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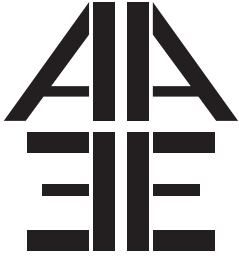
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EAAE News Sheet

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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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Cover photo

Third EAAE-ENHSA Sub-network Workshop on
Architectural Theory.
Photo: Carsten Friberg

Editorial

News Sheet Editor - Anne Elisabeth Toft

Dear Reader

Last year the EAAE Council had two new members. One of them was **Chris Younès** (France).

Chris Younès is a social psychologist and doctor/HDR in philosophy. She is presently a professor in the Sciences of Man and Society at the Ecole Nationale Supérieure d'Architecture de Paris La Vilette and a visiting professor in urban studies at the Ecole Spéciale d'Architecture de Paris. In her research, she has developed an architectural and philosophical interface on the question of living spaces at the meeting point between ethics and aesthetics, as well as between nature and artefact.

This issue of the EAAE News Sheet offers a special feature on **Chris Younès**. On page 24 you can read an exclusive interview with her made by EAAE President **Per Olaf Fjeld** (Norway), and on page 34 you can read her article **Architectural theory as definition and indefiniton**. What is the architect responsible for and in charge of?

Chris Younès participated as a keynote lecturer at the latest EAAE-ENHSA Sub-network Workshop on **Architectural Theory**. This was the third workshop in a series of workshops focusing on the teaching of architectural theory in European schools of architecture. Where the first workshop discussed **Contents and Methods of Teaching Architectural Theory in European Schools of Architecture**, the second workshop focussed on the question of how architectural theory relates to the production of architecture - more specifically on how theory functions as background for studio work.

In the third workshop - which took place in Lisbon, Portugal, in April 2008 - the network continued mapping the field of architectural theory, both as a speculative discipline aiming at academic research and an operative discipline aiming at seeking tools and skills to help in charting the profession's future practice.

The workshop was organised by new EAAE Council Member **Luis Conceicao** (Portugal), and it was hosted by the Faculty of Architecture, Urbanism, Geography and Arts at Universidade

Cher lecteur

*Le Conseil de l'AEEA a accueilli deux nouveaux membres l'année passée. L'un d'eux est **Chris Younès** (France).*

Chris Younès est psychologue sociale et docteur en philosophie, HDR. Elle est actuellement Professeur en Sciences de l'Homme et de la Société pour l'Architecture à l'Ecole Nationale Supérieure d'Architecture de Paris La Vilette et Professeur invitée en Etudes urbaines à l'Ecole Spéciale d'Architecture de Paris.

Dans ses travaux de recherche, elle a développé une interface « philosophie et architecture » sur la question des espaces de vie, au point de rencontre entre l'éthique et l'esthétique tout comme entre la nature et l'artifice.

*Le présent numéro de notre Bulletin de l'AEEA vous offre un portrait spécial de **Younès**. Vous trouverez en page 24 l'interview exclusive qu'elle a accordée à notre Président **Per Olaf Fjeld** (Norvège) et vous pourrez lire en page 34 son article : **Architectural theory as definition and indefiniton**. What is the architect responsible for and in charge of?*

*Chris Younès a présenté un exposé lors du dernier Atelier du sous-réseau de l'AEEA-ENHSA sur la théorie architecturale. Cet Atelier était le troisième d'une série axée sur l'enseignement de la théorie architecturale dans les Ecoles d'Architecture européennes. Alors que le premier Atelier intitulé **Contents and Methods of Teaching Architectural Theory in European Schools of Architecture**, le second Atelier s'est concentré sur la question de savoir comment la théorie architecturale se rapporte à la production de l'architecture, plus spécialement comment la théorie fait fonction de toile de fond dans le travail au studio.*

Dans le troisième atelier qui s'est tenu à Lisbonne, au Portugal, en avril 2008, le réseau a continué à tracer le champ de la théorie architecturale, tant comme dimension spéculative qui aspire à la recherche académique que comme dimension opérative visant la recherche d'outils et de compétences qui aident à organiser la pratique future de la profession.

*Cet Atelier organisé par le nouveau membre du Conseil de l'AEEA, **Luis Conceicao** (Portugal), s'est déroulé à la Faculté d'Architecture, d'Urbanisme, de Géographie et des Arts de l'Université Lusófona des*



Lusófona de Humanidades eTecnologias, Lisbon, Portugal. The workshop brought together people from 16 countries. Keynote lecturers at the workshop were Manuel Aires Mateus (Switzerland), Joao Luis Carrilho da Graca (Portugal), Centeno Jorge (Portugal) and Chris Younés (France).

On page 29 you can read the keynote lecture by Professor Centeno Jorge: *Basic Principles of the (In) Discipline*, and on page 26, you can read a report from the workshop written by Danish philosopher Dr Carsten Friberg from the Aarhus School of Architecture, Denmark.

In this issue of the News Sheet, we bring a number of announcements and re-announcements of EAAE activities that will take place during the next few months:

On page 12, EAAE Project Leader Leen van Duin (The Netherlands) re-announces the conference *The Urban Project - Architectural Interventions and Transformations*. The conference will take place from 4 to 7 June 2008 at the Delft University of Technology. Although the Faculty of Architecture tragically burned down earlier this year, van Duin stresses that the conference will indeed take place. Keynote speakers at the conference are Nathalie de Vries (The Netherlands), Jo Coenen (The Netherlands), Bob van Reeth (Belgium), Dick van Gameren (The Netherlands), Michiel Riedijk (The Netherlands) and Henk Engel (The Netherlands).

On page 14, EAAE Project Leader Ebbe Harder (Denmark) re-announces the EAAE/ARCC 2008 Conference: *Changes of Paradigms in the Basic Understanding of Architectural Research*. The conference will take place from 25-28 June 2008. The conference is hosted by the Royal Danish Academy of Fine Arts, School of Architecture, in Copenhagen, Denmark. Keynote speakers at the conference are Jens Kvorning (Denmark), Saskia Sassen (UK), Kenneth Yeang (Malaysia), Marvin Malecha (USA), Volker Buscher (Germany) and Mohsen Mostafavi (USA).

On page 9, EAAE Project Leader Emil Popescu (Romania) re-announces the EAAE-Lafarge International Competition for Students of Architecture 2007-2008 and on page 7, EAAE Project Leader Loughlin Kealy (Ireland) and EASA

Sciences Humaines et des Technologies de Lisbonne, Portugal. Il a réuni des participants de 16 pays. Parmi les principales interventions qui ont marqué cet Atelier, citons : Manuel Aires Mateus (Suisse), Joao Luis Carrilho da Graca (Portugal), Centeno Jorge (Portugal) et Chris Younés (France).

Nous vous invitons à lire en page 29 la contribution du Professeur Centeno Jorge : Basic Principles of the (In) Discipline et en page 26 le Rapport rédigé sur cet Atelier par le philosophe danois Dr. Carsten Friberg de l'École d'Architecture de Aarhus, Danemark.

Le présent Bulletin vous communique ou vous rappelle une série d'activités de l'AEEA qui se déploieront au long des cinq prochains mois :

Le Chef de Projet de l'AEEA Leen van Duin (Pays-Bas) vous rappelle que la Conférence The Urban Project - Architectural Interventions and Transformations est programmée du 4 au 7 juin 2008 à la Faculté d'Architecture de l'Université technologique de Delft, dans les Pays-Bas. Bien que la Faculté d'Architecture ait fait l'objet d'un tragique incendie en début d'année, van Duin a tout fait pour que la Conférence ait bien lieu. Principaux intervenants qui ont d'ores et déjà confirmé leur apport: Nathalie de Vries (Pays-Bas), Jo Coenen (Pays-Bas), Bob van Reeth (Belgique), Dick van Gameren (Pays-Bas), Michiel Riedijk (Pays-Bas) et Henk Engel (Pays-Bas).

Ebbe Harder (Danemark), Chef de Projet de l'AEEA, nous annonce en page 14 la Conférence 2008 de l'AEEA/ARCC: Changes of Paradigms in the Basic Understanding of Architectural Research. Cette Conférence se tiendra du 25 au 28 juin 2008, à l'Académie royale danoise des Beaux-Arts, Ecole d'Architecture de Copenhague, Danemark. Voici quelques-uns des principaux intervenants attendus : Jens Kvorning (Danemark), Saskia Sassen (Royaume-Uni), Kenneth Yeang (Malaisie), Marvin Malecha (Etats-Unis), Volker Buscher (Allemagne) et Mohsen Mostafavi (Etats-Unis).

Le Chef de Projet de l'AEEA Emil Popescu (Roumanie) nous rappelle en page 9 que le Concours international de l'AEEA-Lafarge est ouvert aux étudiants d'architecture 2007-2008. Le Chef de Projet Loughlin Kealy (Irlande) et le Coordinateur

Ireland 2008 Co-ordinator, **Francis Keane** (Ireland) give us the latest news on the EAAE-EASA collaboration.

VELUX - the Danish window manufacturer that has been sponsoring the EAAE Prize - launched the 3rd International VELUX Award for Students of Architecture on 1 October 2007. The award is open to any registered student of architecture - individual or team - all over the world.

The award challenges students of architecture to explore the theme of sunlight and daylight in its widest sense to create a deeper understanding of this specific and ever relevant source of light and energy. On page 22, you can read more about the award which is organised in cooperation with the International Union of Architects (UIA) and the EAAE.

On page 18, EAAE Project Leader **Constantin Spiridonidis** announces the 11th Meeting of Heads of European Schools of Architecture. This year the meeting will focus on **New Responsibilities of Schools of Architecture: Preparing Graduates for a Sustainable Career in Architecture.**

As Mr Spiridonidis explains on page 18, the meeting will "investigate the impact on the education we actually offer which includes some new characteristics of the graduates' profiles that have emerged from the new conditions of contemporary, social, cultural and professional context. Transparency, flexibility, adaptability, development, individualisation, self-sustainability, innovation, continuity, life-long learning, mobility... are some of the notions that, in our days, constitute imperative values in the profile of our graduates and that will claim new responsibilities from our schools regarding the education we must offer."

The meeting will take place in **Chania, Crete**, from 6 to 9 September 2008. It is directed at deans, rectors, and programme- and exchange co-ordinators. The aim of the meeting is to provide a context for exchange of school political views and dialogues.

Thus, the meeting is not a conference with paper presentations. However, three keynote lectures will be given during the meeting. Keynote speakers are

de l'EASA Irlande 2008 Francis Keane (Irlande), nous tiennent au courant des derniers développements dans la collaboration entre l'AEEA et l'EASA.

VELUX, fabricant danois de fenêtres et sponsor du Prix de l'AEEA, a lancé le 1er octobre 2007 le 3e Concours International VELUX ouvert aux étudiants d'architecture. Ce Concours invite les étudiants du monde entier inscrits dans une Ecole d'architecture à présenter leur projet, individuellement ou en équipe. Ce Concours propose aux étudiants d'architecture d'explorer le thème de la lumière du soleil et de la lumière du jour dans le sens le plus large pour créer une compréhension plus profonde de cette source de lumière et d'énergie bien déterminée et incontournable. Les informations sur ce Concours organisé en collaboration avec l'UIA (Union internationale des Architectes) et l'AEEA vous sont fournies en page 22.

Constantin Spiridonidis, Chef de Projet de l'AEEA, nous informe en page 18 de la prochaine tenue de la 11e Conférence des Directeurs d'Écoles d'Architecture d'Europe. Le thème de cette année nous fera réfléchir aux Nouvelles Responsabilités des Ecoles d'Architecture: Préparation des Diplômés à une Carrière viable dans l'Architecture.

Comme le souligne M. Spiridonidis en page 18, cette Conférence se propose d'"étudier l'impact de l'enseignement actuellement offert et inclut quelques nouvelles caractéristiques dans les profils des diplômés qui émergent des nouvelles conditions du contexte contemporain, social, culturel et professionnel. Transparence, flexibilité, adaptabilité, développement, individualisation, autoviability, innovation, continuité, apprentissage tout au long de la vie, mobilité... sont quelques-unes des notions qui, de nos jours, constituent des valeurs impératives dans le profil de nos diplômés et qui solliciteront de nouvelles responsabilités de la part de nos Ecoles pour l'enseignement que nous devons offrir."

Cet événement se déroulera à Chania, sur l'île de Crète, en Grèce, du 6 au 9 septembre 2008. Cette Conférence s'adresse aux directeurs, aux doyens, aux recteurs et aux coordinateurs de programmes et d'échanges. Le but est de forger un forum ouvert au dialogue et à l'échange de points de vue sur les politiques des écoles. Cette Conférence n'offre pas l'opportunité de présenter ses travaux. Trois contributions seront toutefois présentées au cours de la Conférence, et les intervenants seront: Nathalie de

Nathalie de Vries (The Netherlands), Juvenal Baracco (Peru), and Mathias Kohler and Fabio Gramazio (Switzerland). On page 19, you will find a full programme of the events of the meeting.

Keeping with tradition, the EAAE General Assembly will take place in connection with the Meeting of Heads of European Schools of Architecture. This year it will take place on Monday 8 September. On page 21, you can read the agenda for the General Assembly which will be chaired by EAAE Council Member Loughlin Kealy (Ireland). The perhaps most important feature of the meeting will be the handing over of the EAAE presidency from Per Olaf Fjeld (Norway) to Vice-President Francis Nordemann (France).

Since Per Olaf Fjeld became EAAE President, he has had a regular column *The President's Letter* in this journal. On page 5, you can read his reflections on architecture and its future.

Last but not least, on page 42 EAAE Council Member Herman Neuckermans (Belgium) gives a report on the EU-funded MACE project, which sets out to transform the ways of e-learning of architecture in Europe.

Yours sincerely

Anne Elisabeth Toft

Vries (Pays-Bas), Juvenal Baracco (Pérou) et Mathias Kohler et Fabio Gramazio (Suisse). Le Programme complet des activités de la Conférence figure en page 19.

Fidèle à la tradition cette année encore, l'Assemblée générale de l'AEEA sera convoquée à l'occasion de la Conférence des Directeurs des Ecoles d'Architecture d'Europe. La date choisie cette année est le lundi 8 septembre. L'Assemblée générale sera présidée par Loughlin Kealy (Irlande), membre du Conseil de l'AEEA, et le programme vous est détaillé en page 21. Le point peut-être le plus important de la Conférence est la passation de la Présidence de l'AEEA de Per Olaf Fjeld (Norvège) à notre Vice-Président, Francis Nordemann (France).

Depuis le début de sa présidence de l'AEEA, Per Olaf Fjeld nous présente à chaque Bulletin sa Lettre du Président. Nous vous invitons à lire en page 5 ses réflexions sur l'architecture et son futur.

Herman Neuckermans (Belgique), membre du Conseil de l'AEEA, vous fournit enfin en page 42 les plus récentes informations sur le projet MACE de l'UE, qui se propose de transformer les méthodes d'enseignement de l'architecture par e-learning en Europe.

Sincèrement

Anne Elisabeth Toft

The President's Letter

EAAE President, Per Olaf Fjeld

Reflection

We are living in a time when many are forced to or willingly seek another conceptual understanding or focus in life. The reason for change is as always complex and difficult to comprehend, but the gradual perception of the earth as a finite mass has taken hold and matured in recent years, and this is affecting us all. The earth as a sphere of unending material, time and potential is no longer a given, and in consequence, the future makers of our built environment will not as easily escape from the responsibilities and consequences involved in forming new contents. Hopefully, this will generate pressure for more fruitful and sustainable relationships between the built and nature, but it will certainly also bring changes in how we perceive public and private space; its mass, volume and time span.

We are experiencing a period of *reflection*. What we do and why we do it has surfaced without any conscious effort or common decision as a mediator generating a new awareness of how mundane choices in daily life will impact our future, and this is setting the stage for change. We have in no way come to a halt or altered course as both our collective and individual greed and our almost blind reliance upon economic growth continue to form and direct much of what we consume. There is, however, a flutter of reflection on contents questioning earlier priorities and standpoints, reviewing its substance in the hope of securing our little globe as a good place to live for generations to come.

