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**EAAE News Sheet**

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#### **EAAE News Sheet**

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#### **Contributions to EAAE News Sheet**

Contributions to the News Sheet are always welcome, and should be sent to the editor, who reserves the right to select material for publication.

Contributions might include conference reports, notice of future events, job announcements and other relevant items of news or content. The text should be available in French and English, unformatted, on either disk or as an e-mail enclosure.

#### **Contribution AEEA News Sheet**

*Les contributions au News Sheet sont toujours bienvenues.*

*Elles doivent être envoyées à l'éditeur, qui décidera de leur publication.*

*Contributions d'intérêt: rapports de conférences, événements à venir, postes mis au concours, et d'autres nouvelles en bref sur la formation architecturale. Les critères à suivre sont: Les textes doivent être en Français et en Anglais, en forme d'un document de texte non formaté, qui peut être attaché à un e-mail ou être envoyé en forme d'une disquette.*

#### **News Sheet deadlines**

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EAAE-Lafarge International Competition for Students, Bucharest  
Photo Credit: Institute of Architecture, Ion Mincu, Bucharest, Romania

## Editorial

News Sheet Editor - Anne Elisabeth Toft

### Dear Reader

The EAAE is undergoing an increasing growth. The activities of the organisation is growing year by year, while at the same time they reach still more people and recipient groups. The EAAE has always been committed to the exchange of ideas and people within the field of architectural education. Our aim is to improve the knowledge base and quality of architectural education. In a globalized world, this aim seems to be – if possible – even more challenging and rewarding than ever.

The EAAE has established a number of **thematic networks** that serve as a cross-cultural forum for discussion and collaboration between teachers from all over Europe with particular interests or specializations. This issue of the EAAE News Sheet will among other features focus on these networks, of which some have existed for several years while others are just about to see the light of day.

EAAE Council Member **Maria Voyatzaki** (Greece) is responsible for the EAAE-ENHSA **Construction Teachers' Sub-network** which had its first workshop in May 2002. Today, the network has more than 80 active members representing almost every country in Europe and 100 schools of architecture. On page 28 you can read a report from the latest workshop of the network which took place in Venice, Italy, in November 2006. The workshop focussed on the role of interdisciplinarity in construction teaching. The report is written by **Myriam Olivier**, Director of the Grands Ateliers in France.

On page 17 EAAE Project Leader **Constantin Spiridonidis** (Greece) announces the second EAAE-ENHSA **Architectural Design Teachers' Sub-network Workshop** which will take place in Lisbon, Portugal, in the beginning of May 2007. The title of the workshop is: **Teaching and Experimenting with Architectural Design: Advances in Technology and Changes in Pedagogy**. The workshop will focus on digital design and the impact that new forms of experimentation and the subsequent new conceptions of architectural form have on the teaching of architectural design. Constantin Spiridonidis is encouraging teachers to submit papers and to participate in the discussions at the workshop. Invited lectur-

### Cher lecteur,

*L'AEEA connaît une croissance grandissante. Les activités de notre organisation se développent d'année en année, en même temps qu'elles touchent un plus grand nombre de personnes et de groupes. L'AEEA est depuis toujours engagée dans l'échange d'idées et de personnes dans le champ de l'enseignement de l'architecture. Notre objectif est d'améliorer la base des connaissances et la qualité de l'enseignement de l'architecture. Avec la mondialisation, ce but semble constituer une gageure encore plus grande et plus gratifiante.*

*L'AEEA a mis en place plusieurs réseaux thématiques qui servent de forum interculturel aux débats et à la collaboration entre les enseignants des quatre coins de l'Europe ayant des intérêts ou des spécialisations déterminés. Le présent Bulletin de l'AEEA est plus particulièrement centré sur ces réseaux, dont certains existent depuis plusieurs années, tandis que d'autres viennent de voir le jour.*

*Maria Voyatzaki (Grèce), membre du Conseil de l'AEEA, est responsable du sous-réseau des enseignants de la construction de l'AEEA-ENHSA qui a organisé son premier atelier en mai 2002. Ce réseau compte aujourd'hui plus de 80 membres actifs qui représentent pratiquement tous les pays d'Europe et 100 Ecoles d'architecture.*

*Nous vous invitons à lire en page 28 un rapport du dernier atelier qui s'est déroulé à Venise, Italie, en novembre 2006. Cet atelier s'est centré sur le rôle de l'interdisciplinarité dans l'enseignement de la construction. Nous devons sa rédaction à Myriam Olivier, Directrice des Grands Ateliers (France).*

*Constantin Spiridonidis (Grèce), Chef de Projets de l'AEEA, nous présente en page 17 le second atelier du sous-réseau des Enseignants du Design architectural de l'AEEA-ENHSA qui aura lieu à Lisbonne, Portugal, début mai 2007. Cet atelier est intitulé: Enseigner et expérimenter avec le projet architectural: avancées technologiques et changements dans la pédagogie. L'atelier sera axé sur l'expression numérique du projet et l'impact qu'ont les nouvelles formes d'expérimentation et les nouvelles conceptions subséquentes de la forme architecturale sur l'enseignement du projet architectural. Constantin Spiridonidis invite les enseignants à soumettre leurs contributions et à participer aux débats de l'atelier. Les conférenciers invités sont: Paul Coates, Fabio*



ers are: Paul Coates, Fabio Gramazio, Michael Hensel, Kas Oosterhuis, Mathias Kohler, George Liaropoulos-Legendre, Bob Sheil, Søren Sørensen and Charles Walker.

New EAAE Council Member Stefano Musso (Italy) will be responsible for the EAAE-ENHSA Conservation Teachers' Sub-network. In this issue of the EAAE News Sheet he presents his project (p.9). He also announces a thematic network workshop – **Teaching Conservation/Restoration of the Architectural Heritage: Goals, Contents and Methods** - which will take place in October 2007 in Genoa, Italy (p.13). Stefano Musso hopes that the workshop will attract as many educators of conservation as possible. The workshop will function as a social platform for getting to know colleagues who share similar interests. It will investigate a broad number of issues and look into the similarities and differences in the contents and pedagogy of teaching within the field of conservation/restoration of architectural heritage.

New EAAE Project Leader Jüri Soolep (Estonia) launches a conference in Tallinn, Estonia. The conference is entitled **Towards Strong Creative Disciplines in Europe** and is an interdisciplinary conference. At the conference the architectural discourse will be confronted with that of music and arts. On page 16 you can read more about the conference which will take place from 27 to 28 April 2007.

In September 2006 EAAE Council Member Hilde Heynen, Belgium, launched the first workshop of the EAAE-ENHSA Sub-network in **Architectural Theory**. The workshop entitled **Content and Methods of Teaching Architectural Theory in European Schools of Architecture** took place in Hasselt, Belgium. It functioned as a reflecting platform for the network. It investigated and charted the various ways in which schools position courses dealing with architectural theory in the curriculum. On page 11 Hilde Heynen advertises the second workshop of the network which will be hosted by **The School of Architecture at NTNU** in Trondheim, Norway. This workshop will focus on how architectural theory relates to the production of architecture. It is entitled **Mapping the Field of Architectural Theory in European Schools of Architecture** and will take place from 28 to 30 June 2007.

*Gramazio, Michael Hensel, Kas Oosterhuis, Mathias Kohler, George Liaropoulos-Legendre, Bob Sheil, Søren Sørensen et Charles Walker.*

*Stefano Musso (Italie), nouveau membre du Conseil de l'AEEA, sera responsable du sous-réseau des Enseignants de la Conservation de l'AEEA-ENHSA. Il présente son projet dans le présent Bulletin de l'AEEA en page 9. Il annonce aussi un atelier du réseau thématique - Enseigner la Conservation / Restauration de l'Héritage architectural : objectifs, contenus et méthodes - qui se déroulera en octobre 2007 à Gênes (Italie), voir en page 13. Stefano Musso espère que cet atelier attirera un nombre maximum d'enseignants de la conservation. L'atelier fera office de plate-forme sociale pour rencontrer des collègues poursuivant des objectifs similaires. Un bon nombre de questions y seront étudiées, tout comme les similarités et les différences dans les contenus et la pédagogie de l'enseignement dans le domaine de la conservation/restauration de l'héritage architectural.*

*Jüri Soolep (Estonie), nouveau Chef de Projets au sein de l'AEEA lance une conférence à Tallinn, Estonie. Cette conférence, intitulée Vers de fortes disciplines novatrices en Europe est une conférence interdisciplinaire. A cette conférence, le discours architectural fera face au discours de la musique et des arts. Vous trouverez en page 16 plus de détails sur cette conférence qui se tiendra les 27 et 28 avril 2007.*

*En septembre 2006, Hilde Heynen (Belgique), membre du Conseil de l'AEEA, lancera le premier atelier du sous-réseau de la Théorie de l'Architecture de l'AEEA-ENHSA. L'atelier consacré au Contenu et Méthodes pour l'enseignement de la Théorie de l'Architecture dans les Ecoles d'Architecture européennes a eu lieu à Hasselt (Belgique) du 21 au 24 septembre. Il a servi de forum de réflexion pour le réseau. Et il a permis d'étudier et de faire le bilan sur la façon dont sont placés les cours qui abordent la Théorie de l'Architecture dans leurs programmes. Hilde Heynen annonce en page 11 le second atelier du nouveau sous-réseau qui sera accueilli à l'Ecole d'Architecture de l'Université norvégienne de Science et Technologie à Trondheim (Norvège). Cet atelier s'intéressera aux relations entre la théorie de l'architecture et la production de l'architecture. Sous le titre de Cartographie du champ de la Théorie de l'Architecture dans les Ecoles d'Architecture européennes, l'atelier aura lieu du 28 au 30 juin 2007.*

New EAAE Council Member **Loughlin Kealy** (Ireland) and new EAAE Project Leaders **David Porter** (UK), **Jüri Soolep** (Estonia) and **Aart Oxenaar** (The Netherlands) will present their EAAE working areas in the next issue of the EAAE News Sheet which will be published in June 2007. Aart Oxenaar already announces, however, that he will be responsible for a new EAAE-ENHSA Network.

In his regular column **The President's Letter** (p. 6) EAAE President **Per Olaf Fjeld**, Norway, elaborates on the intentions of the thematic networks of the EAAE. At the same time he mentions a range of other activities within the organisation, among others the cooperation of the EAAE with ACE.

ACE is the professional representative organisation of the architectural profession at European level. Its members are representative and regulatory bodies from all EU countries plus Norway, Switzerland and the candidate countries of the EU. The main objective of ACE is to lobby the EU institutions and to track legislation at EU level that will have an impact on the profession. It has 41 member organisations and, through them, it represents about 450,000 practicing architects.

On page 33 EAAE Council Member **James Horan** (Ireland) reports on the work carried out by the **Joint Working Party** between the EAAE and ACE. The Joint Working Party has existed for a little more than two years. The Chair of its meetings is jointly shared by the EAAE and ACE with James Horan representing the EAAE and **Luciano Lazzari**, Italy, representing ACE.

The EAAE is not only known for its thematic networks, its meetings for heads of schools of architecture, its works-shops and conferences. The EAAE is also known for its prizes and awards.

The **EAAE Prize** was first awarded in 1991. The prize aims to stimulate original writings on the subject of architectural education in order to improve the quality of architectural teaching in Europe. On page 8 EAAE Project Leader **Ebbe Harder** (Denmark) re-announces the call for papers for the **EAAE Prize 2005-2007**. Papers should address the theme: **Representation in Architecture – Communication – Meaning – Visions**. The jury consists of: **Hilde Heynen** (Chair,

*Loughlin Kealy (Irlande), nouveau membre du Conseil de l'AEEA, et David Porter (Royaume-Uni), Jüri Soolep (Estonie) et Aart Oxenaar (Pays-Bas), nouveaux Chefs de Projets de l'AEEA, présenteront leur domaines de travail au sein de l'AEEA dans le prochain Bulletin de l'AEEA à paraître en juin 2007. Aart Oxenaar nous informe d'ores et déjà qu'il sera responsable d'un nouveau réseau AEEA-ENHSA.*

*Dans la colonne qui lui est réservée pour sa Lettre du Président en page 6, Per Olaf Fjeld (Norvège), Président de l'AEEA, nous parle des intentions des réseaux thématiques de l'AEEA. Il y mentionne aussi une gamme d'autres activités à l'intérieur de l'organisation, parmi celles-ci la coopération de l'AEEA avec l'ACE.*

*L'ACE est l'Organisation professionnelle qui représente la profession d'architecte à niveau européen. Ses membres sont issus des organisations professionnelles représentatives de tous les pays de l'UE, plus la Norvège, la Suisse et les pays candidats de l'UE. L'objectif principal de l'ACE est de faire pression sur les institutions européennes et de suivre à niveau européen la législation qui aura une influence sur la profession. Elle compte 41 organes parmi ses membres et représente à travers eux quelque 450 000 architectes pratiquants.*

*James Horan (Irlande), membre du Conseil de l'AEEA, nous rapporte en page 33 les travaux réalisés par le Groupe de Travail conjoint de l'AEEA et l'ACE. Ce Groupe de Travail conjoint existe depuis un peu plus de deux ans. La Présidence des réunions est assurée conjointement par l'AEEA et l'ACE, avec James Horan pour l'AEEA et Luciano Lazzari (Italie) pour l'ACE.*

*L'AEEA n'est pas seulement connue pour ses réseaux thématiques, ses Rencontres des Directeurs des Ecoles d'Architecture, ses ateliers et ses conférences. L'AEEA est aussi renommée pour ses Prix et ses Concours.*

*Le Prix de l'AEEA a été décerné pour la première fois en 1991. Ce prix a pour objectif d'encourager les écrits originaux sur le thème de l'enseignement de l'architecture afin d'améliorer la qualité de l'enseignement de l'architecture en Europe. Ebbe Harder (Danemark), Chef de Projets de l'AEEA, lance un nouvel appel à contributions en page 8 pour le Prix de l'AEEA 2005-2007. La Représentation dans l'architecture - Communication - Sens - Visions. La*



EAAE), **Leen van Duin** (EAAE), **Allen Cunningham**, **Ole Bouman** and **Paola Vigano**.

The EAAE Prize is sponsored by VELUX who is famous for its commitment to architecture. VELUX has for instance in recent years gained a lot of attention and acknowledgement for its introduction of the **International VELUX Award for Students of Architecture**, which is organized in cooperation with the EAAE and the UIA. In October 2006 the Prize was awarded for the second time at a grand event at the **Guggenheim Museum** in Bilbao, Spain. EAAE President **Per Olaf Fjeld** served as chairman of the jury whose other members were: **Róisín Heneghan**, **Kengo Kuma**, **Omar Rabie**, **Massimo Buccilli** (VELUX) and **Douglas Steidl** (UIA). The winning projects are now on display at the **Danish Centre for Architecture (DAC)** in Copenhagen. On page 40 you can read a report from the opening of the exhibition at DAC which took place on 7 February 2007.

EAAE Project Leader **Emil Barbu Popescu** (Romania) has initiated many EAAE activities throughout the years: conferences, workshops, meetings and a number of student competitions and awards. He was also responsible for the **EAAE-Lafarge International Competition for Students of Architecture** in 2005-2006. More than 160 students entered this competition that dealt with the recovering of the architecture of forgotten urban spaces. On page 39 you will find a presentation of the winning entries and on page 36 you can read the jury's report. The report is written by **Françoise Pamfil** (Romania) who served as competition secretary.

EAAE Project Leader **Leen van Duin**, The Netherlands, is responsible for the **EAAE Guide**. In March 2007 the EAAE will publish its third edition of the **EAAE Guide: Schools of Architecture in Europe**. On page 20 Leen van Duin presents the new edition of the Guide, which will be sent to all individual EAAE members and member schools in the near future.

