

# EAAE

European Association for Architectural Education  
Association européenne pour l'enseignement de l'architecture

# AEEA

News Sheet  
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## WORKSHOP 11: PARIS 10-12 OCTOBER 1985: EAAE: 10 YEARS ANNEES: AEEA

### PRESIDENTIAL ADDRESS

Ten years of the European Association for Architectural Education – this is a moment to think about and to reconsider what brought this Association into being.

After the late sixties in Europe established social and academic institutions and systems were subjected to fundamental criticism which made important changes in value systems, educational concepts, organizational and decision-making patterns necessary; many schools of architecture had to reorganize their institutional and operational set-ups which meant new curricula and teaching methods.

In some of the North-West European countries it was felt that people responsible for the innovation of architectural education needed an agency for exchange and debate in order to form a network of people sharing similar problems and concerns. Consequently, in October 1975 the EAAE came into being.

In its first years the EAAE held six international forums on general issues of common concern in architectural education. These first forums were meant to bring people together to meet rather than to lead to detailed results.

Since 1980, ten workshops have been organized as informal gatherings each with a specific focus (and sometimes limited scope) dealing with actual teaching experience, mostly of an innovative character. The workshops were organized by and based upon initiatives from individual member schools.

Following the introduction of workshops, the international forum became a bi-annual event. The 8th forum (1983) introduced a new style of forum in that it had a theoretical base, was much more thoroughly prepared and had pre-published stimulus papers with responses from different people who then gave talks during the forum.

The 9th forum was held at Aarhus in May this year.

After a slow start, the Association expanded rapidly up to the present figure of 64 member schools and more than 20 individual members.

As the EAAE grew and changed its pattern of performance, the topics also changed in response to the development of both architectural education and the architectural profession in the climate of a general social, economic and technological change.

Up to now the Association has managed to keep its informal, minimum budget, "kitchen table" type of organization and we still feel that this, together with the duties shared among the administrative council, and with the initiatives of member schools, is the right organizational set-up.

Despite the fact that many responsible people within the EAAE have tried to avoid the institutional establishment, through its activities and publications the Association has received an international reputation. Increasingly the EAAE is asked to send delegates to international institutions and it is also represented on various national patronage committees.

Some national architectural magazines frequently publish EAAE News, the EAAE's own newsletter is published twice a year, and a European Directory of Schools will shortly be available in its third edition.

Forum and workshop reports have been regularly published and distributed to member schools and participants, and are available on request.

Exhibitions, students, teachers and teaching programmes have been exchanged between member schools of the EAAE.

On the occasion of the 10th anniversary of the

### THE MAKING OF AN ARCHITECT WHERE DO WE GO FROM HERE?

The EAAE is 10 years old this year and to celebrate this occasion its 11th Workshop in Paris will serve the dual purpose of a reunion of all members (and others who have been active in previous events) as well as being a review of the state of the art of architectural education in 1985. The following are a selection of papers from a forthcoming anniversary publication to be distributed to all members before the event.

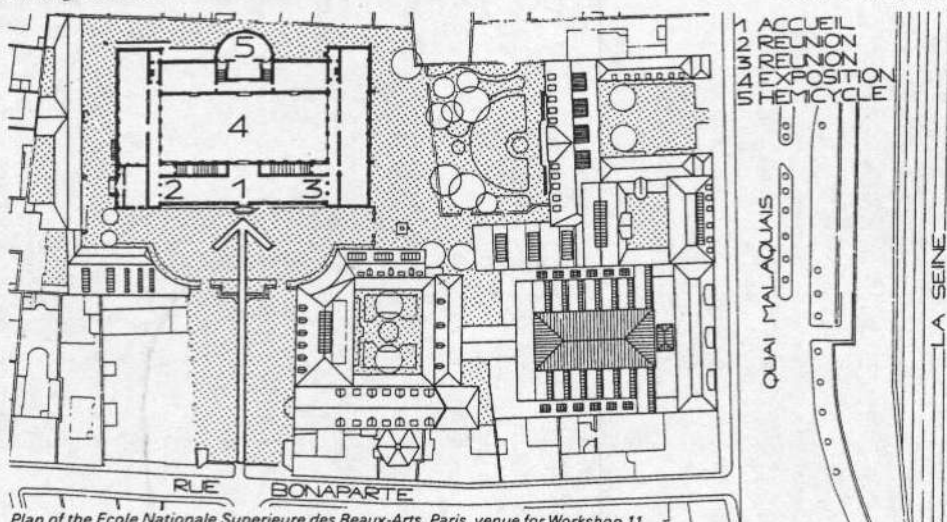
### Elmar Wertz: How to found an International Association: Direction for use derived from the experiences with the foundation of the EAAE.