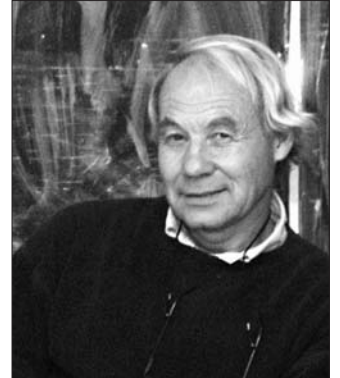
For this reason, it seems to me to be a great occasion, a great opportunity, for architectural schools to actively engage in this reappraisal of collective values and attitudes from the start. As a profession, we are partly responsible for the outcome of our physical environment, and our choices result in a considerable consumption of material and energy not just in the realization but also upkeep and future use. To bring to the table an architectural discussion that presses for a more positive relationship between the land and built mass can no longer be disregarded, and this discussion belongs in our institutions.

In order for schools to face this challenge more directly, we have to put a stronger priority on

research by design. The elementary characteristics in architecture and its space must regain a stronger priority. This is also important in order to ensure full comprehension and use of historical and theoretical material collected and invented over the last years. It is essential that this content and the reflections behind this material reach a physical presence. The discovery of new must go beyond the written, verbal and pictorial. At the same time, it appears to be a vital issue for our schools to profile their capacity and their capabilities to focus upon all scales of design. But does this work in design touch the core potential as a spatial, physical presence? To put it simply, the link between theory and practice needs to be revitalized, forming our new knowledge into architecture that more closely mirrors our reflections and concerns.

To achieve this, the capacity of the design teacher is vital, and the time allotted for projects must be generous enough for experimentation to flourish. We also have to put more focus on the individual student and his/her capacity to mature, as well as reinforcing the student's personal commitment in relation to the given task. Schools must guard carefully their capacity to inspire students on many levels and bring out the best in each. Knowledge is of course part of this discussion, but even knowledge needs to be challenged and reviewed repeatedly to ensure that the flow and adaptation between knowledge and architectural "use" is open. In the Bologna Declaration, there is a diffused sense of unity, and this is particularly true at the bachelor level. Yet strangely we commend ourselves on the creative diversity within our European institutions. This is a discussion that needs to be sharpened, and we have no better time to rethink our schools' individual identities and specific roles and tasks on a local level than now. Find time for *reflection* to reinterpret commitments and goals and find a constructive balance between adaptations to European unity and the preservation and development of the individual school's identity.

For some time, we have relied on a certain type of short-term efficiency and an unwavering belief in product invention when addressing environmental issues in architecture. We understand the consequences of our choices within perimeters that we ourselves set, but consequences outside of these perimeters and the long-term affects of our choices



are complicated and difficult to discern as expectations, demands and supply become global on a local level. Within this complexity, we must inspire students, have the resilience to ask unpopular but essential questions and make a long-term commitment to education when there is no clear path, no quick solution. We have to face that a more in-depth architectural search over a longer period of time.

When facing directly the earth's limitations and the pressures of an ever-expanding globalization through advanced technology, it is no longer a situation viewed from afar. Everyone is making adjustments, and the responsibility of the individual is again vital in order to understand communality. In the future, architectural education will need a framework that nurtures the creative abilities of the individual student, but equally one that supports a deep reflective sense of communality on many levels within its pedagogy. Facing the earth's physical limitations will press new ways of thinking for many as the past, culture and tradition will not necessarily work as an instrument for positive change when utilized through old methods and attitudes. To recognize the vast challenges that lie ahead and face them with creativity and vigor is the true challenge facing our educational institutions. ■

European Architecture Students Assembly (EASA)

EASA Ireland 2008 Co-ordinator, Francis Keane

EASA is comparable on a number of levels to its generous contributors, the EAAE. Both are education orientated, both provide a cross-border platform for discussion and both use a common interest to generate a meaningful fraternity between groups of otherwise disconnected people. However, a slight variation in age profile and the entirely centerless nature of EASA clearly distinguish the two bodies.

At this moment the collective attendance of EASA 2008 is strewn across broadest Europe, and indeed the Americas. Interdependent agendas, most likely involving the conclusion of a term's work, are being carried out by individual students for any number of different purposes. The countdown clock on the EASA Ireland website lets nobody forget, least of all the organisers, that in 70 days time these individuals will be brought together by a singular agenda, creating an instantaneous pan-continental cooperative.

EASA's theme of Adaptation, albeit broad and open to interpretation, provides a corral for this cooperation. It welcomes participants into a country that is catching it's breath after nearly two decades of galloping economic ascent. This period of growth has been heavily underpinned by a number of things, but most notably by construction.

The impact on the built environment is such that people returning from long periods overseas find many places, particularly the outskirts of our cities, practically unrecognisable. Is it for better, or worse? In truth it varies, but for countries on the cusp of ascent there are plenty of valuable lessons. The dual locating of EASA 2008 between Dublin and Letterfrack allows us to cut a section through the country, uncompromisingly exposing the variety of different environmental conditions between the nations' Capital and her rugged, westernmost edge. Although the desire for suburbia and a garden is gently giving way to a more metropolitan psyche, rural outposts still face the same difficulties of infrastructure and population retention. Of course, the socio-political ideas behind Adaptation as a theme, give way to smaller scales and the more tangible fundamentals of architecture. Far from burdening people with indigestible macro information, EASA affords it's young and lively minded attendance the space for unabated expression.

With no seniority in the sense of traditional academia, a unique environment for creativity and response emerges.

To this end the organisers have selected a set of workshops to take place during the course of the event. From think tanks and theory based proposals, to lightweight, temporary installations, and onto fully built pavilion workshops, there is huge variety. All manner of architectural appetite should hopefully find it's cuisine. Below are examples of two very different workshop types.

An international design competition named "Green Room" was held by the organisers earlier in the year. The brief asked how we as architects, can pass lessons of sustainability in architecture onto today's children. From roughly 60 submissions, a panel of sustainable experts and architects selected the winning scheme. Designed by two Swedish students, it will be built during EASA and exhibited at the Passive Low Energy Architecture {PLEA} conference, before touring Irish primary schools as a mobile learning tool.

"Fluxculture" is a 20 strong discussion based workshop setup to deal with issues of human migratory patterns. People from a wide range of social and geographical backgrounds will discuss personal experiences, as well as study the impact of architecture and urbanism on integration. It's a topic of real relevance to the theme and to Ireland's current climate. The ideas generated, promise to be exciting and very informative.

Workshops are the primary focus of a EASA. But the putty that fills the gaps can define an Assembly and allow the theme to permeate deeper into the participants' conscious, thereby informing more dynamic and appropriate responses. Lectures, excursions, cultural events, meal times and chance experiences are the filler in what is effectively a super condensed Erasmus year.

The two week timetable for EASA Ireland 2008 represents the substantial ambition held by the organising team. This year's lecture schedule is indicative of the Irish team's desire to engage participants and showcase Irish architecture at it's best. Grafton Architects, Boyd Cody, FKL ,A2 , Jullien deSmedt and a host of distinguished architects, artists and politicians will make up a packed

lecture series over the first three days in Dublin. In Letterfrack, we welcome amongst others, O'Donnell Tuomey, Dominic Stevens and Scottish architect Richard Murphy, who was an organiser of the inaugural EASA in Liverpool in 1981.

These aforementioned facets of the event represent EASA as perceived by a participant, or guest. For us as the organisers of the 28th annual European Architecture Students Assembly for the very first time in Ireland, it represents a small part of the whole. Arranging to host 400 students from over 45 countries has been an immense undertaking. The idea to bid for the 2008 Assembly was hatched in Budapest nearly two years ago and the challenge came swiftly into focus in Moscow in November of 2006 when the bid was made successful. At EASA, past experiences fuel the resolve of those responsible for the future of the event. Hopefully we can continue the cycle. ■

EAAE - Larfarge International Competition for Students

The Present Challenge of Architecture

EAAE Project Leader, Emil Popescu

Theme

Traditional cities gave an architectural response to people's needs. They represented the communities they sheltered and displayed the inhabitants' values, history, and aspirations. In fact, they lived together with the communities and gave a quick answer to the emerging changes.

It seems that the modern city has lost its flexibility. Although it wished it could foresee society's direction, it lagged behind several changes and, since there was no architectural answer, a series of crises broke out. That led to malfunction, and its pace of development could not keep up with novelties.

What is more, the modern city can hardly adjust to the present and seems to forget that it has to be at the service of its dwellers. The 21st century poses many challenges to our modern cities. Some can be felt everywhere, while others are just local manifestations. The role of architecture is to come up with solutions to any challenge.

Technology is one of them, and architecture finds it rather difficult to metabolize it sometimes.

Economic changes are trials as well, and sometimes they unsettle vast territories.

There are also the haphazard challenges, i.e., natural or social calamities.

Nowadays there are individual migration phenomena, and architecture cannot possibly find a way to settle people.

There are also some challenges taking place on smaller territories, and of which you can hardly learn.

Architecture should come up with an answer for each of them, but we can only notice how it tries to offer transitional solutions. Architecture should learn something from such challenges and provide appropriate answers.

From the mentioned challenges, we recommend competitors to identify and define a problem, and offer a response directing approach through the public space redefinition conceived, stated and explored by its connection with the other spaces.

In an individualized society odds the notion of public space tends to be completely revised: what is today public space, how do we understand it, how are we experiencing it?

Students of architecture are expected to debate a large range of local challenges from their places of origin and select the most meaningful one to respond.

The projects should contain clear statements on both the chosen problem and its solution, illustrating their distinct approach to public space.

Competition Rules

Language

English is the official competition language

Eligibility

The competition is open to all students of architecture enrolled in an education institution affiliated to the EAAE/AEEA. For schools not affiliated to the EAAE/AEEA the registration fee/school is 100 Euro. The projects can be designed individually or in groups supervised by an architectural school professor.

Registration

Filling in the provided competition form will register each entry. Each student will choose a 6 digit code that will be displayed on the competition entry.

The competition form once filled will be e-mailed to the competition secretary no later than by the deadline announced in the competition schedule.

Jury

The evaluation will consist in two phases:

- A jury will meet at each architectural school participating in this competition in order to select 3-5 entries
- A final jury

Architectural School Jury

In this phase the jury composition and process will be conducted by each participating architectural school and will aim at selecting the 3-5 best projects representing the school at the final judgement. Henceforth, each school will select the jury members and selection criteria.

Final Jury

The final judgement will take place at the University of Architecture and Urbanism "Ion Mincu" Bucharest, Romania.
Prizes and Mentions will be established for the best projects entries.
The jury's members will set the selection criteria and evaluation process.

Final Jury Members

- to be nominated

Secretary

Françoise Pamfil, Romania

Note

None of the professors that tutor the entry project can be a jury member or secretary.

Entry Contents

- site plan 1/500 (1/1000)
- a set of site pictures indicating the intervention zone
- 2 characteristic sections 1/100 (1/200)
- all elevations 1/100 (1/200)
- all plans 1/100 (1/200)
- relevant perspectives
- other graphic items that will help a deeper understanding of the entry
- scale of the above compulsory items will be chosen by entrants in order to best illustrate each case.

Format

- Hardcopy - 2 A1 paper formats (594x840mm)
Drawings must be made in a PORTRAIT format of A1.
- Digital- a CD with a .bmp/jpeg extension (300 dpi) consisting of the two A1 images.

Ensuring Anonymity

Each paper format A1 will, in the right bottom corner, display a code of 6 types (numbers and letters) written with a 1cm height ARIAL FONT body text.
This code will be marked also on the CD cover, disk and folders and will be provided by to organizers upon the following rule: two types - country of origin; two types - school/university, two types - entry no.
The same code will be written on the A5 sealed envelope.

In the closed envelope an A4 paper format will state the following:

- name and surname of the author (authors). In case of group entries the group leader will be named
- name and surname of the tutoring professor
- name of the school of architecture where the students (group of students) are enrolled
- declaration on self-responsibility stating that the invoiced project is original and is conceived by the indicated author(s). In case of group entries the group leader will sign the declaration.

The CD and the sealed envelope will be introduced in the same packaging and invoiced to the organizers.

Questions and Answers

Competitors may formulate questions to the international competition secretary by email on competition@iaim.ro. They will receive (from this email addresses) also the list of all questions received and answers provided by the international competition secretary.

Prizes

I - 6000 Euro

II - 4000 Euro

III - 3000 Euro

10 Mentions - 1000 Euro each

The jury has the right to convey these prizes or to distribute in another agreed manner the prize fund.

Publication of Results

The international competition results will be communicated to each school that has had participants in the competition.

The results will be announced on the website of the University of Architecture and Urbanism "Ion Mincu" Bucharest website as well.

A press release will be invoiced to main architectural magazines.

It is envisaged to publish An Official Catalog Editing with best projects.

Rights

The organizers reserve the printing, editing and issuing rights to all entries (be it integral or partial) and also the right to organize exhibitions of the projects.

Both the Hardcopy and Digital formats become the property of the organizers and consequently will not be returned to the entrants.

All rights from publishing or exhibiting the competition projects are exclusively of the organizers. Participation in this international competition implicitly represents the acceptance of the competition terms by the competitors.

Competition Schedule

- **1 September 2007**
Theme launch and registration start
- **31 March 2008**
End of registration
- **31 March -17 April 2008**
Questions from entrants
- **25 May 2008**
Deadline for answers to questions
- **15 October 2008**
Architectural schools jury deadline
- **25 October 2008**
Project arrivals at organizers ■

EAAE Conference

Faculty of Architecture, Delft University of Technology, The Netherlands, 4-7 June 2008

The Urban Project - Architectural Interventions and Transformations

EAAE Project Leader, Leen van Duin

Call for Papers, Call for Projects

Collaboration

EAAE, European Association for Architectural Education
DSD, Delft School for Design
MetFoRG, Metropolitan Form Research Group

Conference brief

The aim of this conference is to present and discuss the productive role and critical potential of the architectural project in the transformation processes of contemporary urban areas. The aim is to get an overview of and compare, on a global scale, different existing strategies in architectural design and urban research activities that target the question of urban transformation.

Current settlement conditions mutate rapidly. Urban areas have been caught up in a turbulent process of transformation over the past 50 years. The transformation of the traditional city and the modes of peripheral expansion as well as the technical infrastructures comprise the new landscape for contemporary projects and development interests, while issues such as mobility, organized nature and collective space are critical in each case. We have come to the understanding that in the age of globalization, cities can no longer be viewed as autonomous identities but have to be understood as parts of larger networks, of metropolitan areas. Not only the technical, spatial and social conditions in which projects intervene have changed, but also the way in which planning and design practices are comprehended and perceived.

Complexity and uncertainty are inevitable conditions with which hypotheses concerning the future of cities must deal. Therefore, it is necessary to review certain preconceived roles and to determine a new statute of legitimacy for the project which refers to the medley, the various communities that make up contemporary urban societies.

So, a precondition for starting a significant architectural intervention is to define a project together with parties that contribute to its implication (governmental, municipal, private investors, developers, construction companies, planners, designers and architects). In this context, the project is not only an academic exercise just aiming at possible future situations, but also an opportunity to estab-

lish a field of juxtaposition between different parties, to define an agenda, to orientate discussions relating to the future of our cities and metropolitan areas. In this way the project could not only become an intermediary between scientific research and architectural practice, but also serve as a didactic model for architectural and urban design education.

Conference sub-themes

The Conference Committee invites professionals from both research and practice dealing with the built environment (architecture, urbanism, planning, geography, etc.) to send in abstracts for papers on one of the following sub-themes:

- Research by design:
Design studies that investigate the spatial potential for transformation and renewal of specific urban sites by means of concrete projects
- Understanding urban and metropolitan form:
Analytical studies that investigate aspects of form and matter of urban and metropolitan areas and the dynamics of its transformation
- Research, design and education:
Experiments and experiences with "research driven education" in the fields of architectural and urban design, relating urban analysis and architectural design.

Schedule

- October 2007
- 1st call for papers
- December 2007
- Final call for papers
- February 1, 2008
- Deadline for submission of abstracts
- March 15, 2008
- Notification of acceptance
- May 2, 2008
- Deadline for conference registration
- June 4-7, 2008
- Conference

Call for papers

Abstracts with proposals for papers or projects on one of the mentioned sub-themes should be sent by 1 February 2008 to the Conference Secretariat. The Scientific Committee will blind review the abstracts, after which a notice of acceptance will be

sent to the authors by April 2008. If accepted, the participant is requested to send a full paper of 4,000 words or less before 1 June 2008 to be presented on the conference in June.

As there are a limited number of places available for this conference, the reviewing of abstracts will be strict. Their selection will be based on: relevance to the conference themes, significance of the topic, originality of the approach, scientific quality of the research or design project, creativity of the proposals and solutions, balanced structure and clearness of style.