Last but not least, this issue of the EAAE News Sheet includes a transcript of **The President's Speech** (p. 21) and the **EAAE President's Report** (p.24) as well as the **Treasurer's Report** (p. 27) as presented at the **EAAE General Assembly** on 4

*composition du Jury est la suivante : **Hilde Heynen** (Présidence, AEEA), **Leen van Duin** (AEEA), **Allen Cunningham**, **Ole Bouman** et **Paola Vigano**.*

*Le Prix de l'AEEA est sponsorisé par VELUX, bien connu pour son engagement dans l'architecture. Ces dernières années, VELUX a été l'objet d'un grand intérêt et obtenu une forte reconnaissance pour la mise en place du **Prix International VELUX ouvert aux étudiants d'Architecture**, qui est organisé en coopération avec l'AEEA et l'UIA. En octobre 2006, le Prix a été décerné pour la seconde fois lors d'un grand événement au **Musée Guggenheim de Bilbao** (Espagne). **Per Olaf Fjeld**, Président de l'AEEA, présidait le Jury composé des membres suivants : **Róisín Heneghan**, **Kengo Kuma**, **Omar Rabie**, **Massimo Buccilli** (VELUX) et **Douglas Steidl** (UIA). Les projets lauréats sont actuellement exposés au **Centre danois de l'Architecture (DAC)** à Copenhague. Vous trouverez en page 40 le compte-rendu de l'ouverture de l'exposition au DAC, inaugurée le 7 février 2007.*

***Emil Barbu Popescu** (Roumanie), Chef de Projets de l'AEEA, a initié de nombreuses activités au sein de l'AEEA au cours des années passées : conférences, ateliers, réunions et plusieurs Concours et Prix pour les étudiants. Il était également chargé du **Concours international AEEA-Lafarge ouvert aux étudiants d'Architecture** en 2005-2006. Plus de 160 étudiants ont participé à ce Concours qui proposait de concevoir une architecture pour les espaces urbains délaissés. Les réponses gagnantes sont présentées en page 39 et vous pourrez lire le rapport du Jury en page 36. Ce rapport est rédigé par **Françoise Pamfil** (Roumanie), secrétaire du Concours.*

***Leen van Duin** (Pays-Bas), Chef de Projets de l'AEEA, est responsable du **Guide de l'AEEA**. L'AEEA publiera en mars 2007 la troisième édition de son **Guide de l'AEEA : Ecoles d'Architecture en Europe**. **Leen van Duin** vous présente en page 20 la nouvelle édition de ce Guide qui sera très bientôt envoyé à chaque membre de l'AEEA ainsi qu'aux Ecoles membres.*

*Enfin et surtout, pour terminer, le présent Bulletin de l'AEEA vous propose la **transcription du Discours du Président** (p.21) et le **Rapport du Président de l'AEEA** (p. 24), ainsi que le celui du **Trésorier** (p.27), tels qu'ils ont été présentés à l'**Assemblée générale de l'AEEA** le 4 septembre 2006. Ces textes, publiés en*

September 2006. The texts were published in English in the EAAE News Sheet # 77 and will therefore be published in French in this issue.

Yours sincerely

Anne Elisabeth Toft

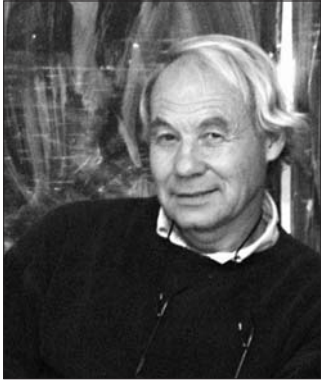
*anglais dans le Bulletin # 77 de l'AEEA, le sont ici en français.*

*Sincèrement*

*Anne Elisabeth Toft*

## The President's Letter

EAAE President, Per Olaf Fjeld



### Communication

At the beginning of this new year, I would first like to thank all of our members for their support and participation in the various events in 2006. This effort to communicate on many different levels not only strengthens our association on a day-to-day level, it also ensures that channels of communication are in place for the future. I cannot stress enough how important it is to support and take part in the different activities.

Over the past year I have had the opportunity to meet many of you, and I have sensed that many schools are in a process of transition. There is the necessary energy and optimism to set new programmes in motion, and parallel to these transitions, the EAAE will also continue to develop. Hopefully, the organization will reach a form of collaboration and interaction that will be important and useful for its member schools also in the future. However, I would like to point out again that the EAAE has no intention of interfering or setting programmes within the individual institutions. The goal of the EAAE is to work towards a stronger collaboration and better understanding of member schools, their regional qualities and differences.

In a time when architecture seems to generate both commercial and individual interest, it is important that architectural schools are able to use this energy well. To set a programme that utilizes the present situation and at the same time is strong enough to focus upon future directions and needs is not an easy task. Most schools have limited resources, not just economically but also with regard to human resources. It is important for each school to have a solid comprehension of its direction and programme identity, and how its curriculum relates to the larger picture of the architectural education. If this is not clearly understood, there is a risk of spreading available resources too thinly. In the future, the competition between schools in Europe will probably tighten, and a viable survival will be far more contingent upon how well the programme identity serves and connects to its users and the general public. In many ways this situation demands very careful decision-making from our institution leaders. Their capacity to address future demands and their ability to mobilize students and faculty in a common direction as

an institution will be increasingly difficult, but nonetheless essential.

Our schools will continue to undergo different types of transformation, and it is quite possible that new political initiatives will pressure for change. The Bologna Declaration is only one in what will probably be many over time, but it has been a tough transformation for many, and everyone has been touched in one way or another. The ability to anticipate and adjust to these changes without losing programme intensity will be a challenge in the future.

For some years, student mobility has been an issue in relation to the European education, and in many ways this mobility is now a reality. Students have already established codes as to where to go and not go. These codes are not necessarily correct, but a bad reputation, no matter how unfair, is difficult to repair and in any case takes time. Architectural education is also indirectly vulnerable through the profession, publications and architects themselves, and all of these elements sway this underground code. There is really only one method to redress or modify this potentially destructive situation: good, up-to-date information from sources that are seen as non-prejudicial.

Another important area is teacher exchange and how to strengthen the existing programmes. Many schools have good exchange programmes in place, but much teacher exchange takes place on an individual level. This is in many ways a very good and efficient method of finding people that fit into a particular institution or course; and with this in mind, I urge all our members to take advantage of the various thematic networks offered by EAAE/ENSHA. So far, we have the following networks; Architecture & Urban Design, Theory, Research, Construction, and Conservation. This is a great opportunity to meet and exchange ideas with the faculties from other schools. These workshops are professionally and academically challenging and serve as a forum for discussion for teachers from all over Europe with particular interests or specializations.

Our collaboration with our equivalent professional organization ACE, Architects' Council of Europe, continues to be very gratifying on many levels. We are two very different organizations, but we seem



to be able to find common ground and respect, and from this we have had a good relationship in order to tackle the more difficult issues facing us. One such issue that remains a problem for us both is foreign professional accreditation in the EU countries. The requirements set or accepted by a country or local government are still unsolved, and what the Commission intends to do about the situation is still unclear. The EAAE and the ACE are monitoring the situation very closely. No matter what decision the Commission may finally make, the result will have consequences both for the profession in each EU-country and for our educational institutions.

I have attended several academic workshops over the past year. All were very different in relation to subject matter and format, but common to all was that a clear effort was made to include lecturers and workshop leaders from many different professions in order to reach new approaches to and depth in a given subject. This indicates that there is a wide diversity of opinions, beliefs and directions in architecture today, and this diversity is influencing how we pursue and comprehend future challenges.

I hope the academic interaction between our schools, teachers and students will continue to grow, and that we are able to set aside the time and energy to keep in touch on all levels. I wish you all a good semester start.

Per Olaf Fjeld

## EAAE Prize 2005-2007 - Writings in Architectural Education

EAAE Project Leader, Ebbe Harder

EAAE PRIZE

**2005-2007**

sponsored by

**VELUX**

The EAAE Prize aims to stimulate original writings on the subject of architectural education in order to improve the quality of architectural teaching in Europe.

Organised biannually, the competition focuses public attention on outstanding written work selected by an international jury.

The EAAE Prize was first awarded in 1991 and has been sponsored by VELUX since 2001.

The EAAE hereby invites all EAAE member schools of architecture in Europe, and all individual members of EAAE to participate in the EAAE Prize of 2005-2007.

From March 2006, the material and general conditions of the competition has been available on the EAAE homepage: <http://www.eaae.be>.

The submission deadline for papers was **March 7, 2007**.

The prize award ceremony will take place at the EAAE/EHNSA conference for Head of Schools in Hania/Greece in September 2007.

- The first prize is 10,000 Euro.
- The total prize sum is 25.000 Euro

You can find the invitation and registration form on [www.eaae.be](http://www.eaae.be)

### **The Theme : Representation in Architecture Communication - Meaning - Visions**

At the present, the tools of the architect are in the midst of an accelerated process of development and change. New technology has opened up for a greater design complexity and spatial variation. The digital working process offers a capacity of 2D and 3D visualisation that simply was not possible half a century ago.

This new mode of communication has changed architectural representation at every level. One may argue that this will change architecture, but in what way? What, then, is representation in architecture today? Does representation have its own architectural content and agenda, and what impact will this have on architectural education?

### **The Jury**

The scientific jury will consist of:

- Hilde Heynen (chair)
- Leen Van Duin
- Allen Cunningham
- Ole Bouman
- Paola Vigano

### **The Organising Committee**

The EAAE Council  
c/o Ebbe Harder

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## ENHSA-EAAE Architectural Design Teachers' Network

### Teaching Conservation And Restoration Of Ancient Buildings

EAAE Council Member, Stefano Musso

As a member of the EAAE Council and in accordance with the future programme of the association, I would like to focus on the problems related to the "conservation and restoration of architectural heritage" from the point of view of our teaching activity. This means that I feel the need to express, starting from this issue of the News Sheet, some cultural and theoretical coordinates of the problem, just to allow the readers to participate in the future discussions of the theme.

In fact, for more than two centuries, European culture has been discussing the destiny of the impressive amount of ancient monuments fortunately still existing in our cities and landscapes. They are the fragments of a precious material and spiritual heritage; the irreplaceable traces of an ancient and sometimes unknown or forgotten history. They represent not only a "material good" to be transmitted to future generations, but also one of the most important signs of our cultural and social identity. For these and other reasons, our monuments (ancient or recent) are not mere "buildings"; they are more important than a simple product of the constructive capability of our ancestors. Churches, noble palaces, mills, houses and so on are, first of all, an incredible "mine" of knowledge, of "direct" information, not only useful in understanding the "past". but also necessary to design our "future". The problem is that we are still struggling, in some way, to impose different behaviours in this field and to give the final prominence to different terms like "conservation", "preservation", "care" on the one hand, or "restoration", "renewal", "revitalisation", "appraisal" on the other hand. This struggle is in fact intended to define and decide the destiny of the ancient monuments and towns.

Starting from these antithetic words and from their impact on the results of our interventions in existing buildings, it is now important to find a way to escape from the paralysing effects of this ancient struggle.

Behind the words, different intentions can, in fact, co-exist and "what we say" can lead to different results that we cannot really compare because they cannot exist simultaneously. Different words correspond, in fact, to different actions, but while different words can co-exist, giving life to a dialogue, each action eliminates all the "possible" others.

The contraposition of terms like "conservation" and "restoration" is as ancient as the debate on the destiny of architectural heritage. During the XIX century, for instance, Viollet Le Duc said that: restoring it is not preserving a building and with a completely different attitude John Ruskin said that: restoration is a lie; the worst lie linked with the destruction of the beloved artefact.... The two "fathers" of modern architecture and of "restoration theories", in this way expressed two antithetic ideas about what we have to do with our ancient monuments, and their ideas still influence our projects.

Despite these elements, our landscapes and cities with a great number of monuments and ancient buildings are the results of various actions, of different will, intentions and desires. They are often the casual stratification of materials, forms and traces of ancient uses which have all been put together by the long river of an almost unknown history. So, we can only hope to discover and to reconstruct this history, starting from its material remains as precious documents; direct tales of what happened in the past centuries.

If all this is true, we cannot solve the problem of what we have to do for the future of our heritage, reducing it to a simple struggle between the will of a new asset or the respect for the existing one. All our history and that of our cities and monuments are deeply marked by constructive and destructive actions. What we now consider as a heritage or a legacy is only a small part of what other men produced in their lives and of what an impressive number of generations co-operated to build, destroy or modify, transforming the world of nature into a world of culture. Therefore, we cannot say, in a definitive way, that everything now existing must be conserved or preserved, nor that it must be destroyed, modified and substituted every time a generation takes over.

What to do with our heritage is every time a difficult and responsible choice for any generation, community, nation and social group. It is a choice that defines our identity, our place within the long course of human history and civilisation, and it is not simply a matter of a technical discussion but of a deeper cultural nature. The destiny of our cultural, artistic, architectural and environmental heritage represents a great responsibility for

ourselves which we cannot ignore or escape. In any case: our descendants will ask us the reason for our attitude and behaviour in this field.

So, we must go on abandoning the simple struggle between the extreme terms of the traditional debate. We cannot pretend to stop the course of natural and human events, but we have to choose, every time, what to do with the forces of nature that tries to conquer again the products of the human work and culture, and the men willing to better their environment and the spaces in which they live. In this difficult choice we must remember that what we destroy will never exist again; it will be lost forever. The destruction, and even a restoration that deeply modifies an ancient monument in the strange attempt to again reach a lost asset, could be a real and irreversible lack of chances and resources for the future.

According to John Ruskin we have to accept the destiny of death that belongs to man's work products as to every natural being. This means that we cannot restore a monument, at least not if we intend for the restoration to go back in its history, modify its materials, its forms, its aspect or structural behaviour, looking for a lost state. We must, on the contrary, respect all the signs that time and human events have left upon the surfaces and inside the body of the ancient building, even if, or just because, we do not know them in a complete and satisfying way. Those signs deal, in fact, with the "true story" of the monument and with that of the men that constructed, used and modified it in the past (even if this "true story" is hidden and partly unknown). We have to "take care" of our monuments as precious sources of culture, knowledge, technical skills, contrasting the risks and the actions that could damage or destroy it. We have to make all possible efforts to ensure it a longer life, always stopping ourselves from any temptation of transforming it into a sort of "faulty" simulacra of itself.

So, we cannot decide if everything from the past must be "conserved" or "restored" (that is: "preserved" or "modified, integrated, substituted"... and so on), also because both perspectives are, in the span of one single generation, really impossible. We must be conscious that where the care for conservation or preservation stops (because we decide it is impossible or not conve-

nient or whatever else), the space of new design and of new architecture begins. There is no space for any ambiguous balance between the needs for preservation and those for innovation. Where one stops, the other begins, even if the boundaries between these two fundamental activities are not always clear and easily fixed. We then have to decide if new and "never seen" forms should characterize the new architecture, or if it should follow ancient rules or "reproduce already seen solutions". It is, of course, a matter of discussion, and every possibility is the result of a free choice and not of an obligated behaviour. This is important because if it is a matter of decision; we must assume all the responsibilities for it, renouncing to invoke metaphysical or legal reasons to diminish the real impact of our proposals. In other words, restoration as a sort of "noble mix" of preservation and innovation represents a poor compromise, a not solved contradiction, an impossible solution to opposed aims and, above all, it is a "matter" that could never be declared concluded and assessed for ever. ■

## Second EAAE-ENHSA Sub-network Workshop on Architectural Theory

School of Architecture, NTNU, Trondheim, Norway, 28-30 June 2007

### Mapping the Field of Architectural Theory at European Schools of Architecture

EAAE Council Member, Hilde Heynen

#### Call for the Second EAAE-ENHSA Sub-network Workshop on Architectural Theory

This is the second sub-network workshop in the field of architectural theory. At the first workshop (Hasselt, 21-23 September 2006) we dealt with the various ways in which schools position architectural theory within their curriculum and how architectural theory is related to research. As a follow-up to this event, we want to further investigate these issues, focusing now on the question of how architectural theory relates to the production of architecture - more specifically on how theory functions as background for studio work.

It seems that one might differentiate between a pro-active theory that aims at informing and stimulating the design process, and a re-active theory that rather reflects on the design process and its products. Both forms of theory are present at the European schools of architecture; the first one probably in close connection with the design studio; the second one rather as more autonomous courses. The workshop will focus on the pro-active theory, investigating its relationship with the re-active one, questioning their overlaps and differences, and mapping them with respect for the production of architecture as well as for the field of architecture and the related disciplines. Specific questions are:

- How do studio teachers transmit their 'knowledge of the trade'? Does this transmission take place in explicit or implicit ways (tacit knowledge)?
- How do the more autonomous courses inform, develop and challenge the traditional 'knowledge of the trade'? How does this in return put new demands on these courses?

In other words: how does theory enter the studio dialogue? How does theory establish a dialogue with knowledge that arises in action? Teaching staff dealing with theoretical inputs in the studio or with courses in architectural theory are invited to submit abstracts (no more than 500 words) by 15 April 2007. Authors will be notified of acceptance by 15 May 2007. Authors of the selected abstracts will be asked to complete a full paper of c. 3,000 words before 15 June 2007. A poster session will also be organised. The abstract can address one, or

several, of the following issues, which are organised in four groups.

