your traditions; know your climate; know your materials; know your craftsmen and know your own craft. This is by no means a complete summary of the subject, but perhaps it will furnish a general background for discussion.

Posener: Much research is required into the problem in all its aspects. We do not know enough about styles of houses and buildings in neighbouring Muslim countries, so I suggest that a research group should be set up to visit these countries to measure and photograph various types of buildings for the information of the profession. Concerning climatic conditions in relation to building designs, there seems to me to be a variety of opinions on the subject. There is an Institute of Tropical Research in London, but it is too far away for our purpose. What is indeed is a local Building Research Station where model houses and buildings can be built and studied as is done in England, and the resulting information can be disseminated.

Chairman: I agree with Mr. Posener that the collection of information on cultures, traditions, climate, materials etc., are important. Steps in that direction have already been taken over the last few years with articles in "Peta" on traditions in Malaya. There are also reports on the work done at the Indonesian Regional Housing Centre in Bandoeng for the hot humid zone of the ECAFE area, etc. Proposals from the Industrial Research Institute of Malaya incorporating building research will also help. Other steps which can be taken are the development of high education in architecture, a school of architecture which allows for full qualification, raising the standard of teaching arts and its appreciation in the broadest sense, the work of the Arts Council, etc.

Hisham Albakri: I suggest the development of applied arts such as painting, sculpturing, fabric designing, etc.

Sullivan: I agree that the points made by the Chairman should be followed up, also it is a good idea to foster fundamental research into the various structures in neighbouring countries which will be beneficial for Malaya, I repeat that Malaya abounds on every hand with examples from which architects can draw inspiration for Malayan motifs.

Chairman: I suggest that a visit to various buildings at Alor Star, Kota Bharu and Malacca may be profitable. The older type of houses are often cooler and pleasant. They have their disadvantages, of course, but a further study of them may be useful and profitable.

Concannon: I agree with Mr. Posener's remarks on the establishment of a local Building Research Station. However, a good deal of work has already been done by the Building Research Station at Garston, an enormous amount of literature on the results obtained is available, but unfortunately this is not widely known. The climate of Nigeria is almost identical with that of Malaya, but although the Building Research Station there has collaborated for about 25 years with Garston, I do not think that the information collected has been made known to anyone apart from the architects of the Public Works Department. There is a lot of information available on climatology and the effect of climate on building design, and I think that Government and the various architectural societies should keep more closely in touch with Garston.

Chairman: I agree with Mr. Concannon's remarks and suggest that more serious attempts should also be made to obtain and study the various publications from countries like Indonesia and India. As regards starting a local Building Research Station, much thought will first have to be given as to what its function will be. Concerning the use of Malayan timbers in architecture, two questions might be posed: do we want domestic architecture to be completely in timber, and if so, to what extent can we encourage its use.

Kington Loo: I do not think that timber should be used solely for domestic architecture because it is abundant. If it is cheap enough and good enough, it can be used more often. But the position is that proposed facilities for drying and seasoning timber in quantity are lacking and this is one of the reasons why timber is not used more extensively. Tanalising facilities are good, but this alone does not solve the problem. The properties of various Malayan timbers are well known through the Forest Research Institute at Kepong, but apart from that, architects do not have very much to go on with.

Sullivan: At the Progress Exhibition in April 1959 I was very much attracted by the tremendous amount of timber research in various ways which has been carried out by the Forest Department. All this information should be invaluable to the profession.

Concannon: We have an organisation on our door-step. Many architects, however, have neither

been to the Forest Research Institute at Kepong nor to the Grading Station in Chan Sow Lin Road. This is not because these places are unknown to architects, but because they just do not use them. The Forest Research Institute was established about 40 or 50 years ago; it has a first-class museum, laboratory and technicians who know all about Malayan timbers and are always ready to advise and assist on the uses of these timbers, but they hardly ever receive requests from Malayan architects. This is probably due to inadequate facilities for seasoning timber, but I think that if the architects will press for the use of timber—provided it is agreed that timber should be used more—not only on its own but in conjunction with stone, very successful results could ensue. In Palestine I have worked very successfully with stone for buildings. In Malaya there is a lot of stone all over the country, and if it is used more in buildings the effect could be very satisfactory. At present it is largely used for facing and decoration of concrete pillars, etc. If used much more, and in conjunction with Malayan timber, it is one way of producing a Malayan form of architecture.

Chairman: Mr. Concannon's remarks point to two very interesting observations, whether they are cause or effect. In regard to timber, excellent information about it is available; if one lives in Australia, for instance, he requires seasoned Malayan timber of a certain specie and size, it can be obtained; if one lives in the country where it is grown, it cannot be obtained; whether this is partly the fault of the architect for not specifying timber more frequently, or the fault of the local trade, there are tremendous difficulties attending the supply of grading timber. Again, if one wants veneered plywood, excellent supplies can be obtained from Japan from wood probably grown in Sarawak, made up in Formosa or Japan, and imported into Malaya. On the question of marble, I gather that there was a thriving marble industry at Langkawi Island before the war. I think that a number of the older houses in Johore have marble slab floors from Langkawi. Although the quarries have not been worked since the war, steps are being taken to revive the industry, but there are practical difficulties. Perhaps architects are to blame for not agitating enough. But again, it probably is an indication that in rapidly expanding Malaya there might be an undercapitalised building supply industry, etc. Concerning craftsmanship, we have generally covered the subject and can accept the fact that some form of decoration based on Saracenic or Malayan motifs can be incorporated in buildings so long as they are used in a logical or functional way. There is more scope for this sort of decoration in Malayan than in other countries. It is easier here because Malaya has craftsmen capable of doing decorations of this sort. Given sufficient work, these craftsmen would be encouraged to persevere, and the higher the status of craftsmen is raised in society and the more apprenticeship schemes are encouraged, the more will the craftsmen be made to feel that they are a part of the building

profession. All this will help towards the goal of a Malayan form of architecture. Finally, the architect must know his craft. The failure—if there is a failure—to develop much further is a failure partly due to the architect. Good architecture must come from good architects, and they must do their very best to maintain their high standards.

Bailey: In this period of experiment architects have made and are bound to make mistakes in attempting to develop a Malayan form of architecture. It will not be possible, in the limited time at their disposal, to erect perfect Malayan-type buildings every time.

Posener: I invite all present to the Technical College to inspect a model of an all-timber house which the College is building at Kepong for the Forest Research Institute.

Chairman: I think that all present are agreed that it will not be possible to place a limitation on time for the attainment of a Malayan form of architecture. But in a rapidly developing country like Malaya, the architects will have to do their very best to try and keep pace with developments in other directions.

Appendix 3

Interview transcription of Ezrin Arbi with author at Universiti Malaya, Kuala Lumpur, Malaysia on 11 May 2016.

Ezrin Arbi: The questions, is more related to Julius or general?

Nurul Anida: I think I want to cover the general idea about architectural education in Malaysia.

EA: What I am afraid of is if you concentrate too much on Julius, you might missed the others. I mean in my personal view, in my opinion, this to me, they are really good, and that will concerned the whole Malaysia, where you study Julius, where all due respect, this one is from 56 to 61, is very short period. Even at that time, architecture from the true sense of the word, it did not exist. Right? So, to me, this one, at a glance, you can go to UTM, USM, many people who will be able to help, in that part of idea as well. Where else, if you put emphasize on Julius, then as I mentioned, you might get the information from those 4, and what could they give you. It's just the period between that. I don't think it's worth of PhD. But this one, is really good. I maybe can contribute, USM, there are people who can help you, UKM now, I think the strongest in this one, UTM, because it's the continuation from this one. And then ITM, jangan lupa. And then UM, kita baru, kita yang keempat. I think it's good to study. Be careful, your supervisor might be so into Julius, and then it turned out the other.

NA: I think it is similar to what Dr.Zuraini is doing, where she concentrate on one person

EA: If Mubin Sheppard, he spent his whole life here. And the contribution is fantastic! For Zuraini to write it is difficult but she got a lot of information. But for Julius, we have never came across the name, and Nurul just mentioned it's a very short period, and how much can you collected. I think you are looking at his career, experience, and way of thinking

NA: That as well, what influences and how did he spread it.

EA: That is a dangerous word, he didn't spread anything. So what are you going to study?

NA: Peter did mention that, when I go back to Malaysia, find as much as information that you can get about Posener, which he doubt.

EA: I see, anyhow, I am just trying to help you, in terms of interest. I think this is much more interesting.

NA: Yes, I mean, how do I connect Julius Posener, in architectural education in Malaysia.

EA: And being appreciated. Building course in Technical College, it's not even called architecture. I feel very emotional about it. You know why, I started the course in ITM (with Hijjas) 4 years. Diploma in Architecture, right from the beginning, we fit it to RIBA, 4 years diploma. And, didn't take really long, our first batch pun sudah di terima di Manchester Institute of Technology, to 4th Year. Melbourne 4th year. You know Diploma in Building, Technical College, kalau dapat 3rd year dah untung. So you see the different, between ITM and Technical College (architecture programme standard). And yet, I have to prepare paper to ask JPA to equate our diploma architecture in ITM dengan Diploma in Building. So that they can be recognised as technical Assistant. Do you see how it insulted me?

So that's why you might say I'm a bit worked up about this. And I wrote it in my book, My biography. That's my experience. And yet, internally in Malaysia, we have to beg JPA, tolonglah iktiraf ITM Diploma.

NA: we will start with architecture background

EA: I was in ITB for 1 year, then I was offered Colombo Plan scholarship, and then I was sent to Australia, I got Bachelor of Architecture, in University of Melbourne. And then I continue with Post-graduate Diploma in Town and Planning. And then 1962, I went 1955, and came back early 1962. And then I have to work in Indonesia for 7 years. When I worked in Jakarta for 7 years, and then IKB without wanting to stay here. In 1968, I was sent by the government to Bangkok under United Nation branch named Echafe (Economic Correlation for Asia and Far East) now known as Escape. From there, there were housing, building and planning, and I wanted to work there. You know I was thinking to build up my career and also at that time it was a hard time in Indonesia. When I saw my senior worked with ECAFE, with well-paid salary, which I was intrigued.

In terms of experience, even for 9 years not enough. When I was studying in Australia, I managed to get part-time job for 2 years. So, in Indonesia, 7 years, I think if less than 10 years there are no chance to work with United

Nation. Then I thought, Malaysia is a good stepping stone, I have a lot of friends back then. So, with the help from my friend I get to work in ITM. My immediate chief was Hijas Kasturi, now world known architect. And big boss was Arshad Ayub. I worked under him and he's changed my life. I decide to become an academician, I worked in ITM for 16 years, and UTM for 6 years, and UM for 19 years as confirmed academician. And I never regret. I went to practice for a while but then develop Kajian Senibina Perancangan dan Ukur (KSPU) I was the Ketua Jabatan, Ketua Kajian until 1985. I think ITM upgraded to a University in 1999, if I remained in UiTM I will remain main senior lecturer. And the urge to get Professorship brought me to UTM. My compulsory retirement was at UTM when I was 55 years old. I became a consultant in private sector for 4 years, and then UM offered me a post at that time under engineering school. After 19 years, in 2014 I retired for the 2nd time. Now, I am as Emeritus, which have not

NA: Who was your major influence/masters of architects?

EA: Oh, I belong to the old school, when I study in Melbourne 55-60, at that time was the age of modernism, Mies van Der Rohe, Frank Lloyd Wright...and I have to be frank with you, I don't believe in having a master. I don't believe in that, I did not subscribe to any of it. If human, there will always be one Muhammad SAW. When we first look at Adolf Loos, squarish but there were some relevant in it. Rather than building a building based on certain era (Roman, Greek etc..). There are some logic in it but should I follow him? It would be boring. That's why when in MU, my professor Bryan Lewis, he introduced us with Loos, MVDR, FLL. And yet he too never emphasised or preference on any of these architects. Just look at the good things out of it. Then, as architectural education developed, all these masters develop. I have to admit and I noticed my younger colleagues coming back from overseas, they have already fixed in their mind on their preferences, and how can I changed it. So, in studio, they tend to emphasized too much on these architects style or idea/philosophy, which I think it is damaging. Very damaging these kind of teaching. You cannot forced it you need to discuss and talk about how we should approach the methods. Because we are all come from very different background. In brief, I don't believe in any idol, if I have the chance I want to expose as much and never try to force to students. If deep down if you ask me between MVDR and FLW, in designing my house, maybe the style would be FLW, but when it comes to detail it will MVDR. Maybe mixed.

NA: Thank you, going to the next factor. What is the chosen factor of Melbourne University? The factor of the university.

EA: oh...that is because I have no choice. There were 250 Indonesians that are under Colombo Plan for various courses. I was the 1st group, so the 1st group channelled to Melbourne, the 2nd group to Sydney and so on. But having said that, my uncle, my mother's younger brother, also had Colombo Plan, not scholarship but special award, as a government officer, higher ranking government officer, was given Colombo Plan Visiting Award. And he travelled to Australia, he was in the officer in immigration and tax, and he was asked to travel to Australia. When he came back, he told me, if you are allowed to choose, choose Sydney or Melbourne. That was the last parting note from him. Melbourne was not my choice and but I thank god because it turned out one of the famous university and even now one of the highest ranking the world. I was very grateful, and there's one thing that made me very proud. I fought for 2nd year entrance and I succeeded. There are 7 of us, 4 to Melbourne, 1 to Sydney, 2 to Brisbane. In Sydney my friend entered 1st year, in Melbourne...we architecture students and our standing is our portfolio. I brought my Bandung portfolio, and when I showed to my Professor Lewis, he was quite impressed, he said yes, you can proceed to 2nd year. Because of me, my friends (the other 3) were not interviewed. And the following day, I've got a shocked, Colombo Plan said, Ezrin you go to 1st year, and the other 3 go to 2nd year. I mean..I beg your pardon, we looked at your record you entered ITB 1955, is it correct? Yes. Your other friends entered early 1954. So they are your senior, but they didn't complete their 1st year but I did. If you don't believe me you ask the faculty. The faculty said, yes, he was interviewed by Prof.Lewis, and informed us all the Indonesians students will be in 2d year. Then, my friends in Brisbane, too, asking for 2nd year entrance. It is all because of my Bandung portfolio. The first year, we were struggling, especially in language barrier. In second year we were there it was gradually got better. So I did my Bachelor of Architecture and Post-graduate Diploma (Master) in Town and Regional Planning. In Malaysia now, I am both a member of PAM and MIT

NA: The next question is why do you choose architecture?

EA: Then in my book it tell you the story. Anyhow, as an Indonesians, brought up in Japanese occupation, and then 1945 declared independence under Soekarno, have you heard of him? He is by our local definition, a civil engineer, graduated from ITB, Bandung. But at that time there were no Civil Engineering and architecture. In Bandung, some nice hotels were designed by Soekarno. In my imagination at that time, he is an architect but

actually by out definition, he's a civil engineer. But he can built building. And so, my idol is him, not knowing that the actual architect that we know of today. Ever since, my friend, my classmate, he is now a very famous surgeon n Padang. In his book, he wrote a bit about me on architecture. According to him (in his book), sometimes, in drawing lesson, the art teacher's instruction was to draw the shadow a building from a certain angle. Me and Gustaf were quickly can draw the line of perspectives, and create the shadow. While he himself, took a long time to guess and get the task done. Then he realised he doesn't have the talent in architecture. Unlike like my friends who in fact became architects.

So I guess, it was meant to be.

NA: So this is the last question on your architectural education background. What was the most memorable experience when you learn architecture?

EA: Well, I told you my first year (2nd year architecture) in Australia, it was so difficult. I can't understand plus the Australian slang. I determined that I must performed as good as my Australian friends if not better. On my 3rd year, I got one of the best. And I was given a special mention in Colombo Plan, and I was so happy I wanted to pray but there were no mosque. So I went to a church to pray. Although in Bandung I could convince with my portfolio, with imagination and technical knowledge, but in terms of philosophy not so much. But when in Australia, the philosophy and theory were overwhelming for me. All you need to read all the time. Even during exam we were allowed to bring dictionary English-Indonesian. So, my 3rd year I did quite well. And better than the other 3, and I decided to perform special prayer.

From then on, and I was given the approval to continue with my masters.

NA: Coming to second part. I wanted to discuss on architectural history input the architecture programme. Before that I want to know how architecture was taught and how did you learn architecture in Australia?

EA: In Australia, the studio design in the same. But theory, history is much more than I had in Bandung. I could only remember, there were theory of architecture, history of architecture, history of art and philosophy. We have to join with arts students looking at the paintings, Leonardo Da Vinci and so on. It was more widespread. As a student there I have to learn about European art, history and that made your mind opened but opened to Europe. I regret it but there's no choice. So before when I came back from Australia, more on Europe rather than Asia. I knew nothing about Asia. I could design church not design a mosque. What can you do? But I am determined to do something in Malaysia it shouldn't be like that. It's a long battle. And I cannot claimed that I succeeded, even until today after retired. Because all my colleagues are all from UK, US, Australia...so to me it's still an issue in Malaysia. And difficult one to solve. We are talking about history right now, so I share my view, your research is about the concern but my mission before my time has come, I will do something towards the teaching of history in my own way. I am not attached to any institutions but we do have cohort. The day before yesterday I was having a lunch with Tan Sri Rais Yatim, he's not historian but he cares. He seems interested and hopefully on 19th of May, he's the president of UIA, so there will be a discussion on these. But every time when I have the chance to talk/see to influence people, (I will talk about) who cares about our culture. To me architecture is part of culture and history is a very important element in architecture. So it all related. Because I still consider it as my personal mission. Learn from history, I have 10 grandchildren, their knowledge about history of archipelago is almost nil. How can they be a proud Malay? I am not saying I regret being a Malaysian, I am proud to be a Malaysian, but I was Indonesian. As Indonesian I was proud to be Indonesian. Which I did not see among my grandchildren. We are Muslim, yes, we are Malays, ye..that's all.

How do you make them proud being a Malay? History. And that is my personal mission. You cannot claim you are a proud Malay if you don't know history. And not the ones written by Westerners. Now that the new generations of Westerners are more open minded. I just have a question for you, have you heard of Borobudur? And where it is?

NA: Yes, it's in Jogja

EA: Who built it?

NA: Oh well I don't quite sure about that.

EA: You know it is the biggest Buddhist temple in the world? Buddhism came from India, but who built the temple? It's Malay people. Do you have any reason to be proud if you know that, that Candi, the biggest in the world, built by my ancestor? For all you know just because it is for Buddhist and you don't even acknowledge that the builder was in fact Malay. So, if you ask me, I tried and did my part bit by bit, in this mission of mine. It

is always be my passion. If there's informal meeting involving history I always questioned the history curriculum (education board members) on the contact hours and so on. If you don't know about your history you won't have any pride as a person.

NA: I would agree with you that is the main issue we are having now, and that is one of my aim. In fact it was the starting point for me to get on this research of mine.

EA: Well, I really hope you will proceed and achieve, as a Muslim, good Muslim. But we are also Malay. You have got reason to be proud to be a Malay. You don't separate for example, if Islam it's Arab. Like in Pengajian Islam, the surrounding portrays Arab surfaces. My point is we should never forget and be proud of who we are, and our history too.

NA: It is a very interesting topic to discuss and I am sure it is never ending. But I do have interest in this. Ok, now I want to know how do you learn history during your architectural education? Was it any different from what we have learned and taught today?

EA: It's more or less the same. The book Bannister Fletcher. Gothic, Romanesque, and then we were asked to read other books than Fletcher and made summary or impression. I refer to Pevsner and others (Form, Space and Time). But Fletcher is the text book. We did some sketches and wrote some notes. I liked the sketching practices, the lecturer will give the lecture and then send us to the library to do some sketches. (In fact a few of my sketches were kept in the library). Actually history was one of my strong subject, until now. So normally I read and then sketch, and sometime I put some notes to it. And I made some details of some buildings.

NA: So the practice pretty much the same as present?

EA: Well, more or less the same but maybe the topics a bit different, over here subject to my friends' idea, we will start with Nusantara and Asia. That's the approach. And old civilisations. (Mohenjo Daro, Harappa etc). Then in second year, the student learn about Western input. Whereby it cannot be ignored as their contributions in architecture as a whole. Hoping that with the indirection of Asian studies in the first year is to indicate the existence and it significant. That's what we disseminate with some progression and improvement of the content.

NA: Yes, I agree with the local and Asian input. What about the time division, credit hours?

EA: It was not implemented during my time, the terms are from American system quite recent. The term used were 2 hours per week. But you can refer to the handbook if you want to know on the hours. Perhaps you can make comparison among other institutions.

NA: Actually I have written in my Masters theses, but I only compare 3 private universities. Whereby my research were to study the changes and development of history subject compared to design studio. And of course design studio is the major component, and other subjects to compliment design studio. And my study were to investigate how much history support design studio.

EA: Well, let me tell you how it works. Let say Design Studio is the dish. And the other are the ingredients. But how and how much composition, that's the difficult part. It all depends on the cook. Because there are no fix formula. Because lecture was given and it all depend on how the students absorb and apply the knowledge into their design.

NA: I would agree with that, because based on my experience in my early years of teaching history, I tend to force my student to acquire and emphasize the importance for them to learn history. But along the way I learned to be more accepting the fact that students cannot be forced to learn. I agree with you that we provide the knowledge, and the students themselves make use of the knowledge attained. Therefore we cannot really force on the students.

EA: True, the only tactic you can try is, make the individual subject so interesting to them, while at the same time try to influence them if you think that is a good idea. For example, archipelago heritage, history, our ancestor always put the floor higher than the ground, then you insert the environmental effect and point of view. And relate both in a way that it is part of the identity and also practicality. Even in the modern days, people enjoyed raised platform. And tourists enjoy living above the ground. Which they didn't get that in their own country. Does it not indirectly say that because of the climate, raising the floor is a necessary thing in architecture? Only then you can get the students' interest by making these connections.

NA: Maybe one last question about architecture history, in your opinion, how can we get the students to understand that knowledge in history can actually help and strengthen their design process?

EA: With your knowledge on the history of the building, you explain the materials and lifestyle of the people at that time. At present, what materials are suitable? And how are the lifestyle now? If there were changes on the lifestyle, we transfer, improvise, translate it into different way. But if the lifestyle is the same, than it will be the same. There are no development. However, there is no static community. You need improvise to the advancement and development without neglecting the old practice or essence. If we keep importing outside element what is left for us?

I am pleased with the recent development of green architecture and sustainability that has been increase in growth and also the awareness about it. Hopefully the idea can too implemented for the low cost housing, even for a marginal input. The insertion of our customary lifestyle into our modern life can still be implemented.

But you may agree or disagree with me, to me, it is arguably, Malay people's principle live with the floor above the ground. Raised from the ground. If in rural area, if we were to use the concept for low cost housing for the people, isn't it indirectly protect our identity?

(end of 1st segment of interview)

NA: Can you describe your experience as an academician in architectural education?

EA: In ITM, Arshad Ayub wanted me to take over when Hijas left. But you know that at that time I am new, I was Indonesian citizen, so, I declined. I told why not Tahir Majid, he's QS, 4 years senior than me and I supported him. In Arshad's opinion since that Hijas was 'akitek perancang', I was 'akitek perancang', maybe there's the continuation in there. But I personally feel that being a new person, not a citizen yet, there's somebody older than, so I declined. I said to him, I gave full support to Tahir Majid.

Without being arrogance, I prepared the paperwork, and Tahir went to Arshad, and he was happy. All the short term, long term planning. And Hijas came and ask me to join him. Maybe I did not mentioned that I do not intend to stay here. So why should I join Hijas, and why should I become a head of school, because I have no intention to stay here. My target was to become an official in United Nation in Bangkok. But then again, it's God's plan. And the person who influence and changed me is Arshad. He persuade me to become permanent resident. Ok, so what else?

NA: Yes, Hijas mentioned he gathered a team to set up the school of architecture, and you were one of them. Maybe you can tell a bit about the history behind the setting up of the school?

EA: I think in my book I have written about, but we have to be civil and don't have to mention any names, to avoid any dispute. Anyhow, Arshad decided to appoint Tahir upon my suggestion. I took in charge of architecture and he took charge of the faculty. Only when he was promoted to higher position, I took over as the dean.

NA: What about the curriculum?

EA: Ok, when I came, I taught Building Construction for architecture and QS. I took care of Studio 2, and the course tutor. Evelyn yip, so she was immediate supervisor. The school head by Hijas, the university by Arshad, the department by Evelyn Yip. And so the curriculum was a model borrowed from Technical College. Technical College was the first technical college that was established by the British to train semi-professional people, technical assistant, to serve PWC. Not to train architect. It's a 3 years course, and it was called Diploma in Building.

It is not an architecture syllabus. But then, Arshad was a visionary, he brought in all input from his oversea trainings. He said we need to develop architecture course and gain recognition from RIBA. His aim to go international, then I look through and study the curriculum. I took it as a challenge. As for me without any background in education. 2 years in Australia worked I private firm, 7 years with the government engineering department for 7 years, so, I have to start from zero. I studied RIBA document, RA document, all the curriculum and syllabus from my previous university, and universities in UK. To get recognition must have 2A 3O, and so I introduced pre-diploma. One year pre-diploma, and then 3 years diploma in architecture. So total of 4 years. But the irony was ITM at that time, internally I have to apply the same as what TC had offer. So that the diploma

holder can work with PWD. Because I followed the RIBA syllabus, our diploma holders accepted to 4th year in UK, also in Melbourne, but TC accepted to 2nd or 3rd year. So it was a little bit of dispute.

Even so, in the eye of the people in Australia and UK, we could produce a much better product than TC. The outcome brought to positive and also negative reactions. That was one of the reason I was offered professorship in UTM. After 16 years in ITM, I moved to UTM, and the first Professor in Town Planning.

In a way, TC and ITM were the place to go to for architecture course at that time. We too made close contact with PAM. And they suggest to merge to 4 year diploma programme.

NA: It was interesting that Hijas mentioned that they want to produce versatile student not only to become architect. Perhaps that was the reason that most of the students were dropouts.

EA: The situation was, most of the highfliers went to TC. And the rest went to ITM. We have to produce the best of who came to us. I think it went very well. But too bad he left too early and I have to carry on.

NA: I was wondering whether the curriculum has changed ever since you took over.

EA: well, there were changes made, this was due to Arshad main objective was to get RIBA recognition. And then I prepare the foundation for that, but I have to admit after Hijas left, his vision can no longer carried out.

But because the idea was initiated by Hijas, I somehow maintained his intention by sustaining the entrance qualifications with the appreciation of art. (Arts, Geography and Economy). In that sense I still continue Hijas's direction indirectly. And that was my way of translating. And that was why the signification of art input among the architecture student still apprehend.

NA: Were there any challenges in the process of setting up the programme?

EA: In the process there were no doubt, we tried to adapt since we don't have any experience. As we get through, we improved as we moved along. But the students were aware of our tradition. We are part of Malay world, so, we need to know about our background. In 1971, there were National Cultural Congress, Hijas was one the boss at that time. He called me and formed a team and produced a paper. And one of the significant outcome were three things: Malaysian culture are part of the regional culture; any other cultural element can be adapted; and the 3rd Islam is important factor in culture. We formed a group that carry out architectural portion, while other bits formed literature, cultural, etc. Under architecture were led by Hijas, Baharudin Kassim, Razali and Mubin Sheppard.

Anyhow, what is your research about?

NA: In the big picture, it covers the architectural education in Malaysia. I want to investigate the establishment of the architecture education, whereby, indirectly Technical College would be the first sources and evidence of the earliest architectural education even though at the beginning there were no terms of architecture, but building design.

EA: Then you have to go to Arkib Negara...but the word architecture per se is ITM

NA: Basically, would you say that architecture school was first established in ITM?

EA: It may create an argument on that.

NA: Well, the term may define it, architecture education, architectural school, programme...

EA: School of Architecture and Planning...that is ITM. Not in TC, and then in Alam Bina. It was upgraded, from TC to ITK to UTM. But what in ITM started if it is not the same it is better. But still refer to UTM...because of the history. So you have to be truthful on the term used.

NA: I did discuss with Dr.Kamarul, where his theses is about the history of architectural programme in UTM. And he suggested to do a research on the history of architecture school in ITM. I would say it is an interesting suggestion but with the time that I have and also the direction that my supervisor has directed me, I may need to

cover the contributions of Julius Posener at first hand. Because I think there are no scholarly publication on the history of architecture programme in ITM.

EA: I think there are none, from my knowledge.

NA: He suggested that perhaps if they are writings and research on each architecture schools in Malaysia then it can be combined as one whole study on architectural education in Malaysia. I mean I may want to pursue that when I finished my PhD. And to add that I am an alumni of ITM, who else can tell and write other than the alumni themselves.

EA: Well, it is fair to say, I went through challenges, from the lack of faith in MARA to set up an architecture school and so on but Alhamdulillah God is great, I am still alive to witness how the school have gone and the achievement. I am also grateful to have the opportunity to be in three different universities, ITM, UTM and UM.