Abstract format

Abstracts should not exceed 400 words. The first page must contain the following data: title abstract, name, position, affiliation, phone, fax, e-mail and correspondence address of the author(s). The second page contains the title, theme, keywords and the abstract itself without indication of the author. Abstracts should be sent via e-mail both as attachment in MS-Word-format and within the body of the e-mail to: architectuur@bk.tudelft.nl. The text file should be named "abstract-your last name.DOC". Please write in the subject box of the e-mail: "conference abstract".

Abstracts can be accompanied by 1 digital illustration, maximum 1.5 MB, saved as "jpeg" file with a resolution of 300 dpi. The illustration should be named "illabstract-your last name.JPG", and sent as attachment by e-mail. Please write in the subject box of the e-mail: "conference illabstract".

Conference publications

All accepted abstracts will be published in a conference book which will be available to all registered participants at the moment of registration.

A selection of full papers will be published in the conference proceedings to be sent to the participants after the conference.

Conference registration

Participants have to register in advance by sending in a registration form before 2 May 2008. The registration fee is 300 euro; for EAAE members 250 euro. This fee includes participation in the conference, receptions, 2 lunches and 1 dinner, excursion, a conference book and the proceedings.

Please note that hotel accommodation and travel are not included in this fee.

Preliminary programme

Wednesday, 4 June 2008, Delft

17.00 - 19.00: welcome, drinks & registration

Thursday, 5 June 2008, Delft

- opening conference
- key-note speaker(s)
- morning paper sessions
- lunch
- afternoon paper sessions
- key-note speaker
- opening exhibition "5x5 Projects for the Dutch City" & drinks

Friday, 6 June 2008, Delft

- morning paper sessions
- lunch
- afternoon paper sessions
- key-note speaker(s)
- closing session
- dinner-buffet

Saturday, 7 June 2008

- excursion programme Randstad Holland

Further details on the conference, its organization, registration, etc. will be announced on the website of the TU Delft Faculty of Architecture from November

www.bk.tudelft.nl/EAAE_TheUrbanProject ■

Contact:

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Faculty of Architecture
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EAAE/ARCC 2008 Conference

The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen, Denmark, 25 - 28 June 2008

Changes of Paradigms in the Basic Understanding of Architectural Research

By the deadline on 3 December 2007 the organizing committee at The Royal Danish Academy of Fine Arts, School of Architecture, had received 123 abstracts for the conference. 76 abstracts from ARCC members and 47 from EAAE members.

The anonymous abstracts have now been sent to the scientific committees for the ARCC and EAAE, respectively.

Because of the time consuming work to ensure the anonymity of the abstracts, it has become necessary to change the time schedule as follows:

1 February 2008:

- Committees send comments to abstracts

15 February 2008:

- Abstracts

14 March 2008:

- Deadline for 1st submission of full paper

28 March 2008:

- Full papers are sent to committees

18 April 2008:

- Committees send comments and ranking

Week 17:

- Comments sent to paper submitters

2 June 2008:

- Deadline for submission of final papers.

At The Royal Danish Academy of Fine Arts, School of Architecture, Architect Anne Katrine Gelting has been employed to help organize the conference. All questions, registration forms or e-mails must be sent to katrine.gelting@karch.dk – she can also be reached at tel.: +45 32 68 60 21

Pia Davidsen and Head of Organizing Committee **Ebbe Harder** can be contacted on e-mails: pia.davidsen@karch.dk and ebbe.harder@karch.dk

Included in this number of the News Sheet you will find the registration form for the conference. If you are interested in the discussion of the conference theme, you are welcome at the conference – also if you did not submit an abstract.

Deadline for registration is ASAP but no later than **9 May 2008**.

Hotel information etc. can be found on the official websites of the EAAE and ARCC from **1 February 2008**.

Looking forward to seeing you in Copenhagen!

EAAE/ARCC 2008 Conference

The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen, Denmark, 25 - 28 June 2008

Changes of Paradigms in the Basic Understanding of Architectural Research

Shortly before his death, Bruno Zevi wrote an article in Lotus International stating that the digital world represented the greatest change in conditions and the greatest potential revolution in architecture since the Renaissance.

Today it is clear that digitalisation has opened a path leading to new forms of representation and new opportunities with regard to developing and handling highly complex spatial and surface forms. But digitalisation has also made new interactive forms of communication possible which could give the architect a new role and a new social position – thereby supporting the claim that architecture and architects are now facing a revolution which is as radical as the Renaissance.

The question is whether we who are involved in architectural research have managed to understand these new conditions and help the potential revolution on its way – and this is the main topic of this research conference.

Another aspect of digitalisation is the revolution in communication forms and control systems with global effects to which it has led. We have created a form of global simultaneity: we can control financial transactions in new ways, and we can control globally divided production processes in ways which have meant that some phenomena and processes apparently only exist in the virtual world, and that both financial issues and culture are released from the geographical spaces with which we normally associate them in our understanding of the world. This constitutes a radical change in the contextual frameworks in which we normally place architecture and architectural production.

Even though this will probably be challenged by some people, it is nonetheless still possible to claim that architecture only exists in an analogue world – that architecture as space and materiality in relation to human senses and bodies does not take shape as architecture until it has been completed.

This makes the question of the relationship between the digital and the analogue worlds a central issue for architectural research. This is not an obscure and overlooked field: many of the theorists of globalisation have stressed that the processes of globalisation and the digital world

do not acquire real meaning until they “touch the ground” – that the necessary infrastructure belongs to the analogue world, and that the messages transmitted in the digital networks are produced in the analogue world. In other words, that the digital world and the analogue world are closely interwoven.

However, some of the theorists of globalisation and digitalisation have pointed out that understanding and awareness of this interwoven relationship constitute one of the major

problems facing researchers. There is a tendency among both researchers and commentators to place themselves either in the digital world or in the analogue world – but rarely do they focus on the vital meeting between these two worlds, regarding the way in which the two worlds interact and determine/deform each other’s logic.

We believe that this dilemma also applies to the full range of architectural research from understanding the city to understanding buildings as spaces and carriers of meaning, as well as to the artistic and controlling processes of production.

There is a well established, influential form of research focusing on architecture as an analogue phenomenon – and often as a phenomenon attached to a certain locality. And there is also now a considerable amount of research dealing with architecture and the digital world – dealing with new methods and tools, and with the virtual world as an independent source of meaning.

However, there is no corresponding body of research focusing on the interface, the meeting and the transformation point between the digital and analogue worlds.

Theme

We hereby extend an invitation to all architectural researchers whose research has focused on the importance of the relationship between the digital and analogue worlds.

- Either as their main point of focus, or as a sub-aspect of their work
- Either focusing on methodological aspects, or on artistic aspects
- On all scales of architectural research, from towns to buildings

- Focusing on methods and issues originating in the major global challenges arising from population growth, urban growth or climatic changes to which the architectural agenda has a contribution to make.

Contextual issues acquire new meanings at this interface – or else they lose their meaning. In the words of Saskia Sassen, the term “local” does not mean local in a traditional sense but “a microenvironment with a global span”. Traditional institutional geographical hierarchies co-exist with the collapse of hierarchies. Images are distributed so rapidly and in so many different contexts that the authority of the architectural image is undermined and must be replaced. Real estate is a situated global liquid – rapid global financial speculations have changed the role played by the building in a range of social structures.

Conference Venue and Accommodations

The Royal Danish Academy of Fine Arts, School of Architecture is the host institution for this conference. More specific information regarding the conference venue, accommodations, and registration costs will be forthcoming.

See websites: www.eaae.be • www.arccweb.org

Scientific Committee

EAAE

- Per Olaf Fjeld, EAAE president, Oslo School of Architecture
- James Horan, Dublin School of Architecture
- Hilde Heynen, KUL - Department of Architecture
- HERMAN NEUCKERMANS, KUL - of Architecture

The Royal Danish Academy of fine Arts School of architecture

- Jens Kvorning, Professor, Town Planning
- Henrik Oxvig, Ass. Professor, Architectural Theory
- Anne Beim, Ass. Professor, Industrialized Architecture

ARCC

- Leonard Bachman, ARCC Secretary, University of Houston

- Michel Mounayar, ARCC President, Ball State University
- Stephen Weeks, ARCC Treasurer, University of Minnesota
- Kate Wingert-Playdon, Temple University, Architectural Theory

Secretariat / organizing committee

ARCC

- J. Brooke Harrington, Professor, Temple University

The Royal Danish Academy of Fine Arts, School of Architecture

- Ebbe Harder, Director of Research
- Pia Davidsen, secretary ■

EAAE/ARCC 2008 Conference

The Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen, Denmark, 25 - 28 June 2008

Changes of Paradigms in the Basic Understanding of Architectural Research**Conference programme****Wednesday 25 June**

04:00 p.m.

- Registration at The Royal Danish Academy of Fine Arts, School of Architecture (KA)
- Diploma Exhibition is open - Exhibition Hall

06:00 p.m. Reception

07:00 p.m. Key-Note: Professor of town planning: Jens Kvorning. (Confirmed.)

Thursday 26 June

09:00 a.m. Registration/coffee

09:15 a.m.

- Conference opening
- Welcome by Rector Sven Felding
- EAAE President Per Olaf Fjeld
- ARCC President Michel Mounayar
- Conference organiser Ebbe Harder

09:30 a.m. Key-Note: Saskia Sassen - "Borderline Problems" (Confirmed.)

11:00 a.m. Coffee

11:30 a.m. Session A

- Parallel paper sessions. The sessions are organised as panel discussions with limited time for paper presentation to allow time for discussions

01:00 p.m. Lunch

02:00 p.m. Key-note: Dr. Kenneth Yeang. (Confirmed.)

03:00 p.m. Session B

- Parallel paper sessions. The sessions are organised as panel discussions with limited time for paper presentation to allow time for discussions

05:00 p.m. Key-note: Marvin Malecha (Confirmed.)

07:30 p.m. Reception at the Copenhagen City Hall

08:30 p.m. Dinner

Friday 27 June

09:00 a.m. Coffee

09:15 a.m. Key-note:

- Director at ARUP: Volker Buscher: "Dongtan and the role of Urban Information Architecture in delivering more efficient and great places to live and work." (Confirmed).

10:45 a.m. Session C

- Parallel paper sessions. The sessions are organised as panel discussions with limited time for paper presentation to allow time for discussions

12:30 p.m. Lunch

01:30 p.m. Key-note:

- Professor of Architecture; Dean of the Graduate School of Design at Harvard: Mohsen Mostafavi (Confirmed.)

03:00 p.m. Session D

- Parallel paper sessions. The sessions are organised as panel discussions with limited time for paper presentation to allow time for discussions

04:30 p.m. Plenum

- Closing session:
- Henrik Oxvig
- Jens Kvorning
- Per Olaf Fjeld
- Michel Mounayar
- J.Brooke Harrington

06:00 p.m. Piano concerto

07:00 p.m. Reception at the Royal Academy of Fine Arts.

08:30 p.m. Conference dinner at the Royal Academy of Fine Arts.

Saturday 28 June

9:00 a.m. - 2:00 p.m. Excursions

- A: Amager/Christianshavn
- B : Inner city area - Liebeskind, the new Theatre building, METRO
- C: Northern Sealand, Utzon and Louisiana

11th Meeting of Heads of European Schools of Architecture

Chania, Crete, Greece, from 6-10 September 2008

New Responsibilities of Schools of Architecture: Preparing Graduates for a Sustainable Career in Architecture

EAAE Project Leader Constantin Spiridonidis,

Host: Centre for Mediterranean Architecture

The 11th Meeting of Heads will take place in Hania, Crete, Greece, between 6 and 9 September 2008 and will be entitled "New Responsibilities of Schools of Architecture: Preparing Graduates for a Sustainable Career in Architecture". Like all previous meetings, it is addressed to those who are responsible for managing the academic issues of schools of architecture – Rectors, Deans, Heads, Academic Programme Coordinators - or their representatives.

During the 10 previous meetings, we tried to critically follow the developments of the European Union policies on higher education and their impact on architectural education. In the debates that took place at our previous meetings, we listened carefully to the positive as well as the negative reflections on the changes in architectural education in Europe and around the globe. We carefully mapped the points of convergence and divergence, the tendencies and dynamics, the particularities and differentiations. Inquiries on issues related to architectural education in Europe yielded valid qualitative results which could be used to draw a picture of the particularities of the European profile of education, but primarily the knowledge acquired in this way could be used to learn from others and to understand ourselves. We tried to reconsider what we should do about our schools in this new and increasingly changing social and financial context. We tried to redefine the aims and objectives we will set and what strategies we must adopt to ensure their fulfilment. We tried to investigate how we will reform and reconstruct our educational structures, how we will update the contents of the studies we offer and in which direction we have to reconsider our teaching methods and strategies. Our main interest was oriented towards the system and the contents of architectural education in Europe.

For the 11th meeting we propose a shift of our focus from the educational structures to the graduates of our institutions. The aim of this relocation of our interest is to investigate the impact on the education we actually offer which includes some new characteristics of the graduates' profiles that have emerged from the new conditions of contem-

porary, social, cultural and professional context. Transparency, flexibility, adaptability, development, individualisation, self-sustainability, innovation, continuity, life-long learning, mobility... are some of the notions that, in our days, constitute imperative values in the profile of our graduates and that will claim new responsibilities from our schools regarding the education we must offer.

The 11th Meeting of Heads of Schools of Architecture in Europe will approach the question of the new responsibilities of the schools through five sessions, the contents of which are described in the agenda. Our meeting will be enriched by three keynote speeches delivered by Nathalie de Vries from the Netherlands (Saturday evening 6.9.2008), Prof. Juvenal Baracco from Peru (Sunday evening 7.9.2008) and Mathias Kohler and Fabio Gramazio from Switzerland (Monday evening 8.9.2008). Also participating in this meeting will be approximately 25 representatives from schools of architecture in Chile, Argentina, Peru, Uruguay, Bolivia, Colombia, Mexico, Guatemala, the Dominican Republic, Brazil, Panama, El Salvador and Venezuela.

The presence of a big number of partners is of extreme importance to the assembling of a broader range of schools from all regions of Europe and outside Europe, and will give us the chance to voice different views. As always, a number of social events have been organized in the framework of this meeting. Since the registration fee includes the cost of accommodation, meals and other social events, it is very important that you send us your registration form as soon as possible, so that we have enough time to properly organize your accommodation in Hania. After 18 July 2008, it will become difficult to ensure the quality of accommodation we expect for the participants of the meeting.

Looking forward to seeing you soon!

For further details, clarifications and information, please contact us at:

ehsa-net@arch.auth.gr

11th Meeting of Heads of European Schools of Architecture

Chania, Crete, Greece, from 6-10 September 2008

New Responsibilities of Schools of Architecture: Preparing Graduates for a Sustainable Career in Architecture

EAAE Project Leader Constantin Spiridonidis,

Agenda

Opening Session

Saturday 6 September 2008 19:30 – 20:15

Keynote speech

By Nathalie de Vries, MVRDV Architects, The Netherlands

Saturday 6 September 2008 20:30 – 21:30

Session 1

Sunday 7 September 2008 9:30 – 13:00

New Responsibilities in designing competitive profiles of architects

In this era of individuality and of personalized practices, the education of the architect becomes increasingly open to individual approaches, to personal options, to particular orientations, to idiosyncratic perceptions of architectural practice. A precise profile no longer exists around which schools can define and organise their teaching strategies. At the same time, our educational system is moving progressively from an input (knowledge)-based education to an output (competence)-based one that demands an increasingly clearer description of a graduate's profile. In light of these new conditions, a new responsibility is emerging for the schools of architecture:

What profile will a school design for its graduates? Which competences will structure it? How open will it be? Which will be the flexibilities of the students? Which educational structures can produce such a profile? Which teaching strategies must be applied? Are there any good-practice examples?

Session 2

Sunday 7 September 2008 14:30 – 17:00

New Responsibilities for a Sustainable Architectural Education

In a rapidly changing world and in the fast-changing conditions of professional practice, the education of architects needs to ensure the competences that will keep architectural knowledge up-to-date

and to reinforce the capacity of the architect to be adaptive to the new conditions and circumstances. In this context, new teaching objectives appear, and new pedagogical directions have to be developed in order to ensure this adaptability. New responsibilities for the schools of architecture emerge from these circumstances for which our collective work can develop innovative approaches, means, systems and methods.