#### 1. Towards a poetics of architecture

Many architects have a personal 'theory' as to how they produce their designs - "theories" on and ways of describing both the creative process and the resulting architectural work. For practitioners these "theories" supplement a tacit knowledge which has become their second nature. Studio teachers are further required to unfold this implicit knowledge as it relates to a poetics. Is it possible to structure such ideas into a more generic theory capable of informing and stimulating architectural students in their design processes? What are the points of reference for such a poetics of architecture? Are approaches such as those of the Bauhaus or Francis D.K. Ching still seen as fundamental and valid for today's architectural education? Or are there alternatives that one could point at?

#### 2. The reception of architecture

The architectural work in itself differs from the work as perceived and dreamed about during its production. The work comes into its own, is finished, when these dreams and projections are silenced by the work itself. Likewise, the reception of the work will differ from the work itself - the work as received takes on a life of its own both for the individual and for culture and society. In the design process, this fact is mostly only tacitly acknowledged by architects - forming their idiosyncratic taste, attitudes, morals and ideologies. How can a more explicit recognition and understanding of this fact inform the design process? How can other disciplines enter into dialog with and help develop this understanding?

#### 3. Architectural theory - (from ideologies to Erkenntnis)?

Focusing on the pro-active architectural theories that are (tacitly) present in the studio, we want to investigate their ontological and epistemological basis. What legitimates their claim to truth (and Erkenntnis)? How do these claims differ from the theories that presently constitute the field? How can the validity of concepts and methods be justified? Can these theories be made to rely upon rationality alone? How can the references to imagination, intuition, inspiration, creativity be assessed? Is their something like an 'architectural

intelligence'? Architecture is not the only discipline in which a poetics is at stake. Aesthetical inquiries in many other fields - literature, visual arts, music, theatre, cross media, etcetera - have given rise to a multitude of different approaches. What do we see as relevant for architectural theory in close connection to the studio? How can these developments in other fields be made productive for architectural education?

#### **4. Relation to other disciplines**

The education of architects relies on the teaching of a broad range of disciplines; disciplines describing, reflecting upon and explaining both the creative process and - in a broad sense - the resulting architectural work. How do knowledge, concepts, methods and theories from these other disciplines enter into the studio dialogue? Does this entry require additional (pedagogic, tacit or other) knowledge for these disciplines to facilitate/advance the design process? How will the unfolding of this additional knowledge enter into relationship with the established disciplines? We welcome both experiments and systematic studies of how other disciplines establish their dialogue with studio work.

The workshop will start in the late afternoon of Thursday June 28 with a key-note lecture and dinner. Friday and Saturday will be devoted to the four thematic sessions, with a concluding session late in the afternoon on Saturday. Information about accommodation and practical arrangements will follow later. ■

Please submit your abstract to  
gunnar.parelius@ntnu.no .



## EAAE-ENHSA Conservation Teachers' Sub-network

Genoa, Italy, 18-20 October 2007

### Teaching Conservation/Restoration of the Architectural Heritage

EAAE Council Member, Stefano Musso

#### Agenda

The workshop constitutes a further initiative and a new start of the Thematic Network on Conservation within the EAAE and ENHSA. Previous activities within this framework have been held in 2004 and 2006 in Leuven coordinated by Herman Neuckermans, and their results have been published in the EAAE "Transactions on Architectural Education" no 21 and 31.

From now, this sub-network will have Stefano F. Musso as project leader. This new workshop will take place in Genoa, Italy, at the School of Architecture on October 18th-20st. The main objective of this first workshop is to bring together educators in conservation in the widest sense of the word, at least for the moment, from various European schools of architecture so that:

- they can investigate together the similarities and differences in the contents and pedagogy of teaching within the field of conservation/restoration of architectural heritage;
- they can examine the ways in which the teaching of conservation/restoration fits in the curricula of different schools with regard to timing, teaching hours and breadth of studies on the subject;
- they can critically compare educational objectives and strategies implemented by the schools in relation to conservation/restoration teaching;
- they can exchange ideas and thoughts on new teaching methods and discuss the rational encompassing the teaching of conservation/restoration in the education of an architect.

In order for the workshop to meet these objectives, it focuses on dialogue and debate rather than on paper presentations, even though papers can be sent and will be published according to the recommendations attached to this document.

The workshop is therefore organized around four sessions, where each one deals with a specific question. These questions are described in the attached document.

Two invited guests will start every session with brief presentations of its questions and a synthesis of the answers that you will eventually have provided when sending us the posters of presentation of your school.

The rest of the time is left for free discussion.

To facilitate the discussion and to complete the exchange of ideas and experiences, it is of vital importance for us to have the posters of every school that participates in the workshop. The posters will be exhibited parallel with and during the workshop so that they can offer information and constitute the reference points during the discussions. A brief description of the contents of the posters (1 or 2 A0 format for each School, plus 2 to six pages A4 of text with 25.000 characters as maximum) as well as the poster reductions will be distributed to all participants, so that they can have all the material at their disposal during the discussions. The final outcome of the workshop will be a publication which will include all the items that has been submitted by you as well as the conclusions of the event. This outcome will be distributed to all European schools of architecture.

#### Programme

##### Preliminary Structure of the Workshop

The workshop will consist of four sessions, each of which will discuss a particular question. Going into depth with each one of them, it is expected that during the workshop the differences and the similarities of the contents of conservation/restoration teaching and the ways it is taught in different schools all around Europe will have been identified.

The questions of each session are the following:

##### Session 1. What is thought about conservation/restoration and why?

Thursday afternoon, 18 October 2007 - 3 to 7 p.m.

This session will deal with the contents of teaching within the wide field of conservation of our architectural heritage. The first issue could, in this

perspective, be an attempt to clarify the boundaries and the limits of what we intend for "heritage", but also about the interpretations we have of ideas, concepts and activities like, for instance, those identified by the words: preservation, conservation, restoration, etc.

Other related questions are, for example: what do we teach in this field at a school of architecture? Which themes do we choose, what are the priorities we set, and what choices do we make about them? Which are the theoretical and technical principles that govern the organization of conservation/restoration courses? Which are our educational objectives when we design and manage these courses? Briefly: the discussion deals mainly with what we teach and why we teach it.

#### **Session 2. How do we teach conservation/restoration?**

Friday morning, 19 October 2007 - 9:30 a.m. to 1:30 p.m.

This session deals with one of the most important issues in the teaching of conservation/restoration: its pedagogy; not only the teaching methods, in terms of effective knowledge transfer, but also its synergy with other subjects that are part of the curricula, with emphasis both on theoretical and studio design teaching.

Could the care and restoration of our heritage, within the different interpretations and definitions we propose for it, be taught in a design studio and within which limits and requirements? What is the role of other subjects in our teaching activities? What is the role of the so-called "humanities" and, on the other hand, that of the different "scientific and technical contributions"? In other words: what is the contribution of history, not only of architecture, for example? What is that of the construction sciences and techniques? What are the roles of the materials technology and sciences, or of chemistry, physics and so on? Is our teaching activity mainly intended to create competences and capabilities "to know", "to understand" and "to judge" (analysis, diagnosis, etc.), "to do" (intervention), or whatever else about the objects of our interest and care? What are the present and more diffused views on this issue?

#### **Session 3. Who teaches conservation/restoration?**

Friday afternoon, 19 October 2007 - 3 to 7 p.m.

This session would investigate to discover who teaches the subjects we are dealing with in our schools of architecture? What should be the teacher's background in this field in order to enable him/her to reach the objectives of his/her job? What kind of experience should he/she have? What is the situation of schools of architecture today in relation to these themes and issues? How do colleagues of different disciplines collaborate on developing the teaching and formative activity in this complex field?

#### **Session 4. When and to what extent do we teach conservation/restoration?**

Saturday morning, 20 October 2007 - 9:30 a.m. to 1:30 p.m.

This session will discuss the distribution of teaching in the duration and organization of the studies to become an architect.

How does this distribution occur? In what year and in which kind of curriculum should the themes related to the preservation, conservation and restoration be introduced and to what extent? How far should these subjects go in a school of architecture? How will different subjects in this complex thematic field be prioritized? How will our teaching be related to the teaching of other subjects in architectural education?

#### **Session 5. Dynamics and Tendencies**

Saturday afternoon, 20 October 2007 - 3 to 5:30 p.m.

This session will attempt to make a synthesis of all previous sessions in order to draw some conclusions towards directions in which schools of architecture can move, the emerging models applied in the pedagogy of the subject, or a way of mapping these models. In the context of this discussion, the future of the network of construction teachers will schedule its future activities.

## Social activity and visit to the Historical Centre of Genoa

Sunday, 21 October 2007

### Guidelines for Poster Presentation

The posters have to be presented in a concise form following the way schools answer to the four questions (please see below and the attached proposed structure of the workshop). For comparability to be possible, we kindly ask you to present your answers to the questions posed in the distinct areas that you see below. Our intention is not to define strict guidelines with regard to the structure or the layout of the posters, but mainly to ensure a basic uniformity, useful for their presentation, legibility and final publication.

Every school will present the teaching of conservation/restoration that occurs in their school on two A0 posters as maximum. Each one of them must include the name of the school and the country of origin in block capitals. It would be convenient if the answers to the questions follow the sequence that has already been allocated in the programme of the workshop for the discussions. A sample of this sequence is the following:

#### 1) What and why

What are the contents of conservation/restoration teaching in your school, and what are the educational objectives that drive this choice?  
Please do not exceed 150 words.

#### 2) How

What are the educational methods and pedagogic strategies implemented in your school for the teaching of conservation/restoration? How is that related to studio teaching?  
Please do not exceed 250 words.

#### 3) Who

What are the qualifications of your school's staff (permanent and not) that teaches conservation/restoration?  
Please do not exceed 150 words.

#### 4) When and to what extent

What is the teaching hours of conservation/restoration in your school. What is

the depth into which the teaching of conservation/restoration delves?  
Please do not exceed 150 words.

#### Expected Reforms

What is your school's mission statement about the teaching of conservation/restoration?  
Please do not exceed 150 words.

We kindly ask you to include in your presentations some students' work samples through which one could get a good picture of the contents of the course you are describing. The photographs, sketches, or the other visual material could be introduced in one of the two posters or they can be inserted in between the text, as you prefer.

A brief text (maximum 25.000 characters) should accompany the two posters. This text with 2 A3 poster reductions will be distributed to all participants in the workshop so that communication and dialogue can be better achieved.

#### For the posters:

You are kindly requested to either deliver them by post not later than September 15th 2007 or to bring them to the workshop venue in the morning of October 18th, 2007.

For the text and the reductions of the posters:

We would be most grateful if you could e-mail them to us not later than September 15th 2007 (etienne@arch.unige.it) so that the session chairpersons will have time to prepare and organize the debate. ■

## Interdisciplinary Conference

Tallinn, Estonia, 27-28 April 2007

## Towards Strong Creative Disciplines in Europe

EAAE Project Leader, Jüri Soolep

It is a great pleasure for us to invite you to the interdisciplinary conference organized by the three ERASMUS Thematic Networks for architecture, (ENHSA), performing and visual arts (inter}artes), and music (Polifonia), in close collaboration with the Estonian Academy of Music and Theatre and the Estonian Academy of Arts.

The conference is organised with the support of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), the European League of Institutes of the Arts (ELIA), and the European Association for Architectural Education (EAAE).

All partners strongly feel the need to consult and debate views on common issues within the three networks and assess the Bologna Declaration process from the wider perspective of the role of creative professionals in a Europe of knowledge and creativity.

### The objectives of this conference are to:

- Influence European policy and verify the position of the three networks and European associations in the light of the Ministerial Summit in the framework of the Bologna Declaration process, May 2007 in London.
- Find ways to strengthen the creative disciplines and improve the recognition of its value for a creative Europe.
- Share interdisciplinary best practice.

### The creative disciplines conference will be of interest to:

- Ministerial officials from ministries of education and/or culture responsible for higher arts education, music and architecture and for the Bologna process.
- European policy-makers concerned with the arts and professional training of performing and visual artists, architects and musicians.
- Deans and educators from higher education institutions within the fields of art, music and architecture.
- Representatives from the creative industries and organizations from the professional field.

Topics for presentations, sessions and working groups:

### Friday 27 April:

- Keynote presentation by the European Commission.
- Presentation of joint position paper.
- Panel discussion with members of the Bologna follow-up group.
- Five parallel thematic sessions sharing the results of the three thematic networks on Tuning and Qualification Frameworks, Quality Assurance and Accreditation, Innovating Traditional Skills, Research & 3rd Cycle, and European Joint Programmes with input from thematic network partners and experts in these fields.
- Evening session in the newly opened Art Museum of Estonia (KUMU) in Tallinn with an inspirational interdisciplinary performance.

### Saturday 28 April:

- Presentation and discussion of the study 'The Economy of Culture in Europe'.
- Three parallel debating sessions focusing on professional practice: Creative Disciplines & Entrepreneurship, Creative Disciplines & Community, Creative Disciplines & the City

### Practical information

The conference will start on Friday 27 April 2007 at 1:30 p.m. and finish on Saturday 28 April 2007 around 3 p.m. with lunch.

Participation in the conference is free of charge. Participants will be asked to pay a small contribution to catering costs at the registration desk in Tallinn. This contribution will include all organized meals, the evening event at the Art Museum of Estonia (KUMU), and coffee breaks.

For further practical details, please visit the conference website at [www.creativity-in-europe.org](http://www.creativity-in-europe.org). The website will be regularly updated with information about speakers and sessions.

Registration on the website will be open from 15 January 2007.

We look very much forward to seeing you in Tallinn!

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### For further information, please contact:

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[www.creativity-in-europe.org](http://www.creativity-in-europe.org)

## ENHSA-EAAE Architectural Design Teachers' Network

School of Architecture, University Lusíada, Lisbon, Portugal, 3-5 May 2007

### Teaching and Experimenting with Architectural Design

EAAE Project Leader, Constantin Spiridonidis

Methods of contemporary architectural education are varied and open to experimentation. Experimentation itself is crucially directed by objectives that legitimise innovation: in science by verifiable truth, in the arts by cultural relevance. What is the objective that directs your experimentation in architectural education and how do you instil this in your students?

Teachers of architectural design are invited to a workshop entitled "Teaching and Experimenting with Architectural Design: Advances in Technology and Changes in Pedagogy" to debate possible answers to the above question. The workshop focuses on the impact that new forms of experimentation and the subsequent new conceptions of architectural form have on the teaching of architectural design. Eminent architectural design teachers who experiment with their courses have been invited to present their cases. Teachers of architectural design are invited to contribute to the debates by preparing a paper and poster with their views, ideas, and pedagogical approaches to architectural design. Debates will enhance the two types of contribution and will argue the issues arising.

An abstract of 600-700 words must be submitted by March 23, 2007. You will be asked to submit your final paper by the end of June 2007 for the publication of the proceedings which will be distributed to all EAAE/ENHSA school members. You may organize your abstract by answering the following questions and addressing any of the thematic issues detailed below:

- In what way have the recent technological advances in information technology influenced the teaching of architectural design in European Schools of Architecture?
- Which are the new values and new priorities directing this teaching in our days?
- Which are the new methods, processes and strategies implemented for the teaching of architectural design?
- What is new, what is different, what is innovative, which are the difficulties this new pedagogy has to deal with?

#### Teaching architectural design

Architectural education has always been dominated by the teaching of architectural design. It has always been guided by the views on architecture

that this teaching reflects, has always been conducted by the values and principles emerging through its implemented pedagogy, has always been implicitly ruled or explicitly regulated or even controlled by its educational objectives, teaching strategies, methods and priorities.

The organization and the development of an architectural design course is, for its leader, a real project. It has its own process (the teaching method), its own tools (the selected design themes, assignments, and all other educational means), its own concept (the educational aims and strategy), its own objectives (the expected learning outcomes), its own connotative meaning (the driving value system), its own conception of architecture and of the architect. It is structured upon its own internal architecture (the implemented pedagogy), which represents, reflects and sometimes declares or even glorifies its attachment to a specific framework of thinking, understanding and doing architecture; in other words to a specific architectural paradigm.

As atelier or as laboratory, as lab or as studio, 'integrated' or 'vertical', the course in architectural design is always the decisive melting pot of architectural education, the efficient catalyst of architectural knowledge, the powerful multiplier of architectural creativity, the effective developer of a framework of thinking, understanding and doing architecture. It is the dynamic 'heterotopia' where the articulation and integration of architectural ideas take place, through experimentation, critique, confrontation, exchange, argumentation, debate or even imposition. It always appears as a promising invitation to a serious commitment, determined engagement, deliberate dreaming and passionate search for the new, the other, the innovative, the experimental.