And also I help out USM in setting up the school there. In 1971-2, under the school of housing building and planning. That was the term used in ECAFE. There were 2 panels invited, Marcus and Corneus Berger. The template was 3+1, for architecture, town planning and building. At that time I already know the RIBA requirements, and I was one of invited examiner. My concern was architecture which was not suitable. Instead of answering my concern, they said it has already given the suggestion and support from the foreign prominent professor and we do not intend to hire them in the long term. So it was an uncanny personal attack to me. I meant that was not the whole issue, but based on that they belittled me on my presences during the meeting. But God is great, USM only get the recognition (by LAM) after 19 years and I was sent by PAM to be one of the panel of assessment. It was in 1983, I was invited by USM, to be the accessor, I suggested the amendment of the 3+1. And that happened.

In UTM, is a different story. UTM is a nationalistic environment. Have you heard Ainuddin one who offered me the job, he was very nationalistic, an engineer (Rector ITK and the 1st VC UiTM). I was in UTM for 6 years and then I went for mandatory retirement in 1991. I worked in private sector for 4 years after that and then UM called and offered me the job and in 2005 they received RIBA recognition.

NA: In the early years of architecture programme in ITM, were there any competition from other school or institution besides TC?

EA: No, there were none. We were the competitor for TC at that time. While I take note of that, all they emphasize was to get RIBA recognition and that was what we thrive and in fact we did better.

NA: Getting back to the programme, I would like to know about the architectural history subjects in the programme. Do you remember anyone who involved in history components?

EA: I teach in some of history subject, and I invited a specialist in Hinduism and Buddhist from UM. With my limited knowledge I tried to emphasize on our regional architecture, and so I asked from Michael Emrick who volunteered from US, who help on Western architecture. At that time, we try to get any relevant support as we can. And then, with the support from Hijjas and the NCC, it high lightened the awareness of our historical input.

NA: In my opinion, history is the only platform to connect our students to our very own history and culture since that other subject may not emphasize the subject regarding our origin, identity and so on.

EA: Yes, I agree, history is important. For your information I have a master student who is doing a transformation of mosque architecture in Malaysia. And I have suggested to the Dean to set up a body or group that interested in national historical heritage. Maybe you can also build a unit in UiTM and gather from other universities that interested in history. Then you will have discourses and so on.

NA: What I am afraid of is the kind of support that I will get.

EA: No worries, the awareness is already there. We just need a special push. Do you know why, in 1971, one of the resolutions was to set up a Malay identity architectural studies. I am not exaggerating but it took 40 years to. Only 2 years ago in UKM, I was invited as an adviser together with Hijjas, with Tan Sri Rais Yatim commemorated the launching and so on. But I was never called for the meeting. No discussion and follow up meeting. And that is typical Malaysia. If you were to pursue this please invite Tajuddin, he wrote a testimonial in my book.

Well, I don't mind if were not invited for the meeting or discussion but I am concerned when there was nothing has been done after the ceremonial, and event and so on. But I there was one that I am happy with, KOHAS, architectural department from UM, UiTM, UTM, USM, UKM...all the head of department have their own organization, and they meet quite regularly, and they made a lot of activities both at lecturers' level and students' level. And I think I am glad to say that I initiated it.

How was your finding on Posener in Arkib Negara?

NA: Alhamdulillah, I acquired essential information and perhaps I can get more insight from his students. I wonder if you ever heard of these names, Tuan Syed Hussin Aljoofre?

EA: Yes, he is a good friend of mine. But I do not know where he is now. But I think if you ask UTM people they may have info on him.

NA: Because at one time he was the head of TC.

EA: He also related with UIA for a while and then I lost contact with him. I used to be quite close to him.

NA: What about Lai Lok Kun?

EA: He is also a good friend of mine. I mean these two are academician and worth for you to acquire their input. Have you heard of Shamsul Bahrain? He was one the early senior lecture that I dealt with TC. Because at that time there were short of lecturer. So I did part time lecturing in TC.

NA: I see, I would like to trace these students of Posener, and to get their personal insight on how Posener's influence and pedagogy while in TC.

EA: Well, I used to be close to Lai Lok Kun. He was liked among the students. But the pity thing with some institutions were too caught up with qualification. To me Lim Chong Keat and Ken Yeang are good architects, and I would like them to be associated within the school of architecture, but they won't allow them to. With Lai Lok Kun, when I was in ITM, I invited him because he was a good designer. And he is willing to teach, and you must be grateful.

NA: It will be great if I can get a hold of Lai Lok Kun, because based on my research and finding, it is evidence how active and participative Lai Lok Kun in TC.

EA: Try to ask PAM. I mean his involvement in the early days in TC no doubt about it. And personally as a friend of his, he is a good teacher, he may not have the credential, but he is a good teacher.

Anyway, maybe for the last one, I am disappointed because I made a proposal to have Pra-alambina and to be a pilot course here and it was accepted by then head of Ministry of Education, Prof. Hassan. But eventually it was not run, because my intention that it can be apply on nation level. But in life, not all your ideas are accepted and successful. I wrote it in my book.

NA: I guess we are at the end of this session, I thank you so much for your time and insight. Thank you, Prof.Ezrin.

Appendix 4

LE CORBUSIER & PIERRE JEANNERET Architectes.
35, rue de Sèvres, PARIS Tel. : Littré 39-84.

Paris, le 10 Septembre 1935.

Monsieur Julius POSENER
à l'ARCHITECTURE D'AUJOURD'HUI
5, rue Bartholdi
BOULOGNE S/SEINE.

Cher Monsieur Posener,

Mes meilleurs souhaits de réussite vous accompagnent dans
votre départ pour la Palestine.

J'ai eu l'occasion au cours des dernières années d'apprécier
le côté sérieux de votre caractère et la connaissance que
vous avez des choses de l'architecture. Je suis persuadé qu'avec
votre volonté vous arriverez à surmonter les difficultés d'une
installation nouvelle en Palestine et qu'avec vos capacités
vous saurez vous faire apprécier.

Je vous confirme ce que je vous avais dit de vive voix, c'est
que, s'il vous arriverait d'avoir l'occasion d'envisager
un problème où ma collaboration puisse en favoriser la réalisation,
je suis à votre disposition. Il s'agirait donc, à cette occasion-
là, d'une collaboration dans laquelle je vous apporterais
les idées essentielles par les plans, tandis que de votre côté
vous feriez les enquêtes utiles sur place et suivriez ensuite
à l'exécution des travaux. Cette méthode est tout à fait à titre
indicatif; les circonstances disposeront.

En résumé, je vous confirme que vous pouvez, en certaines
circonstances, employer mon nom, sous réserve que le problème
me convienne et que je me trouve en situation de pouvoir
le résoudre (question de temps ou de présence).

Veuillez agréer, cher Monsieur, mes salutations les meilleures.

signé:

Le Corbusier.

An Gertrud Posener

Boulogne le 28. 2. 35

Ich selbst habe dem von mir in den vorigen Briefen⁴⁵ Berichteten kaum etwas hinzuzufügen. Erfolg und Schwierigkeiten steigern sich gegenseitig, weil eben dieser Erfolg die Legalität (das heißt, die moralische) meiner Situation aufs Tapet bringt. Und weil es im Hause⁴⁶ Leute gibt, die mein Erfolg beunruhigt, und die sich diese, meine Situation als Fremder zunutze machen, um mich ein bißchen «einzudämmen». Ich kann Vago ganz gut verstehen, muß mich aber meiner Haut wehren. Nun, das ganze bringt mich zu guter Zeit zu Deinem Brief zurück und zu Deiner ewigen Frage nach meinem palästinensischen Herzen. Palästina ist für mich eine unausweichliche Notwendigkeit, vom egoistischen Standpunkt aus, weil ich nicht ewig der leise tretende kleine Mann sein will, der sich wegen seines Daseins entschuldigen muß und auch noch etwas mehr: Ich empfinde, außer diesem egoistischen Standpunkt, doch für alle Juden und mit allen Juden und wünsche, daß sie sich alle zusammen täten und «ja» sagten zu ihrem Volk und «nein» zu dem Schicksal, das immer wieder versucht, Geduckte und Geduldete aus diesem Volk zu machen. Ich kann mir kein «endgültiges» Schicksal meines Lebens oder irgend eines jüdischen Lebens denken, ohne daß dieser Zustand überwunden wäre, der nun als Zweifel, als Feindschaft, schließlich als trübselige Gewißheit unser ganzes Leben bedrückt hat. Ich kann mir nicht denken, daß ich diesen Zustand etwa einem Kind weiter vererben sollte, damit es wieder liebt, wo es gehaßt wird, und wirkt, wo man es ungern duldet. Und ich meine: kein Jude kann. Ich bin aufs Höchste erstaunt und zornig, wenn ich Juden sehe, die «es» noch nicht begriffen haben, die dem Frankreich schmeicheln, das ihnen Fußtritte gibt; oder solche, die sich in schönen Fabeln von der «Mission» des «Wandervolkes» begraben und scheinheilig von einer Pflicht zu diesem Wanderdasein sprechen. Ich glaube auch, daß die Tatsache, mich unter denen zu befinden, von denen man frei und ohne falschen Klang wird «wir» sagen können, auf mich ebenso wirken wird, wie auf alle Menschen mit einigermaßen offenem Geist.

Das ist der ganze Umfang meiner Gefühle für Palästina. Nicht mehr. Nichts, in der Tat, von Heimatland; und noch nicht sehr viel von Heimatvolk. Keine Sehnsucht nach dortigen Traditionen meiner Urväter; eher sogar eine leichte gène, wie vor einem Kostüm, das man mir beim Betreten dieses Landes anbieten wird, und das ich abzulehnen haben werde, nicht anders als ein französisches Kostüm. Wunsch, selbstverständlich, jüdisches Schrifttum, Wesen etc. kennenzulernen, wie es selbstverständlich ist beim Eintritt in ein Land, in dem man leben und sterben will. Aber Pflicht, mich nicht damit zu behängen und nicht zu suchen, mich zu sehr darin zu verwandeln. Keine reservatio mentalis, durchaus

nicht, sondern einfach eine Art Scheu vor Vorwegnahmen, um nicht nach Palästina selbst das Galutschicksal⁴⁷ des kleinen Juden einzuschleppen, der sich, nach Wunsch und Willen, verwandelt, wo er ein Land betritt; (oder sagen wir: zu verwandeln glaubt, während die Echten, von beiden Seiten, mit den Fingern auf ihn zeigen und ihn «erkennen»).

Es scheint mir ganz gewiß, daß man mit diesem Gefühl ein sehr nützliches Mitglied des jüdischen Volkes sein kann, und sogar ein glückliches. Denn Du mußt nicht unterschätzen, daß diese beschränkten zionistischen Gefühle bei mir in einer Heftigkeit vorhanden sind, die es ausschließt, daß ich jemals woanders als im Lande der Juden versuche, glücklich zu sein; ich bin zu sehr überzeugt von der Illusion eines solchen Glückes.

Appendix 6

Interview with Alan Posener (Julius Posener's son) (26 October 2016), Interview at his Residence, Lichterfelde, Berlin, Germany.

Nurul Anida: well, basically it is a very long journey of my PhD, I mean back from Malaysia. I have always, have an interest in architectural history and then Peter took me as his student, and then he is the one who is actually encouraged me to study about Posener. So, it is quite emotional for me.

Alan Posener: Yes, because he is no longer here with us.

NA: Yes, but I still want to continue as I have a lot of encounter I found back in Malaysia from JP's students. It is kind of hard to actually to find the 3 batches of students. I only manages to get only one of them.

AP: may I know which one?

NA: Lai Lok Kun. You familiar this name?

AP: My father talk about him all the time.

NA: oh, wow...that's nice! Well, he speaks highly on Posener, about how passionate he was and how he influenced him by the way he looks at thing in terms of architecturally, education and all that. So it makes me more eager to know about Julius himself.

AP: Ok.

NA: Well then, I hope you do not mind if we record this interview.

AP: Yes sure.

NA: Basically we can do this casually not too formal, if you don't mind. Basically, there are 5 aspects that I would like to know from your opinion and view about your father. First is about his personal life, second is family background history, third is profession and career, fourth will be life in Malaya and last will be on hope and memory.

AP: ok, wow...that's a big scope, never mind go on...fine

NA: Well, probably you can just give a brief about in terms his personal life of Julius Posener. Probably you can describe what type of person he was.

AP: ok, I think I can. He was a man, he wasn't born an architect, to start with that, he had many interest. I think as a young man he would have like to be a journalist or even a writer. He became an architect almost by default because his parents said well you finally have to decide on what to do. His elder brother Carl, had become a doctor, his younger brother Ludwig, was a mathematics teacher, and Julius in the middle was you know the gifted one, the dreamy one, who didn't really know what to do with his life. He always had the feeling that he was not good enough. That he somehow was a failure, you know many people learnt from outward going teacher, I think inwardly he always felt that he had really done what he wanted to do. So that's one part of his personality. Another part is, look he's born into this not very rich but fairly rich family. You know with the maid, and then a man came to clean the shoes, and he's home-schooled until it's time to go to primary school when he was about 8 years old. And very sheltered life, a very bourgeois life, and he never came into contact, you see the pictures, from 10s and 20s century with Picasso, Bach, and these are all conservative pictures. He still painting rather like 1890s more or less, he doesn't try to be and my father grew up in this conservative, they were very liberal to their kids. Very German culture, and the point is being Jews, that's not really an option, do you see what I mean? Because the conservative in Germany at the time, were anti-Semitic, almost all of them. Not just the Nazis, the whole...my father he learned finally to study architecture in 1923-24 that is when he started his study. And he wants to study with conservative teacher Mr. Blaunck, very good architect, so he goes with Mr. Blaunck, he doesn't want to study with modern people like Poelzig, he wants to study with Mr. Blaunck because he's conservative. And then he goes there, he finds he is the only Jewish student. And all the others are very type blond hair and most of them are also anti-Semitic. So although he wants to be conservative, he finds himself almost forced to the company of more progressive type because that's where the Jewish students are. This is the conflict not because of he is a Jew but generally throughout his life, he feels quite conservative way, his feeling automatically conservative. But intellectually he's a modernists. He never really quite manage to reconcile these two things within himself. Where he comes from conservative where he's going is progressive, he always try to find middle ground or connection. And in a way, he was...I would say he was extremely intellectual, very intellectual, he did very few sports, he never went jogging, or other things, didn't play football, didn't play cricket, nothing like that. And he was quite a good swimmer but apart from that no sports.

He was married to my mother who was much younger than he was. He married her in 1948, he was 44 and she was 20. Big age different. They have 3 children, I am the oldest, but I think in a way the marriage was a failure from the start. Because she wasn't intellectual, she didn't had finish school, she did nurse training but that was it. She didn't like reading books, she did read books of love stories, novels. He likes Mozart, she likes Johnny Matthis (popular music at that time)...easy listening. So again he was torn, when he married his wife, he was this intellectual guy and she was anti-intellectual. And she always makes him feel it. You are not real English man Julius. You like books, English man don't like books. Englishman anti-intellectual, you don't go to football game with your son, English man do that. You knock yourself up in your study and type long letters in German to your friends and family in Israel, and wherever. English spend the time with the pipe. And the family, you know my mother was another type of conservative right, English man conservative, so it's quite difficult for her.

I have to say he was a very loving father to me. I have many books of his collections. Well I have drawings by me in the books, at the age 4. And obviously he let me draw in his books, he didn't sort of say, you can't do that. I actually have one book, he draw a boat for me to copy, and I have fond memories. And also when we were in England, before we went to Malaya, Kuala Lumpur, and I remember he went to sledging in the snow. So I have very good memory which I don't think my sister, later, in KL it was very hard work. He was pretty occupied, I think my sister, didn't quite have as much from him. But even then in KL, it was a tradition, every Sunday that we will take the car and drive out to Fraser's Hill or forestry department where they built houses to look at. You know how the work was progressing. So every Sunday at least with my sister and myself, my mother would stay at home and cook, we would go to Port Dickson, we could bath or down to country side, we go walking, we go bathing in the stream. So he was a family man, at least on Sunday morning. He was very, wasn't strict at all.

NA: What about his passion? In architecture...

AP: I think he wasn't as passionate as some of the people that he knew, for instant Erich Mendelsohn, who he worked with in Jerusalem in 30s. Erich Mendelsohn was obsessive architect who could think of nothing with architecture. And there were several letters from Mendelsohn to my father, which I read, Mendelsohn said, you are not as passionate as you should be. I think there's something true, my father had a different kind of passion. He had a passion for, it's hard to describe, let me give you an example. In the 30s Mendelsohn gets the job of building palace for the president of Lebanon. And he sent out Julius to supervise the building. And Julius spent his time instead of supervising the building, wandering around Lebanon, through the drools villages and so on. Observing the life of the people, writing a long report and not on the building site itself. And in Palestine, then was British colony, again Mendelsohn was doing one of the building that you can see in Tel Aviv, Bauhaus type of houses. And my father, observes the Arab buildings, and loves it. And he write instead, and write an article for journal of Palestinian architect. Saying that we should not copy Europe but should copy Arab world, use the Arab type of buildings. And that's where these people know what type of house should do. Instead of making big glass window which is stupid. In Malaya too, (Malaysia too) and similarly, when he came to KL, he finds the exam paper, well at that time there are no architecture school, he built it from scratch. They were supposed to take the exam papers of RIBA, and he writes that one of the task is design a neo-gothic church, for a village in North of England. That's the one thing, but on the other hand, his students are of course asked to look at Frank Lloyd Wright, Le Corbusier and so on. And he is telling them, go to the *kampung*s, look at the houses, why are they built on stilts? They are not built on stilts like Corbusier says it looks nice on stilts, they built it because the air can go through, so it is not so hot, and snakes can't climb up and bite the baby. And you can dry and washing under the house. When it rains...it sort of, you know. This is why it is good thing. And this is why they don't have big glass windows in facts they have shutters. So these are the things that he look at, and his passion for architecture were always is in it.

Its part of what I said at the beginning, he's not really a modernist, he is someone who looks at tradition, and just like he comes you know from that house that I showed you. He's forced into modernism but he doesn't really believe in it. He's always looking for symbiosis between modern architecture and tradition. I think that is important. And he told me that I don't know of which one of this architect became quite big architect in Malaya sent him photos of the houses he was building and of course with bug concrete with skyscrapers with glass. My father was always saying oh well what can you do...? So that's his passion.

NA: That's fine, meaning that, it goes back to his principle of being tradition and conservative, do you agree that is his principle on how he look thing in life or things or in any kind of way not just in architecture?

AP: He wasn't conservative like what you think like strict person. He let us do kids do what we wanted. I became a Communist when I was a student, you he never said to me, you have to take your exam and in fact when I did leave the Communist party, he was rather disappointed. Because he thought that it was interesting you know, he was late developer, so he doesn't mind his kids taking their time. He was, you know when I was started to listen to music when I was 15 or 16, listen to rock musical at that time, we only have one record player. I was in boarding

school but during the weekends I was at home, and we only had one record player, it was in his study. It's a big living room where he study at one corner and I was sitting on the sofa the whole weekend and play rock n roll records and he tried to work and he never once said to me to turn down the music, never once! He just went working, he even said once you have a very good taste of music...really. And that's quite amazing. When looking back to. You know when you're teenager you think.

NA: What about his biggest influence, does he have any idol? That he always look up to?

AP: You outside architecture or inside architecture?

NA: Well both

AP: I don't think he have any politicians he admired very much, except maybe Frank Roosevelt. Maybe. When I was..he would often take me for a walk, when I was about 13/14 and lecture me on the new deal on how good that was. But apart from that I don't think so....He loved Shakespeare. The day before he died, he told me, he knew he was dying, I just get whole the works of Shakespeare, he held me of course again but in his mind that was he's doing before he died. So Shakespeare was really number one for him. Ever since he was a boy. He discovered Shakespeare in his days, he had this teacher, and made him realized how good Shakespeare was. Maybe when he was 14/15, and since then he loves Shakespeare. And one interesting thing, this teacher, he maybe his idol, this teaches name was Haacken. You know sometimes if you are lucky, you get a teacher who really changed your life. And this was the teacher for my father who have made him realized how discovered literature, discover history, discover things that really matters, apart from architecture. It's Haacken. And I think it's his teaching he tried to be like Haacken. And inspiring people like Haacken inspired him. The interesting thing is Haacken became a Nazi, and this is typical for my father. When my father came back to Berlin in 1945 as a British officer, he was with the British army, came back to Berlin, visited his old school and there were old teachers he knew from the 20s and he asked where's Haacken? What happened to him? And the teachers said we don't know that man, because they all had been Nazis. And my father said, well, I do. And I want to know what happened to him. And I still like him. He actually died fighting the Russians in near Berlin but that's the kind of man he was. He didn't let politics getting away from personal things. He admired Haacken, ok he's a Nazis but he wasn't like I don't know this guy. He wanted to meet him again. So that's the way he was.

The next one, next great teacher would be Poelzig. I think he always admired Poelzig as a teacher not so much as an architect. So here's the thing he admired teachers. And then Muthesius , the architect. And that is interesting because Muthesius built villas, like the villa my father grow up with. My father love this type of house. And he saved many villas from being destroyed in 1960s. And finally Le Corbusier. I think you realised you couldn't live in LeCorbusier's houses but he still love him.

NA: Alright,the next one will family background. You did explain about the family background but maybe perhaps you can just give another brief about the family again.

AP: Ok on my father's side, Poseners, my father's grandfather, my great grandfather was a poor tailor from Poland. Who made himself money in South Africa in trade, and settled down in Berlin. I don't know why. There my grandfather, my father's father, Moritz, who was at that time, was a revolutionary young painter and by the way a gifted violinists, met Gertrude Offenheim, my grandmother. She was the daughter of a rich people who have a lot of real estate. So my grandparents grew up in a household where the parents did not have to work for living. They received their money things like that. Both worked, my grandmother Gertrude, a piano instructor, and my grandfather, Moritz as a painter. And I think that's where I think my father got his work ethics from. The idea of being that you don't work for you living that is somehow beneath, he worked, good to work. And this is why he never made any money, he's very bad at it. You know some people say that Jews are good making money, well he certainly very at losing money. I have no idea, I mean, and he always told us his children that it is important to love what you are doing and not do what you had to do to get money. So, we are all like that. My sister never made any money, I never got very rich, we are all happy with what we are doing. Because that comes from this Jewish way of brought up idea of even if your parents had money you have to work, they didn't just sit around, and have parties and in fact we can never have parties. There had never been dances etc, we were very close knit family, that was it, family was everything.

NA: I would like to know what are the special traits that you admired the most about your father?

AP: I admired his broadmindedness, tolerance, openness, so that someone who would like him could love architects like Muthesius, English arts and craft movement, William Morris, at the same time, LeCorbusier, who could work with Mendelsohn, and still see the beauty of Arab village. In Palestine and so on, who are broadminded and also could never stop admiring his Nazi teacher although he became a Nazi. So I admired his broadmindedness, umm...I also admired his mastery of language, he could write very well and he could I think this was the basis of he's being a good teacher, he could explain things very well. He was very convincing.

NA: yes, I agree, because not everyone is gifted to have a way of teaching that can actually reached the students. So, I can get that kind of impressions especially from Lai Lok Kun, his student, saying that how much he influenced him in his life. And also him being a lecturer as well, he tries to portray the way, you know, he talks highly about your father. Because from what I heard from other appraisal of Lai Lok Kun, he too is a passionate teacher/lecturer, and the students love him. I guess that the traits he got it from you father. There were other 2 students actually that I am still looking for. Have you heard of Syed Hussin Aljoofre, but I cant get a hold of him, AP: Syed Hussin? And another one is?

NA: Tan Poh Cheng

AP: Tan Poh Cheng?...I know the names. Syed Hussin was in Berlin once.

NA: Yes, I have encountered his letters to your father. It will be great if I can get in touch with Syed Hussin, he's a bit umm...I don't know if the word conservative suits but he's been shut down from architecture world profession, after somehow he became, I don't know how to say it, a lot of his colleagues saying that he's been MIA, nobody knows where his whereabouts. Something has gone somewhere. He went to MIT in America.

AP: MIT? Wow! That's something.

NA: Yes, that's something, and then he had a firm, practice, but only for few years. And what's interesting is he only allows male staff to work in his office.

AP: Is it because he's a strict Muslim?

NA: I think he's moving towards that direction. And also the projects that he agrees to do are mainly public projects, hospitals, schools, nothing involves like social engagement. Like hotels as such. Yes, it's too bad for 4 months in Malaysia, I can't get detect him.

AP: Do you know where he is?

NA: I only managed to contact his son. I only get to contact him through Whatsapp, and then I got only few replies.

AP: Is it because of you wearing scarves?

NA: Well, maybe.

AP: Send him photos, maybe perhaps.

NA: I was thinking perhaps, to send my husband to do the interview on my behalf.

AP: or even that, yea.

NA: HE did mentioned a few of your father's perspective especially about Dome of Rock. I think it was during an exam, Syed Hussin was asking that, I can't get a hold of what was the issue all about, but that was an interesting conversation between your father and Syed Hussin.

AP: I didn't know that...ahhh

NA: I will give you the details once I got it sorted out.

AP: No worries...because I didn't realised they talk about religion.

NA: Yes, maybe Syed Hussin will get more comfortable later, I hope.

AP: Say hello from me, he knew me when I was 10.

NA: I don't even know how he looks like. I tried to find him from internet etc. but nothing is about him. It's just his son.

Alan was asking Maria (his wife) about photo album while he and family in Malaya.

AP: Tan Poh Cheng...I think he was one of the gifted ones, but those were the 3 students he always talked about. Syed Hussin, Tan Poh Cheng and Lai Lok Kun. And the thing that Tan Poh Cheng became quite well known architect. And for thing for Syed Hussin, he had to take Syed Hussin, because Syed Hussin, (now don't.. this is not Bible or words from prophet). I think he said he had to take Syed Hussin, because they needed a certain percentage of different races. And I think that, for the first admission exam, they have to draw of a house or something. And Syed Hussin must has been terrible at drawing. So my father said to the principal, (I don't know who was the principal at that time), we are not taking him, he's no good. And he said to him, no you have to take him. Because this has been suggested by the board. And he's the only Malay, so you have to. So my father took him and he said that within a year, Syed Hussin, became one of the best drawer. Not only just draftsmen but he could draw. And after a year he showed him the drawing form the entry exam and Syed said it seems like I have learned something. And my father always love that. And he was so happy and he said to me, you see how stupid exams are...because I was perfectly right to turn him down because his drawing was nothing, it's horrible. But he became a gifted architect. So that was another thing, it was an important to him because Syed was really an important person in his career.

(Break for tea and cakes)

AP: So, next question...

NA: The next question will be on his profession. Do you mind sharing any memorable or significant moment that you still keep during his lifetime?

AP: Well I told you when we were used to go to visit the town, any place. Vienna, Brussel...and how he make a list of places we would like to see. And why there are important. And then when we came back, asked us our opinion. And that was really good, it helped us both

NA: To be more critical and analytical

AP: And seeing the town, he went crazy at this one time, when I was 12/13, I was new in Berlin, we're driving in the car, and he said to me, what do you think of that building? The new building that has just been built. And I think it's great, and he said, "What?!" Almost smashed into another car, and we didn't have seatbelt and banged my head off. And we got home, and I probably had a slight concussion, and heard my mother down stair screaming. Yes, that was a typical because what is interesting is not only he took my opinion seriously when I was only 12! But to him it was important, oh well my stupid son thinks it's a great building, oh well yea, he took it seriously. I really think it was remarkable because he never treated me as someone who, you know, when he knew better when I was a kid. My very first memory of him was one of the fondest memory, on Sunday morning, I'm lying in my bed reading 'Winnie the Pooh', and he's laughing so hard and he coughed and laughed some more, and finally I had decided learn to read because this is not good. Yes he's so typical he laughed at Winnie the Pooh. It's not like I'm reading to my son the entire time, he really thought it was funny. And that I think sweet moment.

Oh...let me give you one more...when I was in 15, in boarding school in Germany. I had my hair grow long, I could get myself in trouble, they told me to go back and go to barber to cut it short, twice I went back home and cut my hair, went back, third time, I really don't want to cut and keep my hair. So my father asked to talk with the principal. At the principal office obviously I thought it's going to be to be what are we going to do with your son? But my father arrived and took pictures by Dutert, Botticelli, Franc Jericho, and all these Renaissance painters, showing you know these self-portrait with long long hair. And he sort of said, these are the people we teach as the most famous artists in the world in my university that I am teaching, and you are saying that my son, can't have long hair? The principal, was stunt, don't know what to say. And that was the end of that. And I thought that you know in our days, we would be brave, but in 1964-5, it was unheard of. For a parent go to the principal, in front of the pupil, and said, look my son, let him have his long hair. So it's a big deal, actually for all the boys at the school. Since I have long hair, all the others were allowed to have it too.

NA: That's very interesting. Ok, now moving on to his profession and career. Probably, part of his input in architecture and history may be influenced by your great grandfather, the love for arts, so I guess, that is where passion towards architecture and history, but is there anyone that have influenced in architecture or built in your family?

AP: No, there's no architect in the family, my grandfather is an artist, and I think my grandfather recognised early that my father is gifted to become an artist. So I think, the idea was, what if you are artistically gifted, you know architecture you can make money, it's not like being an artists, most of them are poor, you get a job, so that's how he became an architect. It's a silly idea really but it worked out, there's no one in the family, no influence at all. I think, I really don't know where, there's nothing there. He never talked about anyone in the family. He did visit Muthesius once, but I don't think at that time it was influential. There's one episode where he talks about, it's hard to explain. I think in a way, at first he felt, that being an architect, was sort of being an artist but not quite an artist (you understand what I mean?). Not the real artist. And that's why I think, at the beginning, he wasn't really convinced that was a good idea, it was like telling someone who wants to be a fashion designer, my son you can sew cloths and then you can open a boutique, or someone who something isn't really parallel, and he told me in an incident where he very sentiment. They send him to an architect name Kaufmann, German architect who's working a project in Palestine. He was supposed to talk to my father whether he is gifted.