How can we ensure that the knowledge of our graduates will be self-sustained? How can we organise our educational system in order to be adaptive to the life-long learning perspective? Which forms of collaboration between schools can be developed on this subject? How can schools follow up on the career of their graduates and contribute to its sustainability?

Keynote speech

By Prof. Juvenal Baracco, Peru

Sunday 7 September 2008 17:30 – 18:30

Session 3

Monday 8 September 2008 9:30 – 13:00

New responsibilities for developing constructive relations with the professional bodies

The necessity of a seamless relationship between education and practice has already been accepted by the majority of the academic and professional world. There are already some initiatives on the level of representative bodies (ACE-EAAE), but schools are very remote in establishing strong, permanent, efficient and clear objective-oriented collaborations. New responsibilities are emerging for schools of architecture from this situation. As the lifelong learning perspective becomes a core issue in the educational strategies, the relationship with the professional bodies can become a central issue in the framework of the above strategies.

Which kind of initiatives can schools take in order to ensure a continuum from education to practice? Which competences do they have to look at? For which purpose and perspective? Which forms of collaboration can ensure the above competences? Are there any good examples of good practice?

EAAE General Assembly

Monday 8 September 2008 14:30 – 17:00

Keynote speech

By Mathias Kohler and Fabio Gramazio,
Switzerland

Monday 8 September 2008 17:30 – 18:30

Session 4

Tuesday 9 September 2008 9:30 – 13:00

New responsibilities for diplomas recognised by
the new directive

The new Directive has been in operation since last autumn. Now the recognition of diplomas is mainly based on the professional bodies and the EU services. Schools have to protect the academic ethos of their curricula through new lines of collective action, initiatives and measures. New responsibilities are emerging for the schools of architecture to ensure their graduates the conditions to work as architects in other European countries and to define the contemporary standards for a European curriculum in the perspective of the eventual change of the 11 points of the Directive.

Session 5

Tuesday 9 September 2008 14:30 – 16:00

Conclusions and Future Perspectives ■

EAAE General Assembly

Chania, Greece, 8 September 2008

Agenda of the General Assembly

Council Member, Loughlin Kealy

- Chair
Council Member, Loughlin Kealy
- Welcome
President Per Olaf Fjeld
- Presentation of the 2007 - 2008 Council and the project leaders
Loughlin Kealy
- Report 2007 – 2008
Per Olaf Fjeld
- President's report: Events, projects and activities
- Upcoming events, Questions
- Approval of new member schools
Loughlin Kealy
- Financial statement
Loughlin Kealy
- Balance 2007
Lou Schol
- Budget 2008
Herman Neuckermans
- Provisional budget 2009
Herman Neuckermans
- Overview/cost patterns
Loughlin Kealy
- Presentation of council members 2008 – 2009
Loughlin Kealy
 - started
 - Francis Nordemann 2007 + 2 more years
 - Stefano Musso 2007 + 2
 - Luis Conceicao 2007 + 2
 - Chris Younes 2007 + 2
 - Ramon Sastre 2005 + 1
 - Hilde Heynen 2004 + 1 (one year off)
 - Loughlin Kealy 2007 + 2
- Members to leave the Council:
 - President: Per Olaf Fjeld – stays one more year as advisor to the new president
 - Treasurer: Herman Neuckermans – stays one more year as advisor to the new treasurer
- To be elected at the GA 2008:
 - Proposal for Treasurer: Ramon Sastre
- To be elected at the GA 2009:
 - Proposal for two council members:
Proposals are to be handed in to the Council before January 2009.
- Any other business
- Final thanks from the outgoing president
Per Olaf Fjeld
- Incoming president
Introduction Loughlin Kealy
- The new president's speech
Francis Nordemann
- Closing remarks
Loughlin Kealy

Light of Tomorrow

International VELUX Award 2008 for students of architecture

The International VELUX Award 2008 received more than 700 student projects! Come to pavilion 3, lane B, booth 72 and review them!

The winners of the International VELUX Award 2008 were elected last week by the jury. The winners will be announced at an Award event in November. VELUX displays all the submitted projects online at their exhibition in pavilion 3, lane B, booth 72 during the UIA Congress.

The winners of the International VELUX Award 2008 for Students of Architecture have been elected among the more than 700 projects which students of architecture from all over the world have submitted. The jury reviewed all submitted projects and elected the winners and honourable mentions during a three-day jury meeting in Turin last week. The winners will be announced at an Award event in November in Venice. However VELUX displays all submitted projects online at their exhibition in pavilion 3 during the XXIII UIA World Congress of Architecture in Turin.

The International VELUX Award wants to encourage and challenge students of architecture to explore the theme of sunlight and daylight in its widest sense, in order to create a deeper understanding of this specific and ever-relevant source of light, one of nature's most abundant resources.

"We seek an open-minded dialogue with the students on the theme "Light of Tomorrow" which requires experimental approaches and free thinking" says Michael K. Rasmussen, Corporate Marketing Director of VELUX A/S.

This year's winners and honourable mentions have been elected by a jury comprising six internationally renowned architects and building professionals and a VELUX representative. The jury comprises: Hani Rashid (US), Enrique Browne (Chile), Huat Lim (Malaysia), Eva Jiricna (UK), Francis Nordemann (France) and Michel Langrand (VELUX).

"This year the students of architecture submitted more than 700 projects. The number is record-breaking compared to the previous awards and underlines the importance of offering students of architecture an opportunity to work with daylight

in architecture. The importance of daylight to architecture and people's quality of life is a keystone in the founding of our company. "Bringing light to life" is our philosophy in everything we do linking natural resources with human needs. Therefore we find it essential to explore and illustrate how daylight can contribute to and enhance human health, learning and productivity," Michael K. Rasmussen continues.

In 2006 the Award received 557 projects and by that the number of submissions more than doubled from the first Award in 2004, where the number of submitted projects was 258.

The competition is organised together with the International Union of Architects (UIA) and the European Association for Architectural Education (EAAE). Both organisations are represented on the jury and contribute to the high professional standard of the Award.

To know more contact:

At the VELUX exhibition in pavilion 3, lane B, booth 72 you can reach Christine Bjørnager from VELUX Stakeholder Communications at telephone + 45 61 55 02 31.

Further info and press photos are available at www.velux.com/iva

More information about the Award and VELUX

Facts about the International VELUX Award for Students of Architecture

The International VELUX Award takes place every second year and is part of VELUX continuous effort to establish close relations with building professionals, architects and educational institutions.

The Award acclaims students of architecture as well as their teachers. Student projects must be backed by a teacher from a school of architecture and the winners are awarded as a team. The total prize money of the Award is 30,000 Euros. The winners will be announced and celebrated at an award event in Venice in November 2008.

All winning projects and honourable mentions will be published in the International VELUX Award 2008 yearbook which will feature project presentations, project descriptions and jury evaluations. All

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projects will also be published at velux.com/iva after the announcement of the winners at the Award event. All submitted projects are displayed electronically at VELUX exhibition in pavilion 3 at the UIA Congress, where you can also get more information about the Award.

In 2006, 2,037 students from more than 500 schools in 92 countries signed up for the competition. 557 projects from 225 schools in 53 countries were submitted, twice the number of the 2004 competition. The jury selected 20 winners from 12 countries.

For more information visit www.velux.com/iva.

Facts about VELUX

VELUX creates better living environments with daylight and fresh air through the roof. Our product programme contains a wide range of roof windows and skylights, along with solutions for flat roofs. In addition, VELUX offers many types of decoration and sun screening, roller shutters, installation products, products for remote control and thermal solar panels for installation in roofs.

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Interview with Chris Younès

Interview with EAAE Council Member Chris Younès by EAAE President Per Olaf Fjeld

Can you tell us a little about your background?

I teach at Ecole Nationale Supérieure de Paris la Villette, and I am also an invited professor at the Ecole Spéciale d'Architecture, but my formal education is in philosophy. I have a PhD in philosophy based on the work of the phenomenology of Hegel and Husserl. For a period, I worked in Beirut but returned due to war and began to teach at the University of Clermont-Ferrand. My specialty is related to architecture and the city ... you could say a deeper understanding of the urbano-architectural structure. In order to pursue this topic in depth, I created an urban research laboratory that has been active now for twenty years. We are working within an interdisciplinary research programme focusing on the relationship between architecture, urbanism and philosophy where questions of nature and sustainability are a vital proponent. This is an area that is generating a great deal of interest at the moment. We are working on a project focusing on an interface between the question of architecture and project at different scales.

You already mentioned nature versus urban. Could you elaborate?

The question of environment, both natural and artificial, must reach a stronger clarity, and it is not just a question of artefacts. We must have an awareness of nature and its limitations, and yet, it is nature that provides a constant chain of rebirth; things are procreated through nature, and as such, the act belongs to that of emerging. Nature is always becoming, always a question of time and energy. Animals, plants ... nature has substance, but it is also regarded as abstract, since it has a story. Within the period of modernity, we have come to view nature for the most part within a symbolic framework and less as an environment with a physical, bodily presence.

And the urban?

To find the singular within the urban is a challenge. The new city attempts to reinvent a relationship with the milieu, but we must in fact reinvent a new relationship between urbanity, artefact and nature. For this reason, we must try to reach a

better understanding of nature as substance, the different seasons and their climatic changes and to activate this relationship: to coexist with nature in the city in other ways than just parks and gardens and equally alleviate the weekend pressure to leave the city in order to experience nature. We have to create a stronger contact with water, and on this point, the city must state another type of relationship to its rivers. We need to form an image belonging to the future where these relationships, connections between the urban and nature, grow stronger and have room to develop. We must reinvent nature into the city to have a sense of spring, summer, autumn and winter. These changes help us live and understand life more fully regardless of age. Today in many ways, these experiences have become too artificial, and this is particularly true in the city where we experience the power of a fabricated world in that we have forced nature to enter into, to go inside, our artefacts and our artificiality. But... the world is very fragile, so we must be far more careful. Just the same, there is a duality here; we need to control nature, to inhabit it and at the same time we want to enjoy nature in the city. Our capacity to read the specificity of place must be followed up by an ethical question around the destruction of nature and the difficulties human beings and different cultures have in living together. To control, enjoy, share and preserve, we have to invent new methods so that these issues are able to establish other types of relationships. And also, maybe it could help improve the way for citizens to share the city and to reduce inequitable urban conditions.

And what about the artefact?

The impact of the artefact is growing ever stronger, and in this sense, architecture will become more and more important, but in the future, it will need to find a less arrogant stance or comprehension of situation. Here, Alvaro Alto is an interesting figure in that he searched for a modern form of living. He was able to connect what he experienced through his travels in Italy to his understanding of Finland. He was not afraid of Modernity, of utilizing more techniques, more science, and yet at the same time, he desired to be within a specific scale so that he was able to comprehend and understand a situation through nature. We must be aware of the limits of our technology. A large part of the

world's population face daily privations, and urban life for many has not been a success. To face this failure is a great responsibility in that urban life has become very powerful, very quickly. We must genuinely search for other ways to reinvent the city by removing the car, by encouraging walking or bicycling and intensifying pressure on the exploration of alternatives. We also need strong science working on these issues.

And scale?

Architecture always acts on the specific, a "point", the right place at the right time. Architecture as an object has the capacity to connect to all scales, but old ideas grounded in city plans need to be looked upon in a new way. The question of scale is very important, not as a separation of things, but to understand the relationship between different scales. The question of territory, milieu and earth as matter, all has a scale and need to be connected. In order to connect, we must be able to share the information related to the various professions better. We are lacking tools with the capacity to combine the different scales, we lack pedagogy to think and create in a variety of scales simultaneously. Our world is very small in relation to making this type of response. We are clearly facing a new challenge, and it relates to an economy concerning the earth. Everything we will use in the future will be filtered through and understood in a different perspective or mentality than now. In the future there will be no separation or differentiation of ethic from aesthetic.

And complexity?

We must intervene in the existing complexity with another type of complexity. It is not only a question of knowledge but also sensibility. We avail ourselves of complexity when interpreted through our intellect, but equally it needs to be interpreted through our sensibilities: intelligence and sensibility at the same time.

Can we determine and cultivate sensibility?

I am educated as a philosopher, but it was through architecture I found a situation where interdisciplinarity was clearly present. The human aspect is

always present in architecture, but it is difficult from a pedagogical point of view. With this in mind, it is important to travel, draw, awake curiosity, discuss, strive towards a more universal education, and in this lose some autonomy of the students. You must be able to filter the sensibility in yourself. When I talk to my college about balance and give the students time to discover on their own, this is about student autonomy. There is a responsibility to create, and in relation to design, the teacher must be able to pinpoint the essential with precision. A good critique is like acupuncture; the needle does not block the flow of energy. We do not need a vast number of courses, but some must be very good, as students can learn a great deal on their own. Today's education is very directive, and it needs to find itself in relation to promoting an independent student.

And finally: what about the body?

We have touched on this earlier; the body has a connection to almost everything. Merleau-Ponty insisted on questions of the body, that it is life itself, but within the desire for life, one finds both our strengths and weaknesses. It is rather like a question of porosity where everything is in communication. To concentrate on the body is a method of resisting the architecture of "intelligence". What do you see when I am here? The body is important not only physically and mentally, but also symbolically through the stories it produces. All stories are inside our bodies. I appreciate the student...be attentive to their selfishness, the cultural body. The way the student feels the "world" is the way everyone feels the "world". To be aware of experience is very important; we do not have enough awareness of what that is. We are in a strange world; culture is relative by way of the Internet and Web. There is a strong conviction that everything can be connected, but this is not the case when the body comes into play. The body is something universal, but it is also personal. Nature is a very strange thing. It also exists in our body, so does our culture, but it seems that as a pair, they are much stronger than our body.

Thank you! ■

Third EAAE-ENHSA Sub-network Workshop on Architectural Theory

Faculty of Architecture, Urbanism, Geography and Arts, Universidade Lusófona de Humanidades e Tecnologias in Lisbon, Portugal, 28-30 April.

How should the Schools of Architecture be doing the Research and Theory-building to help in Charting the Profession's Future?

Assistant Professor Karsten Friberg, Aarhus School of Architecture, Denmark

Report

About 40 people from 16 countries met to discuss: "How should the Schools of Architecture be doing the Research and Theory-building to help in Charting the Profession's Future?" The topic invited people from very different backgrounds; something that made it very important to establish a friendly and open atmosphere at the meeting in order to invite everybody in. This was fully achieved, thanks to everybody and to Luís Conceição (Faculty of Architecture, Urbanism, Geography and Arts, Universidade Lusófona de Humanidades e Tecnologias in Lisbon) who was an excellent host for the days.

The different contributions covered several aspects of the theme as well as problems with questions of research and theory within the field of architecture. The topic raises difficulties concerning which agendas for theory and research are of use to the profession.

This also includes the establishment of a theoretical frame for the concepts and methodologies involved.

Theory and practice

Reflections on practice are obviously of interest concerning the profession's future when it is done with attentiveness and sensibility as demonstrated by the first key note speaker Manuel Aires Mateus (Lisbon, Portugal). He gave an interesting insight into his work and teaching through pictures of several cases followed by a discussion which could be characterised as a demonstration of "hermeneutic sensibility". Hermeneutic, if one remembers the rule of thump characterising hermeneutics: to understand something is to understand it as an answer to a question. He presented his work as based on finding the questions of a place to which he presented architectural answers. In this sense, he demonstrated a series of proper questions of places and answers.

The question of how theory and practice can profit from each other was touched upon by several participants. From the more provocative attempt by Christine Poffet (Fribourg, Switzerland) to claim theory to be legitimate in the context of architec-

tural work only as the servant of practice, to those advocating the importance and necessity of theoretical perspectives for specific topics, like Carlos Alho (Lisbon, Portugal) did.

Perhaps they did not represent oppositions but rather the different interests in discussing the division of labour between theory and practice. Theory being a discourse that describes processes and problems, as Carlos Alho said, is necessary for defining the interest within the field of architectural theory as well as practice: Within theory, because otherwise the field will be confused by discourses lacking the precision in concepts and self understanding needed in order to have a debate and exchange of knowledge – a confusion which is too often the case, was the diagnosis of Gunnar Parelius (Trondheim, Norway). Within practice, because theoretical reflections articulate the field and open up to new possibilities perhaps by being itself a sort of practice, like Pilar Barba Buscaglia (Santiago, Chile) said.