#### Experimenting with architectural design

Teaching architectural design is always strongly related to experimentation. Not only experimentation with forms to be created, with tools to be exploited, with means to be implemented, with materials to be used, with ideas to be formulated, with values to be expressed, or with principles to be forwarded. It is also related, to a great extent, to experimentation with forms of teaching, with the educational tools and means to be exploited, with the teaching strategies to be implemented, with the

learning outcomes to be achieved, with the values to be appropriated by the students.

Sometimes this form of experimentation is aiming at the further development of an already implemented pedagogy in the framework of a particular approach to architecture and architectural design. In this case the experimentation is aiming at better teaching results, that is to say at a further development of the way the contents and forms of expression of this approach are converted into teaching practices.

The character of experimentation is not the same when we as architects and teachers are experiencing new understandings of architecture and considering others than the already established values, principles and priorities in creating architectural forms. In cases of shifting paradigms, experimenting with architectural design in a school of architecture has a double dimension since it develops on two parallel levels: the one of creating innovative architectural forms and the other of implementing innovative forms of teaching students how to create such forms.

#### **Advances in Technology**

The mental and operational landscape of our life is already dominated by the extended applications of digital technology. All the activities in our everyday experience are profoundly influenced by this new condition which rapidly transforms our vision of things and of the world. Nowadays, the applications of digital technology are not only powerful devices constituting the main tool for designing, modeling and manufacturing architectural forms. As tools they are also a powerful, efficient and meaningful media for thinking about the domain of their application, about the objects resulting from their use, about the subjects who choose to employ and who legitimize them as expressive signs manifesting a certain way of (re)conceiving, (re)thinking, contemplating and experimenting with architecture.

In this revolutionary environment of information society, architecture, as a cultural statement and manifestation of our life in space, seeks its redefinition and its reinvention as a new framework of values and principles; of knowledge, skills and competences; of tools and means; of priorities and preferences as a new paradigm. New terms, notions

and concepts emerge in the architectural vocabulary: liquid, hybrid, hyper, virtual, trans, morphogenetic, animation, seamless, skin, interactivity, parametric, nodes, machinic, morphing, self generating, build-ability, and so on. The consequence is that new values, new aesthetic principles and new forms of experimentation are rapidly grounded in the consciousness of the architects and have a strong impact on architectural education and on the teaching process.

#### **Changes in Pedagogy**

The impact of this new condition on architectural education and more specifically on architectural design education is tremendous. The traditional architectural design studio is progressively transformed into an experimentation lab in most of the cases dominated by the computer or even dispersed into distant and virtual work places from the students' homes. The tutorials are mainly developed on the basis of PP presentations and not on the drawing board any more. The knowledge of a significant number of software programmes is in our days a necessary condition which has already marginalized the traditional courses on drawing and representation techniques. CDs with multimedia paperless presentations tend to replace the drawn deliverables of architectural design modules.

The forms of collaboration in the design studio between students as well as between teachers and students have radically changed. The team work becomes increasingly difficult due to the dispersed location of persons, to the continuous individualization of the subjects and to the continuous personalization of computers as main design tools or instruments. The Internet is very often used as a direct communication substitute which is extending while destabilizing the contact hours at the school. The digital representation techniques to a large extent replaced the traditional models introducing highly sophisticated modeling software closely related to the manufacturing of the designed forms by the industry. New materials and new information made the experimentation in the design studio a completely new adventure for teachers and students.

As the speed of change grows dramatically, the coexistence of many different views and aspects on architecture and more specifically on architectural



design education becomes one of the main characteristics of our educational environment. Schools of architecture, in most cases, appear rather resistant to this (unknown and fearful) avant-garde digital and/or experimenting dynamism. Usually, only a small number of teachers manage to reform their architectural design modules and to encourage their students to become familiar with and to appropriate this new paradigm. As the school environment does not always offer a fertile ground for the debate on teaching architectural design in our digital era, the exchange, the networking and the debate with other teachers from other schools become a real wish, expectation and academic necessity.

Teaching and Experimenting with Architectural Design: Advances in Technology and Changes in Pedagogy

Animated by this necessity, the workshop has the following main objectives:

- To bring together teachers who have incorporated in their architectural and urban design teaching, practices in support of digital design techniques and the new conceptions of form that those techniques entail.
- To establish a dialogue and exchange of ideas and experiences among them.
- To map the architectural design modules which are conceived, structured and developed by employing innovative digital design techniques of generating and manufacturing architectural forms.
- To outline the educational objectives of those modules, the teaching strategies they follow, and the learning outcomes they expect to achieve.
- To record the teaching methods they use in order to arrive at their expected objectives.
- To present the design themes selected for the teaching process, the different assignments introduced by the teachers, the necessary technical infrastructure used by the students.
- To investigate the criteria for the evaluation of the students' performance and the competences achieved by the educational process.

The event is organised by the Socrates Thematic Network ENHSA (European Network of Heads of Schools of Architecture) the thematic network of

the EAAE (European Association for Architectural Education).

For any further queries, please do not hesitate to contact us on [enhsa-net@arch.auth.gr](mailto:enhsa-net@arch.auth.gr).

#### Invited lecturers

- Paul Coates
- Fabio Gramazio
- Michael Hensel
- Kas Oosterhuis
- Mathias Kohler
- George Liaropoulos-Legendre
- Bob Sheil
- Søren Sørensen
- Charles Walker

#### Scientific Committee

- Sean Hanna
- Oliver Fritz
- Johannes Käferstein
- Marta Male-Aleman
- Dimitris Papalexopoulos
- Antonino Saggio
- Pedro Soja
- Constantin Spiridonidis
- Maria Voyatzaki

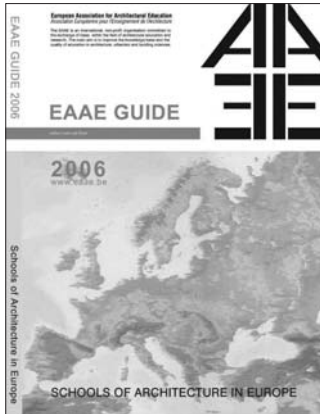
#### Organizing Committee

- Sean Hanna
- Oliver Fritz
- Johannes Käferstein
- Marta Male-Aleman
- Constantin Spiridonidis
- Maria Voyatzaki
- Emmanouil Zaroukas

## EAAE Guide 2006

### Schools of Architecture in Europe

EAAE Project Leader, Leen van Duin



In March 2007 the EAAE will present its third edition of 'EAAE Guide: Schools of Architecture in Europe'. Since the Bologna Declaration of 1999, the academic programmes of many member schools have changed, thus the timing of the third edition could not have been better. The Guide is edited by EAAE Project Leader Professor Leen van Duin and his staff at the TU Delft. They have once again taken on the responsibility for the research, updating and editing of the guide. Compared to the former guides, the new layout offers more room for the facts per school. Page one offers a breakdown of the individual school with a description of its profile, the structure of the curriculum and the research programme. The second page offers additional information concerning the curriculum of the school in question. The guide includes curricula of schools which conform to the Bologna agreement (BSc, MSc and PhD) as well as curricula of schools that are still in transition to the new BA/MA system.

It is the ambition of the EAAE to develop the European Guide into a significant intermediary for inquiry and contact between the academic programmes of the European schools, their staff and students. A great thanks goes out to each of the schools that have generously taken the time to update their information and academic content. Without this common effort in the belief that such a guide is important, this project would not have been possible. The number of EAAE memberships is steadily growing, and thus the guide begins to generate a fairly clear picture of architectural education in Europe. It will enable students and teachers to move freely between the various schools and different architectural approaches within the ever more complex and often paradoxical educational systems at the beginning of the 21st century.

The main goal of the Bologna agreement is the free exchange of students and teachers by means of systems of equivalent course credits and quality control, and the member states of the EU agreed that, within ten years from 1999 all academic courses would be set up in accordance with a Bachelor/Master model: a 3-year Bachelor, a 2-year Master and finally a 3-year Doctorate programme. In doing so, all member states entered the domain of the European Committee, which through its 1985 Architects' Directive already aimed to

promote the freedom of movement of architects between the member states by means of the mutual recognition of diplomas. These two initiatives are linked by the common goal of eliminating national barriers which could impede the creation of a single European market with one overarching organ for registration. In 2000, heads of states and governments meeting in Lisbon declared in the same spirit that through this educational system Europe could develop itself into the world's most competitive knowledge economy.

Change in education today seems to be guided principally by the demands of efficiency and yield, in other words, the market. However, heads of schools of architecture gathered in Crete were mainly concerned with the quality of the built environment when, in their Chania statement of 2001, they laid down content-based principles for monitoring the quality of educational programmes in architecture. They agreed on a continuous training programme of five years and also expressed the view that the contents of curricula must not be exclusively determined by the demands of professional practice, but additionally by innovative insights of research programmes at schools of architecture all over Europe. One finds these intentions in the different programmes presented in the Guide.

Despite a great deal of effort, it is difficult with any guide of this size to avoid mistakes as the information is occasionally incomplete or the given information has been misinterpreted. This is always unfortunate, but please bear with us as everyone has worked hard to avoid such mistakes. However, it is important that inaccuracies are brought to the attention of the Secretariat of the EAAE as soon as possible.

## Assemblée générale de l'AEEA

Le 4 septembre 2006, Khania, Grèce

### Discours du Président

Per Olaf Fjeld, Président de l'AEEA

Lorsque j'ai succédé à James Horan dans cette fonction, c'était dans l'entendement et avec la conviction que l'AEEA a la capacité d'aller de l'avant, et que cet association est importante pour le bien-être et le développement de l'enseignement de l'architecture en Europe. Avec ces idées en tête, j'ai avancé quatre thèmes qui me semblaient essentiels pour le futur de l'AEEA et de ses membres, à savoir : la communication, le rôle politique, le rôle d'initiateur et le rôle critique.

La somme de ces thèmes donnerait à l'Association Européenne pour l'Enseignement de l'Architecture une base et une voix capables de renforcer notre position et notre prise de conscience sur un marché animé et compétitif et, je l'espère, d'élever le niveau de l'enseignement de l'architecture.

Cette année passée, nous nous sommes centrés sur le contenu des 4 thèmes susmentionnés. Afin de suivre nos efforts, le Conseil a travaillé dur :

- pour actualiser et communiquer le matériel existant
- pour être bien en prise et prendre part à ce qui se passe à Bruxelles
- pour supporter et promouvoir les activités qui contribuent nettement à l'enseignement de l'architecture.

Notre participation écrite et orale dans le discours de l'architecture en de nombreux endroits du monde a également joué un rôle critique et appuyé la ferme conviction que même l'architecture a le pouvoir de s'améliorer.

Le Conseil et les Chargés de Mission ont investi beaucoup d'énergie, de créativité, de temps et d'argent dans leurs actions. J'ai pris grand plaisir à travailler avec vous tous et j'aimerais vous remercier du soutien et de la générosité que vous m'avez toujours démontrés, et aussi du fait que nous avons réussi à travailler en équipe en partageant les mêmes certitudes.

Je voudrais aussi adresser mes remerciements personnels à mon Recteur à l'Ecole d'Architecture et de Design d'Oslo, Karl Otto Ellefsen, pour sa générosité et son soutien financier tout au long de l'année, support qui a permis de réaliser cette tâche en plus de toutes les autres, ainsi que de l'aide fournie par l'Ecole en la personne de l'architecte Inger Lise Syversen.

L'année écoulée, j'ai participé à de nombreuses conférences sur l'enseignement de l'architecture et j'ai rédigé plusieurs articles à ce sujet. Aux quatre coins d'Europe, 3 thèmes semblent faire surface de façon récurrente :

- Que faire de la Déclaration de Bologne ?
- Que se passe-t-il à Bruxelles avec la nouvelle Directive ?
- Comment préserver notre identité ou nous profiler au-delà de la simple survie ?

Soit en d'autres mots : il faut mettre au net la relation entre programme, contenu et profil, le contenu devant toujours porter au-delà des rôles politiques académiques.

Parallèlement à ceci, la plupart des Ecoles semblent avoir conscience des changements engagés aujourd'hui et elles sont motivées pour faire face à ces nouvelles modifications, d'une façon qui puisse replacer l'enseignement de l'architecture dans un mouvement créateur. Je vous en félicite. Posons un regard positif sur cet appel au changement, voyons-le plus comme une opportunité que comme une nécessité, mais sans sous-estimer la difficulté du contenu. Au lieu de remplir le contenu dans le programme, c'est le contenu qui doit commencer par former le programme, et il faudrait insister sur ce point dans le futur.

Regardons à nouveau de l'avant et anticipons quelques-uns des domaines de l'enseignement qui réclament notre attention en Europe. L'un d'eux est la sauvegarde de notre diversité, et en tant que telle comment utiliser la Déclaration de Bologne pour favoriser l'identité. Une des forces uniques et latentes de l'enseignement de l'architecture en Europe est la longue histoire de l'identité de chaque Ecole, ce qui à son tour se reflète dans un souci local pour l'environnement, le climat, les questions sociales et la connaissance du milieu déterminé de la construction dans chaque région.

Il y a presque 100 ans, nos Ecoles ont été capables d'amorcer des thèmes et des tournures internationales et d'interpréter et de transformer cette compréhension mondiale en une sensibilité locale.

Réticent à parler de sensibilité, de spécialisation, je préférerais définir ceci comme une identité développée ou une forte compétence dans des champs

*d'intérêt déterminés. Ces compétences devraient demeurer à l'intérieur du domaine de l'architecture et ne pas se diluer ou être absorbées dans un large spectre d'autres domaines et intérêts. Chacune de nos Ecoles a manifestement la capacité de faire avancer cette identité.*

*Ce qui m'amène à mon second thème : Comment éviter une excessive simplification ou l'affaiblissement de l'essentiel de l'architecture dans nos programmes d'études ? Chaque étudiant devrait recevoir un enseignement qui lui procure un bon fondement solide et, à partir de là, projeter de plus complexes discussions. D'autres professions reprendront les champs où il y a chevauchement, peut-être emporteront-elles même une bonne part de ce qui d'après nous appartient au domaine de l'architecte si nous perdons ou échouons à revitaliser l'essentiel de notre activité, et cela empreindra profondément les directions futures de l'architecture. Dans cette situation, l'architecture reprendra peut-être une autre discussion, plus simplifiée, sur l'espace architectural, et sans nécessairement porter sur l'aspect spatial. L'architecture décèlera peut-être sa capacité spatiale unique et les processus relatifs à un genre de savoir déterminé transformé dans les limites d'un objet.*

*Le troisième thème (relation entre les établissements/instituts d'enseignement et la profession) nous occupe depuis longtemps et j'espère qu'il continuera de le faire.*

*Notre point de mire dans la gestion et le contenu de nos Ecoles ne devrait jamais être autre que l'architecture, et non la tentative d'apaiser les besoins immédiats de la profession, sachant que les deux groupes ont une existence symbiotique à plusieurs niveaux. En outre, je pense que la profession reconnaît et accepte cette situation. C'est pourquoi il est très important de ne pas embrouiller cette relation, car aucune de nos Ecoles ne prépare ses étudiants pendant cinq ans pour la profession en soi, tandis que nous leur donnons, j'espère, des outils, des connaissances, un contenu architectural et une voix qui leur permette de discuter et d'avancer des arguments actualisés dans la profession. Notre contribution à la profession devrait être claire, et j'estime qu'il est important de ne pas simuler ou dissimuler ce que nous n'offrons pas.*

*La profession peut apporter une contribution intéressante et importante aux Ecoles, et en plus de cela,*

*nos instituts ont beaucoup à offrir à la profession au delà du recrutement, et c'est là que nous sommes peut-être un peu à la traîne. Nous pourrions offrir à la profession beaucoup plus de nos connaissances, de notre capacité créatrice et de résultats de divers programmes. Certaines méthodes d'intensification de la communication sont très directes, par exemple plus de programmes de formation continue pour les architectes en exercice, mais il peut aussi simplement s'agir de mieux communiquer à une audience plus large et de mettre en valeur notre expertise. Et la profession est une cible et un partenaire évident.*

*Quoi que nous fassions, nous devrions éviter de simplifier la complexité de l'architecture, nous devrions plutôt englober et accepter les nombreux aspects interconnectés, et nos contenus doivent refléter cette complexité. Trouver cet équilibre est en soi un acte créateur. En vue d'anticiper et de positionner de manière constructive les objectifs, les contenus et les programmes d'études de nos Ecoles par rapport au futur, il faut que de jeunes architectes et professeurs talentueux y trouvent une place et qu'ils se voient offrir une carrière viable et soutenable au sein de nos établissements, ce qui n'est pas tâche facile, ni pour les Directeurs d'Ecoles, ni pour les jeunes architectes talentueux ! Que dire ? Soyez généreux au moins et essayez de trouver des voies qui apaisent tous les partis concernés et nous préservent d'une situation régie par la bureaucratie.*

*L'AEEA est un forum où débattre et consigner les sujets et les problèmes tels que ceux que je viens de mentionner. Les sujets sont ouverts à tous, non réservés à un établissement donné ni au domaine de l'opinion privée. Ces thèmes qui concernent les Ecoles sont plus ou moins les mêmes pour tous, à peine modifiés d'établissement en établissement, mais les positions et les solutions locales sont multiples. En même temps, nous devons reconnaître et accepter que l'architecture est un domaine très compétitif et ambitieux.*

*Le talent de chaque protagoniste continuera probablement à jouer un rôle important dans le futur, et il est donc crucial que nos Ecoles aient un cadre qui fasse face à cette situation de 3+1 ou 3+2, selon le modèle que chaque Ecole se décide d'appliquer. Les jeunes talents ont besoin de temps pour mûrir. Ils ont besoin d'un environnement dans lequel l'intensité d'une pensée donnée puisse se nourrir et grandir. Ils doivent apprendre à apprécier d'autres talents et*

capacités. Et notamment, ils doivent comprendre l'impact direct et indirect de l'architecture sur nos vies quotidiennes.