NA: I think I did encounter a recommendation letter of your father, but I didn't quite catch the name.

AP: Ok, let me find the name. Lets' say he visited this man Hoffmann, he's planning something, I think a community centre, I think his drawing are like U's....against the wall, do you know what is this little Posener? And my father says, no. (I am sorry if this offence your modesty). This is urinal, man's toilet. And I know exactly where to put these urinals, how far apart they need to be and so on. Because I'm an architect. That's what an architect does. Do you think, that's what you want to do? And my father said YES! Because it's not about being, it sort of second grade artist, it's about doing something practical. And actually my father never did that. Never. And I don't think he could. And I don't think he really interest him. But he almost fell into the ides that the good architect would be someone who knows how to design a good toilet. Right? And not someone who could design crazy roof, yes? It's functional, although he always, we never, he designed one or two house in his whole life, but

you know this anecdote, this is so typical because that's what he feels about architecture. It should work for the people. We use it.

NA: Fair enough, well one thing that interest me is how sympathetic your father was when he came to Malaya and towards his students. I am not sure whether the word sympathetic is the perfect word to describe it but maybe perhaps, the travelling and move from one place to another place made his own distinct attitude or principle. What I am trying to imply here is, whether these travelling has made him like you mentioned earlier broadmindedness, openness influenced the way he thinks and affected wherever he goes?

AP: I think you are right. It is very interesting that right after the First World War, 1920, he goes with his best friend, he just finished school, before they start university, and he goes to France. And this is quite amazing, in Germany at that time, because France was the enemy. They killed millions during the war and they've been fighting for 4 years. And his best friend, Meyer, a painter, after a week in Paris, said I need to go, I can't stand it here. But my father stays and he loves Paris. And later when he has to leave Germany, he spent some time in Paris. Always love France, then also his love of England. Which was until 1945-7, only from books he never been to England, until 1947, but through Shakespeare, through William Morris, through Voissy, the Arts and Crafts movement, he was in love with England without knowing England. And then he goes there and finds it's actually as good as he thought. And he didn't want to leave. And also he didn't really want to go to Malaya. It's just he got uninspiring job in Brixton and he was unhappy, and a neighbour of ours who still alive, read in Guardian, that they were looking for someone to be a senior lecturer at a technical school of architecture, didn't say there wasn't a school of architecture, there was no junior lecturer. And so this neighbour Toby Lewis, who strangely enough was also Jewish and also married a non-Jewish woman Cathy, anyway, came to my father and said this must be something for you. My father went to application at the colonial office, and they were saying, look you are 51 years old, its hot climate, hard work and so on. It's very far away, and he came home, said, well I haven't got the job anyway. But then 2 weeks later they say we are taking you and finds out much later that he was the only applicant.

NA: I mean even back then he never knew anything about Malaya/Malaysia?

AP: It was still under colony when we went out. Merdeka was 1957. In the Merdeka Stadium, huge celebration I remembered. There were still the emergency, you know, they were fighting the communists, black states and white states. Or black region. Controlled by the communists. And white one were which was clear against the communists. So, when you went to Fraser's Hill, you have to go with a convoy. Armed car at the back, because there were still rebels in the jungle. Anyway, I don't think he really knew well about Malaya. Then he went to the course, they arranged a clause at the office, they learned about how to behave. How to dress appropriately (not too short etc...). And of course I think at the time, there were 3 types of colonial people there. Some were very supercilious, typical, you know, superior, and they dislike my father very much because I think well I think because he's Jewish basically. So the Jewish aren't that much better than Malay. We were utterly small, not sporty, we were not mostly seen in the club, and you know the club at the Padang. Which at that time for Europeans only. And then there was some who were totally fell in love with the country. There was one guy, forget his name, he built himself a house in a Malayan style (I think my father got the idea from possibly) near Batu Caves. And he live there and wear sarong, and he converted to Islam. Wear songkok.

NA: I think you are talking about Mubin Sheppard.

AP: Ah, yes, Sheppard.

NA: His contributions in Malaysian conservation and heritage were very very huge. If it's not because of him (effort), we wouldn't have a proper board, or law that conserve all these buildings.

AP: I'm so glad to hear it because you know, because we visited him, but I had no idea he became an important person

NA: Oh his really important, we even had a building named after him.

AP: I'm so glad. Wow! That's good.

NA: In fact, one of Peter's student, PhD student, she wrote a book about Mubin Sheppard.

AP: Oh gosh! When you're back send me the title.

NA: I think I can get you a copy.

AP: No, just send me the title and will find it the library, it would be a pity if I didn't read it. That's incredible. And I think my father was between the two. He hated the colonial type, as did my mother. Because they were supercilious. And at the same time he felt that people like Sheppard were somehow, well he couldn't be like that. He couldn't become more or less a Malay. He realised that his position was also, that was typical of my father. He was almost slightly outside of things. He knew that sooner or later, he would leave and that is okay. Just like he never became completely English, he was never completely German, and so when they finally basically threw him out. Because of Malayanisation in 1961 I think. You know he was sad, a bit angry but he knew it's going to

happened and genuinely he felt they could have waited few more years, you know he felt it was too soon. But the general idea of Malayanisation he felt was okay. So he never felt, well now I have to convert to Islam, in order to keep my job. And that was not the way, he felt it would have been too much pretending. Just like he never went to Israel. He was offered a job in Israel, after Kuala Lumpur. After KL, he was in London, no job, was waiting and see what turned up. They offered him a job in Haifa, at *Teknion. And he took the job first, and turned down the job in Berlin, which had been offered at the same time. But then he went to talk with *designer agencies to transfer him in Israel and basically they said well once you are here you have totally to assimilate. You know your kids have to join our *deigners youth. Israel was like that in those days, very close to society. And my father said no, I'm not going, I'm going to Berlin. Even though it was going back to Germany, wasn't the nice idea. So he chose Germany over Israel because he knew he never be able to totally fit in and become an Israeli. Just like he couldn't become someone he's not.

NA: What about, do you remember any memory on your father's relationship with colleagues or professionals or students that you remember of?

AP: Do you mean in Malaya or here? Well, in KL, there were 3. Syed Hussin, Tan Poh Cheng and Lai Lok Kun. Whom he always talked about and he really loved. There were his students of all time. He had a colleague there called Voltz, his first name is Carl Voltz. And I think Carl Voltz did a very very good job my father admired him but he always used to say that Carl Voltz, every second sent ence, exaggerating like "in our country, in Germany we do this, this way, and its better", and my father hated that. And he used to imitate, because I never met Carl Voltz but obviously I got it from my father. So he heated although he admired Carl Voltz for his work. I remember we rented a cottage in Penang in a mountain, it was so wonderful, it's incredible cook. Cooked for us. And my father signed and wrote in the guest book, what a wonderful holiday and incredible food. And then leaf back a couple of pages, it from Carl Voltz, "the place is dirty, the food was horrible.

NA: oh well, that's interesting, because I found a letter, a complaint letter from Carl Voltz about his house he got went he first arrived in Malaysia.

AP: Really....?

NA: He actually complaint about how unacceptable the house was for him and his wife, and it became a bit of chaos but in the end he apologised.

AP: I think that's typical.

NA: I do have a copy of that letter.

AP: he should be delegated the house, well they gave us the house too. 316, Off Gillamore Valley Road. I still know the house.

NA: Do you know that Carl Voltz is still alive?

AP: I don't think so, I had a conversation with his son, and I think Carl Voltz is dead.

NA: Probably I just want to know the relationship between your father and Peter (Blundell Jones)

AP: Oh well I can't say, I don't know. I just know he cropped up the name on a conversation. I know the name because...

Maria Posener: Who's Peter?

AP: Peter Blundell Jones, architectural historian, who was Nurul's supervisor who just died. It's very sad. All I know is he is one of those people, I know the name only because my father always keep talking about him. So he mentioned his name in the same breath of Kenneth Frampton, people like that. Architectural theorist, historians he admired. I don't know more than that.

NA: Yea, because I was wondering why does Peter really encouraged me to study about your father? But I didn't know how close Peter and your father was. Only now that I just encounter from the Archiv, there're letters between them both from early back in 1970's. About writing a book on Hans Poelzig, I think that was one of the starting point where their relationship begin.

AP: Ok, so I wouldn't know. Because Maria and I, lived together with my father in the house from 1980 to 1995. So we often in the afternoon came down to have tea. And he talked about basically, like I'm talking now, he will be talking, and the name Peter Blundell Jones kept on popping up but it's never like I would say who is this guy. I just know that the name was always there.

NA: Ok, I think now we will talk about the life in Malaya. Can you describe the 6 years spending the life in Malaya/Malaysia? You were there for 6 years too?

AP: He was there for 6 years, I was 4 years there, and I left when I was 10 years old. I left for boarding school in England(horrible) but I can describe the first 4 years and then some...how can I say.

NA: How do you describe your experience, even though you were 7 that time?

AP: I was 6 turning 7, in the summer of 56, we arrived by ship, not by plane. Ship to Singapore and then train up to Kuala Lumpur. Arriving at a beautiful town...quite a journey. And at that time when you travel through Johor, you have to pull the windows down because that the common thing you do in train. And we lived, we were given temporary accommodation, it's a bungalow, I think on Ampang Road near the race track. At that time there was a horse racing track.

NA: Yes, now it's called KLCC, The Twin Tower, KLCC Park...The Twin Tower.

AP: Oh that's there? Oh Okay. I'm just saying this the road to Ampang Road, and at that time, Ampang Road at night it was controlled by the communists. And we could hear the air force were going over. And I think for my mother, she wasn't very happy. And my father was at shock at first because the fact that there was nothing. Nothing. No teaching material, just a room, and there were any students, they have to give an exam. And the students have no idea what architecture was. There were no courses on Tropical Architecture. As it was for builder, Gothic cathedral in every town. And he had not much study. I mean there are people, worked on Tropical Architecture but he hadn't study that well before.

At the beginning my parents were not...well, my father at least he had the work, and my mother it's a bit difficult. And then we got the house in Guillemard Valley Road. I don't know if it's still called by that name. 3160 was the number. It was a big house, where in England we were poor. We live in an attic. Maybe 3 rooms, my father wasn't earning much in Brixton. We didn't have a car, we didn't have television, my parents can't afford to go out and eat. We were really poor. And with 2 kids, my mother wasn't working, there were really have much money. And then in KL, we had this house, we had an Amah (maid) Ah Wong, then later when my brother arrived, we have a nanny, Fung Lan. We had a gardener, we had a car, big car, 6 cylinder Vauxhall. So, you know we went shopping, big department store, I forgot the name. Went for ice-cream, the Singapore Cold-Storage, probably doesn't exist anymore. Get frozen food. And actually we had air-conditioning in the house. We had shutters, which you pull open and the wind blow and just let it through which is fine. We had telephone which we don't have in London. I mean we really..we moved from being poor intellectuals, to being part of colonial upper class which was amazing. For me it was interesting difficult, I had a London accent when I went out there. Which I got from school. And I was sitting in the class, with all these people who spoke like Queen's English. And my first day at school, the girls I was sitting next to them, went to the teacher said, we don't wat to sit next to him, because he doesn't speak proper. So I said I'm going to speak better than you. And I did. So it was within the colonial I think there were this you know, snobbishness.

But I think my father, after the first difficulties. He was almost despairing. He really begin to enjoy it. That the first time in his life, teaching haven't been fun in Brixton. The first time in his life, he was over 50 and for the first time in his life he really enjoy what he's doing. That's Malaysia. Absolutely, that's KL, he loved the country side, he loved the people, all of them, Malay, Indian, Chinese all of them. He loved the multiculturalism of Malaya. So did we by the way, so when I went back to London after 4 years, I couldn't believe how grey, not just the weather, and the people. Couldn't believe it. And my best friend in boarding school, he was a Pakistani, well he's not Malay but he's almost. For someone who got a brown skin. My father was definitely happy. My mother wasn't really happy, she left Malaysia to England back home to her mother. Because she was so homesick for England. I think we were, my father and I, a year alone together. She took my sister, then she came back, which wasn't easy, because it's very expensive, the trip for those days. And she came back after a year. But you know, they had these kind of difficulties. But my father really love the place. He bought himself a scooter, a vespa. And he rode around, and my mom could have the car.

I think when they get the idea to build the house for forestry department. The idea was student should learn by doing. And they should design which is modern.

NA: I think it's in Kepong.

AP: Yes, Kepong. I think that was for him a dream come true because he only built one house. That is in Palestine. The house which he built architect who called Laura Korn, I think she made most of the work. And he actually design the house, and the house that he believed in combined the traditional style with modern ideas. I think he was really happy there. And for us my mother was not happy most of the time. But for us, especially for me the oldest came out from school was all about 1 o'clock in the afternoon, Amah had some kind of lunch for me. And then the whole afternoon I was left to myself. No one care, just go out into the rubber estate behind the house. We roamed about you know European kids basically in the jungle. With short trousers, with snakes or anything, it was fun.

NA: It's like a large playground for you.

AP: Yes, it was wonderful. And so it was a great life and I think my fathers realised, you know going back. It was all to me I have to go to boarding school, it was cold, England was authoritarian at that time, it was unhappy place. And my father came back he was out of work, dint know where to go. And then he got the job in Berlin. He was never as happy in Berlin as he was in Malaya/Malaysia. Even though he was much successful here. He was never as happy when he was in Malaya.

NA: Do you know what was his hope or what was he look forward to coming to Malaysia. What drives him to take the job, whether it's for his own professional development, family or anything? What do you think?

AP: Can I answer it in a roundabout way if it's ok?

NA: Yes, sure. No problem.

AP: In 1948, after he leave sick police army, my father comes to Germany for a visit and he was looking for a job. And the job he's looking for is as a journalist or a teacher. Not an architectural journalist, not an architectural teacher. Normal teacher of history. German/English. Or journalist for normal paper. In 1947, and he was 43 years old. He's not thinking of becoming an architect. He found, he writes about this in a report he wrote, he felt that there were still so much anti-Semitism in Germany. He didn't want to stay. They have to work themselves out, I can't do this. So he comes back to England. And I still think he's not driven any dream of becoming an architect. He for some time he's quite active in socialist organisation. Which I never knew, I found it out late after he died. And he gets his job, Brixton School of Architecture. And it's really, you know not the job where he's really ambitious. He's stucked, getting older. And he has a family, 2 kids, I think he was really, I think he have given up. You know he haven't have any ambitions. And then this job from Malaya comes along, and he suddenly not only he have the chance to create a school but he has to do it. And I think it's first probably, he never done this before. And he always said that he remembered how Poelzig, when he was a student. When my father was a student, how Poelzig held his classes, here in Berlin, 1920s and he just copied that. I'm sure he didn't just copied it but he said he copied it, and it worked. And he was so happy about that. Is sort of gave him some kind of confidence, I think that gave him give the confidence and then come back to Berlin and then he feel that he had something to say. So Malaysia is crucial, to him, defining himself as a teacher of architecture, because I think before that it's only a job. And only in Malaysia, that it become as profession. Because he never, never spoke any of his English students, as far as I know. But he spoke all the time, of Lai Lok Kun, Tan Poh Cheng and Syed Hussin. And then there was some of his students obviously when he was at work in Berlin. But these were the student who showed him that he could be a teacher. And in Malaysia everything is crucial, you can't understand without it. It's absolutely true.

NA: Wow, I mean it's like a two-way kind of thing here. All this while I thought of he made empowerment towards the students, but listening to you, in a way he too empowered by going to Malaysia that time.

(Interrupted by a phone call by Alan step-mother)

AP: That is a coincidence, that is Julius Posener's second wife, Margerita Eckahrt.

NA: Oh, really?

AP: Yes, she never calls me. Never. I haven't spoken to her for 2 years, and she called me when you were asking me about him. And that was something my father were always said, there is no such thing as coincidence. He always said that. And this was so typical.

NA: Wow.

AP: Let me show you some of the photos, now or...?

NA: Probably later when we end this interview, if you don't' mind.

AP: sure

NA: Probably I missed out the fact, well maybe you've mentioned it but I didn't quite digest the reason why he came back to Berlin.

AP: Again I think he would have been happy to stay in England if they have given offered him a good job. I think he would have preferred, he wouldn't even gone to Malaysia if he have a good job in England. And then he goes to Malaya, he has incredible experience, he comes back, okay now its 1960 he's 55, who's going to employ him. And if they had offered him a job with a respectful university or college, he would have taken it. Not coming back to Brixton, I think that would be terrible for him, even if the job would be available which I think it wasn't. So he was *rotten even in Malaya he had a friend here in Berlin called *Klauss Vernalin, who's an architect who's been his friend, at the university way back. And asked Klauss Vernalin do you think you can do anything for me. And he also his friends in Israel, he wrote and enquire. The Israelis would have like to have him. Because you know anyone who comes from Europe to Israel that is important for this young state, so they would offer him this job. In Haifa, you know he hadn't written any doctoral these or anything PhD, you know he had no academic experience for ever such, no credential, he published very little, at that time, couple of articles, RIBA journal, Les' se Tour jour dovoius, French journal in 30s, that's it. So it's difficult. I think in Berlin, the idea was at that time

in 60s, they were glad if anyone who had been an exile, who came back. You know he's Jewish, now he's coming back, you're forgiven. And he knew this, and he didn't really want to come but what could he do. He didn't want to come to Israel, he didn't have a job, so he came here, because as a professor, the pay was very good, and so I think he came back with a heavy heart. There is nothing else he could do.

I think it was only after actually, he writes, he came back in 1960, he signed the contract on the day the wall is built. And actually many people were leaving Berlin. It's time of opportunity actually, so he comes here but until 1965-6, he wasn't, he just another professor, and then the students protest, students demanding, they'll be included. My father have a huge sympathy with the students' movement. Because as a student he was also very unhappy, here in Berlin. He hated, he wrote a blistering critique, of the student's education method at the university back in 1925, and now the students 40 years later, the students were criticising the same thing. So he's really sympathetic with them. And this made him kind of hero among his students, who liked him, who flocked them. The fact that his political engage on their side, and also of course he didn't have anything to hide about his past. So he was a natural ally and I think he wrote somewhere, I forgot where. That the students' movement were the point where he could finally could feel at home in Germany again. Up until then, you know everyone you meet, of his age group, who stayed in Germany, he always had to ask, what were you doing between 1933-45, you can't help asking. It was different for me, anyone who's my age, I might asked what did your parent do. They themselves, have nothing to do it. Just like his old friend *Klaus was probably in the party. Everyone at his age, who'd been there could have soldier, he'd been a soldier himself, my father, in British Army. They've been a German army, doing something around them. So it's really bad situation. And he didn't talk about it at that time. Germany in 1961-3, and it was only in 1964, there was first big Auschwitz trial. In Frankfurt, it was a huge shocked. People who put into trial, you let 10,000 people to the gas chamber. They haven't talked about it. And then slowly things begin to change. And lucky goes to my good spoke with the long hair because it feels like a new Germany. From there I think it was a constitution to remain here. But that would give me one example of how little he was at home here.

Remember I showed you the cemetery of my grandfather was buried. He never visited the grave, never. He told me that the Nazis had taken it down because it was Jewish business which was not true. I think about 10 years ago, I get a call from someone saying that do you know that the grave stone of your grandfather and grandmother there's a stickier on it. Please call the cemetery administration because it's in danger, there's a tree, and they want to take it down. I said, 'what, I thought it has been taken down by the Nazis 60 years ago?'. No. it's still there, I said to this lady, please, please call the administration, I am coming round with money as much as they need, I haven't seen this grave, and I wouldn't have known it was there. And then she called back 10 minutes later, I am sorry to tell you that it has taken down yesterday, it has broken up. That's the typical of my father, he didn't, he also never visited the concentration camp, Auschwitz, and even it's in Poland next door. Never went to Zaknes house even though it's in North Berlin. Never went to any of these sites. I think he couldn't live here. If you have that in your mind all time. You just have to try to forget. That's was one part and it was different in Malaysia, he wasn't dealing with people who had a bad past, it was completely new. But here...and in England it was different because they were on right side, here we were coming back to these people at that time who...you know it's really difficult.

NA: Alright, probably we will talk on the last section, about what do you miss the most about Malaysia?

AP: You know, I told you about Anthony Burgess, *Malayan Trilogy*, *Time for A Tiger*, *The Enemy in the Blanket*, he wrote a book in 1985, so it was a long time ago. And in this book he write, because he was in Federation of Malaya, as a teacher, like my father, just a bit earlier. He said, people like us who came back from the colonist from the east, we missed the smell, we missed the colours, we missed the sound and music, but now they are all coming back to us, the empire is returning home, and so we feel at home again. And I think I feel like that too. Actually, I really missed walking around the streets of Kuala Lumpur (which probably don't even exist anymore), Chinese shop under the arches (five-foot walkway) and smells coming out from the shop, from the Chinese restaurants, people selling corn in a cup outside, and the smell of it. And then, you know, all the different man in their sarong, the woman in Sarees, the Chinese wearing the cheongsam, and just this, multi-culturalism, I loved. I didn't know I loved it until I got back to England. And then I saw England, except people from Jamaica, there was hardly anyone. People who worked were very low-key, and now even in Germany. In Germany was even more mono-cultural, so I missed that. That's why I loved the fact that we have immigrants now from Turkey, Lebanon and all sort of. So I missed multi-culturalism.

It was a very liberal at the time of Merdeka. You know Tunku Abdul Rahman, the architect of Merdeka, he was a very liberal man, and he was so funny. My father told me, the Tunku was opening I think the first museum of Malayan up the hill near Lake House. He said, I'm so glad to open these collections of fine paintings, and then he pull over and said I don't know it is fine, I never seen it. And everyone laughs. And I think it could not happen

today for someone who so easy with all the group, he had the alliance party, which he wasn't alliance party. Even with the British, even they loved him. It was really incredible.

NA: Any particular building that your father fond of?

AP: In Kuala Lumpur or anywhere?

NA: Anywhere

AP: it's an interesting question...I knew my father he loved the railway station in Kuala Lumpur, it's an Indian Moghul architecture. And also of course, Sultan Abdul Samad.

NA: Yes, he took a lot of pictures

AP: I didn't know. There are in the archive?

NA: Yes

AP: That's lovely. Then of course Sheppards House, we visited several times. Then he just loved kampungs, there's a lot of pictures, he loved kampong architecture. Because he loved the style of these houses and at that time, nowadays people are would be more worried people taking photos. At that time there were no problem. We went u to Kuala Terengganu, beautiful. On the beach, at that time, there are untouched, no electricity, and my father was measuring this house. Photographing them, then, yes the huge pagoda in Penang. On mountain side. He loved this Chinese architecture, then I remembered we went to Malacca. And he was very impressed with the old city of Malacca, which was Portuguese Dutch, he loved that.

NA: It's interesting that you still remember all these

AP: Because you know, he...even when I was 4,5,6...he would take me with him and point and say, look that's great, because...this is good, and what do you think of that. I was about 10, he took me to Baroque cathedral, and why the cathedral is so incredible. And in Malaysia, he really talked to me about the kampong, I don't think he was very fond of mosque. And he didn't like the European architecture, but probably its all torn down anyway. What he liked was a typical Chinese shop house with the arcade, with a ditch, rainwater (where you can spit in), the back where you walked under the arches, they have the shop, which is open. And over the shop, is where they live. And he loved that, that's it, he felt that was perfect city architecture. He disliked, European shops at that time, centre of KL, which were like London shops where you have to go in, air-conditioned, and the street was here and it was a total different world. He didn't like that. Then he did like the colonial guest houses, in Fraser's Hill, they were built in colonial style, with wood, stone foundation, which he liked. He liked architecture which responded with climates. He didn't liked steel and glass, air-conditioned. He felt like that was cheating, and ceiling, like you go to shopping malls. The Malay kampungs and Chinese shop houses were his favourites, I remembered it totally. That was for him.

NA: Probably one of the last question, what was his hope the last of his life that you can think of?

AP: I will tell you something now, well I told you, first thing is, when I saw him, in the afternoon, he died at night. He saw me at the afternoon, we visited him, we knew he was dying, he knew too he was dying. He refused to eat, he's been diagnosed with cancer, he decided it's enough. His doctor was okay with that. It was a matter of time. During the last, when you stop eating you start to hallucinating. He told me that he had read all Shakespeare plays, that was it. And the second thing was he was lying on a sofa with a blanket. And there's table with his book on it. Not Shakespeare though, and suddenly he looked at me, he says, the table otherwise was empty, he says, what is these feast for? Is it for us? I didn't want to say the table was empty, I said supposed it is. O looked at him and say well then let's eat. And then he probably realised there was nothing there, and he looked and smiled at me, sort of like, oh I'm silly. And I thought, isn't it wonderful, his father dies saying with 'look how young I am'. And he died, he's not eating and seeing huge feasts spread in front of him. It's not anything big, like I hope Berlin would become a wonderful city, or I hope there will be world peace. I thought it was nice.

For Berlin I think he was worried, he was, I think it will be critical with all the ideas of rebuilding Berlin. He was always saying, before you take your time, when Berlin was unified. We have huge empty space, at the centre of town, where the wall would be, there was ideas to build new capital. And he was always saying, slowly, slowly...so he was not very impressed in that aspect. That has to do with his traditional ideas, I think he would realise that modern architects wouldn't be able to create a new city. And I think if you look at Berlin now, actually, he would probably be right. I mean it's easy to write but it's difficult to build. It is difficult to create a new city.

NA: I think it's a crisis for all major cities, it same goes as in Kuala Lumpur as well, because there are a lot of things going on. There's no identity. It has always been an issue for Malaysia, architecture identity because of the multicultural. We couldn't find the meeting point what is our sharing as a one nation. So that's probably one the turning point of me to actually try to get architecture history input among the students, and when they graduated as architect, if they really study architectural history and being critical, like the idea how your father did. By looking at the environment, cultural, context, maybe perhaps it can change the Malaysian identity. That's my big

ambition, it all started from there. So I am trying to relate on your father's way of thinking, about how you use architectural history. How do you see, how do you analyse, how are you going to build the future, by looking at architecture history as well. The learning.

AP: Well, that's really good.

NA: Yes, that's basically my research question resolves from and your father's intellectual input and influences are really important in my studies.

AP: We'll be glad to know it. I'll show you couple of photos. I took them when I was 10, there are not good. (Alan, explaining all the photos)

AP: Anyway, have I help you a bit?

NA: More than enough, it's like, I can't imagine how much this session really helped.

AP: Well, look, you have my email, is there anything that I can help you with, if you need me to go to the Archive to get you something.

NA: Well, I do plan again, probably in December.

Mr. Sen stated that this kind of development has been fostered by Government to encourage economic growth: the danger has been that not enough account has been taken of the impact of building volume growth, and consequent growth in traffic, on the existing road system.

In response to the question of whether steps are being taken to link Port Klang with North and South Malaya, and, in particular, to the main North-South trunk route, Mr. Sen informed the delegate that the team of consultants presently studying the Klang Valley should propose some answers on these links.

One delegate enquired whether the City Council would consider the introduction of pedestrian malls as an interim measure even before 2000 A.D. Mr. Sen declared that the City Council was considering that and some streets should prove feasible pedestrian precincts.

Mr. Sen was of the opinion that in theory only, it is possible for additional lanes to be reserved for bus and local traffic only if the Federal Highway were upgraded from 4 to 6 lane traffic. He believed that, based on present experience, the public would have to be educated to use the correct lanes and strict police control would be necessary.

The last question asked was, "Within the proposed 'rural corridor' plan, will it be feasible to have structurally sound communities in the corridors?"

Mr. Sen replied in the affirmative, although detailed studies on that has not yet been carried out.

DAVID JOYCE
Rapporteur



paper 8

TOWARDS ENVIRONMENTAL PLANNING

By: SYED HUSSIN ALJOOFRE
A.A. Dipl. Hons. (Lond),
A.R.I.B.A. M. Sc. (I.I.T)

INTRODUCTION

The objective of this paper is to evaluate the growth of Kuala Lumpur and recommend some planning policies that can foster viable development and yet sustain acceptable living environment. The dilemmas confronting cities appear to be intractably complex. One unchecked planning factor may trigger a series of divergent problems that demands heavy expenditure on the city such as the provision of additional infrastructure and public services whereas the elimination of a planning problem may not necessarily reduce other related criteria. This paper separates effects from causes, thereby deriving principles in planning policies.

The term environment implies human habitat in its ecological bearing and the term planning includes not only physical development but also socio-economic considerations.