For a plurality of perspectives

The dialectics of theory and practice is not without its problems when a certain theoretical position comes in the way for changes that become necessary, which we could learn from Concha Diez-Pastor's (Segovia, Spain) presentation of Theodor de Anasagasti's theoretical claim for more visual education in architecture. It becomes an embarrassment in an age where we are overloaded with visual stimuli and in need of other sensory impulses. This demonstrates the importance of theory being ready to redefine strategies and fields and of practice showing self-confidence enough to ask for proper answers from theory and not be tempted by theoretical offers that are easy to deal with, though not giving the best pay off.

One lesson to be learned is perhaps to avoid dogmatic theoretical approaches and to acknowledge the difficulties in defining the field as well as maintaining a readiness to tell different stories. The storytelling may be at the heart of theory when theory is more of an interpretation than an obligation to a truth within the field. To tell different stories displaying different perspectives on a case was how Panayiota Pyla (Nicosia, Cyprus)

presented Hassan Fathy's New Gourni. The different perspectives were also indicating that different theoretical traditions could contribute through their specific focus on different aspects. When taking an interest in disciplines outside architecture, it is important to maintain questions of authority and interests determining the values of theoretical perspectives, as Gunnar Pareius emphasized. Architectural theory will find itself having a hard time with other theoretical approaches, if it is not itself aware of its own desires, fields and limits. This also concerns the difficulty raised by Ole W. Fischer (Zürich, Switzerland) about the agendas of education and practice, especially at a time where the needs for results profitable for economical interests are felt by almost everyone. The classical theoretical approach is analytical and investigative without giving guaranties for the outcome, something which can apparently be in conflict with the political-economical expectations. Again, this may not be a problem about theory as such, but about defining different theoretical approaches and interests. In relations to this, it was a bit of a relief to listen to Carlos Alho who is more positive about the potentialities of the Bologna process than most.

One could perhaps conclude that the key issue is about defining the field and approaches for architectural theory, something another keynote speaker, Chris Younes (Clermon-Ferrand, France), did by bringing the different questions of the days together. She sharpened the focus on the strategic difficulties in defining a field of architectural theory that may seem to consist of paradoxes in terms of how we often understand theory, of how to comprise rationality and intuition, and of how to cope with a desire to conceptualise what is not brought into existence. This is perhaps the central issue of architectural theory: to avoid reduction to a certain idea of theory and to demonstrate a responsibility towards the ambiguity of the subject. In this matter, architectural theory can become something that has not only to be looking into different established theoretical traditions for help, but it will also bring itself in a position that others can learn from. Important is, then, not only to be aware of the concepts used within the architectural theory itself and their consistency, but also to be obliged to the theoretical concepts already in use.

Conclusion

The days gave some clear ideas of issues in need of more attention in the future. When the seminar can be said to cover several problems of research and theory, this is not only in theory by means of papers explicitly addressing these topics, it was also in practice by displaying some difficulties. One is that some presentations tended to be very abstract. At first hand, this problem may sound paradoxical in the theoretical context, but abstraction serves its purpose only when the agenda is well defined and very specific.

Another thing is the use of concepts. Sometimes there was a lack of precision in respect to their established use. This is not meant as a pedantic academic complaint but something of significant importance for the level of discussions. There is no need for reinventing concepts and demarcations or to confuse established knowledge which should represent a foundation for the future work and for a fruitful discourse across different traditions. This, I owe to say, is not a problem specific for architectural theory and research, but unfortunately for many academic fields. However, bad habits are not what we should learn from others.

When it comes to form, a good deal of rhetorical skills and performance could have done a lot to several of the presentations. Many chose to read aloud from a text, in which case it would have been more profitable for everybody to get the text beforehand, and a more lively discussion could have taken place.

These critical comments should not overshadow the positive aspects of the meeting. An important conclusion at the end was that a group has been established serving as a foundation for future contacts and work. An invitation to a net-group has already been circulated.

A small postscript: After the days together, we were familiar with a good deal of the participants' ringing tones on their mobiles. Fortunately, it is becoming trendy to be off-line, so next time we will hopefully profit from this trend. ■



Third EAAE-ENHSA Sub-network Workshop on Architectural Theory

28-30 April 2008, Faculty of Architecture, Urbanism, Geography and Arts, Universidade Lusófona de Humanidades e Tecnologias in Lisbon, Portugal

Basic Principles of the (In) Discipline

José D. Gorjão Jorge, Faculdade de Arquitectura, U.T.L.

By the end of the 1970es, something rather surprising takes place in Europe: the theoretical framework of architecture dares to raise a basically disturbing question: is the discipline of architecture empty? The reason for such a question was to be found at the beginning of the twentieth century when an invasion of architecture's territory began by means of contents and methodologies which presumably never belonged to it: from anthropology to the sciences of communication, from economics to psychology or the studies of the environment. Therefore, it was a matter of an epistemological paradox which could only be solved when the raised question would be answered.

Three decades later, the question still retains its entire pertinence, and we are not allowed the presumption of surpassing such doubt if we do not understand the sort of relation we have kept with the knowledge nested inside the architectonic discipline itself.

“Let us begin at the beginning”, as Lewis Carroll would say. Nothing we say about the things of this world replaces the things themselves. All speeches and all acts of representation (as a text or a drawing) refer to something which should exist materially or at least could become the *object of our attention*, something that we can identify. That something might just be a form, that is, something conceivable *as far as a thing* which may be nominated and distinguished from all other things which inhabit the scenery of human existence.

If things do present themselves in such a manner, what will be, in the context of our general knowledge achievement process, the status one might attribute to theories as instruments by which one must be able to describe (by means of a logical explanation) the phenomena from which one will have access to such things? In addition, one should not forget that those phenomena, as things that we can describe, are exactly what the theories in a general way aim to describe and explain... While answering this question, we shall try to clarify which sort of role the theoretical framework performs and especially its final products, *the theories*, in the construction of the world to which we relate in order to survive in our habitat, i.e., the environment which surrounds us.

The perception of the *sensorial spectacle* provided by our daily routine depends on several things. In the first place, it depends on the conditions in which we capture the information that arrives from the exterior of our body and to which we attribute different value. Such value, in fact, changes according to the type of meaning that each specific context ends up attaching to the information itself. The sound of a whistle, for instance, does not have the same importance nor says the same thing to an individual seated on a garden bench or another one driving a vehicle around the city even if it is the same sound. Is it not true that “whistle” or “musical wind instrument” are effectively technical labels which, shall we say, only in a technical description we will dare to use in our informal speech? Secondly, decoding the data provided by the external world depends, to the same extent, on our relation with the real life as we recognize and can describe it to others. Besides, it is within the accordance between that *recognized reality* which reveals itself by the experience of phenomena that the image of the world, which we are supposed to inhabit, gives credibility to the (shall we say) *testimonies* of our senses.

I know what an orange is in the same sense that I know what a shark is. However, my knowledge of the orange as a fruit is of an empirical nature. It was the experience of the orange's taste, smell and all the fruit's inside substance that enabled me to describe this fruit under any given circumstance and by diverse means. While the shark (which I have only appreciated through a distant sight in pictures or films or even simple descriptions) is not less real to me because I can establish an analogy between the *idea of shark* and equal beings of the same class. I share with this class of beings some sort of experience – for instance, the experience of a fish – which allows me to recognize qualities and characteristics that were precisely represented in pictures and films or evoked in the texts from which I got access to the descriptions of that class of beings. Therefore, directly or at second-hand, I get contact with the things and facts of this world. Yet, it is the memory of those things and facts that allows me to recognise or evoke them as things or facts... of this world. In fact, the experience of the world is provided to us spontaneously by immediate perception of what surrounds us; still the world itself as a *concept* that can be communicated through human language is actu-

ally a representation of all lived experiences or those susceptible to being lived by this world's inhabitants.

Each and every one of us in that same condition – that of an inhabitant of this world – nourishes a vast set of expectations which comprehend situations, behaviours, beings and objects that presumably inhabit our universe and may co-act with us differently. All together, this represents the *repertoire of the possible*, of the plausible which ends up establishing the self conceptual borders of any interpretation of what we might call the several manifestations of reality. Indeed, we just grant the status of reality to things which manifest themselves in terms of which the manifestation itself is culturally recognized as a means of access to the real world and therefore may be considered manifestations of the conceivable within the repertoire to which it specifically belongs. When cinema was invented, its viewing frequently, among audiences with “primitive” cultural backgrounds, aroused a terror only comparable to reactions in the face of supernatural manifestations – benevolent or malevolent – exactly because that same *medium*, the cinematographic one, was not yet recognized as a means of access to reality. Besides, all cultures would invent the world departing from the different possibilities of interpretation of the reality which they recognize exactly as possibilities of interpretation. In fact, it is within culture, as a rule, that the outlines of reality take shape. However, that shape is not exactly the same for everybody. The particular conditions of any individual determine the multitude of representations of the various aspects of reality, making each individual's world absolute.. Even if this representation resembles the generic image whose authorship is supposedly due to the collective.

Each individual existence and each individual organize the set of representations from which, to him, the world becomes image. Yet that image is rigorously *unique* since the repertoire of shapes of each singular person does not exactly match its neighbour's repertoire. It is exactly for that reason that the distinction of repertoires, which always takes place between individuals sometimes even culturally alike, gives birth to the disagreement among interpretations and sets the representations from which the reality is constituted and recognized as such in a permanent state of bankruptcy.

In this also lies the importance of what we may call the *symbolic arsenal* used by all groups of individuals who eventually find in those representations the expression of their feeling of belonging to some sort of community. Under such conditions, image conveys recognizable contents due to their possibility of conception. And ironically, the problem resides exactly here in the fact that all representations, all without any possible exception, are precisely that: vehicles of the concepts we use to understand the world and the facts that take place in it.

On the other hand, these concepts are not a spontaneous product of our mind. They result in a complex process of *attribution of meaning* which qualifies us to decode the forms in which we convert the entire spectacle of the world. Obviously, to such circumstance culture is not strange. In other words, we see in a certain way what we are programmed to see. Neither more nor less than that ... Besides, representations serve the purpose alone: to provide the support of our image system through which we classify our experience whichever it might be – ranging from the simplest phenomenon perception to the most pure idealised mental form. Curiously, it is precisely those representations that allow us to set in agreement the *general concepts* we make use of in order to communicate with each other. If representations did not exist, man would have never succeeded in developing a thought based on concepts, or if one wishes, based on images which would allow us to convey those concepts..However, and exactly because of that, the concept's medium as matter that can flow from mind to mind must be imagistic (at this moment one should point out that *image* is not being referred to as graphic construction of *visual expression*, but rather as any construction by which one is able to signify a particular regular experience, we can isolate from the sensitive chaos of the world's phenomenological experience). Therefore, since conveying those concepts will require a medium artificially produced by man, it is only natural that throughout time its own *construction logic* has varied according to the sensibility of each era along the shifts of *knowledge's paradigm* and according to the *idea of the reality* and the *model of realism* prevalent at each epoch and, of course, alongside the variations of the epistemological horizon of each society. This is not the result of the simple evolu-

tion of forms as translations of reality but rather of the fact that any form production implies a translation – namely, the ordered and simplified transformation of contents which is the same as: *analysis* and *synthesis* of human experience.

In fact, without that no communication amongst individuals would even be possible. Hence, one might consider that any such concept represents knowledge to such an extent that it evokes an aspect of the conceivable world, at least for a particular period, that is to say, in a *human time* socially shared. In truth, one understands the world because it is described and explained by means of its own representations. Yet, for that same reason, one's access to the world is not direct. One gets access to the contents of a representation relying on the *evocable capacity* of the experience of things. To be precise: I interpret a drawing or understand a text recognizing on the drawing what it represents (assuming that it truly represents something) or giving a meaning mentally to the words heard or said. This indicates that it is by the act of reading the forms – and obviously recognizing what they express – that the world is offered to us - I mean, as in a *landscape* that I can simply describe. However, let us not forget that it is within our given experience that we come to claim the conceptual matter we use in our general descriptions. It is also the truth that the experience of the world through the experience of the things that are to be found in it – the *objects* and the *events* we distinguish from the general chaos of senses – makes it evident that such experience only takes place precisely because we distinguish from that chaos *forms of objects* and *event dynamics*; in other words, something that *changes* under certain conditions. That is my own *way of classifying* those objects, and those events allows me to identify them. Therefore, I only see what I am prepared to see. It is as simple as that. And for that purpose alone, the conceivable is something whose conception was already culturally foreseen.

Hence, all *patterns* from which I organize the matter of the senses are in their own condition culturally codified. Just think of the different classifications of colours (their grouping, their designation within the segmentation of the visible spectrum) adopted throughout the world's cultures taking into account that the human organ of sight is identical anywhere in the world and certainly

has not changed through all historic human times or even the pre-historic ones. But for that same reason, under normal conditions, one spontaneous relation (we may call it) with the inconceivable is outlawed to the commonest of mortals. The inconceivable is not even describable unless as that which, for not being within the reach of my conception's capacity, I just designate abstractly by that word. As a matter of fact I cannot borrow from the inconceivable any such image that signifies it since my incapacity to signify it in another way is what borrows it this status. In that case, how are we to explain any such genuine innovation? By means of what one could call *sudden revelations* (at this point, "revelation" would acquire its most thoughtful sense) which would spring out of nothing, as by miracle, created, for instance, by demonic or divine entities and without restraint granted to the will of our mind? Still, I insist, is this possible? Could in fact revelations of such kind suddenly spring to mind? It is tempting to assert so although we know that this explanation of the functioning of the human psyche is too simplistic. And even if it were true, it would serve no purpose. The sense's short circuit (the understanding of what things definitively are) serves poetry (or religion) but does not serve science. If it were possible to understand what things definitively are, science could no longer evolve: the world would present itself fully explained for the rest of time somewhat resembling what occurred in the middle ages. So, the eventual *revealing character* of all acts of understanding always meets its limits on the epistemological horizon we were talking about before and that will circumscribe the world to what, by means of different languages, we can describe. And as a consequence of that, when we explain things, we limit ourselves in some way to representing them, describing those aspects which attain importance exactly in a specific sort of representation: obviously, the sort of representation which may convey the referred concepts.

At this point theory appears.

If meaning may not emerge – in science at least – "magically", it will always be necessary for us to *launch hypotheses* about the configuration of things found in this world – people, objects, events, constructions of any kind – since naturally their direct experience is always denied us. Accordingly, we launch hypotheses about things

and then we verify the correspondence between the assembled representation and the *things themselves* experimented in some precise manner. Which? The one able of a curious operation: the one where the *representational characteristics* of things themselves became their distinctive outline? It is, therefore, by the exhibition of such outline that things are *properly describable* and as a consequence attain form.

The drawing of a tiger or an elephant ties up our way of looking at those animals, distinguishing and describing their bodies by evoking the characteristics we find distinctive in them. However, the *logic of construction* of these representations (as images) is always itself an abstraction from what we might call "the lived reality". The analysis of that experience by means of logical and constructible schematization of their organs, skeletons, etc., is precisely what allows us to represent them. Furthermore, this logic also determines what these representations become to me, departing from that way of looking at them. My contact with it is nearly always mediated by this complicated process – that of representation. On the other hand, I am just able to nominate what, co-existing with all the rest, of that rest distinguishes itself, however. Such distinction, prior to being proved, is just a hypothesis I must demonstrate in order to attain any such legitimacy.

What happens is that concepts in their vast majority are mere hypotheses since none of us have had the opportunity to prove them all, experimentally. Yet how is that possible? How is it possible that we systematically delegate to others that sheer proof of reality? Is it a question of blind trust? Of laziness? Yes and no. Essentially, those concepts, when they truly reveal themselves to be operative, seem *supportive* of each other – there is coherence in their group – the relation that bonds them is logical. From one of them, we are by means of comparison allowed to transit analogies and contrasts to the others. Those concepts, assembled, constitute a system. It is this kind of system we call *theory*.

Beyond the strict sense (not to call it narrow) of theory, which makes it synonymous for that knowledge of principles of any such art or science in which they occur and which gives it a character of mere sanction of practices, another meaning is

to be found, which, as a matter of fact, is more in accordance with the word's own etymology, and that confers it a status almost or even of pure revelation [*theory* from *theôrein* – to consider]: the full explanation of a certain number of facts. In that sense, the theoretical reasoning will seek a kind of systematic knowledge. However, who establishes those facts is theory itself? In case of any *disciplinary study*, it will certainly be the discipline which as consequence of that dictates the way of existence of what it is already considering. And this leads to an outrageous paradox: by requirements of the disciplinary definition itself, so to speak, theory has already been previously established.