J'espère que vous continuerez de supporter l'AEEA dans le futur et que vous en serez membre actif. Ce n'est qu'en partageant nos efforts et nos débats que l'enseignement de l'architecture ira vraiment de l'avant. Oui, un architecte/un professeur ou une Ecole peut faire une différence un bref instant ou dans un champ déterminé, mais c'est souvent une construction fragile à la merci des circonstances. Malgré notre société mondiale et les images virtuelles qui s'en suivent, nous ne pouvons pas nous libérer du fait qu'après tout nous appartenons à un continent profondément enraciné dans la tradition, et que quand Alberto Pérez-Gómez parle d'accès, d'accès à la tradition, cela comporte la possibilité et l'avantage de mieux discerner nos différences. Nous ne devrions pas avoir peur de cette situation ni sous-estimer ses ressources. Nous avons une longue histoire d'esprit philosophique ou de positions dans l'architecture. Découvrir le nouveau dans la compréhension et la conscience de l'ancien est un défi récurrent dans l'enseignement de l'architecture en Europe. L'architecture ne peut pas échapper à son identité, mais la priorité aujourd'hui accordée à une reconnaissance rapide peut affaiblir et modifier notre identité architecturale.

La charge de travail se fait chaque année plus lourde à l'AEEA, et, à la suite du développement du nombre d'adhésions et de l'intérêt en général porté à notre association, il faut reconsidérer notre base à Leuven. Il a une nécessité manifeste de renforcer le côté administratif de notre organisation pour mieux servir nos membres, le Conseil et les Chargés de Mission. Je remercie ici encore notre secrétaire Lou qui, avec des moyens et un temps très limités, a été capable de réaliser un grand labeur, mais dans un futur proche, le bureau aura besoin de plus d'aide, et pour renforcer notre base administrative, il faudra trouver d'autres moyens de financement permanent. Elever la redevance des membres n'est pas, à long terme, une solution positive à ce défi.

L'AEEA est toujours intéressée par les propositions ou même les suggestions de projets, que ce soit pour ouvrir un nouveau réseau thématique, un atelier ou une conférence. Nous sommes intéressés, et nous dépendons aussi de votre soutien et de votre participation pour renforcer le contenu architectural et

éducatif de notre association. Notre mandat doit être conduit tant à long terme qu'à court terme : Il doit sans cesse être actualisé et nos objectifs et nos débats doivent s'orienter vers le futur, mais malgré notre empressement pour le changement, nous ne devons pas oublier notre propre spécificité.

Je vous remercie. ■

## Assemblée générale de l'AEEA

Le 4 septembre 2006, Khania, Grèce

## Rapport du Président

Per Olaf Fjeld, Président de l'AEEA

### Réunions du Conseil/ Chefs de Projets

- 1-2 octobre 2005, Leuven, Belgique  
Sujet : Défis et opportunités de l'AEEA en 2006-2007
- 19-20 novembre 2005, Leuven, Belgique  
Sujet : Communication interne et externe de l'AEEA
- 28-29 janvier 2006, Paris, France  
Sujet : Priorités et défis de l'AEEA en 2006
- 4-5 mars 2006, Paris, France  
Sujet : Economie, stabilité et changement dans l'AEEA
- 5-6 mai 2006, Gênes, Italie  
Sujet : Stabilité et changement dans l'AEEA  
Réunion avec les Doyens italiens
- 2 septembre 2006, Khania, Grèce  
Sujet : Stabilité et changement dans l'AEEA, 2

### Communication

- Bulletin de l'AEEA :  
n° 73, octobre 2005  
n° 74, février 2006  
n° 75, juin 2006  
n° 76, numéro spécial août 2006
- Actualisation du dépliant de l'AEEA
- Agenda de l'AEEA
- Guide de l'AEEA des Ecoles d'Architecture européennes.
- Site internet de l'AEEA

### Rapports 2005-2006

- Stockholm-Helsinki publié en septembre 2005 : (AEAA n° 16 - manque un autocollant)
- AEEA/Prix VELUX 2003-2005 n° 26
- Conférence des Directeurs Khania 2005 n° 27
- Atelier des Professeurs Khania 2005 n° 28
- Construction Barcelona-Valles n° 29
- Diversity Bucharest 2005 n° 30
- Conservation n° 31
  
- N° 16  
Villner, L., & Abarkan, A ;  
The Four Faces of Architecture - on the dynamics of architectural knowledge (Les quatre faces de l'Architecture : la dynamique dans la connaissance architecturale)

Ecole d'Architecture, Institut royal de Technologie, Stockholm, 2005

- Harder, E., (Ed.)  
Ecrits sur l'Enseignement de l'Architecture  
Prix de l'AEEA 2003-2005 sponsorisé par VELUX  
Actes de l'AEEA sur l'Enseignement de l'Architecture n° 26  
Ecole d'Architecture, Copenhague, 2005
  
- Voyatzaki, M., (Ed.)  
(re)searching and redefining the content and methods of CONSTRUCTION TEACHING in the new digital era ((re)chercher et redéfinir le contenu et les méthodes d'ENSEIGNEMENT DE LA CONSTRUCTION dans la nouvelle ère numérique)  
Actes de l'AEEA sur l'Enseignement de l'Architecture n° 29  
Université de Thessalonique, Thessalonique, 2005
  
- Patricio, T., Van Balen, K., De Jonge, K., (Eds.)  
Conservation in changing societies - Heritage and development (Conservation et sociétés en transformation - Patrimoine et développement)  
Actes de l'AEEA sur l'Enseignement de l'Architecture n° 31  
RLICC/EAAE, Louvain (Belgique), 2006

### Collaboration avec d'autres associations

Réunions AEEA / CAE :

- Bruxelles, 28 octobre 2005
- Bruxelles, 16 décembre 2005
- Bruxelles, 21 janvier 2006
- Dublin, 3 février 2006
- Bruxelles, 19 juin 2006

Document important:

- Document directeur relatif à l'établissement d'une opinion sur les Diplômes d'Architecture et leur conformité avec la Directive "Architectes" 85/384/EEC et la nouvelle Directive 2005/36/CE sur la reconnaissance des qualifications professionnelles.  
(Auteur ; James Horan)



**AEEA/ ARCC**

EAAE/ENHSA - Ecoles d'Amérique Latine.  
Première réunion tenue pour "Mise au diapason"  
Bruxelles 16 juin 2006  
Projet MACE

**Conférences et Ateliers**

31 mai - 4 juin 2006  
Conférence ARCC/AEEA, Philadelphie.  
"Emerging research and design" (Recherche et  
Design émergents)

22-25 mai 2006  
Conférence RLICC/AEEA, Leuven.  
"Conservation in Changing Societies. Heritage &  
Development" (Conservation et sociétés en  
transformation - Patrimoine et développement)

2-5 septembre 2006  
ENHSA/AEEA, 9e Conférence des Directeurs des  
Ecoles d'Architecture européennes, Khania,  
Grèce.  
"New Directive-New Directions" (Nouvelle  
Directive-Nouvelles directions)

21-23 septembre 2006.  
AEEA/ENHSA, Atelier du sous-réseau pour la  
théorie et l'histoire de l'architecture, Hasselt,  
Belgique.  
"Content and Methods of Teaching Architectural  
Theory in European Schools of architecture"  
(Contenu et Méthodes pour l'enseignement de la  
théorie de l'architecture dans les écoles d'archi-  
tecture européennes)

23-25 novembre 2006  
EAAE/ENHSA, Atelier - Construction, Venise,  
Italie

1-2 février 2007  
Prix de l'AEEA 2005-2007. Sponsorisé par  
VELUX Atelier international.  
Copenhague, Danemark

2008  
Conférence de l'AEEA/ARCC, Copenhague,  
Danemark. Académie royale des Beaux Arts de  
Copenhague, Danemark

**Concours**

Prix de l'AEEA 2005-2007. Sponsorisé par VELUX  
Ecrits sur l'Enseignement de l'Architecture.  
"Representation in Architecture" (La  
Représentation dans l'Architecture).  
Date limite le 12 octobre 2006.

AEEA/Lafarge  
Concours international ouvert aux étudiants  
d'architecture  
"Recovering the Architecture of Forgotten Urban  
Spaces" (Retrouver l'architecture des espaces  
urbains oubliés).  
Date limite le 15 octobre 2006.

**Nouveaux membres en 2006**

- Ecoles membres
- Académie des Beaux Arts, Prague, République tchèque
  - Université technique Gediminas de Vilnius, Vilnius, Lituanie
  - Ecole d'Architecture de Bergen, Norvège
  - Université Beira Interior, LAUBI, Covilha, Portugal
  - Institut supérieur technique, Lisbonne, Portugal
  - Université de Minho, Guimaraes, Portugal
  - Ecole technique supérieure d'Architecture, Valladolid, Espagne
  - Université d'Erciyes, Kayseri, Turquie
  - Ecole d'Architecture de Cantorbéry, Kent, Royaume-Uni
  - Institut technologique de Waterford, Waterford, Irlande
  - Académie van Bouwkunst, Maastricht, Pays-Bas
  - Université de Limerick, Ecole d'Architecture, Limerick, Irlande
  - Institut d'Architecture ARTEZ, Arnhem, Pays-Bas
  - Ecole supérieure technique de Francfort-sur-le-Main, Section d'Architecture, Allemagne
  - Ecole supérieure technique Georg-Simon-Ohm, Section d'Architecture, Allemagne
  - Université de Nottingham, Royaume-Uni
  - Université de Sciences appliquées, Münster, Allemagne
  - Université de Chypre, Faculté technique, Nicosie, Chypre
  - Université technique de Szczecin, Faculté de Génie civil et d'Architecture, Szczecin, Pologne

- *Université de Venise, Italie*
- *Seconde Université des Etudes de Naples, Faculté d'Architecture, Italie*
- *Ecole d'ingénieurs et d'architectes de Fribourg, Université de Sciences appliquées Suisse Ouest, Fribourg, Suisse*

*Membres individuels*

- *Milena Metalkova-Markova, ville d'Akita, Japon*
- *Association pour l'Enseignement de l'Architecture, Mimarlik Egitime Dernegi, Istanbul, Turquie*
- *Ute Poerschke, Munich, Allemagne*

**Membres du Conseil de l'AEEA et Chargés de Mission 2006 / 2007**

*Membres du Conseil de l'AEEA*

- *Per Olaf Fjeld, Président (2008)*
- *Vice Président à élire à Khania 2007*
- *Hilde Heynen*
- *James Horan*
- *Herman Neuckermans*
- *Ramón Sastre*
- *Maria Voyatzaki*

*Nouveaux Membres du Conseil :*

- *Professeur Loughlin Keally, Collège universitaire de Dublin, Irlande*
- *Professeur Stefano Musso, Université des Etudes de Gênes, Italie*

*Chargés de Mission de l'AEEA 2006 / 2007*

- *Ebbe Harder*
- *Emil Popescu*
- *Constantin Spiridonidis*
- *Anne Elisabeth Toft*
- *Leen Van Duin*

*Nouveaux Chargés de Mission*

- *David Porter, Directeur, Professeur, Ecole d'Art de Glasgow, Mackintosh School of Architecture, Glasgow, Ecosse*
- *Jüri Soolep, Doyen, Académie des Arts d'Estonie, Faculté d'Architecture, Tallinn, Estonie*

*Sous réserve de confirmation :*

- *Art Oxenaar, Directeur, Académie d'Architecture, Ecole des arts d'Amsterdam, Pays-Bas*

## Assemblée générale de l'AEEA

Le 4 septembre 2006, Khania, Grèce

### Rapport du Trésorier

Herman Neuckermans, Membre du Conseil de l'AEEA

#### Budget 2006 AEEA en Euro

##### Depenses:

Secrét +fonctionnement + expéditions	32.450
Conférences	19.000
	75.000
	15.000
News Sheet	17.200
Réunions du conseil+chargés de mission	16.500
Prix	52.500
Site Web / Guide des écoles	6.000
Publicité / divers	7.500

##### Entrees:

Cotisations	50.000
Prix EAAE / VELUX	10.000
Prix EAAE/ Lafarge	56.000
K.U.Leuven secrétariat	5.750
Chania	68.000
	19.000
	15.000

#### Budget 2006 AEEA en Euro - totaux

	Budgetté
Dépenses	240.950
Entrées	234.750
Bilan	- 6.200

#### Reserve AEEA en Euro

fin 2005, réalisé :	98.172
fin 2006, estimation:	91.972

La différence entre les dépenses budgétées et les dépenses réalisées sont dues principalement aux dépenses des conférences qui n'ont pas encore été payées ainsi qu'aux plus grand nombre de réunions du conseil et des chargés de mission.

Les différences au niveau des entrées sont principalement dues aux frais généraux du prix VELUX/EAAE qui n'ont pas encore été versés.

## Fifth EAAE-ENHSA Construction Teachers' Network Workshop

School of Architecture, University IUAV Venice, Italy, 23-25 November 2006

### Report: Accommodating new Aspects of Interdisciplinarity in Contemporary Construction Teaching

Myriam Olivier, Director of Les Grands Ateliers, France

#### The process of architectural design

During the workshop in Venice on the role of interdisciplinarity in construction teaching, two concepts were studied in particular: the definition of interdisciplinarity and representation forms in architectural projects.

By looking at the issue of interdisciplinarity through the various themes of the workshop, it became very apparent that this is a consequence of the growing complexity of constructed objects and inhabited spaces.

The architect's approach during the design stage has changed enormously over the past 30 years as a result of the developments in the architectural project environment. Designers are faced with new questions, and this is particularly the case for architects who have to rely on disciplines that they no longer master themselves.

Very simplistically, it can be said, that in 1975 the architect approached the work as follows: he designed spaces and suggested materials; then the engineer calculated the load-bearing structures and supply systems, and finally, the contractor constructed the structure on the basis of the technical plans provided. This linear approach was made possible because the techniques used were well known and mastered.

Since the end of the 1990s, the consideration for sustainable development, the appearance of new materials developed by manufacturers, the development of materials mixing and technologies adapted to the assembly of the materials, the quest for economic optimisation of projects, and the greater attention paid to people's social expectations are all aspects that have to be included in projects and that make them much more complex.

#### Consequences for teaching:

During the workshop, interdisciplinarity gave rise to two different types of teaching experience: on one hand, the complexity of the architectural project was taken into account, with representatives of other disciplines being involved in student projects, and on the other hand, the contribution

#### *Le processus de la conception architecturale*

*Pendant le workshop de Venise, dédié à la place donnée à l'interdisciplinarité dans l'enseignement de la construction, deux concepts ont été particulièrement interrogés : la définition de l'interdisciplinarité et les modes de représentation des projets d'architecture.*

*La question de l'interdisciplinarité, abordée au travers des différents thèmes du workshop, a fait nettement apparaître qu'elle était une conséquence de la complexification des objets construits et des espaces habités.*

*En effet, la démarche de l'architecte pendant la phase de conception a beaucoup évolué depuis 30 ans en raison de l'évolution de l'environnement des projets d'architecture. Des questions nouvelles se posent aux concepteurs, et notamment aux architectes qui doivent s'appuyer sur des disciplines qu'ils ne maîtrisent plus eux-mêmes.*

*En simplifiant, on peut dire qu'en 1975, sa démarche pouvait se décomposer (de manière simpliste) selon le schéma suivant : l'architecte concevait les espaces et proposait les matériaux, puis l'ingénieur calculait les structures porteuses et les équipements pour les fluides, enfin l'entrepreneur construisait sur la base des plans techniques fournis. Cette démarche linéaire était rendue possible parce que les techniques mises en œuvre étaient connues et maîtrisées.*

*Depuis la fin des années 1990, la prise en compte du développement durable, l'apparition de nouveaux matériaux mis au point par les industriels, le développement de la mixité des matériaux et des technologies adaptées à leur assemblage, la recherche de l'optimisation économique des projets, et la meilleure prise en compte des attentes sociales des personnes, sont autant d'aspects qui doivent être introduits dans les projets et qui les rendent beaucoup plus complexes.*

#### *Conséquences sur l'enseignement :*

*L'interdisciplinarité s'est traduite, lors du workshop, notamment par deux types d'expériences pédagogiques : d'une part, la prise en compte de la complexité du projet d'architecture qui fait intervenir des praticiens d'autres disciplines dans les projets d'étudiants, et d'autre part, la valorisation de l'ap-*

of computer tools was highlighted, enabling the architect to express more readily the forms that suit his project.