BACKGROUND

The rapid industrialization of Western Europe put a strong demand on raw materials and markets. They were then provided by the colonies in Africa and Asia. In Southeast Asia ports were established, mining and market towns grew and administrative centres were set up "to facilitate political control of the indigenous populations". To continue to quote McGee,

a situation was created in which the countryside, with the exception of the enclaves of foreign capitalism — mines and

plantations — became increasingly impoverished in comparison to the towns. The widespread planting of cash crops brought the rural populations into the sphere of influence of the commercial economy of the cities. The imported manufactured goods which were channelled through the great city to the countryside, shattered the domestic industry of the rural areas. Taxes and levies, together with the dangerous dependence on the fluctuating prices of their cash crops on the world market, forced the rural farmer into the hands of the middleman and landlord.¹

Even now the products of the mines, forest, plantations and farms have been flowing to the industrialized nations in 'exchange' for equipment and consumer goods. What it also means is that the industrial development in these areas is retarded and along with it the skill of the workers, unless remunerative returns are assured to the respective investors who are for the most part from the already developed countries.

In Malaya, a parallel trend of national economic growth is quite evident. The rural economy is divided into two sectors: the advanced sector being owned and managed by foreigners or non-indigenous Chinese or Indians comprising estate-type agriculture, mining and commercial enterprises while the backward sector owned by the Malays consists of minimal agriculture smallholdings producing rubber, copra, and rice, and coastal fishing.²

The urban settlements in West Malaysia becomes quite unproductive in terms of locally financed industrial turnover. The Commercial Sector, however, reaps favourable economic gains and soon disparity in income, education, health and all other facets of desirable standard of living begins to manifest itself between the urban and rural communities.

URBANISATION PROCESS

The development of Kuala Lumpur constitutes the largest urban conurbation in West Malaysia. What was a mining prospecting locality with a small trading post at the confluence of two hardly-known rivers became what it is today, a bustling city. About seventy-five years ago, Kuala Lumpur was a small town with the built-up area stretching only from the Railway Station to the Campbell Road. The population of the town was around 40,000 persons. The surrounding areas were green of rubber estates and coffee plantations. It was the period when despite of its size, the residents saw the completion of the Lake Gardens. This endeavour of providing a splendid and large recreational area is a historical antecedent, yet to be matched by any urban administrator in Malaysia today, in terms of scale, courage, foresight and relevance to living environment.

At the turn of the 19th century, mining activities which were previously centered around Kuala Lumpur begin to spread northwards to the foothill regions. The clearing of the forests brought about the establishment of rubber and oil palm plantations. In the 1930's, sawmilling was established and later during the emergency in 1948, its location was centralized for security reasons. The emergency period was also the time of rural depression which accelerated the process of urbanisation. Later, other light industries were built (refer Appendix 1). Today, employment opportunities are accentuated by the fact that Selangor alone has 65% of Malaysia's 'Pioneer Status' industries and most of them are sited along the Kuala Lumpur highways.

We have now factors which cause urbanisation namely emergency, rural depression and employment opportunities and the apparent material gains and diversified urban life-style. Kuala Lumpur's population figure rises correspondingly from 80,424 in 1921 doubling itself to 176,195 in 1947 and to 316,239 in 1957 and doubling itself again in 1970 to 706,997.

EFFECTS OF URBANISATION

No city can absorb large migration of people without tipping the ecological balance as well as the socio-economic stability of the community.

Urbanisation found large numbers of young unskilled rural migrants in the towns. Together with those who have just left school, they form a large reservoir of unemployed unskilled labour force: low productivity results and wages are kept at a dismal level. One disconcerting feature with regard to the rural migrant worker is that he,

"drifts back and forth between country-side and city. The situation is of doubtful utility to industry, agriculture, or to the worker himself. It results in instability and high rate of absenteeism and of labour turnover in industry; it reduces agricultural production as the worker does not stick to his small land-holding long enough or continuously enough to farm well; it does not even benefit the worker particularly, because this drifting back and forth costs time and money and prevents him from establishing himself anywhere with any degree of permanence." 3

The large influx of migrants who are unskilled and earning low income immediately poses the problem of acquiring adequate shelter. They are forced to erect sub-standard makeshift dwellings on State and Private Land. In 1966, it is reported that the squatter population in Kuala Lumpur was about 164,900 of which 144,900 occupied State Land and 20,000 on Private Land.⁴

Cities with large population will confront the crisis of public health, which includes waste and sewage management problems. In the case of the squatters, they usually occupy an area near a river which becomes the source of water supply and sanitation. There is no system of soil disposal. Unhygienic sanitary conditions pose health threats from diseases like dysentery, diarrhoea, influenza, typhoid and cholera. If no better sewage treatment is found, soil decomposition can easily de-oxygenate the Klang and Gombak rivers thereby killing all forms of aquatic life, and generate algae growth due to its high content of phosphorous and nitrogen.

For the migrants who find immediate shelter in shophouses, this does not necessarily lead to better environment. According to Dr. Moreland, these shophouses are the 'most potent single factor in the production of high rate tuberculosis' due to its lack of air and sunshine.⁵

The immediate reaction towards overcoming the housing shortage due to urbanisation was to build highrise (low cost?) flats, an act of mere imitation of development in western countries. There was no serious appraisal of concepts and ideas which embrace ecological and social values. Housing schemes are built around Kuala Lumpur with net densities ranging from over 400 persons per acre (Cheras Road), to over 700 persons per acre (San Peng Road and also at Jalan Pekeliling) and even to over 1,000 persons per acre (Bungars Road and Shaw Road). Obviously, there is no density control and this is one of the factors which can trigger further urban crisis in the future.

How does an Asian family adapt to a two-room compartment in these flats? If the parents occupy a room, does it mean that the brothers and sisters do likewise? How does a parent inculcate good behaviour and see that the children become upright citizens in this environment?

Despite the drawbacks of living in the squatter settlements, the migrants do enjoy practically rent-free or low-rental on the makeshift huts, with no bills on water and electrical consumption, close proximity of place of employment and added sustenance and joy from the cultivation of the curtilage. The children enjoy the freedom of movement and diversified play spaces. Hence, when the squatters move into a flat or allocated land, they lose their effective income due to any of the following factors:-

high rental, transportation, upkeep of building services and loss from the benefits of rearing poultry and vegetable gardening.

Very little is known of the long-term effects of high-density living in low-cost flats. Certainly, the residents are subjected to daily stress and strain from lack of privacy and also from noise pollution generated from mechanical installations, neighbours and highways. It is most likely that Kuala Lumpur in the year 2000 would need heavier expenditure on maintaining public health programmes and public order.

The centralization of urban developments raises the land value in the centre of the city which in turn creates areas of high density. It also leads to the low-level conurbation

spread on vast tract of land which stretches as far as Klang, Kajang, Gombak, Ulu Klang, Serdang and Cheras. The peripheral plantations and farms and even some natural reserve are consumed for non-agricultural purposes. This haphazard growth causes unrelated disposition between industry and labour, industry and raw materials, offices and homes and between homes and schools and recreational facilities. Thus emerge the problems of traffic jams and the phenomenal cost of infra-structure, the increasing demand on fuel and finally the air-pollution. Thousands of residents residing in Petaling Jaya and other outlying areas try to be in Kuala Lumpur at the peak period and at the same time, thousands of workers are trying to be in the outlying areas to work in the various industries.

The more that high-rise buildings are built within the city, the greater will be the conurbation on the surrounding districts and the higher will be the cost of providing the highways and import of fuel and the more acute will be the problems of air pollution. Hence, the greater will be the health hazard which in turn calls for more expenditure on medical programmes.

Import of fuel has been steadily rising every year (refer to Appendix 2) and consumption reaches over half-a-million dollars per day. Even without monitoring devices, one can recognise the ominous golden haze of air pollution from any high-rise building, during the peak period in the city due to vehicles and also around Petaling Jaya and Batu Caves due to industries and works on quarries. Let the picture of school children wearing smog-masks and the installation of vending machines to replenish oxygen in Japan be a reminder of the magnanimity of the problems.

SUMMARY

Urbanisation found large reservoir of unskilled migrants in the city and the formation of squatter settlements. These settlements pose health hazards but the relocation of settlers causes loss of effective income due to high rental, transportation, upkeep of building services and higher food bill. Stress and strain manifests itself when the settlers move in high-density public housing and endanger the social behavioural pattern.

The centralization of the city's development causes low level spread on the outlying districts; depletion of agricultural land; haphazard disposition of areas of employment and home; traffic jams and the need for greater expenditure on infra-structure and fuel and hence air-pollution.

RECOMMENDATIONS

It is clearly seen that problems in the city of Kuala Lumpur are not confined nor caused within its statutory boundaries. It calls for regional control on development and the setting of the Regional Development Authority to co-ordinate growth.

A legislation is required to ensure that land is made available adjacent to any new industrial site for housing which can be developed by the Authority or the industry concerned or even on a private basis. Housing estates must not be zoned, as at present, in isolation of place of work but sited within limited-walking distance to it. The dwelling units should be built as economically as possible and need not be necessarily be of reinforced concrete and brick-work. Allowance should be made for adequate space for curtilage. A neighbourhood school

must be built nearby where children can safely walk to it. All these recommendations amount to an invisible income for the workers.

3. Density control must be exercised in the city so to avoid social and hygienic problems.
4. The development policy must be based on the decentralization of growth which can reduce the heavy cost on infra-structure and fuel, thereby on air-pollution and also prevent the unwarranted act of spoiling the green heritage both within and outside the city areas with ugly highways and mediocre housing estates.

appendix 1

Light industries⁶ located on the outskirts of Kuala Lumpur

- a) Metal products manufactory such as iron foundaries, tin cans and metal boxes;
- b) Industrial machinery parts;
- c) Processing of estate type agricultural products in factories off estate such as rubber remilling and coconut oil mills.
- d) Printing and publishing;
- e) Beverages;
- f) Non-metallic mineral products such as clay products, pottery, structural cement and concrete products;
- g) Manufacturing of rubber products such as, retreading and vulcanizing of tyres and tubes;
- h) Food manufacturing such as biscuits, factories, ice factories, ice-cream and other dairy products;
- i) Tobacco products and manufactory.

appendix 2

IMPORTS (Mineral Fuels, Lubricants, etc.)
(\$ Million)

1959	...	128.8
1960	...	149.3
1961	...	142.6
1962	...	151.2
1963	...	152.7
1964	...	167.3
1965	...	174.2
1966	...	195.6
1967	...	202.6
1968	...	210.3
1969	...	205.0

Ref: Statistics Department — Trade Division, Jalan Young, Kuala Lumpur

¹ T.G. McGee, *The Southeast Asian City*, Frederick A. Praeger Inc. New York, 1967, p. 61.

² E.K. Fisk and T.H. Silcock, *The Political Economy of Independent Malaya*, University of California Press, 1963, p. 163

³ Hamzah Sendut, *Contemporary Urbanization in Malaysia*, Asian Survey, Sept. 1966, p. 488.

⁴ Municipal Valuation Department Report on the Survey of the Squatter Settlements in Kuala Lumpur, 1965/65/.

⁵ *Medical Journal of Malaya*, Vol. XVIII, No. 4, 1964.

⁶ *Survey of Manufacturing Industries in West Malaysia — 1966*. Department of Statistics Malaysia, Kuala Lumpur.

ARCHITECTURAL TRAINING AT THE TECHNICAL COLLEGE

by

JULIUS POSENER,

Senior Lecturer in Architecture,
Technical College, Kuala Lumpur.

Any views expressed in this Article need not necessarily be the views of the Ministry of Education or of the Board of Governors.—The Editor.

The Government Report which was published in November, 1956 is now going to be implemented at the Technical College. While the courses in Civil Engineering, Electrical Engineering and Surveying are going to be geared to the requirements of the professional institutes in the U.K., the change in the course in Building Design is still more far reaching: For the first time, it is proposed to introduce a course in Architecture at the College which aims at leading students in three years to the Intermediate Examination of the R.I.B.A. The R.I.B.A. is willing to delegate powers to hold this examination to the Federation of Malaya Society of Architects provided that a certain measure of supervision remains with the mother institute.

So far, only a course in Building Design for Government technical apprentices has been in existence. In August, 1956, one fully qualified lecturer has come from London to take charge of this course and to try and transform it gradually into a course of Architecture. During the past academic year, this lecturer has paved the way for the transition, and the students have, within the limits imposed by shortage of staff, received architectural training. One of them has obtained a scholarship grant to the School of Arts and Crafts in Birmingham, where he has now started his studies.

The period of transition has been somewhat difficult: The Year recruited in August, 1956, marks the beginning of the new order, while in 1956 and, again, in 1957, Building Design students have returned from their year of "field training" at H.Q., P.W.D. In consequence, two different types of training had—and still have—to be conducted at the same time. The College has tried to do for the Final Year students as much as possible within the short span of one year, and in 1956, thanks to the talent, the discipline and the eager response of those students, a fair measure of success has been achieved. The students have been brought within reach of Intermediate standard. If during one more year students fresh from the College would be given the opportunity to use the College Library and to come to the College occasionally for advice, some of them, at any rate, might be able to sit for Inter during that year.

Another difficulty is that, whereas prior to 1956 all students in the Building Design course had been Government sponsored, the College is since increasingly recruiting private students. It is not possible to conduct two different courses in the same class. Both, Government sponsored and private students will, from now on, receive full pre-Inter training as Architects.

Lastly, the question of further staff for this side of the College has been a grave concern. With the implementation of the new system it is hoped that this difficulty will come to an end. An advertisement offering vacancies for a Head of the Department and one Senior Lecturer has recently appeared in the press; but it may not be altogether easy to find additional staff locally, and if the advertisement is to be repeated in the U.K. and Commonwealth countries, some time will be required to fill these vacancies. In the meantime, help has been offered from an unexpected quarter. A fully trained lecturer will shortly be sent out from the German Federal Republic, under conditions comparable to those offered under the Colombo Plan. The College owes this gift—as we must call it—mainly to the active interest of Dr. Heinrich Roehreke, until recently Consul General of the German Federal Republic at Kuala Lumpur.

An interesting contribution was made by Professor Gordon Brown of Hongkong University, whose talk given to members of our Society in August touched upon the subject of Education. Professor Gordon Brown pointed out that a course including three years would require five lecturers, "even," he said, "if only one student is in each year." While at Kuala Lumpur Prof. Brown hinted at the possibility of a closer contact between the Department of Architecture at Hongkong University and the Department at the Technical College which might include sending guest lecturers from Hongkong to Kuala Lumpur for a limited period. This would be in harmony with the purpose of his present tour through East Asia in preparation of a conference of Architects and teachers of Architecture in South East Asia to be held at Hongkong in January which the lecturer in charge of the course at the College may attend. It is welcome that those occupied with the education of Architects in this region should meet and exchange views and experiences, and for the course at the College in particular it will be valuable if at this stage already contact with similar institutions in neighbouring countries can be established.

While the future seems to offer several opportunities to the training course at the College, the present is still beset with difficulties. The term has started in September, and the Senior Lecturer is trying to look after three Years of students simultaneously and almost singlehanded. He is, however, receiving help from a number of architects, mostly members of our Society: Ivor Shipley, Fong Ying Leong, Gordon Sheere and Stanley Merer take the students of the Second and Third Years in Building Construction and advise occasionally on their studio work.

The College is also conducting one evening class in Design, under Mr. Stanley Merer. This is an advanced course, and a project by one of its students who has, since, received a scholarship grant at the A.A. School of Architecture is published on the page opposite. An elementary course in Design could not be held this year, and a fair number of applicants had to be rejected. It is hoped, however, that this course, also, can be reopened with the new financial year, in January.

The number of applicants for these courses shows that considerable interest is being taken, at present, in the subject of Architectural Design. The need for professional training of Architects in the Federation has been stressed for some time now in the press and in ministerial pronouncements. Local training of professional men has been the main subject of the Tengku's speech at the Convocation Ceremony of the University of Malaya, part of which has started courses in the buildings of the Technical College. The most eloquent statement of the need for local training of Architects was contained in the presidential speech at this year's annual dinner of the Society. Mr. Gardner pointed out that the place for such training should be the University of Malaya. The University is certainly the appropriate place for a full, five years' course in Architecture. Maybe the present contact between the University and the Technical College will facilitate developments. For our present course, the Technical College with its ample space and fine setting, and its steadily growing architectural library seems to offer a very fitting frame.

[Editor's Note: The above article has been prepared by Mr. Posener in November, 1957 and does not, therefore, mention recent developments at the Technical College. These will be dealt with in the next issue. The present article should be read as a statement of the aims and the history of architectural training at the Technical College during its first year.]

NEWS FROM THE TECHNICAL COLLEGE

NOTE:—The views expressed in this article are not necessarily those of the Department of Education of the Government of the Federation.

Since we last reported about the training of architects at the Technical College, a few major steps have been made in the right direction.

The third lecturer, Mr. Norman Lehey, has taken charge of the Second Year, and his presence has enabled us to have the students of architecture trained by qualified architects in all subjects but those which are usually taken by specialists. Applied Mathematics in the First Year, and Land Surveying in the Second. These two subjects are being taught by members of the teaching staff of other sections of the College, but the students of architecture are given special lectures fashioned to their needs. We are training our students according to the new syllabus for the R.I.B.A. Intermediate Examination which will come into force in 1960, that is to say that they have lectures in all three parts of Building Science: Structures, Materials and Special Requirements.

The R.I.B.A. which has been approached in December with a request to grant permission that the R.I.B.A. "Inter" be held here, for the first time in June, this year, under the auspices of the Society, has given a positive reply and accepted the proposals we have made for the examination. Mr. Shipley and Che Hisham Albakri have accepted to act as examiners from the Society, while Mr. Julius Posener will be the examiner for the College. In case Mr. Posener is not available, Mr. Norman Lehey has agreed to act for the College. Prospective candidates have been notified and question papers have been drafted and sent

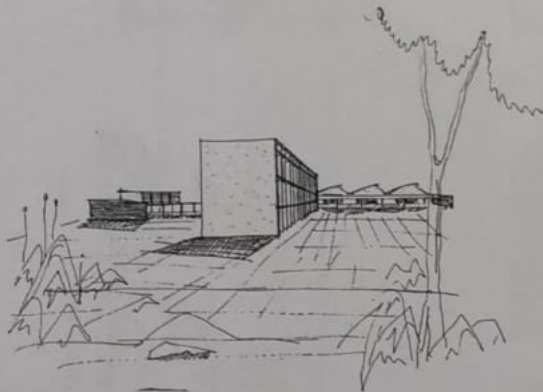
to the Mother Institute for approval or suggestions.

In this matter of the "Inter" success is, to some extent, dependant upon the co-operation of the A.D.P.W. (Buildings) and also of State Architects or State Engineers. It will be necessary for those former students at present in the service of P.W.D. to obtain a measure of help from their superior officers so that they can train for the examination. It is hoped that for future Intermediate Examinations a quick refresher course can be held at the College, and that Technical Cadets will be able to obtain leave of study to join the course.

The terms of service of the three full-time lecturers are going to expire between this summer and the summer of 1961, and staff, our initial difficulty, is becoming an acute question again. Recruiting should be pursued actively in the near future. From the beginning of next term (August 1959) also, the help of part-time lecturers from among local architects and town planners should be enlisted. Town planners are mentioned here, because our side of the College is training every year a number of students wishing to enter the Federal Town Planning Department. Lack of staff has, so far, prevented us from giving these students a training in any way different from that given to architects.

It must again be stressed that the success of our work, so far, has been made possible, in the first place, by the spirit of the students. Their work has recently been shown in several exhibitions: at the College itself at the "Open Day" exhibition

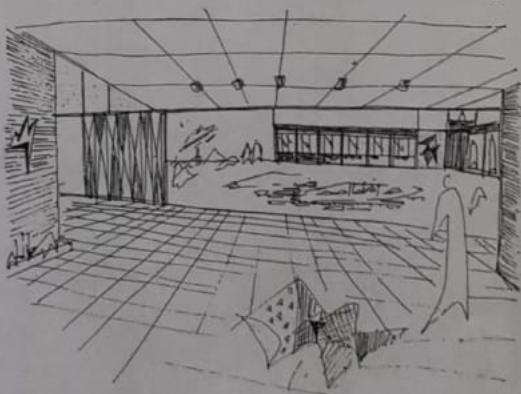
organised by the students and designed by Mr. C. W. Voltz and, more recently, at the British Council Hall where the Arts Council has organised an exhibition of students' work grouped around a scheme for a National Art School designed by our Second Year students. While for some time the fact that we are training architects at the Technical College remained comparatively unknown we begin to feel that, at present, we are rather too much in the limelight,



and that the students are being distracted from doing their present work by preparing exhibitions of their work of the past.

Some of this work is shown on the following pages.

On Graduation Day, a book prize has been awarded to the only student who achieved a First Class Diploma, Lo Kin Ying, donated by the Incorporated Association of Architects and Chartered Surveyors, while the students with the best design



portfolio for the year 1957-58 in the Three Years of the course have been awarded book prizes donated by our Society.

For the First Year: Andrew Tan.

For the Second Year: Tang Chow Pui.

For the Third Year: Lai Lok Kun.

Now that the "Inter" has been secured, the question of further training up to "Final" is coming into focus. Both, the Melbourne Technical College and the University of Melbourne have offered facilities for our students: The Technical College is prepared to accept students having passed their Diploma Examination into its Fourth Year; the University has, tentatively, made a similar offer, but has added the condition that students, in order to be accepted into the Fourth Year, should have passed their "Inter" here first. These facilities have been obtained for us by Mr. Norman Lehey during a recent visit to his hometown Melbourne. However, we feel strongly, both at the College and in the Society, that our course here, at the Technical College, Kuala Lumpur, should be built up to "Final" in the course of the next few years. Not every student has the opportunity of going abroad; and, apart from this, architects should be given a full course of training in their own country.

J. P.

The two sketches in the text are by Syed Hussin bin Abu Bakar (Second year 1958-9).

They form part of his scheme for a National School of Art.

Pages 34 & 35. Lai Lok Kun (Third year 1957-8). Block of 12 luxury maisonnettes, Golf View Road.

Page 36. Chow Wai Woh (Third year 1957-8).

Café dansant to replace the Canteen in the Lake Gardens.

Page 37. Andrew Tan (Second year 1958-9). Military Medical Unit.

NEWS FROM THE TECHNICAL COLLEGE

Note: The views expressed in this article are not necessarily those of the Department of Education of the Government of the Federation.

The title "News from the Technical College" is no longer strictly correct: since the first Intermediate Examination has been held in Kuala Lumpur in June, we are reporting on architectural education in general, and the F.M.S.A. is taking an increasingly large part in this matter of education. The preparation of the examination, the correspondence with the Mother Institute in London, the setting and marking of papers, the invigilation, the oral examination: all these have been conducted by the Society, and the Technical College has, in this instance, acted as a host for the F.M.S.A. allowing us to conduct the examination on College premises. On the other hand, it must be emphasized that the nine candidates who presented themselves have all been trained by the College. A great deal of the actual work required for organising the Inter has passed through the hands of Che Hisham Albakri, the Hon. Secretary who has accepted also to act as the Secretary of the sub-committee for Education. As the Society is getting increasingly interested in architectural education, it is felt that one person may not be able very much longer to cope with the new duties accruing, and that a secretariat for this part of the Society's work may be required.

In Mr. Posener's absence on short leave in the U.K. the examination was conducted by the examiners Che Hisham Albakri, Ivor Shipley and Norman Lehey, the latter standing in for Mr. Posener: the oral on both papers on the History of Architecture was conducted by Professor Victor Galea, this having been one of his last duties in Kuala Lumpur before resuming his post at Alor Star as the State Architect, P.W.D., Kedah.

Compared with students sitting the "Inter" in the U.K., our candidates had to contend with considerable handicaps. Those students who had obtained their College Diploma in 1957 had, in fact, only one year of professional training in architectural design, construction and history, while their training in such subjects as the theory of structures building materials etc. was not guided by architects, but taken in common with students of Civil Engineering. We have been wondering at one time, if the holding of the "Inter" in the Federation should not be postponed by one year: but the fact that the "Inter" can now be taken here gives hope to students who, for the first time, see before them a way of entering the profession; and we felt that a part-success in the Inter in 1959 would be better for such students than no opportunity to sit the Inter this year. Marking has now been completed, and the papers have been sent to Portland Place for confirmation. We have to await the results.

Certain conclusions, however, can already be drawn, and it may be useful to point them out in this present issue.

1. The period of "field training" in Government planning offices has proved to be very valuable. As the Technical College, at present, is recruiting mainly private students for Architecture, the question arises how an equivalent period of office practice can be secured for students who are not sponsored by the Government. It is hoped that conditions can be agreed with P.W.D. which would enable students to spend a period of apprenticeship within the Department. At the same time, it is hoped that members in private practice, particularly

those representing well established firms will be found ready to accept students as apprentices.

2. Former students of the Technical College who have spent one or two years in Government service before presenting themselves for the Intermediate Examination are liable to forget much of what they have learnt at the College, particularly in subjects not related to their daily routine such as history or the theory of structures. It appears desirable, therefore, that a short refresher course should be conducted for the benefit of candidates for the "Inter." Such a course should include, apart from the theory of structures and history, a short design studio, where recent work of candidates would be criticized and where a small number of sketch designs of appropriate size would be studied. Several questions arise:

(a) The course, obviously, should be held at the Technical College, and the lecturer in charge there should also be in charge of the refresher course. One cannot assume, however, that the Technical College, — i.e. the Department of Education of the Government — would be found willing to organize a course of this nature. It may be necessary to appeal to the F.M.S.A. to charge itself with this responsibility.

(b) In 1959, the "Inter" has been held in June, following London precedent. This puts our students at a disadvantage due to the time-lag caused by sending the answer papers to London for confirmation of the local examiners' marks. It would be better to hold the 1960 "Inter" in May, the month when Diploma Examination is being held at the Technical College. The refresher course would probably take the form of an evening course to be held twice or three times weekly over a period of about six weeks. It would be desirable that Technical Cadets — or Assistants — P.W.D. having informed their Department in time of their wish to sit the Intermediate Examination in May 1960, would, wherever feasible, be posted to Kuala Lumpur for the months of April and May at least, so that they could take part in the course and use the libraries at the Technical College, H.Q. P.W.D. and the British Council. Students of the Third Year, Technical College, preparing for "Inter" should also take part in the refresher course. In fact,

their full time studies should be arranged in such a way that lectures in all subjects virtually would come to an end in late March, so that the last six weeks before the examination could be devoted to revision. Studio work would not be affected. Those students cannot prepare — nor sit — two parallel examinations at the same time. The Technical College Diploma is the entrance into Government service, and therefore the Diploma Examination is taken by Government sponsored students. The Technical College has hardly recruited any Government sponsored students since 1957. Private students wish to become members of the architectural profession. They are training, at the College, for the "Inter" R.I.B.A. It is hoped that in the not too distant future, they will be able to train at the Technical College, Kuala Lumpur, for the "Final," R.I.B.A. However, one should not overlook the fact that the possession of the College Diploma is of value for private students also.

It is suggested that for students of Architecture at the Technical College the College Diploma Examination should merge with the Intermediate Examination, R.I.B.A., achieving substantially the same standard. If, in future years, the Government sponsors again students of Architecture who, subsequently, will enter Government service, such students will not then be at a disadvantage: nor will they be of less value to the Government if they enter its service as "Students, R.I.B.A."

This suggestion should be seen as part of a move fostered by the Council's sub-committee for Education which tries to simplify the system of examinations at present prevailing in the Federation: We are here conducting Departmental examinations inside the P.W.D., we are holding proficiency examinations sponsored by our sister-institute the I.A.M.; the Board of Architects is conducting annual registration examinations, the F.M.S.A. itself has accepted to guide the examinations for Building Inspectors set by the Municipal Architect. The number of grades and degrees created in this way is becoming confusing; also, the work involved not only for the candidates but for the small group of members who are setting and holding these different examinations is becoming somewhat unwieldy. Lastly: while assistants

working in offices, both public and private, throughout the Federation are supposed to pass these tests, the fact that they have passed them still does not give them an opening to become, in due course, members of the architectural profession.

The sub-committee for Education has recently submitted to the Council a plan worked out by Norman Lehey which tends to replace the I.A.M. tests and also the tests for Technical Cadets and Technical Assistants, P.W.D. with three tests: a first to be held for architectural draughtsmen, a second for building technicians and a final test which would be equivalent to the "Inter" R.I.B.A. These tests are to be held by the F.M.S.A.

The evening course in architecture which has started at the Technical College with the beginning of the present term in August is already geared to this scheme of tests: the draughtsmanship test, is to be taken after the first year, the test for building tech-

nicians after three years, while the whole course of five years is to lead students to an examination conducted on "Inter" lines or to the "Inter," R.I.B.A. itself if the candidate fulfils the conditions for probationership R.I.B.A.

We have reached a stage when the Technical College and F.M.S.A. working in close contact are trying to organise the whole field of architectural education in the Federation. For Architecture, the recommendations of the Report on the Future Use of the Technical College published by the Government in 1956 have been implemented. The three years' course of the Technical College is now officially called the College's Department of Architecture. This is the first step on the road from training for specific purposes to professional training conforming with the tests and grades laid down by the professional Institutes in the U.K. Further steps in the same direction are expected in the near future.

J. P.

P.S.— Since the above notes have been written, two interesting news items have been received.

I. The R.I.B.A. has communicated the results of the first "Inter." While no more than two candidates passed in all subjects, five of the nine candidates passed in Design and Construction I which is the deciding subject. Students having passed in this are currently accepted into post "Inter" years at Schools of Architecture. This result strikes us, if anything, as rather better than expected. We wish to congratulate our two student members:

CHOW WAI WOH and
CHUA HUNG JOOI

who have passed the "Inter."