As for experimental sciences, in the face of the results of the experimental process, the self-regulation of the system unravels this paradox. In non-experimental sciences and in arts, it just is not so. Consequently, what gives autonomy to a discipline is to a certain extent what, at the same time, hinders me to develop a truly critical reasoning of conceptual nature about it. In other words, it is a discourse of a theoretical nature that allows us to understand what is happening before us exactly because as origin of a hypothesis that discourse will dictate the possibility of these events themselves, which have been recognized as such under specific conditions. Which? The conditions dictated by each epoch's conceptual framework. And so the theoretical reflection emerges from a *previous conception* of the object upon which it studies. By that it confers, so to speak, a specific sort of existence which as we saw earlier will present it as a form we can recognize and will relate it with other objects classifying it as segment of reality performing a specific role in the network of systems of objects that orders our life in society. Under these circumstances, how can theory (any such theory) avoid the reduction of such object (whatever it might be) in some other object as an example, but only existing virtually, so to say, in the mind of the defender or defenders of such a theory?

If I state, "vegetable" and "mineral", I depart from an opposition which is not to be found in the things - things do not oppose each other, just like soccer teams that would have found themselves on the lawn – that life or death "match", of construction and destruction or, of similarity and dissimilarity - it is our own mere interpretation of the

phenomena we classify as such. And afterwards when I say “this vegetable” or “that mineral”, it is my education that attributes to both things that specific identity. Besides, the referred “vegetable” / “mineral” opposition is, after all, the result of comparisons which, by analogy, we establish between that which our *logic of judgement* tells us. It is, therefore, conditioned by the principles by which it is defined whether established upon similarity and dissimilarity. That is in fact what science establishes. One might answer in such respect that in the context of a discipline, its principles are with all legitimacy the ones which determine inclusions or exclusions from the domain which in itself as discipline it establishes. Possibly. Yet, who defines those principles? A traditional law? A set of conventions? Any such “enlightened” spirit? Professional pragmatism? A founder... a mythical one? The establishment’s powers? The market? If, and here resides the main intricacy, theory is effectively an *explanation*, just how far might or should it develop itself? In other words, which are the truest and most legitimate boundaries of the archaeology of each discipline? Let us consider architecture, for instance. Who determines what is or what is not its *territory* on the one hand and its *ontology* on the other, even though the first is obviously dependent on the second? Which is the *conceptual framework* that shelters its *founding principles*? Parodying Eisenmann or Vitruvius? Try to answer “they are the same” without cynicisms...!

One might object that the discipline shelters, in fact, both. But then, how do we characterize the discipline? Based on professional pragmatism? Yet, are we not, in fact, of an even worse reduction: from the discipline to profession – or even, most outrageously – to the thought of those professionals who manage, under specific circumstances, to impose their own speech? Is it instead critics? History? Culture? But are they not dependent on each other and, at the same time, of the referred *conceptual framework*? Furthermore, do any of these domains exist *outside time*? Even if we consider that, is not precisely the theory the one that should study these questions seeking to clarify them? Is not exactly the theoretical task to go against the discipline, or at least against the *order* which some particular *conception of the discipline* (the one that is generally accepted) eventually wants to impose? Is not, even within such perspec-

tive, theory a constant process of indiscipline? Why stop at Vitruvius? Just because he has established the principles of the discipline? Yet, could these or any other principles be established *ad aeternum* as a bill of statutes of some sports association or as some religious dogma... providing the short-circuit of meaning? If that is in fact theory’s role, its destiny is perpetually misfortune. Theory will always have to go further, attempting to acknowledge how to avoid the distortions of all kind – philosophical, epistemological, ideological, religious, doctrinal, etc. – to which all interpretation of reality is subject, for the simple fact that it manifests itself in *human time*.

Theory should mistrust all speeches, all representations, because both are not able to replace life itself since both freeze in their images of what is essentially movement. The destiny of any such theory is, sooner or later, to be replaced by another one, more updated, and which has proven to describe, in an enhanced way, that which theory precisely is, *theory*. ■

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Architectural theory as definitions and indefinition. What is the architect responsible for and in charge of?

EAAE Council Member, Chris Younès

Theoretical issues have been at the forefront of western philosophy since its inception. Thus, Aristotle distinguished three types of sciences: the theoretical, the practical and the poetic. Concerning the latter two, he asserted that they have their “principle” in man himself, either in his role as a producer or as an agent whose capacity or talent will allow him to produce what we call work, distinct from himself and the objects of nature. A science is poetic, in other words productive, as it attempts to make a useful object exist, such as a house, or make it admirable, such as the statue of Pericles. Thus, it can be truly defined as a *technè*. But this does not stop it from also being a science, as art, contrary to experience, requires a certain understanding, that of the cause. The “*poiesis*” is thus composed of both experience and science: it knows how to produce a house and why it has produced it (Metaphysics. A,2, 981a 25-30). As for practical science, its objective is the improvement of the agent; it allows man to know himself and to manage himself. In general, Aristotle was quick to define theoretical science because it looked obvious to him. He was often content with opposing it to the two other sciences; even though in a passage at the beginning of Metaphysics, he mentioned briefly that it is “a science which speculates on the first principles and the first causes” (A,2, 982b 9). It is characterised by two aspects: having an object which is foreign to the experience and being irreducible to the senses. It starts from the senses without stopping in order to go back to the search for principles and the causes of sensitive things. This does not signify, contrary to the Platonic dialectic, that it is opposed to them².

But the theory has often ended up as a type of detachment of sensitiveness by an inefficient and sterilising schism. Thus, a call was voiced by the nascent modernity, first by Bacon and then by Descartes (Discours, VIth section) for a “practical philosophy”³ which can embrace the reality and enable mankind to change it. In other words, a theory-based practice, a practice-based theory.

Today, we are seeing another reversal of the epistemic order in an attempt to intertwine the theoretical and poetic aspects as it is a question of exploring and determining the place and trajec-

Le théorique est en question dès les débuts de la philosophie occidentale. Ainsi, Aristote distingue trois types de sciences : théorétiques, pratiques et poétiques. Concernant les deux dernières, il affirme qu’elles ont leur “principe” dans l’homme lui-même, soit en tant que producteur ou agent dont la capacité ou le talent lui permettent de produire ce qu’on appelle une œuvre, distincte de lui-même et des objets de la nature. Une science est poétique c’est-à-dire productive, puisqu’elle tend à faire exister un objet utile, tel qu’une maison, ou admirable comme la statue de Périclès.

Ainsi est-elle en définitive une technè. Mais cela n’empêche pas qu’elle soit aussi une science, puisque l’art, contrairement à l’expérience, requiert un certain savoir, celui de la cause. La “poiesis” est donc composée à la fois d’expérience et de science : elle sait comment produire une maison et pourquoi elle la produit (Métaph. A, 2, 981a 25-30). Quant à la science pratique, elle n’a pour fin que l’amélioration de l’agent; elle permet à l’homme de se connaître et de se diriger. En général, Aristote ne s’attarde pas à définir la science théorique tant elle est connue à ses yeux. Il se contente souvent de l’opposer aux deux précédentes bien que dans un passage du début de la Métaphysique, il énonce à son propos les brèves indications suivantes : c’est “une science qui spéculer sur les premiers principes et les premières causes” (A, 2, 982b 9). Elle se caractérise par deux traits : avoir un objet étranger à l’expérience et être irréductible aux sens. Elle part des sens sans s’y arrêter pour remonter à la recherche des principes et des causes des choses sensibles. Ce qui ne signifie pas, à l’encontre de la dialectique platonicienne, qu’elle leur soit opposée².

Mais la théorie a souvent abouti à une sorte de détachement du sensible par une coupure inefficace et stérilisante. Ainsi un appel a été lancé par la modernité naissante, d’abord par Bacon ensuite par Descartes (Discours, partie VIe) d’une “philosophie pratique” qui puisse étreindre le réel et permettre aux hommes de le changer. Il s’agit d’une connaissance en vue de l’action, une théorie en vue de la pratique³.

On assiste aujourd’hui avec l’architecture à un autre renversement de l’ordre épistémique dans un croisement du théorique, du pratique et du poétique puisqu’il s’agit d’explorer et de déterminer la place et le

tory of techné or art of architecture. The question of the status of knowledge is determinant. In its verbal form, the French word “savoir” from the popular Latin “sapere” which means “to have taste, to exhale an odour” was first used in the general sense of having knowledge of something and then later on in the sense of being capable of carrying out an artefact thanks to knowledge but also by integrating wisdom, intelligence and skill. However, the nominal form we favour today focuses on knowledge as content to the point of creating a disembodied system or even using it as a synonym of science, and thus contributing to hiding the importance of experience. The architectural theory is therefore a quest for meaning and opening in an unstable situation. It reflects the anxiety of contemporary man when faced with his responsibilities in the production of his life.

How does the process of design shake the discipline of architecture and the architectural theory? The project, in that it resists the theory and incites it, constitutes a critical threshold concerning the way architecture is rooted as a discipline, but also as a critical threshold in terms of the questioning of architecture, of its teaching, and of its researching, as well as the practical experience of it. The project shakes the architectural discipline of which it is a keystone, all the more so as the scientific stakes of the project as a producer of knowledge are increasingly recognised. As expounded by Derrida, the project opens out “to other questions concerning the possibility of the discipline, the space given to teaching, and to other theoretical and practical experiences. Not only in the name of the sacrosanct interdisciplinarity which assumes attested skills and already legitimated objects, but in view of new “jets” (projects, objects, subjects), of acts which have yet to be qualified” in complex processes of the invention of thinking/doing”.

There is still, however, a line of research which can be qualified as emerging, and which comes under what can be considered as “the new scientific spirit (which) is being developed into a philosophy of transport: intersection, intervention, interception... In other words, the sharing is less important than the circulation along roads or fibres, the constituency of a region is of less importance than the crossroads of confluence of the lines, cross-

parcours de la technè architecturale. La question du statut du savoir y est cruciale. Sous sa forme verbale, le mot de “savoir”, issu du latin populaire “sapere” au sens “d’avoir du goût, d’exhaler une odeur”, a été employé d’abord dans le sens général d’avoir connaissance de quelque chose puis au sens d’être en mesure de pratiquer un art grâce à des connaissances mais en intégrant sagesse, intelligence et habilité. Or la forme nominale en vient à privilégier actuellement le seul savoir comme contenu de connaissance jusqu’à en faire même un système désincarné ou encore un synonyme de science, contribuant à occulter la strate expérimentielle. La théorie architecturale est donc confrontée à réintroduire ce qu’il en est du sens en situation, dans une quête vacillante et ouverte, qui reflète l’inquiétude de l’homme contemporain face à ses responsabilités dans la production de sa vie.

Comment la démarche de projection ébranle-t-elle la discipline architecture et la théorie architecturale ?

Le projet en tant qu’il résiste à la théorie et la suscite constitue un seuil critique pour l’ancrage de l’architecture comme discipline mais aussi un seuil critique quant au questionnement de l’architecture et de son enseignement.

Le projet ébranle la discipline architecturale dont il est une clef de voûte d’autant que les enjeux scientifiques du projet comme producteur de connaissance sont de plus en plus reconnus. Le projet ouvre comme l’expose Derrida “à d’autres questions sur la possibilité de la discipline, sur l’espace de l’enseignement, à d’autres expériences théoriques et pratiques. Non seulement au nom de la sacrosainte interdisciplinarité qui suppose des compétences attestées et des objets déjà légitimés mais en vue de “jets” (projets, objets, sujets) nouveaux, de gestes nouveaux encore inqualifiés” dans des processus complexes d’invention du penser/faire. Il reste cependant un axe de recherche qui peut être qualifié d’émergent et qui relève de ce que Michel Serres considère comme “le nouvel esprit scientifique (qui) se développe en une philosophie du transport : intersection, intervention, interception... Autrement dit, le partage a moins d’importance que la circulation le long des chemins ou des fibres, la circonscription d’une région a moins d’intérêt que les nœuds de confluence des lignes, nœuds qui sont, selon la thèse, les régions elles-mêmes. Dans cet espace nouveau, l’intersection est heuristique”⁴.

roads which are, according to the thesis, the regions themselves. In this new space, the intersection is heuristic”⁴.

And this is, contrary to the disciplinary work linked to university, that which tends towards sharing and carving up knowledge into (en)closed territories. Edgar Morin underlined that “the discipline is an organisational category in the heart of scientific knowledge; it establishes the division and the specialisation of work... Though it is encompassed in a much vaster scientific body, a discipline tends naturally towards autonomy by the delimitation of its frontiers, the language which it constitutes, the techniques which it has to develop or use, and possibly by the theories which are specific to it”⁵. Henceforth, the consequence of the European reform (bachelor, master, doctorate) is to move towards a parcelling out of teaching and reinforcing compartmentalisations. So we have to re-question the project and its teaching as a very strategic field of possibilities of creativity and resistance because of its paradoxes⁶:

Admittedly, the architectural project can be analysed as a field of rationality; in other words, a demonstrative and coherent approach (more geometrico) and as an economic principle which consists of best employing the elements it uses. But it also includes an irreducible share of knowledge, intuition and inexpressible poetic.

Furthermore, if the project is not carried out ex nihilo and if what exists is to be understood and respected, it still remains that one must also know how to project transformations. In other words, to develop the capacity to conceive what does not yet exist in reality, but what will be called upon to exist. It is therefore important to elucidate this “possible” in its comparison with the real, whilst knowing that this articulation expresses what architecture is in charge of and responsible for in the ambiguous unions and disunities of time and space, of stability and instability.

Finally, if the intentionality of the project leads to dealing with complex information, this, however, is not enough to reduce the dimensions of uncertainty and incompleteness of the inherent know-how of the process of architectural design. The project is a rational and sensitive language which renders visible relations and establishes certain connec-

Et ce, contrairement au travail disciplinaire lié à l’enseignement universitaire et à la recherche, qui tend à partager et à découper le savoir en territoires clos. Edgar Morin a souligné que” la discipline est une catégorie organisationnelle au sein de la connaissance scientifique ; elle y institue la division et la spécialisation du travail... Bien qu’englobée dans un ensemble scientifique plus vaste, une discipline tend naturellement à l’autonomie par la délimitation de ses frontières, le langage qu’elle se constitue, les techniques qu’elle est amenée à élaborer ou à utiliser, et éventuellement par les théories qui lui sont propres”⁵. Désormais la réforme européenne LMD qui tend à entraîner un morcellement de l’enseignement et à renforcer les cloisonnements, conduit à un questionnement du projet et de son enseignement comme un champ paradoxal de possibles⁶ :

Certes le projet architectural peut être analysé comme un champ de rationalité, c’est-à-dire une démarche démonstrative et cohérente (more geometrico) et comme un principe d’économie qui consiste à employer au mieux les éléments utilisés. Mais il comporte aussi une part irréductible d’insu, d’intuition et de poésie indicible.

D’autre part si le projet ne se fait pas ex nihilo et qu’il y a de l’existant à saisir et à respecter, il n’en reste pas moins que dans cette mise à l’épreuve, il s’agit aussi de savoir projeter des transformations. Entendons par là une capacité à concevoir ce qui n’existe pas encore dans la réalité mais qui est appelé à y prendre corps. Il importe alors d’élucider ce “possible” dans son rapport au réel, sachant que cette articulation exprime ce dont l’architecture est en charge dans les unions et désunions ambiguës du temps et de l’espace.

Enfin si l’intentionnalité du projet conduit à traiter des informations complexes, celles-ci ne suffisent cependant pas à réduire les dimensions d’incertitude et d’inachèvement du savoir, inhérentes au processus de conception architecturale. Langage rationnel et sensible qui rend visibles des relations et établit certains rapports, le projet largement lié à des observations et des savoirs antérieurs ne découle pas cependant seulement de connaissances préalables. Il est pris dans un champ de tensions dont une part déterminante relève d’une interprétation expérientielle, que ce soit dans la façon de traiter le programme, le milieu ou la matière ou de les articu-

tions. But the project, though closely linked to observations and previous know-how, does not just ensue from previous knowledge. It is captured in a field of tensions in which a decisive part of it falls within experiential interpretation, whether it is in the way of treating the programme, the landscape or the materiality, or articulating them by an architectural rhythm. It participates from a revelation of what remains mysterious, hidden, intuitive and enigmatic.