The way an international association should be founded largely depends on who is going to be a member. To found an international association of traffic policemen is the easiest thing in the world since amongst these people there is not the least divergence regarding their tasks, principles, style, etc. I was told, though, that founding an artists' association is to be classified as highly difficult, whilst the foundation of architects' associations is considered as being of a difficulty bordering on sheer impossibility. According to experts in association-founding the establishment of an association of teachers in architecture is supposed to be absolutely impossible because in contrast to the case of the policemen, no professor in architecture ever agrees with another one, no matter what the subject may be. If a professor in architecture notices that a so-called colleague utters an opinion similar to his own one, he immediately changes the latter. This behaviour is due to the fact that what counts in schools of architecture is not to have the right opinion or a plausible one, but to have an opinion different from any other opinion known.

You may ask, how we succeeded in founding the EAAE despite the natural law described above. In consequent application of the Hegelian philosophy of dialectics the EAAE was founded on the reliable, coherent, durable and absolute disagreement of the founders as well as of the future members.

Hans Haenlein, who produced the idea to found the association, when he saw me in Stuttgart early in 1974 and myself disagreed fundamentally on the point whether or not it should be attached to the Union Internationale des Architectes. Michel Weill, at the time its Secretary General, had assisted Hans in producing the idea. Since I was then Michel's delegate on education I disagreed totally with him. Therefore, we decided to found the association in full disagreement at the

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Plan of the Ecole Nationale Supérieure des Beaux-Arts, Paris, venue for Workshop 11.

continued...

German Deans' Conference in Aachen, May 1974. The Conference charged me to fulfil its decision which I proceeded to with the intention of establishing a forum of dissension, where the divergences of opinion could be exchanged regularly and thereby fostered.

Since I disagreed to have the founding meetings in the Federal Republic of Germany we had them in Louvain-la-Neuve in Belgium. Hermann Becker, teaching there, suggested, to the disagreement of Hans and myself, that we should follow the example of the SEFI and consulted its secretary, Mr Fragniere. Hans made up a list of who should be invited as founders, with which I disagreed although I did not know any of these people; being, nevertheless convinced of their mutual disagreement. Still, we nearly made an unpardonable mistake: we invited two Italians, not respecting the cast-iron rule of international policy never to invite more than one Italian to the same meeting, because, if one did, they would not just disagree (as everybody does), but they would disagree to such a boundless extent that none of them would join the meeting, or, in case of error, they would join it, and so excessively demonstrate dissension that the meeting would be irreparably broken up. But, by divine ordinance, Mr Roggiero from Turin and Mr Salvade from Milano were friends, and, therefore just disagreeing within the limits of average standards.

In order to avoid annoying my readers I will confine myself to listing only the most important points of exemplary disagreement:

- should an association be founded at all?
- should we just join the SEFI and thereby infect it with disagreement?
- if we found it should it be European or international?
- should it eventually be related to the UIA or to other architects' boards?
- should schools or people or both be admitted?
- should students be admitted?