II. The Singapore Polytechnic has recently been re-organised and has severed

relations with the professional institutes in the U.K. such as the R.I.B.A. The Singapore Polytechnic, therefore will no longer train students of Architecture for the "Inter" R.I.B.A. The "Inter" will be replaced with a local exam. The two training centres in Malaya will in future, pursue different aims in training Architects. The Head of the Department of Building and Architecture, at the Singapore Polytechnic, Mr. David Vickery, has accepted an invitation to serve as Head of the Department of Architecture of the Nigerian College of Technology at Zaria, and is going to leave Singapore in November. In the short time of his stay in Malaya he has succeeded in laying sound foundations for the Department on which his successor can build. We wish him luck in his interesting job in Zaria and trust that his experience in Malaya will prove helpful.

EDUCATION NEWS

Note: The views expressed in this article are not necessarily those of the Department of Education of the Government of the Federation.

The suggestion put forward in PETA 3/1 that the Diploma Examination for architects at the College and the Inter R.I.B.A. should be made one examination, has been adopted. This combined examination has been held for the first time at the College in the last week of May. There is no obligation on the part of students of the Technical College to become Probationers R.I.B.A. and sit for the Inter. They can simply sit for the Diploma Examination of the Technical College; however, it seems unlikely that any student will deprive himself of the chance of taking the Intermediate R.I.B.A. at the same time and, without further effort, and so far, no student has elected to sit for the Diploma Examination only.

There is, however, one slight difference between the Diploma Examination and the Intermediate: whereas the year's performance is being taken into account in judging the Diploma Examination, this is not done in the case of the Intermediate.

As the course at the College is now a professional training course for architects, two questions arise:

1. What will students do who have successfully completed the three years' course and passed the Intermediate R.I.B.A. ?
2. What is to be done for draughtsmen who do not necessarily wish to make architecture their career ?

It is hoped to build up the course at the College to a full five years' course adding a fourth year in 1961.

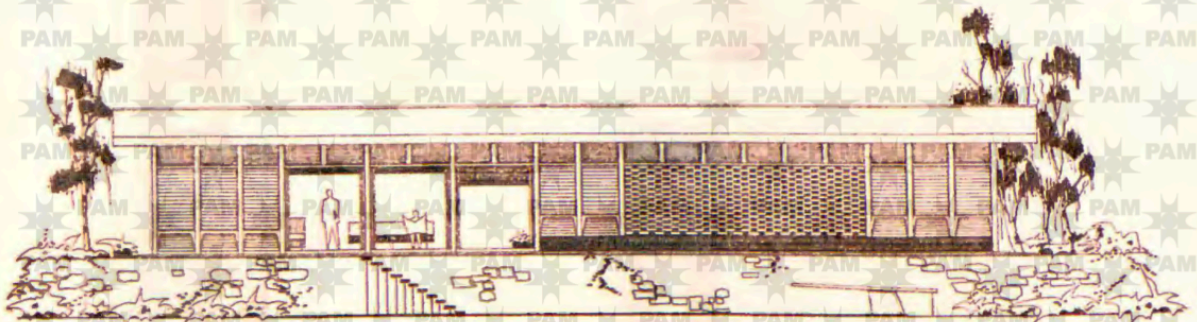
The second question has been tackled by the scheme of training for draughtsmen worked out by our Committee of Education.

The syllabus and specimen question papers have now been distributed among members; a notice has been published in the daily press; and a time table for evening classes to be held at the Technical College in 1960 and 1961 has been prepared and agreed. The first examinations are to be held in August. The Society has received more than a hundred inquiries after our notice appeared in the Press, and also an increasing number of applications from draughtsmen willing to become Probationers F.M.S.A. The Principal has stated in a letter addressed to our Honorary Secretary that, on a subject to subject basis, the papers prepared for Grades 2 and 3 of the F.M.S.A. Examinations are equivalent to those used in the Diploma Examinations for architects at the Technical College and in the Intermediate R.I.B.A.

The newly formed Federation of Malaya Architectural Draughtsmen Association (F.O.M.A.D.A.) has warmly welcomed the scheme and its President, Mr. Carthigesu, is representing this body on the meetings of our Education Committee.

To sum up: It is hoped that professional architects will, in the near future, be able to study their trade in their own country. Government sponsored students will still be received at the College, and they may choose to sit the Diploma Examination only; but their number is, at present, decreasing. Draughtsmen in the Federation are given the opportunity of reaching a standard of professional skill equivalent to that of the R.I.B.A. Intermediate Examination by the scheme of part-time education and examinations prepared by the Education Committee of the F.M.S.A. Mr. Geeraerts, the Vice-President, has decided to join the Education Committee.

However, at the College itself we are still fighting an uphill battle. Mr. Carl Wilhelm Voltz, who has been here for the better part of three academic years has left the College in April, and we feel, again, an acute shortage of staff. It had been Carl Voltz's arrival, under conditions similar to those of the

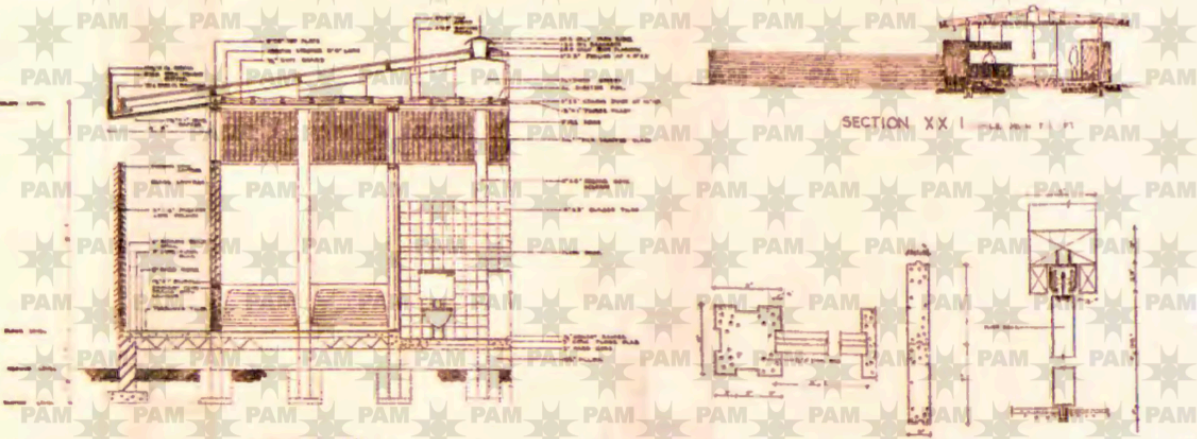


SOUTH EAST ELEVATION | SCALE: 1/8" = 1'-0"

DESIGN SCHEME - I | LSA BYER KESL 1ST YEAR ARCHITECTURE 1ST SEMESTER 1990

Colombo Plan, but sponsored by Bonn that has saved the course of architecture, which could not have been developed by the efforts of one full-time lecturer working alone. Since 1958 Carl Voltz has concentrated on laying the foundations for the study, in other words, he has taken charge of two successive first year's specimens of whose

work are shown here. They bear witness to the quality of his teaching. Coming from Ulm, the "School for Design" founded by Max Bill, Carl Voltz has been particularly well-suited for the opening stages of the training. His going away at this juncture is felt as a severe loss. However, Bonn has made available the funds to send another



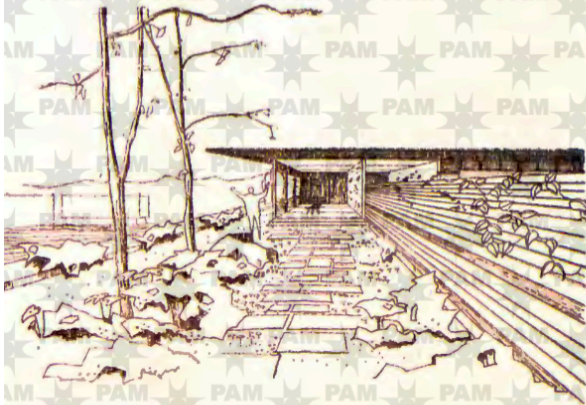
SECTION YY | SCALE: 1/8" = 1'-0"

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SECTIONS OF CONC COLUMN, SLABS AND SLIDING-FOLDING DOOR | SCALE: 1/8" = 1'-0"

DESIGN SCHEME - I | LSA BYER KESL 1ST YEAR ARCHITECTURE 1ST SEMESTER 1990

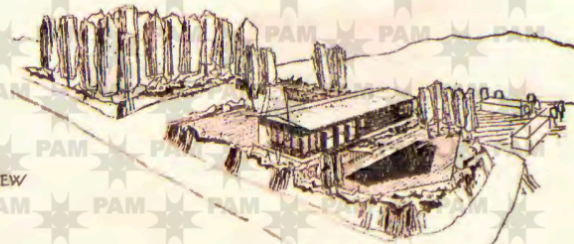
teacher from West Germany in his stead. The Deutsche Forschungsgemeinschaft and the Bund Deutscher Architekten, the German R.I.B.A. have advertised the vacancy, and we have received a number of applications from West Germany. This eager response from colleagues in Western Germany is certainly heartening, and gratitude is due in particular to the Bund Deutscher Architekten who has readily helped us in finding a successor for Carl Voltz.



would benefit the students, allow teachers of architecture to lay the foundation of their later careers as architects and, at the same time, take due account of the Conditions of Service in the Federal Government. Informal talks between a member of the Education Committee and a member of the P.S.C. have, at least, shown that such a compromise is by no means unthinkable, and Mr. Posener has prepared a report on the subject which, at present, is in the hands of the Principal.

PERSPECTIVE OF RETREAT

BIRDS EYE VIEW

DESIGN SCHEME - I
1st YEAR ARCHITECTURE
1ST APRIL, 1960

We have also advertised a vacancy of a senior lecturer in architecture here in Malaya, but only one application has been received by the Public Services Commission. This young architect wisely paid the College a visit before applying and made it a condition that he should be permitted to do private practice while teaching. It appears obvious that every applicant who is a Federal Citizen will make the same condition, and it will be necessary to approach Government with a view of reaching a compromise which

The staff and students of the College have before now been approached to furnish designs for buildings or interiors. A timber staff quarters for an officer of the Forest Department designed by a second year of students, under the guidance of Carl Voltz, is shortly to be built at Kepong. A large weekend house for Port Dickson is ready as a sketch and may be carried out any time. Recently the Youth Hostel Association has approached us with the request to prepare a scheme for a youth hostel at Morib. The

staff at the College has never declined requests of this sort for the obvious reason that they did not wish to deprive the students of the experience of designing for life and seeing their building actually go up. So far, the financial angle has not unduly worried us. The design for the timber house is a job "farmed out" by P.W.D. and in the case of designing for the Youth Hostel Association we feel entitled to waive fees and consider our scheme as a contribution to a cause deserving support. But in the long run some compromise must be reached which would allow teachers of architecture to act as architects and to let the students participate in their jobs. Without a certain relaxation of the conditions of service for this rather special officer, the teacher of building, it will be well-nigh impossible to carry out our programme of Malayanisation at the Technical College: to hand over the training of young architects in Malaya to teachers who belong to the country.

In conclusion, we wish to thank those agencies which have donated scholarships

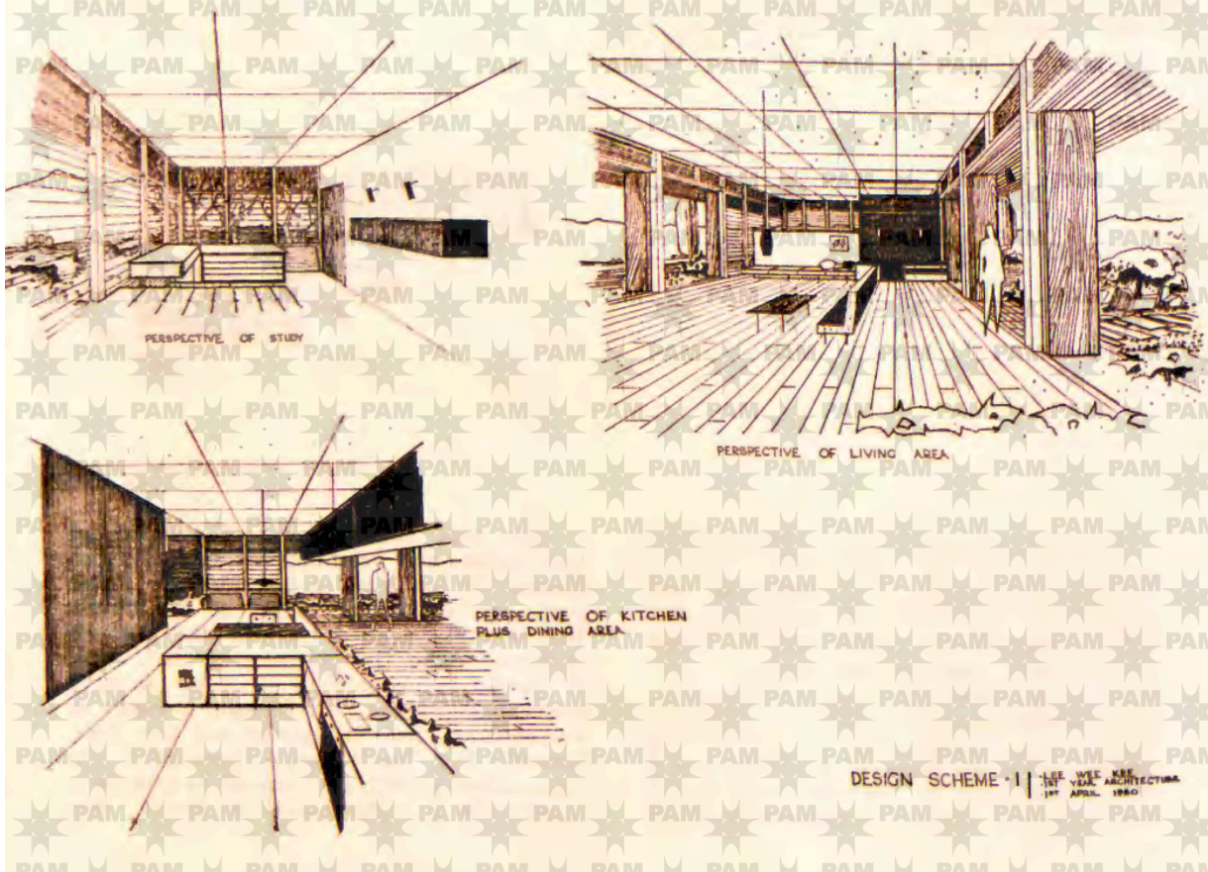
for the study of architecture at the Technical College.

The F.M.S.A. itself is sponsoring two students. The Rotary Club and the Shell Company have endowed one student each.

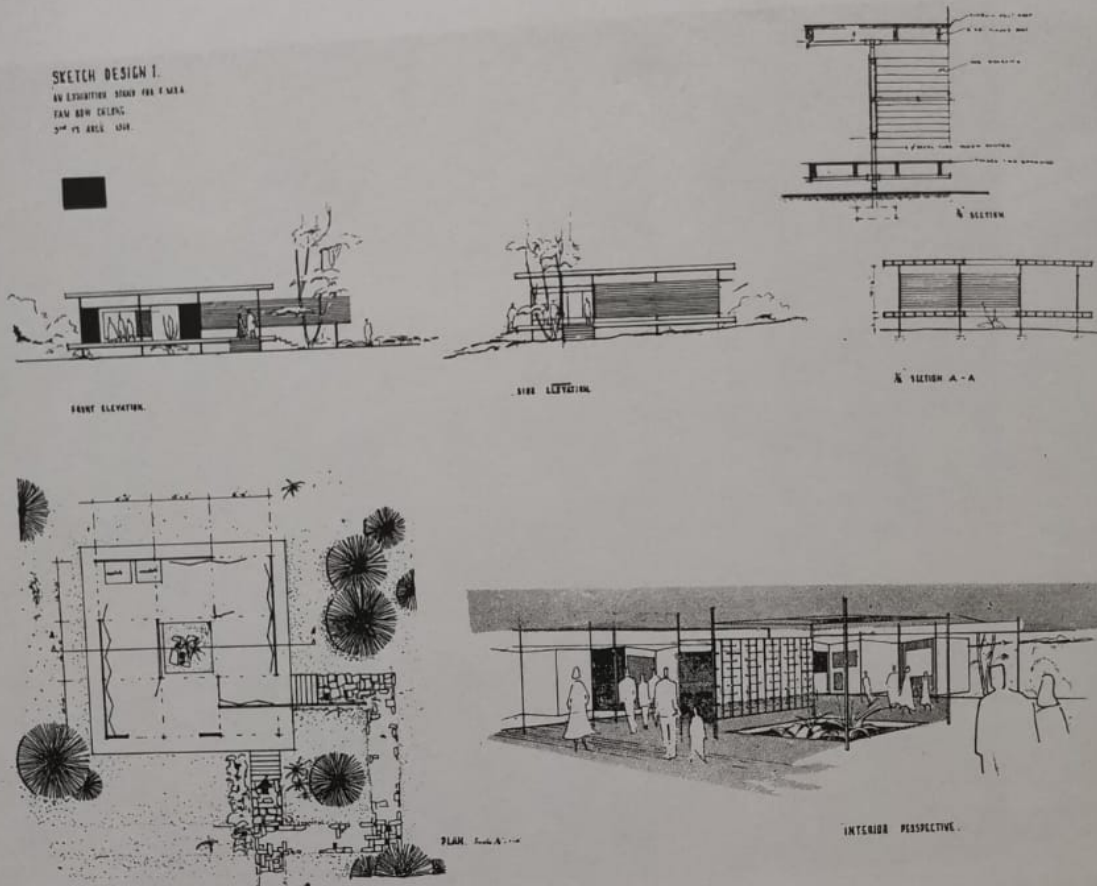
These students have now completed their first year of studies, and they have proved highly successful. Miss Evelyn LEE MONG HAR has obtained first place in the Year. LEE WEE KEE (F.M.S.A.) whose design scheme is published here is second, and our other scholarship student, NIK YUSOF CATHEE has come first in "Design," while JOSEPH LEE who is sponsored by the Shell Company has produced a remarkably fine scheme in the sessional examination.

It appears desirable that these good beginnings should be followed up. The Rotary Club has, in fact, already offered further scholarships for the study at the Technical College, and our own Society is trying to obtain the funds required to endow more scholarship students. (cf. "Society News and Views").

J. P.



SKETCH DESIGN I.
AN EXHIBITION STAND FOR F.M.S.A.
FAM BOW CHEONG
3RD YR ARCH. 1958



Education News

In the F.M.S.A.

The F.M.S.A. has been able to donate a new scholarship, and the Education Committee has selected, from a list of some twenty competitors, a candidate from Johore, Yang Ah Lak.

Evening classes covering two of the five years course of training arranged by the F.M.S.A. are starting on September 19th under the direction of Norman Lehey who has worked out the syllabus and arranged for the courses to be held at the Technical College.

These courses are intended to do more than just replace the scheme of examinations so far administered by the I.A.M. They are meant to afford to the many gifted draughtsmen in this country an opportunity of entering the profession, or at least, acquiring a standard of draughtsmanship and professional knowledge equivalent to that possessed by a student who has reached "Inter" level.

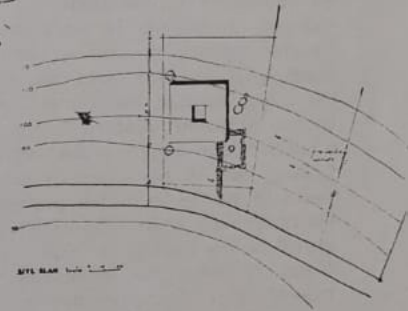
Note: The views expressed in this article are not necessarily those of the Department of Education of the Government of the Federation.

ABOVE AND OPPOSITE:
STAND FOR EXHIBITING
STUDENTS WORK ON
THE IDEAL HOME EXHIBITION.
Designer: Fam Bow Cheong (Third Year)

SKETCH DESIGN I
AN EXHIBITION BUILDING FOR T.M.S.A.
144 NEW ORLEANS
3rd FEB 1958



EXTERIOR PERSPECTIVE.



The fear has been voiced that such a scheme might, in time, supersede fulltime study at the Technical College. It is felt that this fear is, at any rate, exaggerated. Schemes of extra-mural training for architects, in the form of evening courses, or sandwich courses, are being provided by technical colleges and other schools of architecture throughout the Commonwealth, and it is generally found that they demand a sustained effort on the part of the student which only very few are able to make. It must be remembered also, that the majority of evening class students do not start with the required qualifications for entry into the College which are the same as those imposed by the R.I.B.A. for probationership. The fear that part time study could, one day, replace a consistent fulltime training in a school of architecture seems remote. The F.M.S.A. courses, and the scheme of examinations they serve are meant, in the first place, to enable eager young draughtsmen to gain a better knowledge in their job and also a better standing in the profession.

At the Technical College.

The 1960 academic year has started with sixteen students in the first year and thirteen and fourteen respectively in the two higher years. This is the figure aimed at from the beginning, and it is felt that this number should not be increased. The temptation exists to admit more students into the first year, as many more young people have applied and still keep applying for admission. But at present, the College simply does not possess the accommodation for larger classes. It is intended to add two further teaching wings in 1961, the wings which have actually been provided for in the original plan for the College. Even then, one should be careful not to admit too many students. But architecture has become a popular subject, particularly among girls, and the present first year has started with six young ladies.

The increase of students to the desired number has caught the Department on the left foot: Mr. Guenther Naleppa, the lecturer sponsored by the

Government of the German Federal Republic to replace Mr. Carl Voltz who has left in April, will arrive only towards the end of October. But the College has been fortunate in securing the help of a number of members as part-time lecturers: Mr. Linky Lim, Mr. Rabindran, Mr. Peter Gibbons and Mr. Alan James have given us their help in this way, and Mr. Lin Thompson is devoting a large amount of time to part-time teaching at the College. Without their help it would have been difficult to introduce the first year into the study.

Last month, Mr. Lim Chin See, who has recently returned from Manchester, has joined the Department as a temporary fulltime lecturer; he is the first Federal Citizen who is prepared to take up teaching as a fulltime job in the Federation. Mr. Lim brings a fresh outlook to teaching and has already gained the confidence of the students. With him and Mr. Naleppa as fulltime lecturers the Department shall be able, as far as staff is concerned, to begin a fourth year in 1961; and the need for extending the course beyond the "Inter" is vividly felt. The Education Review adopted by the Ministry envisages a full five years' course in Architecture at the Technical College, and as the course is now entering its third year—it started as a full professional course, after the preliminary years 1956 and 1957 with Mr. Lehey's arrival at the College in 1958—there should be no reason to delay the introduction of a fourth year beyond 1961. There are five private students in the present third year, and their performance so far is promising. These students are the first to have benefited from a course of professional training, and one may confidently expect all of them to pass at least in the crucial subject, Design. A pass in Design would entitle them to admission into the fourth year. If one adds to their number those who will wish to repeat the 1959 and 1960 Intermediate examinations—or part of them—and certain outsiders who have trained for the Inter, ten students may be expected to be ready for post Inter study in 1961. P.W.D. has recommended full professional training for one of the Government sponsored students who have spent a year of field training in the Department in 1959—60, and the suggestion has been made that P.W.D. might select two of its Technical Cadets every year for further study at the Technical College. The need for a fourth year will keep growing in 1962 and 1963 when the majority of students will not be Government sponsored.

For those who have watched the development of the first school of architecture in the Federation from uncertain beginnings in 1956, the bustle of eager young people and the performance of their seniors is gratifying. We reproduce, as an illustration, the sketch for an exhibition stand by Fam Bow Cheong—third year. The programme is topical: the stand

is supposed to be erected adjacent to the three houses planned for the Ideal Home Exhibition at Petaling Jaya whose produce is to foster architectural education in Malaya. It is meant to exhibit students' work and to be itself a major exhibit of what our students can do.

Another building designed by students is at present in course of erection at Kepong. It is a Class D quarters for an officer of the Forest Research Institute which had been designed by a former second year under the guidance of Carl Voltz, and recently revised and completed by a first year student under the supervision of Norman Lehey. The interior finishes and colour scheme have been designed by the present third year, again with Norman Lehey in charge, so that students of three years have participated in this small job. It is built of Malayan timber.

This is an example of how one has to spread out a single job among students so that the greatest number may gain some experience in designing for life. The Forest Department seems to be willing to give the students another chance to try their hands, and it is hoped that other Departments may follow its example. It appears imperative that the vexed question of private practice for teachers of architecture be solved in a sense practical and favourable to our aims: Nothing is healthier for students than to be introduced into the actual process of design and of building. It should not be impossible to find a way to prevent teachers becoming too rich in the process. If part of the fees for every private job could be, as it were, ploughed back into architects' training, the arrangement should be satisfying all round.

The course at the College is expanding in other directions: There are, at present, four quantity surveying students in the first and four in the second year who are working according to their own syllabus, but taking certain periods, building construction in particular, in common with the architects. The College has also started a course in town planning. Town Planning students have, so far, taken the course devised for architects; and Thomas Concannon has, for a long time, raised the question of a special course. Up to now it was not found possible to provide such a course. In 1960, six town planning students have been attached to the first year who take most of the first year subjects in common with architects, but replace history of architecture with history of town planning. The syllabus for the second and third years in town planning differs more widely from that of the same years in architecture and has been worked out recently by the Department of town planning in conjunction with members of the College staff.

J. P.

ARCHITECTURE IN MALAYA IMPRESSIONS OF A NEWCOMER

by J. POSENER

Women maintain that first impressions are always right. They probably are, with women. Writing as a man and, therefore, not endowed with that sure instinct which perceives the essential character of a thing immediately I would say that first impressions are very strong, often decisive; but that many of the things which impress the most favourably at first glance prove less convincing as acquaintance grows, and that things hardly noticed at first tend to move into the foreground. When it comes to recording first impressions of buildings, and if the observer is an architect, the situation becomes more confused still. Buildings are conditioned by the locality where they stand, and the observing architect is conditioned by his own prejudices. Among these prejudices, the one most difficult to get rid of is this: that the architect arriving thinks he can guess at the conditions which apply in the country. I do not think any architect comes here without some vague notion of what houses in Malaya should be like. But here, such preconceived notions are harder to substantiate than in many other countries. In the Middle East, local conditions have produced a prototype which can be observed

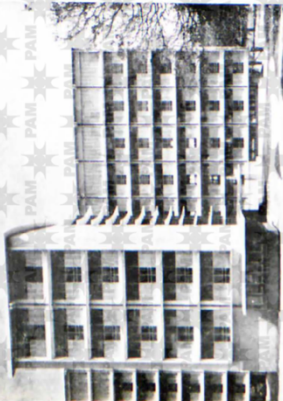
in a peasant's home and in the palaces of Damascus. It is the result of, possibly, the most venerable tradition of domestic architecture. In Malaya, hardly any such guiding tradition does exist. Even the Istana shown in a previous article are smallish, primitive houses; and to see the grander embodiments of their tradition, one would have to go to Siam and Java. The other types of building with which one meets, are not grown of this soil. The architect sighs: if only I could go to China or Japan, to see the real thing. At present, he may add: or to Brazil. The source of many of the newest houses he has seen: in Britain, Switzerland, Holland, Denmark; and he cannot help wondering how these houses will stand up to Malaya, seeing how closely they resemble their European mould with, as the only distinction, a wide roof which seems to slide on too small a body, and some projecting slabs or lean-to roofs. But even here, first impressions, or, more correctly, first doubts, may prove misleading. I am living in one of these houses and find it, on the whole, well planned, cool, airy and comfortable. The prejudice what a house in Malaya should be like finds very little in the

country to sustain it; and a house which, at first sight, seems thoughtlessly designed proves, in the end, quite inhabitable. Could it be better? Do we, simply, not know what we are missing while living in it? The question can, in the last instance only be decided by living in other kinds of houses, and living there in rain and in sunshine.

Arriving from Singapore by train, the first building of Kuala Lumpur I saw was the Air Terminal, with flags flying; it was the day of its inauguration. Next morning, I strolled down Jalar Rajah and saw the British Council House on its bluff and Federal House at the foot of it. At the Technical College, I found another brand new building, gleaming white, with class-tracts connected by covered ways. In the afternoon, I went toward Kenny Hill, a modern garden suburb with houses, newly built on the slope with bridges leading to the garage and the living rooms on the top floor, while the bedrooms are underneath, thence to Guillemard Hill, another new hill-suburb. The houses here, are less experimental; but one type, at least, impressed me as being cleanly designed with its unbroken roof surface and long, open access to the bedrooms; a rather Swiss or South German looking type of house. We saw the Alice Smith School, open, friendly, with a good colour scheme. The gable of the assembly hall, half window, half patterned wall struck me as being a trifle "outré"; but this, also, I found exciting; and finally, the Air Terminal again, this time at close quarters, with its Brazilian humpbacked porte cochère in front of a light concrete structure with as many different kinds of fins, patterned screens and coloured tiles as one could desire—or, perhaps a little more than one might have desired. We walked along an excellent carpet-floor of marble chips leading into a pillared space with pleasant visual surprises at every step, a bold mural, a curved bar of bamboo; from a covered terrace upstairs a grand and varied view unfolds. All the marks of the style are here. We saw a glass control-tower, a black, patterned tank on the roof, a spiral



British Council Building, Kuala Lumpur



Federal House General View
Flush—no walls



Guillemard Road Housing



staircase in concrete and, beyond, a glazed annex of even more recent design, a very elegant small building indeed.