- In the first case, presentations showed the quality of projects designed by students working in mixed teams of architects and engineers, or where the students took part in a role-playing workshop representing the different key players. Interdisciplinarity is presented as a response to the complexity of the project, in which architects can find themselves leading multidisciplinary or even multicultural teams, and have to learn to break down their projects according to approaches that can become contradictory. The task in teaching architecture is to achieve a balance between learning and basic mastery of the techniques and technologies, and learning how to coordinate the complementary skills of the other key players.
- In the second case, the new disciplines based on information technology are a multitude of new tools which enrich the architect's project deliberations. Digital curve generation software enables the architect to move away from conventional forms, while interactive structural calculation software makes it easy to optimise constructions, and rapid prototyping with CAD cuts down the time and distance between design and construction.

Interdisciplinarity lies at the point where information technology and architecture meet, where the former frees the latter from contingencies in terms of form, time and technicality.

In every case, the presentations made during the workshop showed that the architectural project is made visible thanks to representations produced at the various stages of its development. In the majority of discussions, the architectural project was considered as going from the conceptualisation of the idea or the forms to the execution stage of the project.

During the Venice symposium, one student expressed regret that too many teaching projects placed most of the emphasis on the 'architectural object' to the detriment of its constructability, and were much more interested in form than in technical aspects.

*port des outils informatiques qui permettent à l'architecte d'exprimer plus facilement les formes qui répondent à son projet.*

- *Dans le premier cas, des présentations ont montré la qualité des projets conçus par des étudiants travaillant en équipes mixtes architectes-ingénieurs, ou dans le cas où les étudiants pratiquent un atelier de jeu de rôles représentatifs des différents intervenants. L'interdisciplinarité est présentée comme une réponse à la complexité du projet, dans lequel les architectes peuvent devenir les chefs d'orchestre d'équipes pluridisciplinaires, voire pluriculturelles, et doivent apprendre à décliner leurs projets selon des approches qui peuvent devenir contradictoires. L'enjeu de l'enseignement de l'architecture est d'arriver à un équilibre entre l'apprentissage et la maîtrise minimale des techniques et technologies, et celui de la coordination des compétences complémentaires des autres intervenants.*
- *Dans le deuxième cas, les nouvelles disciplines basées sur l'informatique, sont autant d'outils nouveaux qui viennent enrichir la réflexion de l'architecte sur son projet. Les logiciels de génération numérique de courbes lui permettent de se libérer des formes conventionnelles, ceux de calculs interactifs de structures facilitent l'optimisation des constructions, le prototypage rapide associé à la DAO/CAO raccourcit la distance et le délai entre conception et chantier de réalisation...*

*L'interdisciplinarité se trouve dans la rencontre entre le domaine des technologies de l'information et celui de l'architecture, le premier libérant le second de contingences de forme, de temps, et de technicité. Dans tous les cas, les présentations faites pendant le workshop montrent que le projet d'architecture est rendu visible grâce aux représentations faites à ses différentes étapes d'évolution. Dans la majeure partie des discussions, le projet d'architecture était considéré comme allant de la conceptualisation de l'idée ou des formes à la phase du projet d'exécution.*

*Une étudiante, lors du colloque de Venise, a regretté que trop de projets pédagogiques mettaient l'accent essentiellement sur "l'objet architectural" au détriment de sa constructibilité, et valorisaient beaucoup plus les formes que les aspects techniques.*

This is the point where interdisciplinarity and representation meet, because by means of the different representation forms, it is possible to show the contributions of each discipline to the architectural project. These representations can vary greatly: simple drawings or watercolours, computer-generated geometric shapes, groups of plans drawn manually or created using CAD, small mock-ups or actual-size prototypes, etc. So, structural calculation software such as CAD has a significant effect on the interaction or intervention of other engineering disciplines in the architect's project. The parametric design of shapes is a direct aid to the deliberations of architects when devising shapes and spaces.

- In the first case, computer tools enable the different aspects of complex projects to be modelled, such as buildings whose production requires the involvement of different players, whether they are engineers, sociologists or contractors. The architect's role is then to make their differing contributions coherent so that the project meets the users' needs at the same time as making environmental, economic and technical requirements compatible.
- In the second case, it is the architect's creative and innovative role that is promoted, especially in the early stages of the design process. The example of a parametrically devised project for a panelled structure designed by means of calculation, modified on site and produced to actual size, shows that this information technology can become an essential tool for the project.
- Finally, some presentations placed the emphasis on physical representations using large-scale mock-ups and scale 1 prototypes, which can also express the complexity of the architectural project by bringing together all the elements of a project to verify their feasibility, as on a real construction site. This step is an additional stage which takes place later in the process than the stages currently explored in schools of architecture.

In fact, each of these representations acts as a filter which brings out a given aspect of the project, each is necessary, although the architect does not necessarily undertake them all himself, yet it is only when they are all brought together that the coherence of the architectural project takes shape.

*C'est sur ce point que interdisciplinarité et représentation se rejoignent, car, par les différents modes de représentation, il est possible de faire apparaître les apports de chaque discipline au projet d'architecture. Ces représentations peuvent être très diverses : simples dessins ou aquarelles, formes géométriques générées par ordinateur, ensembles de plans dessinés à la plume ou créés par CAO/DAO, petites maquettes ou prototypes à taille réelle. Ainsi, les logiciels de calculs de structures, comme ceux de DAO/CAO marquent beaucoup plus l'interaction ou l'intervention d'autres disciplines de l'ingénierie dans le projet de l'architecte. La conception paramétrique des formes est une aide directe au travail de réflexion des architectes sur les formes et les espaces.*

- *Dans le premier cas, les outils informatiques permettent de modéliser les différents aspects de projets complexes, tels que les bâtiments dans la réalisation desquels il est nécessaire de faire intervenir différents acteurs, qu'ils soient ingénieurs, sociologues ou entrepreneurs. Le rôle de l'architecte est alors de rendre cohérents leurs différents apports afin que le projet réponde aux besoins des usagers tout en rendant compatibles les contraintes environnementales, économiques et techniques.*
- *Dans le second cas, c'est la fonction de créativité et d'innovation de l'architecte qui est mise en valeur, qui se situe surtout à l'amont du processus de conception. L'exemple du projet en conception paramétrique mené sur une structure en écaille conçue par calcul, modifiée sur le chantier et réalisée en taille réelle, montre que cette technologie informatique peut devenir un outil essentiel au projet.*
- *Enfin, quelques présentations ont fait état de représentations physiques par des maquettes de grande taille et la réalisation de prototypes à échelle 1 qui peuvent aussi traduire la complexité du projet d'architecture en réunissant, comme sur un vrai chantier, l'ensemble des éléments du projet pour en vérifier la faisabilité. Cette étape constitue une phase supplémentaire, à l'aval de celles qui sont couramment développées dans les écoles d'architecture.*

*En fait, chacune de ces représentations agit comme un filtre qui fait apparaître un aspect donné du projet, chacune est nécessaire, et toutes ne sont pas obligatoirement réalisées par l'architecte, mais ce n'est que l'ensemble qui reconstitue la cohérence du projet d'architecture.*



## New materials - new teaching methods

Construction materials began to develop in the 1970s with the appearance of e.g. the principles of self-compacting concretes, and the introduction of plastics for openings.

These developments and innovations have increased in importance since the 1990s, especially in regards to making economic and sustainable development requirements compatible with people's social needs. In addition, the dynamics of the industry are so great that it is now impossible to stay informed of all the materials in existence.

So, how can we define the knowledge that needs to be acquired about materials?

It seems to be indispensable to continue teaching about the 'traditional' materials and techniques (wood, concrete, types of steel, stone, etc) which are the references for the past and will remain the main materials of modern construction for some years to come, and which are also subject to modernisation and renewal in terms of their uses. At the same time, teaching about the new materials (composites, nanotechnologies, new concretes, etc.) could be approached from different starting points. These materials are generally industrialised, and as a priority, the architect must define the characteristics and conditions of use of the materials that he wishes to employ. Starting from this specification and following an iterative adjustment process, the manufacturer can develop the product that best meets his demands. Product colours can already be produced in an infinite variety of different shades, glues can be created for any type of material, and wooden constructions can be manufactured in the factory.

In order to use these materials, the architect must learn to research market innovations, formulate his requests, and introduce 'material design' into the project. He must be able to express his needs to the various highly specialised technical contributors (advisers) within the construction profession and work at the centre of this interdisciplinarity.

To do this, he has at his disposal different representation forms, from amongst which the production of actual-size prototypes can serve as a sort of validation of the new materials or new technologies. ■

## Nouveaux matériaux - nouvelles pédagogies

*Les matériaux pour la construction ont commencé à évoluer dans les années 1970 avec l'apparition, par exemple, des principes des bétons autoplaçants, ou l'introduction des matières plastiques pour les ouvertures.*

*Ces évolutions et innovations sont beaucoup plus importantes depuis les années 1990, notamment pour rendre compatibles les contraintes économiques et celles du développement durables avec les besoins sociaux des populations. De plus, la dynamique des industriels est si importante qu'il est maintenant impossible d'être informé de tous les matériaux existants.*

*Comment alors définir les savoirs à acquérir sur les matériaux?*

*Il semble indispensable de continuer à enseigner les matériaux et techniques " traditionnels " (bois, béton, aciers, pierre, ...) qui sont les références du passé, qui resteront encore pour quelque années les matériaux principaux des constructions modernes, et qui font aussi l'objet d'une modernisation et d'utilisations renouvelées. Simultanément, l'enseignement des nouveaux matériaux (composites, nanotechnologies, nouveaux bétons, ...) pourrait être abordé sur d'autres bases. En effet, ces matériaux sont en général industrialisés, et l'architecte doit en priorité définir les caractéristiques et les conditions d'utilisation des matériaux qu'il souhaite mettre en œuvre. A partir de ce cahier des charges et dans un processus itératif de mise au point, l'industriel pourra élaborer le produit qui correspond le mieux à ses attentes. On voit dès à présent que les couleurs de produits peuvent se décliner à l'infini, que les colles peuvent être créées pour chaque type de matériaux, ou que les constructions en bois se réalisent en usine.*

*Avec ces matériaux, l'architecte doit apprendre à rechercher les innovations du marché, à formuler ses demandes, à introduire le "matériau design" dans le projet. Il doit être capable d'exprimer ses besoins aux différents intervenants techniques très spécialisés ("advisers") du milieu de la construction et de travailler au centre de cette interdisciplinarité.*

*Pour cela, il a à sa disposition différents modes de représentations, parmi lesquels la réalisation de prototypes en taille réelle peuvent constituer une forme de validation de ces nouveaux matériaux ou nouvelles technologies de mise en œuvre. ■*

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Fifth EAAE - ENHSA Construction Teachers' Network Workshop, Venice, Photo Credit: EAAE

## Joint Working Party between the EAAE and the ACE

### Report

EAAE Council Member, James Horan

Seven meetings of the Joint Working Party have taken place since its formation just over two years ago. During those meetings, discussions have ranged throughout a wide variety of topics in the field of Architecture that are of mutual interest to both Educators and Professionals. All the while a strong working relationship has developed between the two associations, EAAE and the ACE.

The Members of EAAE and the Members of ACE who have participated in the Joint Working Party Meetings have been as follows:

- Bente Beedholm, Denmark, ACE
- Dalibor Borak, Czech Republic, ACE
- Per Olaf Fjeld, Norway, EAAE
- James Horan, Ireland, EAAE
- Adrian Joyce, Ireland, ACE
- Peter Kjær, Denmark, EAAE
- Konstantin Kleffel, Germany, ACE
- Luciano Lazzari, Italy, ACE
- Marie-Hélène Lucas, Luxembourg, ACE
- Herman Neuckermans, Belgium, EAAE
- Jordi Querol, Spain, ACE
- Jean Paul Scalabre, France, ACE
- Constantin Spiridonidis, Greece, EAAE

The Chair for these meetings is jointly shared by ACE and the EAAE, with James Horan representing EAAE as Joint Chairman and initially Maire-Helen Lucas representing the ACE, now recently replaced by Luciano Lazzari.

All of these contributors to the meetings not only bring a significant body of experience to the discussions, but they represent a wide range of nationalities, ensuring that architectural education and the Practice of Architecture are both seen from numerous stand points throughout the European area.

Because of the significance of the events leading up to the change from the Architects Directive (85/384/EEC) to the new Qualifications Directive (2005/36/EC), it is not surprising that matters relating to this subject have formed a large part of the discussions of the Joint Working Party to date.

The importance of this Joint Working Party was not lost on the EU Commission who asked for an Observers role during these meetings and many of the events have been attended by one or more

*Le Groupe de Travail conjoint s'est réuni sept fois depuis sa formation il y a un peu plus de deux ans. Au cours de ces réunions, les débats ont porté sur une grande variété de dossiers dans le champ de l'Architecture, qui présentent un intérêt mutuel pour les Educateurs et les Professionnels. De fortes relations de travail se sont au fur et à mesure développées entre les deux associations, l'AEEA et l'ACE.*

*Les Membres de l'AEEA et les Membres de l'ACE qui ont participé aux réunions du Groupe de Travail conjoint sont :*

- Bente Beedholm, Danemark, ACE
- Dalibor Borak, République tchèque, ACE
- Per Olaf Fjeld, Norvège, AEEA
- James Horan, Irlande, AEEA
- Adrian Joyce, Irlande, ACE
- Peter Kjaer, Danemark, AEEA
- Konstantin Kleffel, Allemagne, ACE
- Luciano Lazzari, Italie, ACE
- Marie-Hélène Lucas, Luxembourg, ACE
- Herman Neuckermans, Belgique, AEEA
- Jordi Querol, Espagne, ACE
- Jean Paul Scalabre, France, ACE
- Constantin Spiridonidis, Grèce, AEEA

*La Présidence de cette réunion est conjointement assurée par l'ACE et l'AEEA, avec James Horan pour représenter l'AEEA en qualité de Président conjoint et, pour représenter l'ACE, Marie-Hélène Lucas à l'origine, puis Luciano Lazzari qui vient de la remplacer.*

*Tous ces participants aux réunions n'apportent pas seulement leur considérable expérience dans les débats, ils représentent à la fois une grande variété de nationalités et assurent que l'Enseignement et la Pratique de l'Architecture sont abordés sous nombreux angles tout au travers de l'Europe.*

*En raison de la portée de ces réunions qui conduisent au passage de la Directive des Architectes (85/384/CEE) à la nouvelle Directive des Qualifications (2005/36/CE), il n'est pas surprenant que les questions touchant à ce sujet ont occupé une bonne partie des débats du Groupe de Travail conjoint à cette heure.*

*L'importance de ce Groupe de Travail conjoint n'a pas échappé à la Commission européenne qui a sollicité un poste d'Observateur à nos réunions et un ou*

representatives of the Commission, including, Pamela Brumter Coret, Joao de Abreu Rocha and Ana Rodriguez-Perez.

The areas of greatest concern around the new Directive can be summarised as follows:

After 20 October 2007 the Advisory Committee on the Education and Training of Architects will cease to exist and therefore the Commission will, to all intents and purposes be acting alone in making value judgements on whether programmes of Architectural Education and Professional Qualifications comply or not with the new Directive. While there is the possibility of a mechanism for consultation with expert groups, this is not obligatory and no *modus operandi* for this process has been described. It remains to be seen how the Commission will behave once the date of 20 October has been passed and whether or not the Joint Working Party will play any role in an advisory sense going into the future. Nevertheless, the Joint Working Party is aware of the expertise that it currently possesses and more significantly the expertise that it can access through both its associations. Consequently it will continue to engage in its own discussions regarding the new qualifications Directive and its impact on both the Profession and the education of Architects.