The analysis of the process of a project therefore radically changes the metaphoric way of apprehending architecture as relayed by philosophy which represents it as a model of order, organisation and coherence. Thus, Denis Hollier in *La prise de la Concorde*⁷ deemed architecture as a metaphor. This was also the main theme of Daniel Payot's book *Le philosophe et l'architecte*⁸, which analyses how architecture has been considered as a rational system for western philosophy since Plato. In fact, the architectural project as "theoretical-practical capture" endlessly opens and starts all over again the exploration and the questioning of the meaning of architecture in inventing it.

How could the architectural theory help to take care of architectural education and of architecture? It could help to take care of architectural education if the theory helps the project to be solicited by architecture in the sense as reminded by Derrida: "sollicitare signifie in old French to shake (secouer) as in making everything tremble in totality"⁹ ? It means questioning it in different ways :

what world, what essentiality or what ideology does the project manifest or occult?

how does the project interweave Logos, Topos, Aisthesis which are constitutive of architecture?

how does the project mobilise a receptive and creative process which assembles heterogeneous elements?

how does it deal with uses and with the meaning of inhabiting?

how does the project control the probable effects of the actions of a proposal?

what about the responsibility?

ler rythmiquement. Il participe d'une révélation de ce qui reste mystérieux, caché, énigmatique.

*Le projet ébranle donc la façon métaphorique d'appréhender l'architecture véhiculée par la philosophie, qui la représente comme un modèle d'ordre, d'organisation et de cohérence. Ainsi Denis Hollier dans *La prise de la Concorde*⁷ considérait que philosophie et métaphore architecturale sont liées. Ce qui était également le fil conducteur de l'ouvrage de Daniel Payot *Le philosophe et l'architecte*⁸, qui analyse comment l'architecture a été pour la philosophie occidentale depuis Platon, un référent de systématisme et de maîtrise rationnelle du réel. Le projet architectural en tant que "capture théorico-pratique" est d'un autre type dans la mesure où il ouvre et recommence sans cesse l'exploration du sens.*

Comment la théorie pourrait-elle contribuer à ménager à la fois l'architecture et son enseignement?

La théorie pourrait contribuer à une qualité de l'enseignement de l'architecture si elle sollicite l'architecture, dans le sens qu'en donne Derrida: "sollicitare signifie en vieux français ébranler comme tout faire trembler en totalité"⁹ ?

Quel monde, quelle vérité le projet manifeste-t-il ou occulte-t-il ?

Comment le projet travaille-t-il dans l'horizon des nouages du logos, du topos et de l'aisthesis à l'œuvre dans l'architecture, nouages auxquels il s'affronte selon les caractéristiques d'une pensée réceptive et créatrice qui assemble des éléments hétérogènes ?

Comment traite-t-il des usages et de l'espace habitable ?

Comment, confronté aux exigences du présent, est-il en prise avec une durée faite de rétentions et de protensions, en tant que toute architecture est redevable par certains aspects du passé et que le projet constitue une tension vers l'avenir ?

Ces liens n'étant ni prédéterminés ni univoques et la technè architecturale pouvant les orienter dans une production ouverte, comment est-il une médiation entre destruction, construction et régénération ?

Fortement renouvelée par l'élargissement de ces champs d'action et de problématisation à l'urbain,

But the theory could help also to take care of architecture, so that when confronted with the demands of the present, it is in tune with what to retain from the past and what to project to the future, since an architecture as such is indebted to certain aspects of the past and that the project can be seen as striving towards the future. As these links are neither predetermined nor univocal and that the architectural *techne* can orientate them towards an open production, how can it be a mediation between destruction, construction and regeneration in a context of sustainability?

Strongly renewed by the broadening of these action fields and issues relating to urbanisation, landscape and environment which break free from the idea of a rationalistic addition and completion, this *techne* – from design to achievement – is traversed by decisions, choices, values, social and economic data, scientific, technical and cultural know-how which require, at the same time, informed and introspective work. The need to integrate the setting up of decision making processes could reduce the architectural project to a series of small decisions or to a project of action resulting from calculations and dialogue. And thus to forget that architecture is an act of initialisation. This primacy of increasing technicality married to the ethics of discussion, by trumpeting the modern idea of rational method, tends to greatly reduce the part of invention, of creation and also the experiencing and the testing of the architecture. Architectural thinking is no more a single rational system than a singular or concerted desire to do something. It is at the same time the acquisition of knowledge concerning a situation, a hermeneutic art of *topos* and *milieu*, a responsible commitment and an encounter both with the contingent world and with values.

The focus on design education certainly goes in the direction of a mobilisation of the student's autonomy, but on condition of favouring such a procedure in strengthening the process of education in terms of connecting creativity, reflexivity and commitment. This formative area is not just situated in one single sphere of know-how or action, and neither just in the architectural school or the professional world, but in a type of an "in between *maieutic* method"; a possible space characterizing the own activity of someone who is learning architecture. The project is therefore the

au paysage et à l'environnement, qui échappent à l'idée de totalisation rationalisatrice et d'achèvement, cette technè – de la conception à la réalisation – est traversée par des décisions, des choix, des valeurs, des données sociales et économiques, des savoirs scientifiques, techniques et culturels qui requièrent un travail informé et réflexif. La nécessité d'intégrer la mise en place de procédures décisionnelles semble renvoyer l'architecture comme acte d'initialité à un autre temps, et réduire le projet architectural à une suite de petites décisions ou bien à un projet d'action résultant de calculs et de concertations. Ce primat d'une technicisation unie à une éthique de la discussion, en faisant triompher l'idée moderne de méthode rationnelle, tend à réduire à toujours moins la part de l'invention et la mise à l'épreuve du réel et du chantier, qui sont pourtant la vocation propre de l'architecte. La pensée architecturale ne peut pas plus être ramenée à un seul système rationnel qu'à un vouloir faire singulier ou concerté. Elle est à la fois l'appréhension d'une situation, un art herméneutique des lieux et des milieux, un engagement responsable par rapport à une rencontre avec le monde contingent et avec des valeurs.

La formation par le projet va certainement dans le sens d'une mobilisation de l'autonomie et de l'engagement de l'étudiant, mais à condition de favoriser un tel processus de renforcement en réflexivité et d'engagement. Cette zone formative de potentialité ne se situe pas dans la seule sphère du savoir ou de l'action, ni seulement dans l'école ou bien le monde professionnel, mais dans une maïeutique d'entre-deux, espace possible caractérisant l'activité propre d'un sujet en formation. Le projet est alors le lieu de l'émergence et de la construction située d'un sens à l'œuvre, comme du rôle et de la place de chacun dans l'action. Cela signifie que chaque étudiant doit non seulement acquérir des connaissances et des savoir-faire mais, par une démarche expressive et critique, se préparer à une pratique responsable et partenariale, à un moment où l'architecte est plus que jamais interrogé sur ce dont il est en charge.

Comme le soutient Aristote, la responsabilité ne consiste pas seulement à répondre de ses actes mais aussi à rendre compte de ce qui est sous son autorité. Ainsi Heidegger a envisagé la manière dont la responsabilité est orientée par une vocation. Considérant que répondre "de" est d'abord répondre "à", il lie l'éthique à l'habitation en rappelant qu'éty-mologiquement "ethos" signifie séjour, lieu d'habita-

place of emergence and the construction inherent in meaning. Furthermore, each student must not only acquire knowledge and know-how, but by an expressive and critical approach prepare himself for a responsible practical experience and one in which he works in partnership in an era when the architect is increasingly questioned on what he is responsible for.

As endorsed by Aristotle, responsibility is not just answering for one's acts but also realizing what is below one's authority. Thus, Heidegger envisaged the manner in which responsibility is orientated by a vocation. Considering that answering "for" is first of all answering "to", he linked ethics to habitation by reminding us that etymologically "ethos signifies abode, a place of habitation"¹⁰. The ambivalence and ambiguity specific to the project, which is taking place today in the history of architectural culture, are faced with the difficult and fragile interweaving "transpassibility"¹¹ (which means existential receptivity) and existential "transpossibility" (which makes it possible to open the world to inhabit it). With the architectural project thinking as with architectural thinking, it is a question of art taking care of the habitation of humans on earth.

François Cheng invites us to a return to the relation between beings, considering that "faced with the almost systematic reign of cynicism, the aesthetic can only reach the depths of itself by allowing itself to be subverted by ethics"¹² ■

*tion*¹⁰. *L'ambivalence et l'ambiguïté propres au projet qui s'inscrit aujourd'hui dans l'histoire de la culture architecturale, ont à faire au difficile et fragile nouage de ce que Maldiney dénomme la transpassibilité (qui relève de la réceptivité existentielle) et la transpossibilité (qui permet d' "ouvrir le rien"*¹¹).

*Avec le projet comme avec la pensée de l'architecture, il est question de l'art de prendre soin de l'habitation des humains sur terre, suivant l'invitation à laquelle nous convie François Cheng qui appelle à revenir à la relation qui unit les êtres, considérant que "face au règne quasi général du cynisme, l'esthétique ne peut atteindre le fond d'elle-même qu'en se laissant subvertir par l'éthique."*¹² ■

Notes and References

1. B. Goetz, P. MAdec, C. Younès, l'Indéfinition de l'architecture, un appel. Architecture et philosophie (in the process of being published)
2. Indeed for Plato, the object of true and demonstrated knowledge – true because demonstrated – is not only foreign to the sense and to experience, but it in fact opposes them. This is what he calls Ideas or paradigms. The knowledge of Ideas necessitates that we get rid of the sensitive world, and that we enter it, by the single force of reasoning, to the intelligible. The Platonic dialectic is the science of the intelligible.
3. In the sense that the application of a science strictly rational to nature (the mechanics), to man as an individual (medicine) and to society (morality).
4. "le nouvel esprit scientifique (qui) se développe en une philosophie du transport : intersection, intervention, interception... Autrement dit, le partage a moins d'importance que la circulation le long des chemins ou des fibres, la circonscription d'une région a moins d'intérêt que les nœuds de confluence des lignes, nœuds qui sont, selon la thèse, les régions elles-mêmes. Dans cet espace nouveau, l'intersection est heuristique". Michel Serres, L'interférence, in Hermès, Paris, Ed. Minit, 1972, p.10 and p.13
5. "la discipline est une catégorie organisationnelle au sein de la connaissance scientifique ; elle y institue la division et la spécialisation du travail... Bien qu'englobée dans un ensemble scientifique plus vaste, une discipline tend naturellement à l'autonomie par la délimitation de ses frontières, le langage qu'elle se constitue, les techniques qu'elle est amenée à élaborer ou à utiliser, et éventuellement par les théories qui lui sont propres". Edgar Morin, "Interdisciplinarité" colloquium in Paris in 1990. Published in the Cahiers de la Recherche Architecturale et Urbaine", n°12, Interdisciplinarité, published by éd. du Patrimoine, January 2003

Notes et Références

1. *Benoît Goetz, Philippe Madec, Chris Younès, L'indéfinition de l'architecture, un appel. Architecture et philosophie, (in the process of being published)*
2. *En effet, pour Platon, l'objet de la connaissance vraie et démontrée – vraie parce que démontrée – est non seulement étranger aux sens et à l'expérience, mais il leur est même opposé. C'est ce qu'il appelle Idées ou paradigmes. La connaissance des Idées nécessite que l'on se débarrasse du monde sensible et que l'on accède, par la seule force du raisonnement, à l'intelligible. La dialectique platonicienne est science de l'intelligible.*
3. *Au sens de l'application d'une science strictement rationnelle à la nature (la mécanique), à l'homme en tant qu'individu (la médecine) et en tant que société (la morale).*
4. *Michel Serres, "L'interférence", in Hermès, Paris, éd. de Minit, 1972, p.10 et p.13*
5. *Edgar Morin, colloque "Interdisciplinarité" à Paris en 1990. Publié dans les Cahiers de la Recherche Architecturale et Urbaine", n°12, Interdisciplinarité, éd. du Patrimoine, janvier 2003*
6. *C. Younès, "L'intranquillité des doctorats en architecture en disciplines et projets" in actes des Journées européennes de la recherche architecturale et urbaine : "La question doctorale", des 12 au 14 mai 2004, éd. EURAU 04/ENSA Marseille, 2005*
7. *Denis Hollier, La prise de la Concorde, Paris, Gallimard, 1974*
8. *Daniel Payot, Le philosophe et l'architecte, Paris, Aubier, 1982*
9. *Dans sa conférence "La Différance" prononcée à la Société française de philosophie le 27 janvier 1968*
10. *Heidegger, "Lettre sur l'humanisme" in Questions III (édition originale Günther Neske, Pfullingen, 1959), traduction de l'allemand par*

6. C. Younès, "Intranquility of doctorates in architecture in disciplines and projects" during the European Days of Architectural and Urban Research: "The question of doctorate", from 12th to 14th May 2004, published by éd. EURAU 04/ENSA Marseille, 2005 and *L'intranquilité des doctorats entre disciplines et projets*, in acts of the symposium *The Unthinkable Doctorate – L'impensable doctorat*, Sint-Lucas School of Architecture – Brussels, 14, 15 & 16 April 2005, Network for Theory, History and Criticism of Architecture
7. Denis Hollier, *La prise de la Concorde* (The Capture of the Concorde), Paris, published by Gallimard, 1974
8. Daniel Payot, *Le philosophe et l'architecte*, Paris, published by Aubier, 1982
9. "sollicitare signifie en vieux français ébranler comme tout faire trembler en totalité". Lecture Société française de philosophie, 27 January 1968
10. Heidegger, "Letter on humanism" in *Questions III* (original edition, Günther Neske, Pfullingen, 1959),
11. Henri Maldiney proposes two existential concepts : transpassibility and tranpossibility to insist about the importance of associating receptivity and activity. Henri Maldiney, *Ouvrir le rien, l'art nu* (Opening the nil, naked art), Encre marine, Fougères La Versanne, 2000
12. François Cheng, *Cinq méditations sur la beauté* Initial ou initialiser ?
- André Préau (et al.), Paris, Gallimard, 1966, p. 138*
11. *Henri Maldiney, Ouvrir le rien, l'art nu, Fougères La Versanne, Encre marine, 2000*
12. *François Cheng, Cinq méditations sur la beauté, Paris, 27 05 2007*

MACE and competence metadata.

EAAE Council Member, Herman Neuckermans

The EU-funded MACE project, in which the EAAE is participating, is aiming at federating architectural repositories or contents in Europe¹. In doing so, MACE will also enrich the data describing the contents, the so called learning objects, with 4 types of metadata related to content, context, usage and competences.

This MACE progress report is describing how MACE will structure the competence metadata and how this fits into today's developments in education in Europe.

In the wake of the Bologna process, learning contents are no longer expressed in contents taught to the students but in competences acquired by the student while studying content. Competences and Bologna go hand in hand. The introduction of the Bachelor-Master structure is the means to a better comparability of diplomas, and that, of course, requires a system of quality assurance and quality assessment. As a first step in quality assessment, programmes are no longer characterised by learning contents but by acquired competences. Thus, all educational subjects have to be expressed in the competences they are aiming at.

There is a subtle distinction between learning outcomes e.g. knowing 300 Chinese characters and competences as opposed to the ability to speak Chinese.

Which competences characterize which diploma and at what level is still subject of debate and investigation.

MACE cannot solve this within the MACE programme. What MACE does is propose a system for tagging competences, knowing what is going on and be fully aware of what the needs of architecture are.

It is neither the task nor the ambition of MACE to come up with the final set of competences. MACE produces a competence metadata tagging tool open to allow the specification of a competence.

In 2005, the EU has produced a Qualifications Directive 2005/36/EC ruling the mutual recognition of 600 professional qualifications within the 27 EU member states². This Directive includes for

architecture a list of 11 points or competences, inherited without any change from the Architects' Directive 85/384 EEC and agreed upon by the member states. These competences are needed for a diploma to be called a diploma of architecture.

The domain specific competences for architecture are well known, and we will not repeat these here. Similarly, MACE uses another set of competences for construction engineers.

In education, we have to distinguish between competences at Bachelor level and at Master level, possibly at Doctoral level. We also have to distinguish between university and other educational levels, the university claiming a strong scientific approach. Competences related to a specific type of education (university, high school, college,..) or level of education (Bachelor, Master,..) are called generic competences transcending individual disciplines. Not all competences required for practicing a profession (for example those needed for full access to the profession of a self-employed architect) are acquired in an academic setting and need apprenticeship.