All this was completely unexpected; and though the first, fine rapture may have somewhat subsided since, I feel as strongly as ever that there is solid achievement here, and that a spirit of experiment and investigation is active both in discussion (PETA) and in building.

"Towards a Malayan Architecture" is the title PETA gives to a series of researches not, in fact, into the future, but into the past. One could hardly fail to realize, reading those articles, that this proud announcement, echoing Le Corbusier, might be qualified by some such expression as "of which, so far, we have not yet a very clear notion." Nor will the authors of these essays disagree.

What can the past teach us about a Malayan Architecture? Though this country is near to the sources of great traditions in building, though it is inhabited by races which have, in their own lands, produced great architecture, this is, essentially, a new country, as new as Brazil and Venezuela, far newer than Mexico. This is an island, one of the Sunda Archipelago, precariously joined to the Asian Continent by a wasp-thin waist of land. It has been conquered and reconquered from the sea, has been a port of transit and a colony for Arabs, Chinese, Portuguese, Dutch, British, Indians and Chinese; and even for the Malays themselves it has never been the centre and the heart of the Malay archipelago. This is why the investigation into the past is inconclusive. It is not the fault of the investigators, if the material they are digging up, is thin. They have discovered all there was to discover. We shall have to include neighbouring countries in our research—and Mr. Hewish has made an interesting beginning—; but most of all, we shall have to make a new start.

A fair amount of work has been done on tropical architecture in the humid zone,

which is condensed in Maxwell Fry and Jane Drew's book with this title, and in the Conference on Tropical Architecture of 1958.

The Fry's book is illustrated with buildings from India, Brazil and a fair amount of the authors' own work in West Africa. We need not suppose that we can find our answer here. I propose to start a short survey by tabling conditions, taking them one by one and asking ourselves how our new buildings, and how the suggestions and the illustrations given by Fry stand up to them.

We have to deal with wind, light, heat and rain. Wind is an enemy when it drives the rain against the house; at the same time, wind is the friendly element which cools.

The Fry's give a number of diagrams showing a somewhat Corbusian figure standing in a wavy wind stream and feeling obviously relaxed. The accompanying tables show exactly the amount of good wind does to the organism. I have already mentioned that our house is airy. Every afternoon, a strong westerly breeze sweeps through our living room. When I came home earlier one day, I found my wife sitting with her back against the closed shutters of the large West window and the fan going full blast. On the floor were the fragments of a fair collection of Chinese vases. I turned the fan off, but, very soon, had to turn it on again. It feels as though no air comes in through the shutters.—(Rain does, though) —

Supposing one could afford to let the wind sweep through one's room: no vases which would be blown over, no papers shifting under one's hands: only Fry's Corbusian figure standing in the wind stream: would he feel as happy as he looks in the diagram? The wind stream is like drinking iced drinks when one feels dry. They give relief for the moment; but one cannot go on drinking iced drinks. Experts recommend tea. We have to find the equivalent to tea in air cooling, that is to say: controlled ventilation. The Levantine house has found a solution by creating a hardly perceptible vertical airflow

inside. This means reasonably high rooms—ten feet minimum—with windows at eye level and, again, under the ceiling. Something like this has been done in a fair number of bungalows built in the early years of the Century. The rooms have cleverstorey light and are surrounded by deep verandahs protected by shutters or bamboo blinds. The owners say these houses are delightful to live in.

I found these houses gloomy. I never expected to find so much gloom in Malaya.



Levantine House, Hasbaya



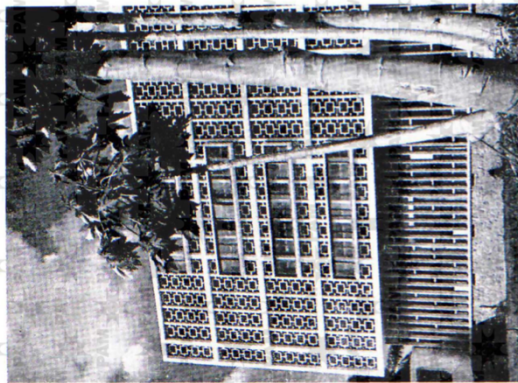
Pre-war House, Kuala Lumpur

All hotel lounges and clubs here are gloomy, and not only at night, when they are inadequately lit. The glass studded cupolas one finds at the back of some of them, hardly give any help. Is the sunlight less intense here, than in the Middle East? I think it is, at least most of the time. There are nearly always clouds in the sky of Malaya. Softened by the moist air, the light is less

hard here than it is in Syria or Palestine. At the same time, glare is stronger here than in the Western Orient. A shaded zone between inside and out is certainly indispensable, and in most cases a roof overhang would not be sufficient; but it seems that in Malaya most rooms should not have quite the depth which is normal in the Middle East. The shaded space masking the house is traditional in the Orient from Casablanca to Hongkong, and contemporary architecture has revived it in the form of screens or fins. Sometimes, these screens are placed at the outside of verandahs or covered ways, as in Fry's book storage building at Abadan, Nigeria; in other cases, they form the skin of the rooms themselves. In Fry's book storage building, a long window is cut out of the screen at one place, and I feel that this window responds to the irresistible desire to find at least one spot in a building communicating with the outer world. I am working in a room whose sills are five feet high, and whose windows are glazed blue. When they are open, I can see strips of the fine view from the Technical College. I feel imprisoned. I can imagine my feelings, if even this amount of view would be denied by closely woven grilles or narrowly spaced fins. Maxwell Fry's book shows the arresting light-patterns these make on the floor. For my part, I prefer the treetops and distant hills. The answer may be found perhaps in those deep and widely spaced fins Le Corbusier places at a distance in front of his unbroken glass sheet in the Law Courts' Building at Chandigarh. Smaller fins of this kind have been used in front of the offices at Kuala Lumpur Air Terminal. Those of Chandigarh, incidentally, require about the same depth as a verandah would.

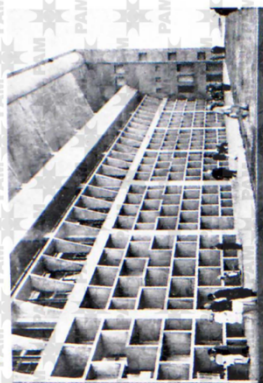
The Government Offices at present being built at Petaling Jaya are very deep, but their depth will be mainly for filing cabinets etc. Their skin consists of narrowly spaced fins, and artificial light will have to be used fairly constantly. I have never seen a room of this kind in use, and I am quite prepared to let myself be converted, but I have my doubts.

I have just had to close my shutters. They are painted grey. They might, with advantage, have been painted a deeper grey, or dark olive green, or a dark, blunt blue.



University College, Ibadan, Nigeria

Maxwell Fry draws attention to the importance of the colour of reflecting surfaces. His remark holds good for floors, walls, fins, shutters also. Tone seems to matter more than colour. I thought the darkest mock-tiling outside my living room would hurt



Law Courts, Chandigarh, India

5

my eyes, but it does not. (I do not mean to say, that I like it). The light coloured mosaic floor inside, though much nicer, is less satisfactory in this respect. In some P.W.D. houses, the basic colour of the mosaic is blue-grey and the effect is much more restful. In the Technical College, the entrance hall is tiled green and black. It is a badly executed floor, and the colours could have been better; but the room attracts me. After the glare of the College buildings in their tropical white suit of painted rendering, it is relaxing to rest one's eyes on this floor.

For some time now, architects have introduced colour in the exterior. Surfaces with strong, even dark colours are certainly less heat-rejecting than white walls; but this probably matters less than the visual effect. The white College is painful to the eye. The green glass panels of Federal House, the blue mosaic of the Federal Dispensary Building, the green rendered panels of the British Council House, the black glass of the Denmark House curtain wall are restful. The Chinese shop house which is still the most common type of house in Malaya, is coloured in light tones of green, pink, and yellow. The effect is pleasant in the early morning and, again, before night-fall; but Kuala Lumpur at two in the afternoon is a great strain on the eye. Local tradition, it seems, is not always right; but, quite likely, this is not a local tradition but,



Denmark House, Kuala Lumpur

as the shop-house itself, an import from China. The grey timber of the Malay house is, of course, restful; but it may be doubted, if this effect has been consciously achieved.

We have discussed, in a rambling way, wind, light and heat. The protection against heat is, on the whole, the same as that against light: a shading structure which keeps the wall cool; further a controlled airstream. The subject of rain I approach with great diffidence. A protecting grid or deep verandah gives some protection against rain also; but is there any effective shield against the driving rain, we so often ex-



Chinese Temple, Malacca

perience here? The deep roof overhang over my bedroom balcony does hardly afford any shelter to the room behind. Officials at the Air Terminal complained, that the covered terrace on the first floor is completely flooded at every storm. The architect was certainly aware of this. Should he have shuttered the terrace and shut out the view? There seem to be certain inconveniences under this sky which the designer has to accept with a shrug. A different

The Chinese temple and the Chinese inn, representing no less an inter-Chinese, but a much older tradition, show a very different colour scheme. Dark grey tones of stone or rendering prevail. Timber is painted dark red, or left in its natural grey, or even looks nearly black. Brilliant colour is only applied in spots, as decoration. And the wide opening of the gate house leads the eye inwards into deep shadow.

story, however, is the one I heard, at the Telecom Stores in Petaling Jaya. The skylights in the monitor roof there were glazed with fixed glass louvres. Today, the louvres are closed and sealed, and the vast shed is airless. "When it rained," the official explained "we have had it." I do not know what the answer is—at least, the inexpensive answer; but here, certainly, is an inconvenient the designer cannot accept with a shrug.

The expensive answer to rain, heat, wind, is, of course, the completely air conditioned building. Several such buildings are at present going up on the "forum" of Petaling Jaya. Faced with buildings of this kind, I have to confess two things: my ignorance first; I do not know if any research work has been done on the effect of air conditioning upon people working in such buildings; the effect, I mean to say, of the change between natural and highly artificial conditions which is their lot. My second confession is even less creditable; I am not really happy about any solution of this kind.

I cannot help feeling that this is not playing the game. Here we are, worrying about the correct—and *not* *not*—way of dealing with wind, light and heat; and along comes "fair exact" and pushes aside such niceties of climate strategy with an atomic blast. Once we shall have "fair exact" in every tropical country, the result will be very much the same everywhere. Maybe that in our search for an architecture fit for Malaya we shall have to set aside those mid-Century giants and to concentrate upon the house.

Several times in this essay, I had occasion to mention users' opinions. They are always revealing. They often reveal the virtues and faults of the house; they invariably reveal the owners' prejudices.

I spent an agreeable afternoon in one of those C.E.B. houses on the far slope of Kenly Hill in the company of two dissatisfied people—who, rather hesitantly, advanced a number of criticisms of their house which seemed to me, on the whole futile. In the end, I found that what was

really wrong with the house was its lack of character. It took considerably more Socratic questioning to find what was meant by character. There was a house further up the hill, I was told, which had it. I saw this house. It is built of rubble, has a rather Dutch-shaped gable and looks as though it would like to have a fireplace chimney also.

This house is not unpleasant. There is an old group of Danish houses outside Ipoh which are even more pleasant. Sitting inside one of them, surrounded by choice Danish furniture and oil paintings of Jutland forests, looking through a low, wide window into a well kept formal garden, I felt very much at home. At the same time, I did not feel that this Danish house was altogether out of place at Ipoh, Malaya. Perhaps it is not. The Dutch have built their proud Stadthuys group at Malacca, the British have kept building, for a long time, those houses surrounded with verandahs which combine Indian, Celenese, English with — very little Malay influences; Campbell built Regency groups in Singapore, and there is an odd little church of the same style at Georgetown; the Chinese brought their shophouse which is inter-Chinese far Eastern; that is to say, nearly international; they brought their temples of which some fine specimens can be seen at Malacca, quite close to the Dutch Stadthuys; and today, we are building our Brazil Air Terminals, English curtain walls, Dusseldorf fire stations; and somehow they all seem to fit in. White sunlight is indulging. It is not so easy to design anything which would prove an eyesore under the tropical sky. The nearest aspirants to this title may be those tightly buttoned office buildings opposite Gian Singh's, and other "modern" work with them.

The Indian railway station is, of course, sham, is not a railway station, and the story goes that Somerset Maugham reverently took off his shoes before entering it. But do we, honestly, wish to replace it with some contemporary Italian station? The Victoria Institution with its dark, unbroken roofs



Pre-war House, Kuala Lumpur

and baroque tower comes from a different world; yet it stands self assured upon its hill, and I would not like to miss it in the skyline of Kuala Lumpur. On one side of the Padang stands the "Oriental" Secretariat with its proud tower, and the Municipality; on the other the "Dog" half-timbered, with its boxlike new extension; and round the corner is the English parish church of St. Mary's. They do not form a good group, a planned group; but they live quite peacefully together, across the Padang, under large trees. The "Dog" is not, I think, a good building, and the extension is rather brutal; but it is not the half timber as such which I dislike about the "Dog," but its half-hearted half timbering. Near the Golf Club, there stands a group of half timbered houses which are much more convincing.

I do not wish to defend sham. These buildings are mentioned here only to show how different buildings may look without giving offence under the dark trees, at the foot of the dusky blue hills of Malaya. Dutch, English, Chinese have brought the houses they are used to and built them here, with some adaptations. And we, today, are doing the same thing, and we need not be ashamed of it.

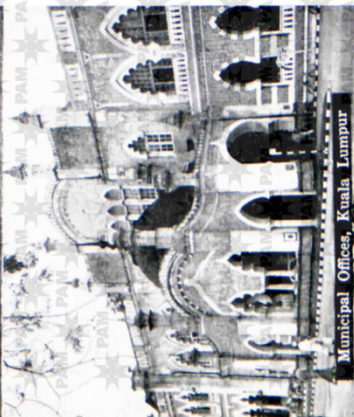
PETA has tried to trace the influences; The Malay house, the Chinese influence, the influence of the West or, more correctly, the story of Malacca. The first of these in-



Kuala Lumpur Railway Station



Federal Secretariat



Municipal Offices, Kuala Lumpur



fluences is manifest on rather a low plane; the Chinese influence is a foreign growth; and so is the architecture of Malacca. And yet, something can be learned from these influences:

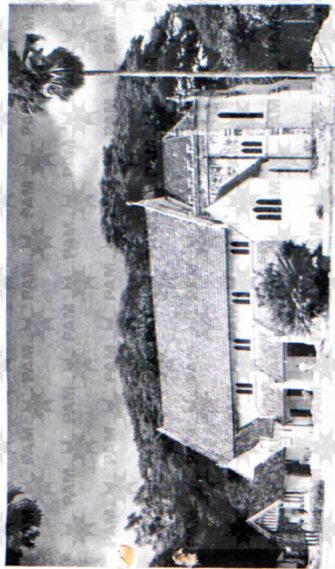
The Malay house is raised on stilts, and it seems strange, that this feature which is so firmly embodied in Le Corbusier's doctrine and in his practice is all but absent from contemporary architecture here; The new Malayan house sits firmly on the ground. The Malay house is built of timber; our new houses of concrete and brick.

The Chinese house shows a succession of courtyards, with covered and open spaces merging into each other. Here is another Leitmotif of contemporary architecture in the world, but hardly, so far, in Malaya. It is, at the same time, a reminder that the courtyard which is prevalent in the Western Orient, is very much present in the Far East also; that the Orient is one. It has been said that a city in the Tropics should be planned altogether differently from one in the Middle East, that the planning should be open, with thin slabs of buildings placed upon a continuous surface of green; something not unlike Le Corbusier's Ville Verte or Ville Radieuse. But while we are still building in closely packed towns, a succession of courtyards is better than no air space. It is a first step towards the spongy structure of a town in hot climates. The example of Malacca confirms that we need not be afraid to build foreign: the sun of Malaya will forgive us. It is true, that what we are introducing here is doubly foreign. It is not an English tradition, as Malacca was Dutch traditional; but a new, international language, created in our lifetime, and which many of us had to learn like a foreign language ourselves; but this is our destiny, and Malaya's, which we cannot avoid. Our architecture will not be a Malayan architecture. And in this country, where most building has been foreign for centuries, we are, at least, not pushing aside a soil-grown tradition. We are bringing the architecture of the mid-Twentieth Century, and variations will develop, as human races do, gradually under the influence of the genius loci. It will help to study that which went

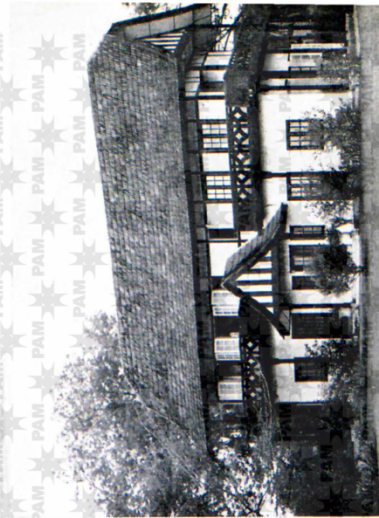
before us; it will hardly help to be impatient for distinctively Malayan results.

One influence PETA has, so far, failed to trace, and I have a feeling as though it might prove a particularly revealing study. It is the influence of the West; not of Malacca, but of the earlier British settlers and administrators who have built for themselves those happy sheltered houses in shady gardens all round Kuala Lumpur, Ipoh, Georgetown and Singapore. We had occasion to mention them several times in this essay. If one closes one's eyes and says: Kuala Lumpur, what comes to mind? Not the bustling centre of the town, not even charming oddities like the Mosque; not the new office blocks, the schools nor the brand-

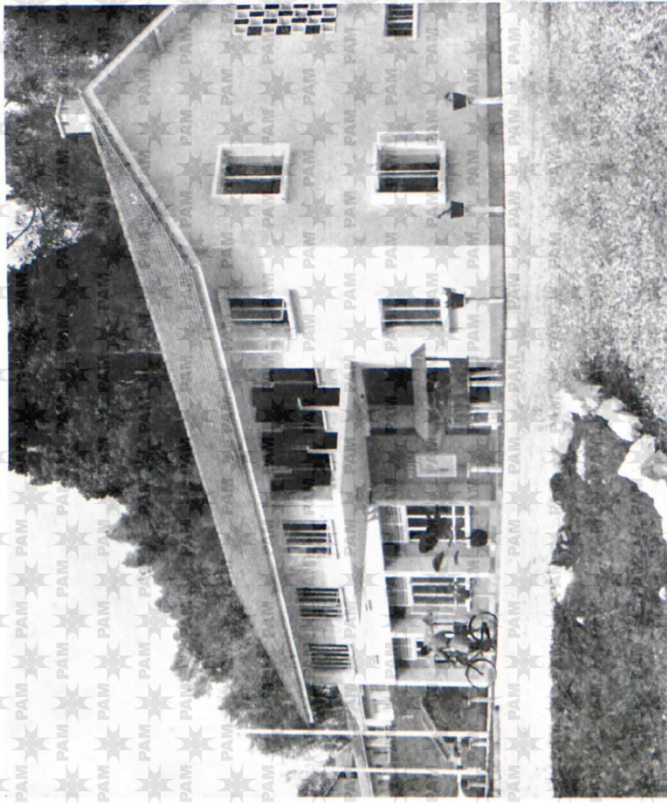
new houses of certain housing estates—not to mention Petaling Jaya; and certainly not the minor-key Swiss suburbs of Guillemardia and Federal Hill. What one sees is the jungle domesticated into restful gardens on all the hills and in all the valleys round Kuala Lumpur: Clifford Road, Svers Road, the streets surrounding the Race Course; and in them cream coloured houses with plenty of grey woodwork and striped bamboo blinds. We have turned our back upon these houses, I suppose with a sigh, because we cannot afford any longer their generous space. But I cannot help feeling that in our search for a contemporary architecture fit for Malaya, there is an influence here which we would be ill advised to ignore.



St. Mary's Church, Kuala Lumpur



Half-timber house, Kuala Lumpur



A TOWN POLICE STATION

Designed in the office of the Director of Public Works, Architect: H. R. Phillips, Dip. Archt. A.R.I.B.A.

This police station is a standard design for a population greater than that of a village, for use in towns and in communities having — It is not intended for use as a headquarters.

ARCHITECTURE UNDER CROSSFIRE

One must be grateful to Radio Malaya that, in 1960, they have added architecture to the subjects that are being discussed in the topical programme called "Crossfire." A start has been made with a number of talks written and recorded by Julius Posener and discussed by a panel consisting of a chairman, two permanent members: Beda Lim and Kington Loo, representing the programme and architecture respectively, and one outside member who is different at each sitting. The subjects of these talks are:

- Architect and Client.
- Architecture and the Public.
- Architectural Competitions.
- Originality.
- Timber as a Building Material.
- Training Architects in Malaya.

The idea behind these radio discussions is to introduce that largely unknown person, the architect, to a wider public in the Federation, the people, in fact, who do listen to the radio, even, occasionally, to talks, but who would not look at a periodical of architecture. This aim is reflected in the choice of themes, their sequence and the way they are being presented.

"Architecture and Client," first: The architect, here, is shown to be something different from the beauty merchant he is still in the minds of many people, also educated people. His concern is not with beauty which, people are inclined to think, is a quality that can be added to the plan, but with planning, economy, every practical aspect and, even more with the feel of the house which should be such — to quote a remark by Adolf Loos — "that an enemy, visiting the house, would leave his hostility in the porch, with his hat."

The discussion centered round the question: Does the architect render a real, palpable service? Beda Lim wished to

know why he was necessary at all seeing that so many houses, here as elsewhere, had been built, and well built, according to established traditions. He also asked why the contractor could not do the job on his own? Both questions were answered by Kington Loo who showed that the contractor's relation to his customer was different from that of the architect to his client. The established traditions were a thing of the past, a fact one may regret but yet has to accept. In this age, the architect has to intervene, be it only in order to establish a new tradition.

The next paper carried on from here. If the architect and his work were essential, why was it, Julius Posener asked, that architecture was lacking the public discussion accorded to other arts? The fault lay partly with the public, but also with the profession itself whose attitude to publicity was less free than that of, for example, a piano player or a painter. The architect's job is considered as being too responsible, and its results too large, costly and lasting to invite criticism in the same way as a concert or an art show. And yet, Posener pointed out, the public is more vitally concerned with the rooms, houses and streets in which they live than with music and painting.

Discussion was lively, Kington Loo disagreeing that any blame could be laid on the profession and its way of handling its public relations. In the end, a suggestion was made which might be taken up within the F.M.S.A.:

That a publishing archive be formed within the Society to which members contribute photos and plans of their works irrespective of any immediate publication.

The next talk still followed the same tendency. It was a plea for competitions to be opened for major buildings and also for town planning schemes. The talk stressed

the fact that many important buildings and development schemes were just now under consideration; that in fact, the shape of things to come in the Federation was being decided at this moment; but that it was decided "behind closed doors" by "appointed experts" without the people who will have to live with those "hard, definite, indelible facts" being let into the secret of their hatching until the bulldozers are actually preparing streets and sites; and then it is too late.

The plea met with a measure of agreement, but Mr. Shenkar, the non-permanent member on that evening, was afraid that it might as yet be too early to introduce such novel proceedings as architectural competitions here. The public, at any rate, was not interested. Kington Loo replied that competitions are by no means altogether new in the Federation and cited as a proof Federal House, the very building in which the discussion took place. Competitions were certainly desirable, he said, probably necessary, and they need not be run as international competitions, as some members of the panel seemed to think. Competitions were a means to stir interest in the public.

These three discussions tend to establish the architect in his rightful place in a new and self-conscious country. He was the servant of the client, his adviser on all aspects of planning and building, not a person who can add beauty to a scheme—the operative word being add. Therefore he should boldly show his work in public and invite and accept criticism. Finally, he should be invited to take a hand in shaping the major building and planning schemes in the Federation.

The following talks deal with issues more particular.

"Originality" is a frank criticism of the kind of house produced at present in the outer suburbs of Kuala Lumpur—only the capital was mentioned—where "one looks for houses, and one looks in vain. Instead, one sees designers' whims." The paper ends with a plea for "boring architecture."

This attack sparked off a cannonade. Kington Loo, in particular, could not agree at all; but being an architect he kept to the topic while some members of the panel used the script as an opportunity for talking about function in building, suitability to climate and the topic that seems to impose itself upon every discussion these days: the non-Malayan character of present building. In fact the way the discussion went suggested the plan to deal with this subject on its own, to do it soon and to keep this particular discussion among architects.

Yet the remaining talks are, in a sense, devoted to THE SUBJECT also: To use more timber in building, Malayan timber, and to try and overcome the prejudice at present existing against this unique—and traditional—building material is one way of promoting an architecture more Malayan in character than our present buildings can be said to be. Finally, to train the future architects of Malaya here, in their country means providing the precondition without which any national architecture is likely to remain a sham.

The series of discussions has a purpose close to the professed aims of our Society and could be a valuable contribution. It must be admitted, though, that as things stand at present, the effect of these public discussions falls short of their potentialities. "Crossfire" is a programme devoted to the discussion of several items in one thirty minutes sitting, rather like "The Critics" on the B.B.C. This is probably necessary as otherwise even listeners who do tune in for talks might stay away. People do not wish to hear about architecture—yet. And it requires more than a series of discussions on "Crossfire" to make them architecture-minded.

Even with these limitations, the "Crossfire" programmes on architecture are a step in the right direction; and there are many countries—the majority, I should think—, whose broadcasting agencies have not yet considered to introduce the subject of architecture to which Radio Malaya is devoting a generous measure of broadcasting time on "Crossfire."

J. P.

Foreword

With the attainment of Merdeka in Malaya a new national consciousness was born. The people began to question the work of the profession and asked "Is this building Malayan?" At public functions where architects were concerned the plea for a "Malayan" architecture was repeated and this was also carried through the air. What is Malayan architecture? Have we been conscious of such a trend? To find out, the Society decided to arrange an informal discussion session and the report which follows will perhaps give a lead as to the direction we are taking in meeting the desires of the people of this nation.

Editor.

Discussion on "What is Malayan Architecture"

Present: R. Honey (Chairman)
Kingston Loo
J. Posener
C. H. R. Bailey
F. Sullivan
A. A. Geeraerts
T. A. L. Concannon
Hisham Albozki

Chairman: I propose that the following articles be used as a basis for discussion:

- (a) "Architecture for Malaya" by R. Honey (Peta Vol. 3, No. 2)
- (b) An article by J. Posener
- (c) An anonymous article in "Progress Review"

Sullivan: I suggest that the title of the discussion be changed from "What is Malayan Architecture" to "Malayan Architecture" and that each of the members should express their views, after which there could be a general discussion.

Geeraerts: I suggest the use of the term "Saracenic Architecture" as I think it is what the Malayan people have in mind when they speak of Malayan Architecture. They have seen this form of architecture in Malaya and other Muslim countries and it is partly the result of religious influence and partly due to the materials available in the various countries concerned. I think that a good example of this influence could be found in the sketches for the proposed Malayan House of Parliament.

Chairman: I am of the opinion that Mr. Geeraerts' point is one of terminology. We are concerned generally with forecasting a line of development, not necessarily what is, or has been, Malayan Architecture, but what could be done to shape the future of Malayan architecture. Having accomplished that, we could discuss the pattern of Malayan culture and the question of whether or not this was a subject which could be forced or even discussed. We should not be pre-occupied about what Malayan architecture should be, although it is perhaps natural that the Malayan people are self-conscious about it and think of ways in which Malayan architecture could be encouraged and possibly even forced.

Geeraerts: I consider that all styles of architecture are based on influence, and that when people speak about Malayan architecture they really refer to the influence of Muslim or Saracenic architecture. This is an influence, not of a country but of a religion. The new House of Parliament combines with architecture a Muslim or Saracenic motif and modern architecture, and the people will feel that this building has a Muslim influence.

Chairman: If it is agreed that in Malaya we should take steps to investigate the possibilities of local or national architecture then we should consider what is the feeling in the country about architecture, what is Malayan culture and its influences and factors,

and then consider other practical issues and how the development could be encouraged.

Sullivan: I agree on the whole, but suggest that the views of the other members should be canvassed before discussion follows along the lines suggested by the Chairman.

Posener: Apart from the Saracenic, there are also other influences at work on local architecture such as Minangkabau which did not originate in Malaya, also the styles of some of the older buildings in Malacca as depicted at the Istana at Sri Menanti in Negri Sembilan, etc. To say that the answer to a Malayan form of architecture lies in simply marrying Saracenic motifs to modern architecture can, despite delightful creations like the new House of Parliament, lead to a dangerous and sterile situation.

Kingston Loo: I suggest that the discussion be divided into two parts, (a) domestic architecture and (b) architecture for offices, etc., because one cannot adapt the Minangkabau form for office buildings, and vice versa.

Geeraerts: I agree because the question of finance also has to be reckoned with.

Chairman: Should the discussion be so divided, or should we consider what are the influencing factors and what can be done about it. Is it necessary in this discussion to differentiate between domestic and public architecture?