#### The IMI System

During the afternoon session of the meeting of the 6 November, the Joint Working Party was invited by the Commission to attend at their offices to be given a demonstration by Nicholas Leapman of the proposed new IMI system which is being developed. This will allow individual Member States of the EU to access information regarding the qualifications of different professionals from other Member States. It is intended that when fully developed the system will allow the competent authorities of individual States to obtain professional information which can both be requested and replied to in their own language. The information being provided would be of a professional and not a personal nature. At present, the initial proposal is to provide this information in the medically related fields but ultimately in the fields of all professions. It is not clear at this stage exactly when the section dealing with Architects will become functional.

*plusieurs représentants de la Commission ont suivi de nombreuses séances, dont Pamela Brumter Coret, Joao de Abreu Rocha et Ana Rodriguez-Perez.*

*Les domaines d'inquiétude autour de la nouvelle Directive peuvent être résumés comme suit :*

*Après le 20 octobre 2007, le Comité consultatif sur l'Enseignement et la Formation des Architectes cessera d'exister et la Commission agira donc pratiquement seule pour rendre des jugements de valeur sur la conformité ou non-conformité des programmes d'Enseignement de l'Architecture et des Qualifications Professionnelles par rapport à la nouvelle Directive.*

*Bien qu'il existe la possibilité de consulter des groupes d'experts, ceci n'est pas obligatoire et aucun *modus operandi* n'a été décrit pour ce processus de consultation. Il reste à voir comment la Commission va se comporter après la date du 20 octobre et si le Groupe de Travail conjoint va jouer un rôle conseil dans le futur. Quoi qu'il en soit, le Groupe de Travail conjoint est conscient de l'expertise qu'il possède et plus considérablement encore de l'expertise à laquelle il a accès à travers ses deux associations. En conséquence, il continuera à engager ses propres débats sur la nouvelle Directive des Qualifications et sur son impact tant sur la Profession que sur l'enseignement des Architectes.*

#### Le Système IMI

*Au long de la séance de l'après-midi du 6 novembre, la Commission a invité le Groupe de Travail conjoint à assister à une démonstration du nouveau système IMI proposé par Nicholas Leapman et qui est en cours de développement. Ce système permettra aux Etats Membres de l'Union européenne d'accéder à l'information concernant les qualifications des diverses professions dans les autres Etats Membres. Une fois complètement développé, ce système permettra aux autorités compétentes de chaque Etat de se procurer des informations professionnelles, qu'ils pourront solliciter et consulter dans leur propre langue.*

*Les informations fournies seront de nature professionnelle et non personnelle. L'objectif initial est aujourd'hui d'offrir ces informations dans les champs médicaux, et à terme de les étendre à tous les domaines professionnels. On ne sait pas à ce stade quand exactement la section chargée des Architectes réalisera ses travaux.*



Quite apart from the discussions around the Qualifications Directive and the EU Commission, the Joint Working Party is currently setting out an Agenda to explore other areas of mutual interest. These include the development of the notion of competencies both from the point of view of academic training and Professional Practice. This will lead to, among other things, the exploration of that interesting and often unexplored zone of transition between academic graduation and full function as a Practising Architect. With this in mind, issues such as the notion of the Teaching Office will be investigated. The discussions will include the responsibility that Professional employers will have towards young graduates who come to work in their offices. It is also intended that guidelines should be developed clearly articulating the responsibilities of the young architectural graduate and the responsibilities the host Practice in which they find themselves working. It would appear that young architectural graduates are often the subject of exploitation by Practices, a matter which might be addressed by the individual Chambers and Institutes in their Codes of Practice.

Ultimately the notion should be developed that the educational process is not a single period that takes place during the years spent in a School of Architecture but is an ongoing process throughout the life of the Architect. The responsibility for the education in its broadest sense is shared by both the Schools and the Professions. The roles that Schools can play in the provision of opportunities for continuing professional development [CPD], particularly to Architects who have been in Practice for some time will be examined in tandem with the roles that individual Architectural Practices will play in the continuing education of their young, and not so young, Architects.

The work continues. ■

*En dehors des débats qui tournent autour de la Directive des Qualifications et de la Commission européenne, le Groupe de Travail conjoint met en route un Agenda pour explorer d'autres domaines d'intérêt mutuel. Parmi ceux-ci le développement de la notion de compétences tant du point de vue de la formation académique que de la Pratique professionnelle. Ceci nous conduit entre autres à examiner le secteur intéressant et souvent inexploré de la transition entre l'obtention d'un diplôme académique et la Pratique des fonctions d'Architecte. Gardant ceci à l'esprit, nous étudierons des questions telles que la notion des Fonctions d'Enseignant. Nous inclurons dans nos discussions la responsabilité des Employeurs professionnels envers les jeunes diplômés qui viennent travailler chez eux. Il est aussi prévu d'établir des lignes directrices qui articulent clairement les responsabilités du jeune diplômé en architecture et celles du cabinet hôte au sein duquel il ou elle travaille. Il semble que les jeunes diplômés en architecture soient souvent exploités dans les cabinets, une question qui pourrait être traitée au niveau des Chambres et des Instituts d'Architecture dans leur règlement déontologique.*

*Enfin, il faudrait développer l'idée que le processus d'enseignement ne couvre pas seulement une période de quelques années passées dans une Ecole d'Architecture, mais qu'il s'agit d'un processus continu tout au long de la vie de l'Architecte. La responsabilité de l'enseignement dans son sens le plus large est partagée entre les Ecoles et la Profession. Le rôle que les Ecoles peuvent jouer est d'offrir l'opportunité d'un développement professionnel continu [CPD], notamment pour les Architectes qui pratiquent leur profession depuis un certain temps, en examinant à la fois le rôle que chaque Cabinet d'Architecture joue dans la formation continue des jeunes, et moins jeunes, Architectes.*

*Les travaux se poursuivent. ■*



EAAE-Lafarge International Competition for Students, Bucharest, Photo Credit: Institute of Architecture, Ion Mincu, Bucharest, Romania



## Recovering the Architecture of Forgotten Urban Spaces.

EAAE - Larfarge International Competition for Students

### Report

Competition Secretary, Françoise Pamfil, Bucharest, Romania

The jury composed of:

- President: Luigi Snozzi, Switzerland
- Constantin Spiridonidis, Greece
- Emil Barbu Popescu, Romania
- James Horan, Ireland
- Per Olaf Fjeld, Norway
- Léopold Lombard, Lafarge Representative
- Secretary: Françoise Pamfil, Romania

met for two days, the 16th and the 17th of November 2006, in the foyer of the Romanian Athenaeum, in order to select the projects participating in the finals of the competition - 65 projects from 11 countries, under the umbrella of the "Forgotten Places".

The jury appreciated the serious commitment of the participants to the interpretation of the theme. Several visions generated by different approaches and responses unveil very different definitions of the forgotten places that we may find within the urban tissue, on the outskirts of the cities or even in places with a distinct topography. This results in variations as to the scale of the architectural intervention itself, up to the scale of a neighbourhood. After carefully assessing all projects, based on clearly established criteria, the jury decided to give 15 awards: 5 prizes and 8 mentions.

The first prize, in the amount of 6,000 euros, was unanimously awarded to Predrag Ignjatovic, a student of architecture, assisted by Prof. Aleksandra Djukic from Belgrade University, Serbia.

All the jury members agreed upon the winning project, which stood out by:

- The choice of the forgotten space in the urban tissue of Belgrade, aiming at medieval fortifications
- The decision to build a city museum following the traces of the medieval walls
- The clarity of the idea and its development throughout the project

These qualities can create a new meaning of a built environment, affirming its identity in a revelatory manner.

Two II prizes - ex aequo - worth 3,000 euros each - were granted to a project from Greece and one from Ireland:

Paulina Maneta and Dimitra Pavlakou, carefully monitored by Prof. Nikolas Travasaros, decided to

*Les membres du jury :*

- *Président: Luigi Snozzi, Suisse*
- *Constantin Spiridonidis, Grèce*
- *Emil Barbu Popescu, Roumanie*
- *James Horan, Irlande*
- *Per Olaf Fjeld, Norvège*
- *Léopold Lombard, Représentant Lafarge*
- *Secrétaire: Françoise Pamfil, Roumanie*

*Le jury c'est réuni pendant 2 jours, le 16 et 17 Novembre 2006, dans l'espace du foyer de l'Athénée Roumain pour sélectionner les projets participant à la phase finale du concours - 65 projets en provenance de 11 pays sous le thème des "lieux oubliés". Le jury a apprécié l'engagement très sérieux des participants dans l'interprétation du thème. Plusieurs visions générées par les approches et réponses variées dévoilent des définitions très différentes pour les lieux oubliés que l'on trouve dans le tissu urbain, dans la périphérie de la ville ou dans des lieux avec une topographie distincte. Cela mène à des variations conséquentes d'échelle allant de l'intervention architecturale de l'objet en soi jusqu'à l'échelle d'un quartier.*

*Après avoir analysé avec grande attention chaque projet et sur base de critères clairement générés le jury a décidé d'accorder 15 distinctions: 5 prix et 8 mentions.*

*Le premier prix, en valeur de 6000 Euro, a été accordé en unanimité à Predrag Ignjatovic étudiant architecte assisté par le Prof. Aleksandra Djukic de l'Université de Belgrade, Serbie.*

*Le jury souligne en unanimité que le projet gagnant s'est fait remarquer par :*

- *le choix de l'espace oublié dans le tissu urbain de la ville de Beograd en visant les fortifications médiévales*
- *la décision de construire un musée de la ville sur les traces des murs médiévaux*
- *la clarté de l'idée et son développement tout au long du projet*

*Ces qualités sont capables de générer une nouvelle signification dans l'environnement bâti en affirmant l'identité du lieu d'un façon enrichissante.*

*Deux second prix - ex aequo - en valeur de 3000 Euro chacun - ont été accordés à un projet de Grèce et un autre en provenance d'Irlande:*

focus on a mine from Mount Serifos - one of the Cycladic Isles of the Greek archipelago.

The jury appreciated the sensitive potential of the project which constructively looks at a truly forgotten and unperceived place. With a well-structured architectural quality, the characteristics of the place were translated into the invention of a simple and balanced expression. The harmony with the environment revives this place.

The second ex aequo prize was granted to Siobhan O'Connor, a student of architecture coordinated by Prof. Noel Brady from the Technological Institute in Dublin, Ireland.

The project intelligently captures the dynamics of a highway crossroads in Dublin (M5) which leads to a high quality architectural undertaking. The intervention and the project core consist in the reunification of the two sides of the highway by a new urban centre, through gradual cuts. This gesture transforms the negative connotation of the highway in the spirit of the project.

Two III prizes - Ex aequo - worth 1,500 euros each - were granted to a project from Lithuania and one from Romania.

Guoda Bardauskaite from the Arts Academy of Vilnius, coordinated by Prof. Jonas Audejaitis, surprised the jury with the originality and sensitivity of the approach, valorising the non-permanence of the forgotten places.

The project gives back a fundamental role to the present child from the urban environment (mainly in the context of the urban environments with standardised communist houses), by a temporal renewal of the spaces distributed in the urban tissue. By the isolation of the children's play in closed and protected environments - "eggs", with a strong symbolic value - places in the town are created where children can meet.

The last III prize, worth 1,500 euros, was awarded to Silvia Roxana Palfi, coordinated by Prof. Scafa Udriste from the University of Architecture and Urbanism "Ion Mincu" in Bucharest, Romania. This creative approach is interesting by the process itself: the direction studied in the project is represented by a system which generates spatial forms.

*Paulina Maneta et Dimitra Pavlakuou suivis de près par le prof Nikolas Travasaros ont choisi de se concentrer sur le lieu d'une mine située dans la montagne de Serifos - une des îles cycladiques de l'archipel grec.*

*Le jury a estimé le potentiel sensible du projet, qui regarde constructivement un lieu vraiment oublié et pas percevable. Avec une qualité architecturale bien concertée les caractéristiques du site ont été traduites en proposant une expression simple et bien équilibrée. L'harmonie avec le l'environnement fait d'autant plus revivre le lieu.*

*Le deuxième second prix ex aequo a été attribué à Siobhan O'Connor, étudiant architecte du prof. Noel Brady de l'institut de technologie de Dublin, Irlande. Le projet capture intelligemment la dynamique d'un nœud d' autoroutes du Dublin (M5), et aboutit à un résultat de haute qualité architecturale. L'intervention et notamment le cœur du projet opère la réunification des deux cotés de l'autoroute par un nouveau centre urbain que l'on découvre à travers de coupes graduelles. Ce geste transforme la connotation négative de l'autoroute au service de l'esprit du projet.*

*Deux troisièmes prix - ex æquo - en valeur de 1500 Euro chacun - ont été accordés à un projet en provenance de Lituanie et de Roumanie.*

*Guoda Bardauskaite de l'Académie de l'Art de Vilnius avec l'aide de Prof. Jonas Audejaitis a surpris le jury par l'originalité et la délicatesse d'une approche qui met en valeur la non permanence des lieux oubliés.*

*Le projet redonne à l'enfant d'aujourd'hui, oublié dans la ville (et notamment dans le contexte des milieux urbains avec logements trop standardisés par l'idéologie communiste) le rôle fondamental pour un renouvellement temporel des espaces oubliés distribués dans le tissu urbain de la ville. En isolant les jeux d'enfants dans des ambiances closes et protégées - des " œufs ", avec une très forte valeur symbolique, on crée des lieux dans des divers endroits de la ville où les enfants peuvent se rencontrer.*

*Le dernier troisième prix, en valeur de 1500 Euro, a été attribué à Silvia Roxana Palfi, suivi par le Prof. Scafa Udriste de l'Université d'Urbanisme et d'Architecture " Ion Mincu " à Bucarest, Roumanie.*

The conceptual analogy with the mathematic structure of the fractions created in the project, in successive and gradual series of architectural interventions, creates a system capable of bringing back to life a forgotten urban place.

The jury selected another 8 projects which received mentions worth 1,000 euros each. The architectural expression, the innovative ideas and their potential to contribute to the debate upon the theme of the contest were the criteria underlying the architectural recognition of the winning projects. ■

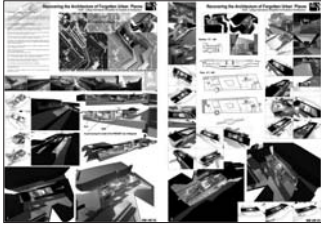
*Cette démarche créative envers les lieux oubliés est intéressante de par la nature du processus en soi: la démarche étudiée dans le projet est représentée par son système génératif des formes spatiales. L'analogie conceptuelle avec la structure mathématique des fractales créée dans le projet, en générations d'interventions architecturales successives et graduelles, un système capable de redonner vie, dans une direction particulière, à un espace oublié de la ville.*

*Le jury a sélectionné 8 autres projets qui ont été distingués avec des Mentions en valeur de 1000 Euro chacune. L'expression architecturale, les idées innovantes et leur potentiel de contribuer au débat sur le thème du concours ont constitué les critères pour la reconnaissance architecturale des projets gagnants et projets obtenant une mention. ■*

## Recovering the Architecture of Forgotten Urban Spaces.

EAAE - Larfarge International Competition for Students

### Winning Projects

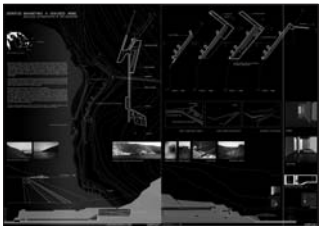


#### 1st Prize

**Predrag Ignjatovic**  
University Of Belgrad  
Serbia Montenegro  
Tutor:  
Ass. Prof. Aleksandra Djukic

#### Mention

**Friederike Aulenbacher**  
Tampere University Of Technology  
Finland  
Tutor:  
Prof. Staffan Lodenius  
S. Lecturer Minna Chudoba

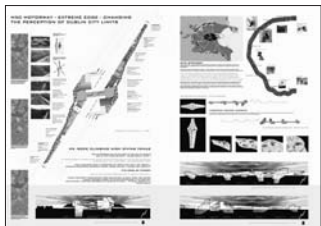


#### 2nd Prize

**Paulina Maneta, Dimitra Pavlakou**  
University Of Patras  
Greece  
Tutor:  
Nikolas Travasaros

#### Mention

**Ausra Ambrasaite**  
Vilnius Art Academy  
Lithuania  
Tutor:  
Assoc. Prof. Jonas Audejaitis



#### 2nd Prize

**Siobhan O'Connor**  
Dublin Institute Of Technology  
Ireland  
Tutor:  
Noel Brady

#### Mention

**Alina Florentina Ionescu**  
Uauim, Bucharest  
Romaina  
Tutor:  
Conf.Dr.Arh.Florin Biciusca

#### 3rd Prize

**Silvia Roxana Palfi**  
Uauim, Bucharest  
Romania  
Tutor:  
Prof.Dr.Arh. Stefan Scafa

#### Mention

**Shane Blighe**  
Dublin Institute Of Technology  
Ireland  
Tutor:  
Noel Brady

#### 3rd Prize

**Guoda Bardauskaite**  
Vilnius Art Academy  
Lithuania  
Tutor:  
Assoc. Prof. Jonas Audejaitis

#### Mention

**Patricia Herraiz Molina,**  
**C.Pelaez**  
Tampere University Of Technology  
Finland  
Tutor:  
Prf. Mina Chudoba

#### Mention

**Roisin Feeney**  
Dublin Institute Of Technology  
Ireland  
Tutor:  
Noel Brady

#### Mention

**Weeraman Senaka**  
Universita Politecnica Catalunia  
Spain  
Tutor:  
Prof. Eduard Bru

For full information about winning projects:

[www.iaim.ro](http://www.iaim.ro)

#### Mention

**Nikola Zamurovic**  
University Of Belgrade  
Serbia Montenegro  
Tutor:  
Ass. Prof. Aleksandra Djukic

## VELUX - A Tribute to Light in Future Architecture

Copenhagen, Denmark, 23. February 2007

The winning projects from the International VELUX Award 2006 are on display at the Danish Architecture Centre. The opening of the exhibition on 7 February was attended by almost 200 persons and was a festive tribute to the architects of the future and the role of light in modern architecture.