The 3 technical universities in the Netherlands propose the following list of generic competences for technical universities³:

- is competent in one or more scientific disciplines
- is competent in doing research
- is competent in designing
- has a scientific approach
- possesses basic intellectual skills
- is competent in co-operating and communicating
- takes account of the temporal and social context.

The domain specific competences - the 11 competences as well as the engineering competences - can be further refined on several levels of achievement.

These levels of achievement are most often structured according to the so-called Dublin descriptors of cognitive capacities⁴:

- knowing
- understanding
- applying
- communicating
- learning how to learn.

These allow the articulation of distinctions between the Bachelor and the Master level. In fact, there is no general agreement on these competences. These are definitely cognitive competences, and it is obvious that they may cover scientific teaching and learning environments, but not education programmes with an artistic dimension.

Taxonomies, like the one proposed by Bloom, already come closer to the needs of such an education, although Bloom does not list creative behaviour, entrepreneurship as a capacity, initiative, critical thinking,...

Reality is that today several initiatives try to establish operational competence taxonomies and the ENHSA is taking care of that within the TUNING project initiated by the EUA⁵.

To the Dublin descriptors, let us recall that Bloom distinguishes 3 categories of mental capabilities^{6,7}:

- cognitive capacities: knowing, understanding, applying, analysis, evaluation, synthesis
- psychomotoric capacities: reading, writing, speech, drafting,...
- dynamic-affective capacities: working in groups, leadership, ...

The Dublin descriptors only consider the cognitive capacities, and architectural education definitely needs more.

Meijers proposes to further subdivide the level of achievement of these capacities⁸:

- expert
- proficient
- competent
- advanced beginner.
- novice

All this should allow the full characterization of the competences in education.

However, since there is no consensus on all this, and since the work on competences in architecture has just started/is ongoing, since the professional organisations of architects only start now to think competences, MACE proposes the following open system for specifying competences:

- generic competences (related to academic education at Bachelor and Master level)

- the existing list of the domain specific 11 competences as listed in the Qualifications Directive 2005 or similar ones for related disciplines
- other competences following Bloom (or another taxonomy).

As a consequence, MACE will use 3 tags at a maximum per competence as follows:

- Tag with keywords (short descriptors of a,b,c) the generic and domain specific competences
- Specify the level of education or type of education involved: Ba / Ma / Dr / profession / LLL (life long learning)
- Specify the level of achievement by means of the Dublin descriptors plus Bloom or whatever other pedagogical classification of mental capabilities.

Take as example:

Competence: understand the behaviour of structures.

At the university:

- at Bachelor level: knowing that structures exist, which types to use when, understand structural systems conceptually.
- at Master level: knowing how to design a structure (= proficient)
- at Doctoral level: being able to compute a structure (= expert)

The MACE tagging will be:

- Understand structures (domain specific)
- University Master level
- Applying or conceiving creatively

This is a progress report on competence meta tagging and still subject to changes.

PS: For the sake of completeness, we also mention here that in the meantime the preparation of the Venice conference (20-21 Sept 2008) is going well. Papers have been selected and the EAAE membership will be notified of the details of the event on the EAAE website and by mailing in due time. ■

Notes and References:

1. <http://mace-project.eu>
2. Directive 2005/36/EC of the European Parliament and of the Council on the Recognition of Professional Qualifications' of 7 Sept 2005 - section 8, Architect / Article 46, pp.47,48
3. Meijers, A.W.M., & van Overveld, C.W.A.M., e.a. Criteria for Academic Bachelor's and Master's Curricula TU/e, Eindhoven, 2005 (ISBN: 90-386-2217-1)
Order from: M.E.H.A.Rossou@tue.nl
Info at: <http://www.tue.nl/academiceducation>
4. *Shared "Dublin" descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards*, Working document on JQI meeting in Dublin on 18 October 2004. Available online (16/02/07) at http://www.uni-due.de/imperia/md/content/bologna/dublin_descriptors.pdf.
5. http://ec.europa.eu/education/policies/educ/tuning/tuning_en.html
6. B. S. Bloom (Ed.) *Taxonomy of Educational Objectives: The Classification of Educational Goals*; pp. 201-207, Susan Fauer Company, Inc. 1956.
7. Lorin W. Anderson, David R. Krathwohl, Peter W. Airasian, Kathleen A. Cruikshank, Richard E. Mayer, Paul R. Pintrich, James Raths and Merlin C. Wittrock (Eds.)
A Taxonomy for Learning, Teaching, and Assessing - A Revision of Bloom's Taxonomy of Educational Objectives; Addison Wesley Longman, Inc. 2001
8. Meijers, A., ACQA: Academische Competenties en Quality Assurance, Leuven, June 27, 2007

The International Conference on Coastal Planning, Architecture and Tourism

Nusantara Urban Research Institute (NURI) in collaboration with Sam Ratulangi University Manado, Sulawesi Utara, Indonesia 2 - 3 September 2008

The urbanization process has seen rapid changes during the era of globalization. Economic turmoil and social changes have taken place that require the phenomena to be investigated more thoroughly than ever. The new network of flows that comprise the urban region of Nusantara is argued to be different from other urban regions - especially that of the first world within which much of urban theories have developed. While the urban research agenda has often either been limited to intra-national discussions or extended to an international audience, a formal body at the regional level, focusing on a shared urban phenomenon, in the ASEAN region is still lacking.

It is with this background that a research body is proposed to study the urban phenomena in the Southeast Asian region - or the Nusantara region in an integrated and multi disciplinary approach.

NURI tend to focus on urban matters but the scope of the institute is wide enough to incorporate various aspects of research related to basic disciplines of Planning, Architecture, Geography, Socio-

economic as well as other disciplines that are related to physical and social development. The committee also invites representatives from each country, specifically those from ASEAN countries to initiate the idea for further action.

Nowadays Coastal Planning, Architecture and Tourism become actual issue and consider as fragile zone for urban development. Development of human settlement, business district area and eco tourism are so important for Land Use Planning and so that how make the way to construct and to manage many thing about that, there are not easier for build it up. Many consideration have been to take into account, based on above the topic, it is necessary to develop that how to planning on coastal area design approach.

Objectives

To promote a better understanding of the ASEAN urban phenomena through the fields of urban studies analysis, planning and design. NURI also aims to promote closer relation between academics and policy makers in the ASEAN region.

Specific programs of NURI would include are:

- An academically refereed journal where the representative from each institution act as a moderator for article contributions
- Joint research programmer among the institute of higher learning's or related bodies to carry out research related to physical development in ASEAN countries.
- Programmers to improve mutual understanding and solidarity through research collaborations, working visits an seminar
- Cultivating new ideas in the urbanization process through a global network of urban researchers for the benefit of ASEAN countries.

Areas of Interests

Possible areas of interest relating to the urban phenomena are too many to detail. However, depending on Current interest and issues, NURI would begin focus on these major sub-themes:

- Urban Studies
- Urban Planning
- Architecture
- Urban Environment

- Urban Design
- Urban Sociology
- Urban Economics
- Urban Transportation
- Building and Structure
- Landscaping
- Materials
- Tourism

Submission deadlines:

Deadline of Abstract July 20, 2008

Deadline of Full Papers August 20, 2008

Registration and fees:

Conference Before 20 of August 2008

After 20 of August 2008 Malaysian

Participants RM 250 RM 300 Students

(D3, S1) Rp. 100.000 Rp. 120.000 Local

Participants Rp. 250.000 Rp. 350.000

Overseas Participants USD 60 USD 80

The conference fees include all the conference materials, CD of Abstracts, two times coffee break and lunch.

For further information please contact

Email : icmanado2008@yahoo.com

Waterford Institute of Technology, WIT

The Institute invites applications from highly qualified,experienced and dynamic candidates for the following post:

Assistant Lecturer of Architecture

Candidates may be shortlisted for interview based on the information contained on their application forms.

Closing date for receipt of application forms is 5.00 p.m. on **Friday 13th June 2008.**

Further information and an application form for this post are available from:

www.wit.ie

or:

The Human Resources Office, Waterford Institute of Technology, Waterford.

Email: recruitment@wit.ie,

Tel: 051 845519 Fax: 051 302663

Flexibility in Architecture

26 - 29 may 2009, Kayseri, Turkey

Call for Papers

At present, the evaluation of knowledge and its production processes both criticizing and approaching in a plural manner assess the intellectual milieu standing on a slippery ground. On this ground, the flexible position of the individual is one of the motivating forces behind what the both creative and novelty are.

To keep the pendulum, which oscillates between transformation and variety –that can be criticized by inconsistency- on the side of authenticity of the word is a problem which needs to be sorted out in architectural education as well as any other field. The inquiry whether the authenticity of the word is a problem which needs to be isolated from any ideological affiliation or not, has already been made through different courses by the intellectual milieu of the 20th century. While triggering different architectural attitudes, the different answers also hold a mirror to the inquisition of architectural education itself.

Today, what is unavoidable for architectural education is to internalize informal instruments and media in order to be more flexible. This provides a positive development of institutional reflexes while forcing the limits of participation in terms of criticism and emancipation. In a century where ideological and physical boundaries are vanishing, the new relationships are in the process of development. Within this context, the forum aims to discuss on the following topics through flexibility:

Knowledge in architecture

- limits of acquired knowledge
- multi/inter/trans disciplinary - attitude to other developments and thinking
- multi/inter/trans disciplinary approaches
- auxiliary information/data/knowledge
- research by design

Content of architectural education

- notion of architectural design
- meaning in architectural education

- consideration of history phenomenon
- theory as the core of architectural education
- context and cultural strategies

Approaches in architectural education

- teaching methods
- new strategies and trends for studio teaching
- impact of representation media
- interactions between new materials, techniques and design
- flexibility by holistic approaches
- roles and features of architectural educators
- interactions between actors of architectural education
- diversified mediums for architectural education

Submission guidelines:

Abstracts and full texts must be submitted in English and should be sent in electronic form as MS-Word (*.doc) or Rich Text Format (*.rtf) to the following address:
arched2009@gmail.com.

Abstracts are about 500 words. The cover page should be prepared separately from the main text of the abstract. This page must include the title of the paper, the name of the author(s), affiliation and full contact information.

Calendar:

- First Call: April 04, 2008
- Second Call: June 30, 2008
- Third Call: September 30, 2008

Deadline for abstracts and posters, suggestions for workshops and exhibitions:

- November 14, 2008

Acceptance of abstracts and suggestions for workshops and posters:

- December 19, 2008 (accommodation, events, fees)

Deadline for full Papers, Posters submission:

- March 25, 2009

For further information, please contact:

Inst. Dr. Beyhan Bolak
Hisarigilarched2009@gmail.com

Metropolis Laboratory 2008

26 - 29 may 2009, Copenhagen, Denmark

If you think that the urban interface is the place where stuff is happening - whether you are experienced or studying, working artistically, practically or more abstractly - and if you want to engage with up to 200 participants from some of the major cities of the world, Metropolis Laboratory is for you.

The second Metropolis Laboratory will be held from 26 June to 13 July 2008. The Laboratory is again a mix of theory, practice and visions looking at initiatives, programmes and projects which challenge our perception of the city. It involves artists alongside architects, planners and theorists in both "thinking" about the urban condition and exploring creative collaborations which can change

cities and open up for new urban formats and experiences.

Last year, Copenhagen International Theatre launched the first of a series of cross disciplinary Laboratories in connection with the Metropolis Biennale. This was the beginning of a decade with cutting edge projects investigating the interface of the city and artistic creativity.

In the first Metropolis Laboratory 2007, more than 200 professional artists, architects, planners and theorists met and discussed "the city as stage and the stage as city". A 120-page book "Changing Metropolis" by Via Design has just been published with extracts from the Laboratory and the Biennale.

This year, we have decided to stage the Laboratory in a truly innovative urban micro environment. Whilst waiting for Nordhavn to awaken, "Kulturkajen Docken" is at the urban frontier. With its urban beach and huge open hall it will provide a living studio environment for the Laboratory.

With its buzzing bar and dance floor it will be the perfect night time accompaniment. Furthermore we have invited one of Metropolis' ongoing collaborators, the Half Machine artists along with their rusty 400 ton barge MS Halfmachine - one of the most innovative spaces in Copenhagen - to provide inspirational social space for the Laboratory.

The Metropolis Laboratory 2008 will be in three parts opening with 3 open seminars - Thinking Metropolis no. IV, V & VI - on 26, 27 & 28 June. Registration is now open for the seminars. It all ends with presentations of several workshops 12 & 13 July.

For an updated programme see:

www.cph-metropolis.dk

Incorporating Evaluation Methods in Creative Work

19 January 2009, British Computer Society, London, UK

Lansdown Symposium - Incorporating Evaluation Methods in Creative Work

CFP This call for abstracts is open now (closes 31 July 2008).

This is a CAS-supported event, so submissions from CAS members would be particularly welcome.

Completing the Circle: Incorporating Evaluation Methods in Creative Work

A one-day symposium in January 2009 organised by the Lansdown Centre for Electronic Arts Middlesex University, London, UK

This is a one-day symposium supported by the Computer Arts Society and the Design Research Society. Papers will focus on the use of novel methods, or methods newly borrowed from other disciplines, in evaluating the user's or audience's response to media such as websites, portable media (such as iPods, PSPs), pervasive games, film, videogames, technology-rich performance, interactive art.

An aspect of interest is the use of interactive technologies to assist evaluative processes as well as to deliver interactive experiences. The aim is to share knowledge about evaluation methods and to debate the role and value of different forms of evaluation in relation to the arts and media. With this in mind, well-argued papers questioning the very idea of evaluation (especially scientific evaluation methods) in the arts, will also be accepted.

All papers will be peer-reviewed by an international panel. The best papers will be expanded and edited for a special issue of the journal Digital Creativity.

The Call for Papers -- Abstracts invited now

Researchers, artists, designers and others worldwide are invited to respond to the following deliberately provocative statement:

"The days when artists, media-makers or designers could work solely from personal conviction -- regardless of the

reception of their work -- are gone. The intelligent artist or designer is now deeply interested in discovering the audience's or the user's response, and keen to use the many techniques and approaches now available for doing so."

Papers should focus on the use of novel methods, or methods newly borrowed from other disciplines, in evaluating the user's / audience's response to media such as websites, portable media (such as iPods, PSPs), pervasive games, film, videogames, technology-rich performance, interactive art.

An aspect of interest is the use of interactive technologies to assist evaluative processes as well as to deliver interactive experiences.

Examples include:

- the use of eyetracking to study how people watch films
- using galvanic skin response to discover game-players' level of arousal
- repertory grid technique to analyse players' preferences in videogames

- building art-making machines in order to reflect on art practice

The aim is to share knowledge about evaluation methods and to debate the role and value of different forms of evaluation in relation to the arts and media. With this in mind, well-argued papers questioning the very idea of evaluation (especially scientific evaluation methods) in the arts, are welcome.

Intending authors should send an abstract of less than 1,000 words.

The Call for Abstracts closes on 31 July 2008.

For details see:

www.cea.mdx.ac.uk/?location_id=59&item=31

Monitoring scenography 2: space and truth / raum und wahrheit

9-11 October 2008, Switzerland

Symposium

University of the Arts Zurich Institute for Design and Technology Postgraduate Program Scenography

We would like to bring to your attention the second symposium in the Monitoring Scenography series at the University of the Arts Zurich. We hereby issue a call for papers at the intersection of architecture, theatre, exhibition and media. If

interested please send your proposals by 1st July 2008 to the address below.

For details and further information please see our website:

sceno.zhdk.ch

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.

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EAAE Calendar / AEEA Calendrier

04-07	06	2008	■ EAAE Conference Delft / The Netherlands	Conférence de l'AEEA <i>Delft / Les Pays-Bas</i>
25-28	06	2008	■ ARCC/EAAE 2008 Conference Copenhagen / Denmark	Conférence de l'ARCC/AEEA <i>Copenhague / Danemark</i>
06-09	09	2008	■ 11th Meeting of Heads of European Schools of Architecture Chania / Greece	11^o Conférence des Directeurs des Ecoles d'Architecture en Europe <i>Chania / Grèce</i>
08	09	2008	■ EAAE General Assembly Chania / Greece	l'Assemblée générale de l'AEEA <i>Chania / Grèce</i>
15	10	2008	■ EAAE - Lafarge International Competition for Students of Architecture	Concours international Lafarge de l'AEEA ouvert aux Etudiants d'Architecture
	11	2008	■ International VELUX Award 2008	Le Concours international VELUX 2008