Boiley: I consider we are ignoring the fact that architecture is essentially a social art, so that it cannot be divorced from society. There never has been a Malayan form of architecture because until recently there was no Malayan nation and the new nation has hitherto been subjected to outside influences. Saracenic architecture has merely been the expatriate's version of what Malayan architecture should be. In Penang and Singapore there are examples in the old Colonial type of buildings of what the expatriate thought would be suitable for the climate.

Chairman: Malaya, for which we are attempting to shape a form of architecture is more than a country inhabited by various races with different traditions and cultures. It is a unique creation, a new country, and I think that those who have lived here over the last ten years must be impressed with the reality of the new nationhood. Therefore, we should probably also discuss the possibility of forcing the pace for establishing a Malayan architecture.

Hisham Albozki: I agree, but I consider that there should be no hard and fast rules of what

Malayan architecture should be, so long as it is Malayan in character.

Geeraerts: It is very difficult to determine what belongs to a country which has no previous influence. In South America, architecture develops with due regard to climatic conditions. Malaya, with a similar type of climate, can possibly develop its own style of architecture along the same lines.

Bailey: If the pace is forced it can have disastrous consequences. As examples I quote Hitler's Germany, Communist Russia and Red China where politicians try to dictate what architecture should be. Architecture is an art, and art can flourish only in a free society when the architect is given a free hand. The greatest architects in the world have all been rebels, and the necessary atmosphere has to be provided to produce artistic rebels. Under these conditions only can we create a Malayan form of architecture.

Sullivan: I quote "Architecture occurs when the material and design respond to the inspiration of an awakened spirit". I agree that new architecture was developed by rebels, but I do not think that what we are striving for is a new architecture which is different. The first thing to be defined is what is meant by Malayan architecture. To me it seems that in terms of art, the most satisfactory definition is "The creative expression of a way of life". Therefore it is logical to assume that Malayan architecture should be an expression of the Malayan way of life.

Bailey: A new nation with new-found freedom has an upsurge of energy which in itself, given a free hand, will produce a form of architecture. There can be no question of forcing the pace; it will come naturally.

Hisham Albakri: A Malayan consciousness is being encouraged by Government through various media such as the radio, schools, Department of Information etc.

Bailey: There can be no progress unless it comes from the people. Inevitably, the propaganda has to come from Government, but if the cliché catches on with the public, then architecture will automatically follow suit.

Sullivan: There is a Malayan way of life at the moment, made up of various races which have been living their various ways of life for generations. One is not very conscious of it while in Malaya but when one meets Malaysians at schools abroad, one definitely notices a Malayan concept amongst them. I am of the opinion that a Malayan way of life has nothing to do with the building of nationhood. The concept is that the fusion of all the various ways of life and culture should be fostered with the hope that something will emerge which is distinctively Malayan. Therefore, if we speak of Malayan architecture and regard it as the creative expression of a Malayan way of life it is possible to have a building which is apparently of

Malay, or Chinese, or Indian origin, but it still fits in with the Malayan concept. A perfect example is the British Council building which no one will say is not typically Malayan. All cultures are subject to influence. The Saracenic influence itself has been accepted as part of the Malayan way of life, and so has the Minangkabau style of building.

Chairman: We have before us the example of the British Council as a possible example of Malayan architecture. Mr. Concannon was a member of the jury which selected this building for an award; can he say what were the reasons for which it got the award?

Concannon: The following were the conditions: it had to be suitable for public use and it had to be functional. The building was not necessarily a first-class piece of architecture, only 15 buildings were nominated and considered by the jury. If, say, 50 buildings had been considered, it may be that the British Council building would never have won an award. The winning factor was the appearance of the building with its roof which was based on something traditional.

Chairman: I wonder whether some of us present think that that building and others such as the railway station, Chartered Bank etc., are good examples of Malayan social and architectural history in the making.

Geeraerts: The British Council building is a perfect example of forcing the pace in that the architect tried to please the public with something that he thought would resemble Malayan architecture, i.e. a swept-up roof, etc.

Kingston Loo: The proposed National Museum is another example of an architect "playing to the gallery".

Sullivan: I want to make it quite clear that I do not mean that any particular building should necessarily be pointed to as the style of Malayan Architecture. I hope the situation will never arise in Malaya when there will be only one style of Malayan architecture. In other words there will be group thinking in which there will be no individual thinking at all. What I mean is that it is possible to design a modern building which captures the Malayan spirit. The British Council building is a good example of a modern structure which received an award as a modern building. It has a certain touch about it that makes it distinctly Malayan. I was told recently that a number of people commented favourably upon the Languages Institute in Petaling Jaya because of the Minangkabau touch on top of its roof. I think that the architects in Malaya are faced with two problems; they naturally concern themselves with the development of modern architecture while the other problem is to try and produce buildings which will be Malayan in character, in keeping with the development by a nation of its way of life. I do not suggest that they should be completely Malayan, such as the palace at Sri

Menanti, but only that they should have the appearance of being a part of the local scene.

Chairman: I suggest that at this stage we should establish certain points on which we are all agreed. Good architecture is essential, that is to say, no architect will want to compromise his concept of what is good architecture for the sake of effect; good architecture cannot be produced by merely adding touches, by which is meant that Malayan architecture should not develop simply by planning on unsound lines and then adding local touches. No one will want to see this happen, least of all the intelligent members of the public. As the country is in an early stage of development as regards education, arts, etc., a situation exists where the common man cannot perhaps be relied upon to be a sound judge of what is acceptable in architecture, either nationally or artistically. Therefore we should not be overly impressed with what the man in the street thinks is nice. The last point is that in fairness to the politicians, etc. I do not think that any politician will want us to end up with any standard form of architecture. Malaya has a tolerant society that allows of various points of view.

Posener: I agree with the Chairman's remarks but I am against adding Malayan touches indiscriminately for the sake of effect. I think that a serious study of Malayan-type buildings like the palace at Sri Menanti might be beneficial. A Malayan architecture would of necessity take a very long time to emerge.

Geeraerts: The introduction of a motif or feeling of a style does not mean the indiscriminate use of Malayan touches. A Saracenic motif, for instance, can be introduced in some acceptable form.

Chairman: Can each person present cite a recently designed building which, in his opinion, represents a successful attempt at what could be described as Malayan architecture, and give his reasons?

Bailey: I do not expect to find such a building three years after Merdeka or even thirty years afterwards.

Posener: I cite the Istana Brunei for its structure, wide jutting galleries, the use of patterned panels, grilles, etc. I hope, however, that the domes will not be repeated in future buildings.

Kingston Loo: I cannot think of any particular building. As far as my house is concerned, I consider it to be a conscious attempt at building to suit climatic conditions as well as my own social requirements. I used Malayan timbers, but apart from that I do not think that the house can be considered Malayan in design.

Sullivan: I cite the Istana Brunei, the British Council building and the Madras in the Sungai Barracks, and think that the last named building is the perfect example of a modern building imbued with the Malayan spirit.

Hisham Albakri: I cannot name any building with a Malayan form of architecture.

Concannon: In my opinion there is no Malayan form of architecture in existence. I agree that it will take many years to develop and that it cannot keep pace with the present rush to put up public buildings. The growing popularity of air-conditioning in Malaya is rapidly influencing the design of houses and buildings. The British Council building is now air-conditioned in part, and there is a proposal to air-condition the whole building. If air-conditioning had been introduced when the building was erected, the design of the building would have been quite different to what it is today. The same remarks apply to the Customs Building at Johore Bahru where air-conditioning is also being introduced. One way of tackling the problem is to be on the look-out for suitable sections of buildings, traditional form of wood carvings, the use of motifs that may have some affinity with the various races which comprise the Malayan nation. At present I cannot think of any one building that typifies Malayan architecture simply because there has not been sufficient time for a local type of architecture to develop.

Sullivan: I hope that several styles of Malayan architecture will be developed and that they will all have that touch which can be said to be definitely Malayan.

Geeraerts: The projected House of Parliament is not that solution to a Malayan form of architecture, but it is a far more pleasant attempt than the idea of Minangkabau roofs. It will take a long time to evolve, and, as in the case of South America, a Malayan form of architecture will have to take into account the climate and possibly the way of life of the people.

Chairman: I cannot think of any buildings beyond those already mentioned. The Town Hall in Johore Bahru which I designed is not a good example, but it was designed having regard to the feel of the town in the latter days of the late Sultan, and was built to commemorate the Diamond Jubilee towards the end of a rather unusual reign. The planning is generally on modern lines as an assembly hall, and there is no major departure from traditional planning. For decoration there are items like the gallery on the first floor, wide Malayan-style doors, carved railings, traditional wood carving on the stair balustrades, etc. For ventilation generally, there are a number of traditional Chinese ceramic grilles salvaged from old shop-houses, and there is also precast concrete work representing local craft with a Muslim type of pattern. The building has the wide cantilevered sloping hood typical of the Saracenic type of design. On the whole it can be cited as an example of how to assemble a number of local ideas. An interesting point is that the building meets two requirements for an air-conditioned building: (a) there is not a single pane of glass in the exterior of the building; (b) on exterior walls there is not a

square inch of wall which is not protected by very liberal over-hang which gives interesting shadows, protection from strong sunlight and protection from staining due to algae.

Concannon: I think that the Johore Bharu Town Hall is a very good building of its kind, and the same can be said of the new Hongkong & Shanghai Bank in the same town. Both buildings have attempted to impart something of the background of Johore, and have succeeded in doing so. The banking hall of the Bank reminds me of drawings of buildings about 1890, but it is debatable whether these two particular buildings are the answers to the present question for Malaysian style architecture.

Posener: The architecture of Brazil is a conscious attempt to conform to a climate somewhat similar to that of Malaya. It does not make use of any local motifs. It came from the very care of international architecture, but despite this handicap, a certain style has already been evolved which is unmistakably Brazilian in character. The same can happen in Malaya but, as I said before, it will take time.

Bailey: I agree. If an outstanding architectural figure can arise in Malaya and if he is given a free hand to develop his ideas, a Malayan form of architecture will undoubtedly develop in the course of time.

Chairman: Towards the end of this meeting I suggest that we discuss various ways in which local influences can be studied and ascertain what can be capitalized upon in an attempt to create something of the local scene. Bailey has said that Oscar Niemeyer's accomplishments in Brazil are due to the fact that he is a "rebel." I personally think that it is because he is a good architect. This does not necessarily mean that he is a good and loyal citizen of the country, but he understands the background of Brazil and is a keen student of social history in a place where social feeling strongly impresses itself upon him. All this shows that what can be done by an architect in Brazil can also be done in Malaya.

Bailey: Oscar Niemeyer draws the right inspiration from history. He is inspired by the gaiety and liveliness of the traditional Portuguese architecture in Brazil. He does not look for history in desperation as Malayan architects are being asked to do by politicians. We should look for inspiration, but not with desperation.

Sullivan: There seems to be fundamental conflict in architecture in Malaya at present. One firm has designed two buildings which epitomise this conflict: the Istana Brunei is Malayan in spirit, but the E.P.F. building which is completely modern and can be equally at home in England, Australia or Malaya, has no Malayan touch about it. The problem seems to be to combine modern design with the Malayan spirit. I think it is possible to overcome this problem, as for example the three buildings previously mentioned. There are other examples

abroad, viz. the U.S. Embassy and Asoka Hotel in New Delhi, the building of Chandigar, and the U.S. Embassy at Ghana. What can be done in other countries can also be done in Malaya. My sole objection to the Istana Brunei is the grille work which is merely geometric in design. I am of the opinion that these grilles could have been more effective if some Malayan motif such as travellers palms had been introduced into them.

Posener: May I remind Mr. Sullivan that there is no purely Indian motif incorporated in the design of the U.S. Embassy in New Delhi. The motif is geometric, and just as abstract as the grilles in the Istana Brunei.

Chairman: Local motifs, grille work etc., can be capitalized upon, and we will discuss this aspect of the matter later. Concerning local motifs and design, also in relation to the Saracenic, one way of approach is to look for religious inspiration in buildings in countries with Islam as the State religion. There is also the sort of inspiration which, in terms of decoration, ties one down to a geometric form and a strict abhorrence of anything non-geometric or of portrayal of living things which would cut out mural painting, travellers' palms, animals etc. in a decoration. I think that on these grounds alone it probably represents a narrower line of development than we would want to follow. Can Mr. Concannon comment on the Asoka Hotel in New Delhi?

Concannon: I have never been in New Delhi so I cannot say whether the hotel constitutes good or bad architecture. From the picture before us it seems to me that it has some kind of traditional Indian flavour. Although Frank Lloyd Wright's Imperial Hotel in Tokyo was built to withstand earthquakes, it was basically a bad hotel and therefore a bad building. The King David Hotel in Jerusalem has what its architect thinks was a Palestinian design on the outside, but I personally am of the opinion that the effect is appalling. However, I lived in it for about a year and found it to be a very fine hotel. The same applies to the YM.C.A. which is built across the road. In contrast, Corbusier's Law Courts to me have no traditional flavour of any kind, but whether or not it fits into the Indian scene I do not know because I have never been to India.

Posener: There have been many conflicting remarks made concerning various buildings in India. If in fact these buildings really capture the spirit of India, it is certain proof that the spirit of any country is intangible and varies from person to person. Any attempt to define what is the Malayan spirit or way of life and how it can be expressed in architecture is bound to fail. I think that the only way to reach this goal is to form a School of Malayan Architecture.

Sullivan: A building is unlike a painting. If one does not like a painting one can avoid it. But if a building is a blot on the scene it is a "pain in the neck" every time one passes it. On the contrary, if a building is beautiful, it gives pleasure.

I repeat that it is possible to have a modern building with a Malayan touch to it. There are buildings in India and Ghana which give satisfaction to the people of those countries, so I think that the same can be done in Malaya. I agree that style is something intangible: some buildings will capture the Malayan spirit, others will not, but that is a problem for the architects to solve. It is said that we will have to wait until a feeling gradually develops. I think that the feeling is already here, and it can be applied at present. I feel that the design for the House of Parliament has a Saracenic touch about it: the grille work is Islamic in concept, but I think that a Malayan motif can be introduced.

Chairman: If there is one thing that is even less successful than glass it is a badly designed grille, because it causes glare, birds build in them, they let in rain, etc. Let me sum up the discussion up to the present point:

(a) Malayan architecture should be good architecture, and anything done to raise the level of competence by training, societies, discussions, etc., is a step in the right direction.

(b) A good architect has to be one who understands the social background, however difficult it is to get a clear picture of it. He has to be a recorder of social history.

(c) Politically, if he is pressed to produce a Malayan form of architecture before he is quite ready to do so, he will become something of a caricaturist. This is not beyond the bounds of possibility.

With regard to the E.P.F. building, I am sure all present will agree that it is suitable, bearing in mind the specific purpose for which it was designed.

Sullivan: I agree. I like the E.P.F. building and the Istana Brunei, but for different reasons which serve to illustrate the point under discussion, i.e. a Malayan style of architecture.

Bailey: The E.P.F. building was designed to suit a specific purpose, i.e. an office which would be functional in whatever country it is situated. The Istana Brunei, on the other hand, was designed with the social needs of the Sultan of Brunei in mind.

Chairman: The position can perhaps be summed up by instancing three types of buildings:

(a) A good traditional Malayan house: it is functional, it uses local materials and skills, it suits the way of life of the people who occupy it.

(b) The United Nations building, particularly the Secretariat, which, by virtue of its peculiar function must be international, i.e. its design must owe nothing consciously to any one particular nation or culture. In that sense it is technically competent, but has the big limitation of being a sort of negative archi-

ecture. Owing to its function, the shape of the building will perhaps be the same, if it is situated in any country, although its external appearance might be altered to suit climatic conditions.

(c) The Kremlin in Johore Bharu which is in itself a very fine building. It is very well detailed and pleasant to work in, it is by no means economical in planning, but it represents perfectly the Johore of the 1930's and is a very accurate record of Johore history of that period. It is competent technically but perhaps it is not of a pattern that would be followed.

There are three examples of architecture as a record of social history. Can we now consider what positive steps can be taken? I think that a good architect will go about his job in an intelligent and sensible way, and he will not consciously think of "taking steps". The following points should generally be borne in mind: know your community or cultural background; know your traditions; know your climate; know your materials; know your craftsmen and know your own craft. This is by no means a complete summary of the subject, but perhaps it will furnish a general background for discussion.

Posener: Much research is required into the problem in all its aspects. We do not know enough about styles of houses and buildings in neighbouring Muslim countries, so I suggest that a research group should be set up to visit these countries to measure and photograph various types of buildings for the information of the profession. Concerning climatic conditions in relation to building designs, there seems to me to be a variety of opinions on the subject. There is an Institute of Tropical Research in London, but it is too far away for our purpose. What is indeed is a local Building Research Station where model houses and buildings can be built and studied as is done in England, and the resulting information can be disseminated.

Chairman: I agree with Mr. Posener that the collection of information on cultures, traditions, climate, materials etc., are important. Steps in that direction have already been taken over the last few years with articles in "Peta" on traditions in Malaya. There are also reports on the work done at the Indonesian Regional Housing Centre in Bandung for the hot humid zone of the ECAFE area, etc. Proposals from the Industrial Research Institute of Malaya incorporating building research will also help. Other steps which can be taken are: the development of high education in architecture, a school of architecture which allows for full qualification, raising the standard of teaching arts and its appreciation in the broadest sense, the work of the Arts Council, etc.

Hisham Albatini: I suggest the development of applied arts such as painting, sculpturing, fabric designing, etc.

Sullivan : I agree that the points made by the Chairman should be followed up, also it is a good idea to foster fundamental research into the various structures in neighbouring countries which will be beneficial for Malaya, I repeat that Malaya abounds on every hand with examples from which architects can draw inspiration for Malayan motifs.

Chairman : I suggest that a visit to various buildings at Alor Star, Kota Bharu and Malacca may be profitable. The older type of houses are often cooler and pleasant. They have their disadvantages, of course, but a further study of them may be useful and profitable.

Concannon : I agree with Mr. Posener's remarks on the establishment of a local Building Research Station. However, a good deal of work has already been done by the Building Research Station at Garston, an enormous amount of literature on the results obtained is available, but unfortunately this is not widely known. The climate of Nigeria is almost identical with that of Malaya, but although the Building Research Station there has collaborated for about 25 years with Garston, I do not think that the information collected has been made known to anyone apart from the architects of the Public Works Department. There is a lot of information available on climatology and the effect of climate on building design, and I think that Government and the various architectural societies should keep more closely in touch with Garston.

Chairman : I agree with Mr. Concannon's remarks and suggest that more serious attempts should also be made to obtain and study the various publications from countries like Indonesia and India. As regards starting a local Building Research Station, much thought will first have to be given as to what its function will be. Concerning the use of Malayan timbers in architecture, two questions might be posed : do we want domestic architecture to be completely in timber, and if so, to what extent can we encourage its use.

Kingston Loo : I do not think that timber should be used solely for domestic architecture because it is abundant. If it is cheap enough and good enough, it can be used more often. But the position is that proposed facilities for drying and seasoning timber in quantity are lacking and this is one of the reasons why timber is not used more extensively. Tanalising facilities are good, but this alone does not solve the problem. The properties of various Malayan timbers are well known through the Forest Research Institute at Kepong, but apart from that, architects do not have very much to go on with.

Sullivan : At the Progress Exhibition in April 1959 I was very much attracted by the tremendous amount of timber research in various ways which has been carried out by the Forest Department. All this information should be invaluable to the profession.

Concannon : We have an organisation on our door-step. Many architects, however, have neither

been to the Forest Research Institute at Kepong nor to the Grading Station in Chan Sow Lin Road. This is not because these places are unknown to architects, but because they just do not use them. The Forest Research Institute was established about 40 or 50 years ago; it has a first-class museum, laboratory and technicians who know all about Malayan timbers and are always ready to advise and assist on the uses of these timbers, but they hardly ever receive requests from Malayan architects. This is probably due to inadequate facilities for seasoning timber, but I think that if the architects will press for the use of timber — provided it is agreed that timber should be used more — not only on its own but in conjunction with stone, very successful results could ensue. In Palestine I have worked very successfully with stone for buildings. In Malaya there is a lot of stone all over the country, and if it is used more in buildings the effect could be very satisfactory. At present it is largely used for facing and decoration of concrete pillars, etc. If used much more, and in conjunction with Malayan timber, it is one way of producing a Malayan form of architecture.

Chairman : Mr. Concannon's remarks point to two very interesting observations, whether they are cause or effect. In regard to timber, excellent information about it is available; if one lives in Australia, for instance, he requires seasoned Malayan timber of a certain specie and size, it can be obtained; if one lives in the country where it is grown, it cannot be obtained; whether this is partly the fault of the architect for not specifying timber more frequently, or the fault of the local trade, there are tremendous difficulties attending the supply of grading timber. Again, if one wants veneered plywood, excellent supplies can be obtained from Japan from wood probably grown in Sarawak, made up in Formosa or Japan, and imparted into Malaya. On the question of marble, I gather that there was a thriving marble industry at Langkawi Island before the war. I think that a number of the older houses in Johore have marble slab floors from Langkawi. Although the quarries have not been worked since the war, the steps are being taken to revive the industry, but there are practical difficulties. Perhaps architects are to blame for not agitating enough. But again, it probably is an indication that in rapidly expanding Malaya there might be an undercapitalised building supply industry, etc. Concerning craftsmanship, we have generally covered the subject and can accept the fact that some form of decoration based on Saracenic or Malayan motifs can be incorporated in buildings so long as they are used in a logical or functional way. There is more scope for this sort of decoration in Malaya than in other countries.

It is easier here because Malaya has craftsmen capable of doing decorations of this sort. Given sufficient work, these craftsmen would be encouraged to persevere, and the higher the status of craftsmen is raised in society and the more apprenticeship schemes are encouraged, the more will the craftsmen be made to feel that they are a part of the building

profession. All this will help towards the goal of a Malayan form of architecture. Finally, the architect must know his craft. The failure — if there is a failure — to develop much further is a failure partly due to the architect. Good architecture must come from good architects, and they must do their very best to maintain their high standards.

Bailey : In this period of experiment architects have made and are bound to make mistakes in attempting to develop a Malayan form of architecture. It will not be possible, in the limited time at their disposal, to erect perfect Malayan-type buildings every time.

Posener : I invite all present to the Technical College to inspect a model of an all-timber house which the College is building at Kepong for the Forest Research Institute.

Chairman : I think that all present are agreed that it will not be possible to place a limitation on time for the attainment of a Malayan form of architecture. But in a rapidly developing country like Malaya, the architects will have to do their very best to try and keep pace with developments in other directions.

STUDYING ARCHITECTURE IN MALAYA

JULIUS POSNER.

Dip. Ing. (Arch.)

The subject of architecture is comparatively new at the Technical College. A few years ago, only Technical Assistants were trained here in a subject called "Building Design", and no member of the staff was particularly responsible for this training. Now, we are training students to become professional architects. We are following on the whole, the syllabus laid down by the Royal Institute of British Architects. So far, we have only built up a course of three years leading to the Intermediate Exam. of the R.I.B.A. Soon, two more years will be added, and the training course will be complete.

Why do we do this? Many buildings have been carried out in Malaya, designed either by architects from abroad or by men from this country who have studied abroad. Nobody can say that these buildings are all badly designed, and the question arises. Why can we not carry on as before, accept gifts from other countries to help us design our buildings and send our young people away to study and return as fully fledged architects?

For one thing, this is expensive. A course of architecture in this country is also expensive; but in the long run, it will prove to be cheaper than sending students abroad. This sending abroad also makes the profession of the architect a privileged profession to be attained only by those who can afford to live abroad for at least five years or those fortunate enough to receive a scholarship. But this country is full of young people who have the ability and the gift to become architects and who are prepared to work hard. The thing they have not got is the money required. Should such people, then be barred from entering this vital profession?

But a course will only pay its way if a certain number of students can take part. Do we, in fact, need so many architects in the Federation? It has been estimated that we need between 500 and 600 architects here. This is a conservative estimate, and the number of architects compared with the number of our population would, even then, be much less than it is in certain European countries or in the United States. To maintain this number of architects, we need more than twenty graduates in architecture every year. And this, in turn, means that one should begin by admitting 30 students into the first year every time, because not all students who start will finish the whole course.

In fact, the estimated figure of 30 is somewhat optimistic, though I feel that our students may to some extent warrant a little optimism. It is usual to admit into the first year double the number of students one hopes to dismiss as qualified after five years of study.

At present, we admit fifteen every year into the College. It appears, therefore, that this one College is not even enough, in fact, it is not half enough. We could, of course accept many more candidates every year. They are forthcoming, and we have to reject a fair number. But the architect cannot be mass-produced. We do not wish to have classes of more than fifteen students, because our type of study demands a close, personal contact between master and student. Not even more assistant masters in larger classes would, really, provide the ideal form of training, and it is by no means easy to get more assistant masters. The small class is a unit of young people working together, and only recently a former student of mine from England, at present architect in the P.W.D. here, has confessed that never has he learned so much from us, and watching what happened on their drawing boards. But to do this, students must know each other fairly well and consider the whole class as a kind of brotherhood of youngsters all eager to learn and to try their forces. I think I can say that we have achieved something of this kind here at the College. With monster-classes of thirty or forty, we would not have had a hope.



So we really need yet another College or another school of architecture somewhere else, at Ipoh or Penang. Our school here is only a beginning.

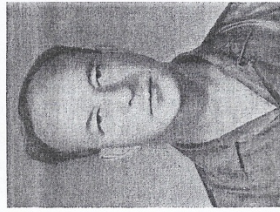
But there is yet another reason why the budding architect must learn his craft in his own country. I would not say that nobody should go to learn abroad. On the contrary: once the young architect has received his grounding in his country, he ought to try and go abroad, to broaden his mind and to see for himself those masterpieces of the past and the present which, alas, he can only see here in photos in foreign periodicals and books. But he should begin here; and those who cannot afford to go abroad would not be too badly off if they passed their whole study in their own country.

They would certainly do better than they are doing now when the great majority of them are still receiving their whole training abroad. After all, they will have to design for Malaya, to work with Malayan contractors, to satisfy Malayan clients. And not only this: this country is different from Britain or Australia. It has its own traditions which are not those of Britain or Australia, and, perhaps more important still, it has a climate, light, colour, plant and animal life, social structure, habits, views quite different from those of the remote parts of the world where one can learn architecture. After all, we do not design roofs here for snow load, nor have we got to contend with the intense dry heat, or the change of seasons one finds in Australia.

We have our own worries here, moist heat, glare, torrential rain. We have our own advantages too, the landscape of this country, the house wide open to the garden, no fear of cold, of draughts, of the cruel sun of the desert. There is a special "feel" about everything in this country. Our architects will, in time, come to understand it, to conform, to look less avidly out towards America, or Britain, senses which, in time, may well produce an architecture fit for this country, an architecture it can claim as its own. And which better help can we give than to introduce them into their profession here? Let them learn their mother tongue first. At present, they are being trained in a foreign tongue, as it were, and when they return home they are like people who have to translate every word from a foreign language into their own.

This is why we have begun training architects in Malaya. The first steps have been made. May this young school live and grow and flourish.

LEAVING THE COLLEGE



Mr. Julius Posner was born in 1904 in Berlin, Germany. He studied Architecture at the Berlin Technical University and graduated in 1929 after which he worked as an architect, editor of various architectural magazines and lecturer in Paris, Berlin, London and Palestine before coming to Malaya in 1956. He also served in the British Army during the second World War.

In Malaya he was attached to the Technical College where with his zeal and enthusiasm he was able to change the then Building and Design Courses into a Professional Course which prepares students for the examinations of the Royal Institutes of British Architects. The first RIBA examination was held in 1959, and he has been the head of the Department of Architecture ever since.

Married to Miss Elizabeth Charriman Middleton he has three children. Well liked and respected by the students he has come to Malaya and is sorry to leave it.

Appendix 13

Letter from Berlin 4.2.june63

Letter from Berlin

So here I am again, in Berlin.

It has been a longish journey, almost thirty years, and in those thirty years, this generation, things have happened to me, and to Berlin.

To me, well, of course. It could not be otherwise; though under more normal circumstances a man may emigrate from his hometown and settle for good somewhere else, developing along steady lines. But in my case, circumstances have not been normal, and I have been flitting about on the globe: France, Palestine, the Army — and that, again, meant Egypt, Italy, Germany, when I even had a glimpse of Berlin, or what there was of it, in 1946; — England at last — or so I thought: for when I had already made up my mind to settle down, having married and got a family, a final twist in this twisted life brought me to Malaya, a country in the making, warm, beautiful and vibrant with activity and optimism.