Danish Louise Groenlund was presented the first prize of the International VELUX Award 2006 at the award event at the Guggenheim Museum in Bilbao last October. Together with the other 2 prize winners and the 17 honourable mentions, Louise's project is on display at the Danish Architecture Centre (DAC) in Copenhagen until 9 April.

The opening of the exhibition was attended by the Danish Minister of Culture, Brian Mikkelsen, and by the chairman of the jury, Per Olaf Fjeld, Professor at the Oslo School of Architecture and Design and President of the European Association for Architectural Education (EAAE). In his speech Per Olaf Fjeld described the jury's work with finding the winning projects among the 557 entries from 53 countries, and he expressed his views on the connection between light and architecture in people's perception of reality.

- We have a tendency to force each other into rigid conventions and rules within a framework of rationality, away from the irrational and towards limitations. The students, however, still possess the creative freedom to innovate and challenge the possibilities of the architectural space. The best of them ask questions in stead of accepting prejudices, said jury chairman Per Olaf Fjeld in his inspiring speech.

The Danish Minister of Culture officially opened the exhibition expressing his respect for the quality of Danish architecture and complimenting VELUX on the award initiative.

- In my opinion VELUX is a company of great vision in sponsoring a big international student award on the role of daylight in architecture. An award, which helps enhance the quality of architecture; which focuses on young, creative architects; and which is at the same time a strong branding of Denmark, Brian Mikkelsen said. The winning project "A Museum of Photography"

The award winner, Louise Groenlund, explained her winning project, "Museum of Photography":

- I have examined how the light actually shows us the room – but because light is a transforming force, the room will never appear to us in the same way. This eternal variability – this incontrollable phenomenon is what I try to describe in the "Museum of Photography".

The exhibition halls of the Danish Architecture Centre in Copenhagen formed an ideal setting for the opening of "Light of Tomorrow" allowing the press and invited guests, including teachers and students of architecture from Aarhus, Copenhagen and Lund, to study the winning projects more closely. Louise Groenlund took the famous Danish architect, Henning Larsen, on a personal guided tour, and the two were seen absorbed in a long conversation about the role of the light in architecture. Furthermore, a video was shown in which Louise tells about her thoughts behind the project.

In 2006, Louise Groenlund graduated from the Royal Academy of Fine Arts, School of Architecture, in Copenhagen and is now employed at the Architects Lundgaard and Tranberg. For Louise her participation in The International VELUX Award represents a transitioning from the ideal architecture of the school to the actual architecture of the real world.

- I hope and believe that with one hand in the ideal world and the other in the real world I can contribute to innovative architecture. The award show in Bilbao was one of the most important experiences of my life, and it was very interesting to learn how architect students from all over the world work with light, Louise Groenlund said.

International VELUX Award - background  
The first International VELUX Award took place in 2004; and the award will be held for the third time in 2008.

- In VELUX we stress the importance of close dialogue with the building sector in order to ensure the relevance of our products in general, and the development of the products of tomorrow in particular. With the International VELUX Award we wish to give students of architecture from all over the world the possibility of testing their



Brian Mikkelsen, The Danish Minister of Culture



Per Olaf Fjeld, EAAE President



Louise Groenlund and Brian Mikkelsen



Louise Groenlund and Henning Larsen

talents focusing on the role of daylight in modern architecture. The 557 entries are a valuable source of inspiration, and it is our impression that the students benefit very much from participating and from viewing their own thoughts in an international context, says Carsten Roejgaard, Managing Director of VELUX Denmark, who is organising the event at DAC.

”Light of Tomorrow” can be seen at the Danish Architecture Centre until 9 April. Danish Architecture Centre [www.dac.dk](http://www.dac.dk); Louise Groenlund [www.louisegroenlund.dk](http://www.louisegroenlund.dk)

Further information on the International VELUX Award can be found at [www.velux.com/A](http://www.velux.com/A). A Yearbook of the International VELUX Award 2006 is available from VELUX on request. ■

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Foto Credit: VELUX



## Regional Architecture and Identity in the Age of Globalization

13-15 November 2007, CSAAR 2007

### Call for Papers

The Center for the Study of Architecture in the Arab Region (CSAAR) In Collaboration with Department of Architecture, National School of Architecture and Urbanism, Tunis, Tunisia

### Introduction

Developments in transportation, communication and networking technologies in recent decades have instigated unprecedented flow of people, goods, and information across the globe, a phenomenon that has shaped the all-powerful thrust of globalization. This phenomenon led a drive for taking a universal outlook on social, economic, and environmental issues, but at the same time, instigated a wave of criticism. With its tendency to blur the boundaries among nations and cultures, globalization is seen as benevolent and progressive by some, and malevolent and regressive by others. While one camp promises economic prosperity for partners of global exchanges, the counterpart protests the potential of the exchanges to breed erosion in societal identities of regions and nations. The opposing views tackle all aspects of human living, and as such, spread broadly to the academia and the professions where heated debates on global issues are now enduring. CSAAR 2007 conference addresses regional architecture and identity in the built environment in the context of globalization. The conference will focus on the study of increasing contradictions between the "modernization" of regions on the one hand and the cultural identity of these places on the other.

Though the recent tide of globalization is very strong, it is clear that there is also a countervailing need for regionalism. We propose that globalization can only succeed on the basis of healthy regionalism. It is evident that under strong globalization trends, regional identities did

not disappear. On the contrary, they have tenaciously continued to express themselves urbanistically, architecturally, and behaviorally. The conference intends to use this proposition as a point of departure to explore and examine the various discourses regarding regionalism, globalization and their impact on the built environment. Questions to be asked and issues to be considered include: regional architecture and how it is being (re)defined, interaction(s) between the regional and the global, the intersection between colonial past and contemporary architectural productions, the regional dynamics of architectural/cultural flows, the trends of regionalism and how they coexist, compete or contradict with the process of globalization, the role of architecture in connecting people and cultures across geographical and chronological boundaries, the role of the state in promoting/ constructing various types of cultural identities, bridging the gap between Regionalism and Modernization, how regional architecture can surmount the limitations of constant forms of the past, to what level features of contemporary urban developments respond more to global (economic) conditions than to local or national ones, to what extent regionalism accept other regions traditions and incorporate and integrate new technological, and environmental inventions.

### Topics of Interest

We invite scholars and practitioners in architecture, urban design and related fields to submit papers on any topic related to conference theme. Papers may reflect on a wide spectrum of issues related to regional architecture, identity and globalization.

### Important Dates

- Deadline for abstracts: February 23, 2007
- Full paper submission: April 15, 2007

- Notification of acceptance: May 30, 2007
- Deadline for final papers: July 30, 2007

### Submission and Relevant Information

Abstract submission must be in English with about 700 words. Full paper submission could be either in English or Arabic. Abstract and full paper submissions should be sent in MS Word or PDF document format. Abstracts should be e-mailed to conference co-chair (jamalq@kfupm.edu.sa). Full paper submissions are required to be done online at the conference Website:

[www.csaar-center.org](http://www.csaar-center.org)

Full paper format, submission guidelines, registration, accommodation and further information will be available at conference Website. For further information about submissions, please contact conference chairs.

### Posters, Panel Discussion & Workshops

CSAAR 2007 also welcomes proposals for:

- Poster papers
- Plenary Session/ Panel Discussion
- Workshops

Proposals may address any of the topics falling within the scope of the conference themes.

Further information about submitting proposals for poster papers, workshops and panel discussion can be found at conference website.

### Conference Chairs

- Dr. Jamal Al-Qawasmi  
KFUPM, Saudi Arabia
- Dr. Ali Jerbi  
National School of Architecture and Urbanism, Tunisia

### Conference Manager

- Dr. Abdesslem Mahmoud  
National School of Architecture and Urbanism, Tunisia

### International Scientific Committee

(more to come)

- **Ahmed Sedkey**, KFUPM. Saudi Arabia
- **A. Sameh El Kharbawy**, California State University, USA
- **Bechir Kenzari**, UAE University, UAE
- **Elle Haddad**, Lebanese American University, Lebanon
- **Frank Eckardt**, Bauhaus-Universitat Weimar, Germany
- **Galal Abada**, Ain Shams University, Egypt
- **Greig Chrysler**, University of California Berkeley, USA
- **Guillermo Vasquez de Velasco**, Texas A&M University, USA
- **Johannes Widodo**, National University of Singapore, Singapore
- **Marisella Casciato**, University of Bologna, Italy
- **Nnamdi Elleh**, University of Cincinnati, USA
- **Rafee Hakkyr**, Bahrain University, Bahrain
- **Rami Daher**, American University of Beirut, Lebanon
- **Rula Awwad-Rafferty**, University of Idaho, USA
- **Steffen Lehmann**, University of Newcastle, Australia
- **Tadeja Zupancic**, University of Ljubljana, Slovenia
- **Wael Samhourl**, International Univ. of Science & Technology, Syria
- **Walls Miller**, University of Kentucky, USA
- **Yasser Mahgoub**, Kuwait University, Kuwait
- **Zeynep Cellik**, New Jersey Institute of Technology, USA

## The Vital City -European Urban Research Association (EURA)

12-14 September 2007, Department of Urban Studies, University of Glasgow, Scotland

### Call for Papers

There is an emerging conventional wisdom about European cities which argues that they are vital to the future of our societies. They are engines of regional and national development in advanced economies dependant on innovation, human capital and connectivity. In an era of high mobility, cities can offer high quality environments and sustainable patterns of development. They can also provide social and cultural vitality in the context of increasing population diversity and fluidity. Indeed, many cities are currently undergoing revitalisation.

Yet many questions remain for urban policy and research. Is the new thinking consistent with the challenges of social inclusion? Are consumption-orientated urban strategies sustainable in economic and ecological terms? Are there losers as well as winners among cities in the more competitive environment? What are the roles of national governments and the EU in balancing territorial cohesion and globalisation? Can fuzzy concepts of

cohesion, competitiveness and sustainability be sharpened and can the propositions linking these processes be validated empirically? What happens to neighbourhoods?

Papers are invited which address these or related questions around the following themes:

- Resurgent European Cities
- Diversity, cohesion and the richness of cities
- Branding the distinctive city
- The urban environment and 'quality of place'
- Neighbourhood dynamics and urban vitality
- Labour markets in the new Europe
- Urban Governance
- Strategies for viable and vital neighbourhoods
- Health and public policy
- Community activism and civic innovation
- Housing organisation and finance
- Real estate development and city planning

- Urban form, transport and sustainability
- Impact of universities and students

The organisers particularly welcome innovative, forward-looking papers which could include theoretical contributions and think-pieces on how to secure urban vitality; evaluations of policy and practice in individual cities and countries; and reflections on the experience of cross-national policy transfer. Papers which explore relevant issues beyond the themes identified are also welcome.

Abstracts are due by 30th March 2007

Check [www.eura2007.org.uk](http://www.eura2007.org.uk) for further details on conference themes and tracks, plenary speakers and study visits, together with information on submission of abstracts and registration.

## Designing Politics - The Politics of Design

### IFG Ulm Promotion Programme 2007 International Public Announcement

IFG Ulm is once again inviting entries for its promotional programme on the topic of "Designing politics - The politics of design". A sum of EUR 50,000 is available to be awarded, and above and beyond that the award-winning projects will be supported by mentors at IFG Ulm.

Architects and designers and researchers from those and related disciplines can submit their project applications through the IFG Ulm website from 31.01. to 31.03.2007.

In 2006, IFG Ulm received 97 applications from 26 countries. In a multi-stage, transparent process, 3 projects from Jerusalem, Johannesburg and New York City were selected for awards. The high level of international interest and the high quality of the applications submitted showed that IFG Ulm has closed a gap with this programme and its focus. For that reason, the programme is being reopened in 2007.

For further information:  
[www.ifg-ulm.de](http://www.ifg-ulm.de)

## EAAE News Sheet and Website offers publication space

As the circulation of the News Sheet continues to grow the Council of EAAE has decided to allow Schools to advertise academic vacancies and publicise conference activities and publications in forthcoming editions. Those wishing to avail of this service should contact the Editor (there will be a cost for this service).

Yours sincerely  
Per Olaf Fjeld, President of the EAAE.

### News Sheet

School members:

- 1 page 300 Euro
- 1/2 page: 170 Euro
- 1/4 page: 100 Euro
- 1/8 page: 60 Euro

Non members: + 50%

### Website

School members:

- 2 weeks: 170 Euro
- 1 month: 200 Euro
- Any additional month: 100 Euro

Non members: + 50%

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## EAAE

The EAAE is an international, non-profit-making organisation committed to the exchange of ideas and people within the field of architectural education and research. The aim is to improve our knowledge base and the quality of architectural and urban design education.

Founded in 1975, the EAAE has grown in stature to become a recognized body fulfilling an increasingly essential role in providing a European perspective for the work of architectural educationalists as well as concerned government agencies.

The EAAE counts over 140 active member schools in Europe from the Canary Islands to the Urals representing more than 5.000 tenured faculty teachers and over 120.000 students of architecture from the undergraduate to the doctoral level. The Association is building up associate membership world-wide.

The EAAE provides the framework whereby its members can find information on other schools and address a variety of important issues in conferences, workshops and summer schools for young teachers. The Association publishes and distributes; it also grants awards and provides its Data Bank information to its members.

## EAAE Secretariat

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**EAAE Calendar / AEEA Calendrier**

27	<b>04</b>	2007	■ <b>Joint Meeting between the EAAE and the Nordic Academy of Architecture</b> Tallin / Estonia	<b>Réunion conjointe entre l'AEEA et l'Académie nordique d'Architecture</b> Tallin / Estonie
27-28	<b>04</b>	2007	■ <b>Interdisciplinary Conference</b> Tallin / Estonia	<b>Conférence interdisciplinaire</b> Tallin / Estonie
03-05	<b>05</b>	2007	■ <b>EAAE / ENHSA Workshop</b> Lisbon / Portugal	<b>L'Atelier de l'AEEA/ENHSA</b> Lisbonne / Portugal
12-13	<b>05</b>	2007	■ <b>EAAE Council Meeting</b> Athens / Greece	<b>Réunion du conseil de l'AEEA</b> Athènes / Grèce
28-30	<b>06</b>	2007	■ <b>EAAE / ENHSA Workshop</b> Trondheim / Norway	<b>L'Atelier de l'AEEA/ENHSA</b> Trondheim / Norvège
01	<b>09</b>	2007	■ <b>EAAE Council Meeting</b> Chania / Greece	<b>Réunion du conseil de l'AEEA</b> Chania / Grèce
02-05	<b>09</b>	2007	■ <b>10th Meeting of Heads of European Schools of Architecture</b> Chania / Greece	<b>10<sup>e</sup> Conférence des Directeurs des Ecoles d'Architecture en Europe</b> Chania / Grèce
18-20	<b>10</b>	2007	■ <b>EAAE / ENHSA Workshop</b> Genoa / Italy	<b>L'Atelier de l'AEEA/ENHSA</b> Gênes / Italie