To Berlin, also, things have happened. First, it became the capital of Europe and was creaking in its joints to fill that exalted place. A grandiose stadium had already been built for the 1936 Olympiad. It still stands looking a little forlorn now next to Le Corbusier's grand 'Berlin Unite' and the British Village, idyllic married quarters of an occupying power. This effect was hardly foreseen then. The stadium was only an indication, the whole city was to follow suit. Unter den Linden, the avenue of the Prussian kings and, perhaps, the finest ceremonial street in Europe was to suffer the impact of a gigantic triumphal arch; the Tiergarten, a dreamy park filling the whole area between Berlin and Charlottenburg, was cut down: all those splendid old trees which had overshadowed my childhood were cut down leaving a bare, whitish plain in the middle of a big city, destined to God knows which monumental purpose. The "Linden" were saved —

more or less — the Tiergarten has been planted again, looking young and unfinished, a shrubbery more than a park. But when I saw it in 1946, there was nothing: nothing in the middle of nothing. This was in 1946. And now the Tiergarten, this youngish shrubbery, is dominated by the tall towers of the Hansa Quarter built by architects from France, Holland, Finland, Italy and, of course, Germany: an experimental housing scheme and permanent town planning exhibition assembling every newest type of dwelling, two churches, a library, the Berlin Academy of Art, a shopping centre, a Cinema works of an international elite: Gropius, Aalto, Bakema, Vago, Niemeyer, Beaudoin, Baldessari and, of course, Baumgarten, Hassenpflug, Duettmann, Maeller-Rehm: the new architects of Germany. This whole new town within a town with its spacious green slab and point blocks has risen out of the ruins of a rather distinguished "Victorian" part of the town which was completely wiped out.

So things have happened to Berlin too, during those thirty years, and it may not be easy to imagine the meeting. After this long and eventful interval, of the two of us: Berlin and myself. Berlin certainly did not recognise me. Of all the people I had known here during the first year — thirty years of my life I met exactly three — well, three families: Two fellow — architects and my brother's nanny, now about ninety and still living in our old house in the garden suburb of Lichterfelde.

And I? Did I recognise Berlin? Yes and no, this is the worst of it. There are whole quarters in it, more or less completely flattened and now just empty, with intermittent high, very modern buildings, where I simply lost my way: is this the Luetzow Square? Well, I never... There are others which were familiar, horribly familiar. The great bulk of Berlin has never been beautiful. It has been a city of five storey

blocks of flats, built in depth containing very bare, inhuman courtyards, sometimes two, three, four in succession. To make up for those bleak courtyards, the street fronts were dolled up, masquerading first, in victorian days, as florentine palazzi, later in wagnerian baroque, in pseudo-ro-manesque even in rough-cast country-house style sporting corner turrets and little tiled roofs masquing the typical semi-flat Berlin roof. One thing they have in common; a singular lack of form. And the canyon like streets between those ugly and pretentious fronts are truly depressing. Berlin maintains, since long before its recent disasters, the world's highest suicide rate. Is it the impact of the Bayerisches Viertel, of the Wilmsdorfer Strasse, which drives people to voluntary death? As an architect, I am almost inclined to think that there may be something in it. On the other hand, this ugliness of Berlin has been a blessing. It has acted as a stimulus for doing better, much better, it has given the generation of Gropius, Mies, the brothers Taut, Mendelsohn the courage to make a complete break with the past rejecting any form of compromise. [So the paradox of the late twenties could arise that Berlin, the city of "barrack-tenements" — Mietskasernen — as Werner Hegemann called them — was at the same time the city of progress, of modern housing, the mekka of young and progressive architects.]

[Fortunately, these housing estates of 1930 still exist, and they look much better now than at the time of building. The gardens have grown, the trees, the green belts; and those estates which appeared somewhat stark when they were new have mellowed and are now extremely pleasant. They have become history, "seminal buildings", and even the lads at the Technical College in Kuala Lumpur had to learn the names Siemensstadt, Onkel Tom in Zehlendorf and the Horseshoe in Britz. I am pleased to see now that I need not withdraw one single word I have said in praise of the achievements. They were brilliant at the time and, which is much more, they remain completely convincing now, in fact, they are only now vindicating the vision of their planners.]

[And this gives rise to a rather saddening reflection: with the possible exception of the Hansa Quarter, Berlin has not, after the second war, produced anything to match those achievements of the time after the first war.] There are, of course, here and there decent housing estates of the present time. There are also a few large scale exercises in urbanism, foremost among them the great, new development called Charlottenburg North. This is adjacent the old Siemensstadt of 1930 which is rather tough on its planners; for it does not bear comparison.

Circumstances, of course, were different; then, there had been no destruction. [Not one single house in Berlin has fallen victim to the first war. Now, houses had to be built at break-neck speed, life had, somehow, to be re-created in the midst of those ruins and heaps of rubble: Heaps of rubble, mountains of rubble: A high hill has been piled up out of Berlin's rubble in the middle of the Grunewald forest which will be planted and developed as a sports centre with a ski-jump and a tobogganing course: a mountain of rubble made into something healthy and pleasant: already, a marvellous view can be enjoyed from its top. This is the spirit of the new Berlin. Somewhat rough and tumble perhaps. But the Berliners are proud of every new building, even though they know that the new Siemensstadt, Charlottenburg-North, is no match for the Siemensstadt of 1930: there is life in the old dog yet, or, rather, again, rapid growth, a flexing of muscles, a somewhat grim energy, and something better still: "Ici l'on danse" was what the Parisians wrote on the empty site of the Bastille. The Berliners say: "Here we are going to do winter sports, here on the rubble of the last war."]

The view from the top is very fine indeed. Berlin includes a large forest, several forests, in fact; but this one, the Grunewald, is the largest and the most beautiful comprising two strings of lakes, the recreation beaches for the city — bound Berliners. Looking west and south, one sees the treetops, the hills on the shore of the Havel-lakes, the gardens and rooftops of the

immense and beautiful belt of garden suburbs, Berlin's pride of the time before world war 1. To the north and east appear the landmarks of the new Berlin: Le Corbusier's 'Unite', the Telefunken Building, a somewhat watered down imitation of the Pirelli Building in Milan, the Senate skyscraper, the blackened stump of West-Berlin's main church; a pseudo-romanesque building of the Kaiser's days, ennobled now by its ruinous state and recently completed by Eiermann's octagonal church of steel and stained glass windows — made in Chartres —, the point blocks of the Hansa Quarter and beyond, in the far background, the towers and domes of old Berlin.

This is, in every sense, "beyond" for between those smart new office and flat towers of the West and those grey, old towers of the centre winds the ugly wall of concrete blocks, Ulbricht's "Mauer" which for more than one year now separates completely West-Berlin from the old centre of the City.

In whichever direction you look from the heap of Berlin rubble, the eye meets this "beyond": towards the old city it is the Mauer, towards the west it is stockades and barbed wire along the lake shores, in the woods, across the fields, in places cutting right through a garden suburb, between one house and its neighbour, a line of defence, studded on the "enemy" side with wooden watchtowers occupied by machine gun posts. West Berlin is an island surrounded by Communism.

I have known this, of course, before I came here. All the world knows it. Naleppa told me of it. But it is a different thing to know where a boundary lies, to be told of the effects of this boundary by one who has seen it, and to see it oneself, to live with it. Naleppa told me of it one day when we were gaily motoring from K. Lumpur to Kuala Selangor: "Ah", he said, "to be able to go out into the country and to stop wherever you like." I looked at him, I did not quite understand. But it is true: The West-Berliner cannot leave his island. To East Berlin

he cannot go at all. If he wishes to travel to Hamburg or to Frankfurt, he has to present his papers at the Zone boundary a few miles outside Berlin and then to race along the autobahn until he reaches the boundary of the German Federal Republic (West-Germany for short). He may see on the way a town he has known and would like to re-visit; Naumburg with its mediaeval sculpture, the Bauhaus in Dessau: well, he may not do it. If he turns from the autobahn and his Berlin number is recognised by enemy police, he is up against it. What is so absurd is the fact that it is the same country, the same people speaking the same language; but there it is: the West Berliner has to live with it, and he does. In fact, he has more or less accommodated himself to living within the communist republic of Germany. What he cannot swallow is the Mauer, the grey concrete wall between West Berlin and the centre of the old city.

I have been there: A British subject enjoys special privileges and suffers special restrictions. I can cross the Section boundary whenever I like supposing my boss, the Berlin Senator of Education gives his placet, and having informed the British Consul of my name, number of passport and hour of going — and returning. This is my privilege. On the other hand, I must make this journey every time I wish to leave Berlin for West Germany. Berliners can do this, foreigners need a special entry in their passport which can only be obtained in East Berlin. Just translate this for a moment into Malayan circumstances: Suppose you are a British subject living in K. Lumpur and you wish to go to Penang. First, you have to present yourself at the "checkpoint" in a wall separating the area East of the old Market Square from everything lying to the west of it.

There is a police station this side of it whence you have to ring the British Embassy. Then you present your passport and are ushered into a customs shed, where you have to indicate dutiable goods, the number of your car, your camera, the amount of money you carry. Then

you proceed to the Bank of Indochina Building to obtain your visa. To interest you while waiting you will find on each table heaps of literature telling you how vile everything is in West Malaya: The Tengku, of course, is a criminal his hands dripping with the blood of the people, so is Abdul Razak; the press is paid by the Americans, and Mr. Hutton in particular has an old record of political crime. In the end, having obtained your visa, you proceed to the frontier, near Batu Village and join the queue of cars. More showing of passports, another customs shed, a special levy for being allowed to use the Ipoh Road. Then you race to Ipoh in the shortest possible time — there is a time limit, and you may not stop nor leave the road to go to Kuala Kubu Bharu. — Before you reach Ipoh, there is another boundary, another customs shed and plenty of posters: "Happy journey to all West Malaysians who stand for Peace." "People of West-Malaya: return into the fold." "East Malaya stands for Peace, Work and Socialism." You will have to keep a straight face. All formalities settled, the barrier lifts and you may carry on to Penang, to wherever you like, in fact — until you set out on your return journey to K.L. when it all starts again.

Anyhow, on my way to the visa office, I have had a glimpse of the centre of Berlin. I found it decked with flags, streamers, posters, huge pictures of the man with the goatee smiling — which does not make him look better — but these colourful exhortations flags and streamers cannot mask the impression of emptiness and neglect. Here, the war seems to have ended only yesterday: Potholes in the roads, rubble at the roadside, the noble avenue Unter den Linden bleak and deserted, the imperial palace, a work of the great baroque architect Schlueter demolished and in its stead a parade ground with a tribune and saluting base which is at the same time grandiloquent and mean, lacking the allure of nazi buildings of the same kind: This is a poor relation of a dictatorship. But soft, no, there is the Karl Marx Allee, alias Stalin Allee, alias Frankfurter Allee: A mile and a half of pure Moskau in the middle of Berlin. When you approach this avenue the wrong way you are in for a shock, for here is a grand baroque axis in the midst of nothing: each side of Stalin Allee lie still empty plots, low walls and the weeds of destruction. It still looks like the City of London in the years immediately after '45.

If you enter by the official entrance, the Alexander Platz, you will receive another kind of a shock. It is grand in a way, no doubt. There is a wide green strip in the centre, near the entrance a large roundabout, flanked either side with miniature, stepped up skyscrapers; but this achitecture is without any relation to both time and place. It is classicist and foreign. Berlin has its own classicist tradition, that of Prussia, a style of a certain dryness but full of character. But here a blueprint of Moskau has been put into reality, details foreign and shockingly out of tune with anything fathered by the great Palladio, and an execution which leaves much to be desired.

[If this be progress, and upon me proved. Yet this neglected city contains the treasures of Berlin: the noble urbanism of Unter den Linden, the Brandenburg Gate, once the grand overture to this avenue, now standing quite forlorn in an unkempt meadow, with a machine gun post on top besides the quadriga, Schinkel's museum spotty, with flakes of stucco coming off, standing in a treeless desert where once a pleasant public garden had been, and finally the treasure house of german archaeology, the Pergamon Museum containing the altar, the market Gate of Milet, the Ishtar Gate of Babylon complete, marvels of Hittite sculpture, of Greek archaic sculpture, of Accadian stick mosaics, complete orders of Magnessa and again, Pergamon: a feast for the old prof of history. But he must not bring in students there. "The Ishtar Gate, dear friends" he says, "stands only two miles from here. Here are some slides. . .]

[So one returns to West Berlin — passing through the checkpoint again, informing the British Consul that one has returned alive and well to West Berlin with its wide treelined avenues, its horrible Miets — Kasernen, the Bayerische Viertel, the Wolmersdorfer Strasse, the new centre at the Zoo Station which did not come off, with Eiermann's steel and concrete church and tower both sides of the ruined pseudo-romanesque stump of the old church, to the rather mediocre new office buildings, to Charlottenburg North and to the splendid Hansa Viertel-Gropius, Niemeyer, Baldessari, Vago, Mueller-Rehm, to the Kurfuerstendamm: cafes, cinemas, elegant shops: West-Berlin: go ahead, bustling, adventurous, — but without a centre. You are content to be back; but a sorrow, a question remains in your heart.]

Berlin.
Julius Pasener.

Appendix 14

Interview with Dato Lai Lok Kun (Julius Posener's student at TCKL)

16 August 2016

Lai Lok Kun Residence, Bukit Gasing, Petaling Jaya, Selangor, Malaysia

Nurul Anida: So, I have managed to prepare a set of interview questions for your reference. The interview consists of three parts, first part about your architectural background, second part is on your experience attaining architectural education in Technical College and lastly your personal insight on Julius Posener.

Lai Lok Kun: Ok, first let me tell you about my family background, I came from family where my father was a poet, Chinese educationalist in this country and he was awarded a member of British Commonwealth MBE for his contributions in education and poetry work in this country. As you can see, I was brought up in a home where a lot of paintings, artworks, music and poetry. So you can't help to have being involve with art throughout the life. I made up my mind to study architecture at probably at the age of 13, I never changed my mind, I stuck to it, by the time I finished school, at that time things a little bit difficult in Malaya, and also I have 2 brothers were already in Australia, so my father couldn't send me oversea immediately. And as a result I ended up at Technical College. Bear in mind that in college in 1950s, it was essentially a college to train technicians, engineering college.... Architecture was not infect a subject at that point in time, it was introduce and develop a small department of architecture. At that time they don't have teaching staff of architecture, we have to tag along with engineering schools and studies which at the end of the day it pays off. Where I have a strong background in engineering structures. As there were no architects at that school, , what the college did was to send us to PWD, where we supposedly to study and understand architecture in practice. The one whom I apprentice under was Ivor Shipley, who was at the point that time designing the Parliament House. So I consistently learned from him and I very often finished the assignment given to me and jump to the library and pick up architecture books and learn by my own (that's how I learned architecture).

Anyway, when I finished college, I was determined to find a way to go oversea to complete my studies, I worked about 18 months in JKR and earned some money. With the help of my mother who was then a widow, I went to University of Auckland where I completed my studies. But most important year in my architectural education was when I was in the 3rd year, that's the year when Julius Posener came to college. This was my first opportunity to learn under someone who have strong academic background in architecture. JP was an historian, he was from Brixton School and few schools in UK. His passions was history of course, and he taught history, with a lot of passion. Bear in mind that we were being a local student who have not seen the world, and has not been exposed, those days we don't have TV what so ever. So we know very little, we learned history through architecture books and it was not easy it's all about imagination. But he can do all that.

Anyway, JP was never underrate his students, very much sympathetic and understand our limitations. He always made the subject interesting and he went to take the trouble to go through history books. I think architectural history provides a form of discipline in architecture process thinking process...that is important. And of course while he was very much into classical architectural history, he did a lot of talks about Egyptian and classical architecture, (he can't go any further due to the one year left). It does provide me a lot of insight that, you can't do architecture without a fundamental background. Whereby that time Bauhaus was the in thing, they like to think out of the box. So these 2 methods/approach I find it interesting. Another architecture lecturer, after JP was Carl Volts (he was from Bauhaus). These exposure gave me a very firm footing and I had no problem completing my studies in Auckland. (in 2 years)

I have an article written by JP when he was in Malaysia on his first impression/experience/thought as newcomer when he came to Malaysia (PETAmagazine). I was the best 3rd year student portfolio and won this book prize given by JP in 1957-58 which I still keep. Let me see what other materials that are relevant for your research....I managed to dig up few pictures of JP, he came to visit us one year, the year was when broadcasting station in Germany wanted to do a story of his life. They came all the way to meet us (explaining the pictures). The year would be 1975.

NA: I do came across in Berlin Archiv, a letter about doing a documentary.

LLK: Yes, that would be the one. Actually he passed away, his son sent me an article in newspaper in German to tell me about his passing, I kept it so many years but somehow I could not find the article. But it is in German anyway. That was kind interesting and longish article.

NA: I am planning to go to Berlin, since they have archive and numerous collection of JP lecture, documents, about his life

LLK: that will be interesting

NA: I also got in touch with his son, Alan, I have contacted him and I am planning to visit him in October.

LLK: That is wonderful, he was the one who sent me the news, as you know if I am not mistaken Alan was born in Malaysia. Or probably the youngest.

NA: I think it is the youngest one.

LLK: Tragedy about was that as an academician sometimes, he live until 90 years, he was quite impoverish to the point to where he was renting a place and the tenant literally had to chase him. In fact he wanted to die and could not die and he decided to starve himself he refused to eat until he passed away that way...it was tragic.

NA: Is there any written anywhere about the last few day on his life

LLK: I think his son Alan would be able to tell you. That's just unfortunate but of course you will be more concentrating on his academic achievements and contributions

NA: Yes, definitely. What amaze me is how he kept contact with his students that shows what type of person he was.

LLK: He and I develop a good student teacher relationship. I did visit him in Berlin one year and he took me around and of course he was enthusiastic with architecture buildings. It was a great experience spending time in there.

NA: to look back at his background, and it is very interesting that you said the word sympathetic, which it was the same thing what my supervisor said, because he did translation from JP journal. He did mention how his view about coming to a new place (Malaysia). Funny story was he saw an advertisement of setting up an architecture school in Malaysia, he was the only one who applied for the job and got in. he did wrote a few of his experience in coming to Malaysia

LLK: I think it is a great deal for us in Malaysia in a sense because at that point of the time somehow the government don't think we need any architect. And my feeling is that those days, the expatriate architects who was having a great life here, was trying to hang on to the job, that just informing the government we don't need architect. And so the school was never develop, no money was allocated to develop the curriculum. JP even went to PWD to persuade the architects to come and talk to us and get them involve and trying to get the support. At least he finally managed to make it known about the school, especially some of the students not only myself, but people like Kam Pak Cheong (he was one of the better ones). We did well when we went overseas and came back. From then onwards at least there were some kind of effort to build up this college again.

And of course after I came back after 2 years to get my PAM, I went back to teach in college, Syed Aljoofre, he was 2 years my junior, he was the head of the school, and he got me to help and teach. and help. I did some design and in particular I built some good course for construction in a very (it can be dry subject) I made it more interesting. When I was teaching. I always got inspired by the way JP taught his students. So I was a dedicated teacher, and student remember me, all lot of student remember me.

NA: Yes, Prof. Ezrin also mentioned that how dedicated you were when you taught in UiTM.

LLK: yes, yes I went there to help them. Very often I went there to help to give some crits and very often I did it for free.

I also helped in writing the course structure for the course in Penang (USM) when they started the course I was with Prof.Marcus from Strathclyde University and we built up the course structure for the school. And of course I was invited as external examiner to various school of architecture.

NA: You mentioned that he came when you were in 3rd/final year. How was then? Did you learn history of architecture in previous years?

LLK: No.no 1st 2nd year as I mentioned to you, we hardly learn anything, as there were no lecturer. Nothing. So they just sent us to PWD architecture and pick up and learn from experience architect there. Just like the apprentice, learning to draw details and I was fortunate to study under Ivor Shipley, he was at that time probably the prominent architect among the PWD architecture department.

So in a way my education for architecture is very haphazard but a lot of time it's really useful.

NA: Do you still remember when JP first came to college, how was...were there proper introduction? On his appointment as head of department. It will be great if you can share that?

LLK: yes...yes...we held in the hall, he always tried to make us relax and try to share jokes.

NA: Do you remember how he introduced himself...I mean he speaks well in English?

LLK: oh well...of course, he was a critic he was teaching in school of architecture obviously he is a good writer...I mean he was already teaching in England for so many years.

NA: How was the acceptance? From the students?

LLK: We all love him, of course those days students, we always have pet lecturers, we are close to our lecturer

NA: So you study history of architecture from 3rd year...it's just basic from a period of study?

LLK: Yes, it only classical period only, he couldn't go any further than that. Because sometimes, he loves his subject so much...he can over indulge in a particular period. Therefore by the end of the term he couldn't cover everything, more than necessary. Instead of giving us overall based on the historical timelines of history he only managed to give us classical period only.

NA: What about his teaching methods? The type of method?

LLK: he is more like story teller

NA: What About references?

LLK: He often made preference people who he knows and that is technically intimate situation

NA: IS there any particular book that you can remember of?

LLK: oh no...I can't...its pass century (grins..)

NA: As experience teaching history of architecture, I find it a challenge to get the student to understand that history of architecture can actually support their way of thinking/ideas/analytical in design. Most student felt that history is just another subject. They fail to actually connect. Those are the challenges I have gone through.

LLK: Well we must find the root. History is the root to creative architecture...it is so important a person have to have a good foundation. Like coming from a good family itself, it makes a different someone who have a better start than who does not. As simple as that. You find your root and then you expand from there. Otherwise you can be very floating, your ideas can be very liverish, it may not stand to challenge.

NA: How do you see JP as a mentor? Does he has principle...in terms of his characteristics, in his teachings, what is most appealing in your opinion?

LLK: Most appealing? I think one of his aspect of his teaching in architecture, he is just not confine only on building but he also talks and debate about sculpture, painting, and related. Even the book that he present to me is not about architecture but it is about Japanese art...it is fantastic book...that is his way of approach he relates architecture.

NA: He does not confine not only in architecture but inn other form too...?

LLK: Yes, yes...I think that is important. To try to able associate all thing around all aspect, to be allow to be a good architect it is important to converse well enough and wider scope of knowledge, in religion ,art form, music on so on...I think that will make you a total person, the word is consilience.

NA: I came across from his journal, he did mentioned about his effort to make the students to understand of local context of history. He brought the student s to paddy field...and he ask the student to sketch, and there traditional Malay house. Then one of the student were wondering why are here? So from there I can see that he tried to make the students think and see

LLK: Yes...the climatic condition, in fact in his article, there slot of comments that he talk about, the point of time of course, they built architecture, The Maxwell.... Was one of very influential architect talk about tropical architecture (sunshade device so on...). We have a few building through PWD attempted to do that these elements were not very pronounce.

NA: He is new with Malaysian context, however he tried somehow not just bringing the RIBA course but he tried to embedded with...as we all know we do not really have proper written history (about our vernacular, traditional architecture...) like in Britain. He tried to an input of local elements. That is interesting for someone to have the effort to instil the kind of knowledge to the students.

LLK: That impression has been very much got into me in my early design for houses, I did write article in Majalah, about house design.

*showing and looking at students drawing in PETA magazines, 1957

NA: it looks like you enjoyed your time at the college. You've graduated in 1958. Also Posener went there, I was wondering what kind of support he received, whether from the government, college, teaching staff, academic staff...

LLK: As far as I remember that he was the one who keep on trying and fight for budget and thing to get the school going, very much on the heel...because the engineering department was more superior. But it was through him couple more architects from overseas came, I mentioned earlier Volts, another one from Australia...Pritchard.

NA: It must be a challenge for him to set up the very first at that time the term architecture was not used. Even the certificate is in Building Design.

LLK: That's right. I will look for more documents that can be a help for your research

NA: He came in 1956 that was the time Malaya in the process of independence. How do you see if there any impact on Posener's role as head of school or even in Malaysia?

LLK: You know as a student we have limitation in terms of what is happening around. Have you got the access to PETA.

NA: I managed to get the copy from RIBA Library in London of all places.

LLK: I see. Posener has written quite a number in the magazine

NA: I guess he enjoys his life in Malaysia?

LLK: Yes, I think he enjoy his academic life Malaysia. He also enjoyed his life in Malaysia. If you can get a hold of the documentary of his life in Malaysia will be very good. Perhaps you may contact the German Embassy as I know that can be very useful for your research.

Obviously at that time he was very close with the ambassador which is how he created and design programme from the embassy. So they may have something. If I can find more information's I will let you know.

(exchanging contact info)

LLK: I think the late Hisham Al-Bakri was from University of Sheffield

NA: Oh. Yes he was. Do you any suggestions/names or any contacts that may have information about Posener?

LLK: I would say Kam Pak Cheong. He was with BEP, he is still practice, he was one of the good product from the school.

NA: I am still waiting for Syed Hussin to get back to me

LLK: Ah..that will be good, he has been in recuse. Do you know that? He's a recuse. I mean in the sense that he kept away from commercial world for a long time. Very much biased.

NA: I see...that is why I find it very difficult to find anything about him. Is it fair to say that his final year in contribution in architecture, was not from Technical College right?

LLK: he was from MIIT. Mies van Der Rohe school. We are good friends...really good friends, then he completely kept himself aloof. He became really religious. You know somehow IIT, somehow is also (you MVDR architecture) very much into purity (purist). And that kind of same suit fit him into very Islamic kind of approach/teachings. So he may not emerge.

NA: Yes, I actually got his contact from his son, apparently he is a well-known Ustaz (religious person). Luckily that his name is quite unique and asked him whether or not his father agree to be contacted. Since that it seems that nobody knows his whereabouts.

NA: Basically, how influential Posener...I think Posener has influenced most of his students, including you...not only in architecture but perceptions of life. I mean with a very short period of time he managed to touch some people's life

LLK: Absolutely. This is the important aspect of a teacher, one that should able to allow a personality to embrace

NA: Everyone can be a teacher but not all can inspire you

LLK: yes, absolutely. Do you intend to make teaching as your career?

NA: Yes

LLK: It's okay if you enjoy. I absolutely enjoy my period of being involve in education. Do you know that I started the architecture training school in PAM. You know those days, we only train draftsmen per se in architecture firm and they just learn to draw lines, that's all you know. So, I thought that it is necessary for them to go for training. And I started the school in PAM and I get firms to sponsor their trainees to come to the school. And as a result of which, they accelerate their learning of course because as you know as an apprentice of a firm that there will be running all over the place and to be guided by some so called seniors (it's like he blind teaching the blind). When I got the school going, it was so popular and then the year came when the country start to bloom (buildings activities) you find it they are all in great demand. Otherwise you won't be able to produce what we have seen today.

NA: perhaps maybe to end our interview, maybe you can give your views on architecture education and the professions itself.

LLK: I would say, looking at some of the buildings that has been built today, I think we have some very talented architects around. It is a very healthy period in terms of the #face of architecture today partly because the country become more prosperous and clients prepare to spend. And we also have open minded clients who travelled a lot and you see some spectacular and interesting design. This is the healthy sign. We also have advantage of students being trained from various parts of the world, and that for sure a healthy thing. So the architecture is very diverse and I am pleased with what is going on, generally. We don't really have the opportunity during our time to be exposed with different approaches, but within our scope there are a handful of architects in my time produced some good works...I think I made some contributions. Sometime ago I wrote about symbolism in architecture. I gift you this copy and I will show you tour of the house.

NA: You know it is being quite a challenge because you are trying to research about a person but unfortunately the person is longer around, so the best bet is to talk to people who are close and who have the relationship with that person. Because my research depend on what's people's perception and thoughts/opinions.

LLK: I think by the time you get to interview from his son, I think you can get better information and the documentary from the broadcasting. And once when you get all that I would like to get feedback from you.

NA: definitely, I am humbly thank you for your time.

LLK: it has been pleasure.

NA: thank you very much

Appendix 15

Title	Author/s	First Published
Anfänge des Funktionalismus: Von Arts and Crafts Zum Deutschen Werkbund	Julius Posener	1964
Hans Poelzig: reflections on his life and work	Julius Posener	1970
From Schinkel to the Bauhaus: five lectures on the growth of modern German architecture	Julius Posener	1972
Aufsätze und Vorträge, 1931-1980	Julius Posener	1981
Berlin, Denkmal oder Denkmodell?: architektonische Entwürfe für den Aufbruch in das 21. Jahrhundert	Kristin Feireiss and Julius Posener.	1988
Architektur, Stadt und Politik: Julius Posener zum 75. Geburtstag	Julius Posener and Janos Frecot	1979
Berlin auf dem Wege zu einer neuen Architektur: d. Zeitalter Wilhelms II.	Julius Posener	1979
Festreden: Schinkel zu ehren : 1846-1980	Karl Friedrich Schinkel and Julius Posener	1981
Otto Bartning: zum hundertsten Geburtstag des Baumeisters am 12. April 1983	Julius Posener	1983
Adolf Loos, 1870-1933: ein Vortrag	Julius Posener	1984
Architektur-Experimente in Berlin und anderswo: für Julius Posener	Julius Posener and Dietrich Worbs	1989
Bruno Taut: eine Rede zu seinem fünfzigsten Todestag	Julius Posener	1989
Fast so alt wie das Jahrhundert	Julius Posener	1990
Julius Posener, Aufsätze, Vorlesungen und Schriften	Julius Posener	1990
Was Architektur sein kann: Neuere Aufsätze	Julius Posener	1995
Julius Posener: Ein Leben in Briefen Ausgewählte Korrespondenz 1929-1990	Julius Posener	1999
In Deutschland: 1945 bis 1946	Julius Posener	2001
Adolf Loos	Julius Posener	2002
Heimliche Erinnerungen: in Deutschland 1904 bis 1933 ; mit einem Anhang : In Germany again (1948)	Julius Posener	2004
Hans Poelzig Sein Leben, Sein Werk	Julius Posener	2013

Source: https://openlibrary.org/works/OL4116312W/In_Deutschland_1945_bis_1946?edition=key%3A/books/OL22505533M
[accessed 10 August 2023]

Appendix 16