As you know, kind reader, the EAAE has really been founded in spite of all the obstacles such an enterprise is exposed to. I'll tell you which tricks were used to succeed. Firstly, the group of founders has been made subject to the refinement of the outcomes of the Belgian kitchen at both meetings. Hermann Becker and myself, assisted partially by J.F. Mabardi have experimentally consumed innumerable meals in numerous restaurants in the neighbourhood of Louvain-la-Neuve in order to discover the most Hegelian menu accompanied by adequate Bordeaux wines (I recall something about a 1968 (!) Graves, Chateau such and such ...), the combined efforts of which simultaneously would heighten the feeling of fraternity and strengthen the motivation for subjective disagreement.

Furthermore, the participation of a Danish co-founder has proved to be highly useful since he was able to speak the only language globally incomprehensible, and which he applied successfully at any time when discussions threatened to attain unwanted agreements. His interventions in Danish so much embarrassed the attendants that the basic disagreement was soon and solidly re-established.

Another detail worth mentioning is that two schools sent two representatives, each, in order to ascertain their own internal disagreements being transmitted unadulteratedly to the meeting, which one sole person could not do equally well.

I should like to conclude with the rectification of a false piece of information which has been spread in the form of a rumour. It is true that Bernard Huet from Paris left one of the meetings with his right arm in a sling. But, I solemnly declare that, when he entered the meeting his arm was already in a sling; and that his arm having been in a sling was not due to a disagreement he had with the director of the UPA Nancy, Mr Ayrault. In order to prove the improbability of a disagreement of that order between these two French gentlemen, I state that Mr Ayrault is not an architect, hence it follows that there was no reason for an inter-architects-disagreement-type disagreement.

## F. Maroti: Evolution de l'Enseignement de l'Architecture en France des dix dernières années.

### Liminaires:

Le rapport qui suit n'a aucune prétention scientifique. Il est essentiellement basé sur une expérience vécue de 1970 à nos jours les avis et opinions émis sont subjectifs et n'engagent que l'auteur.

Cela dit, il m'a semblé indispensable de situer l'évolution de l'enseignement de l'architecture des dix dernières années, d'une part dans un contexte historique bien connu et, par ailleurs, dans une situation comparée à l'évolution de la pratique architecturale.

### Evolution du métier:

Depuis le début de l'ère industrielle la fonction architecturale a été affectée par

- une diversité de programmes nouveaux
- l'invasion de nouvelles techniques et de matériaux
- l'émergence d'une nouvelle problématique: l'urbanisme
- la multiplication des intervenants dans le processus de construction
- le foisonnement d'une réglementation touffue
- une augmentation des risques professionnels.

Depuis la fin de la deuxième guerre mondiale la situation s'est très nettement compliquée, tant quantitativement (la reconstruction nécessaire après les dommages causés par la guerre) que qualitativement (complexité croissante des problèmes).

Face à cette situation l'enseignement traditionnel de l'E.N.S.B.A. était inadapté. Dans les années 60 bien des enseignants-architectes et ingénieurs ont réalisé le retard que prenait cet enseignement sur les besoins des nouvelles pratiques et essayaient de réagir. La véritable impulsion venait toutefois de la révolte estudiantine de 1968 qui exigeait un bouleversement total du système d'enseignement.

Ce bouleversement a eu lieu avec l'éclosion de l'E.N.S.B.A. en 23 unités pédagogiques d'architecture très indépendantes les unes des autres, avec des programmes incomparables entre eux et, malheureusement, souvent teintées d'idéologies à la mode (le maoïsme notamment) qui niaient la spécificité architecturale et contribuaient largement à la renommée déclinante de la profession.

Cette dernière déjà affaiblie par ses propres abandons l'envahissement du terrain par les bureaux d'étude de tous ordres, et le ralentissement progressif de l'activité de construction ne trouvait pas la voie du redressement. Les architectes ont manifesté leur colère devant l'incompréhension des pouvoirs publics, ce qui leur a valu une loi, en 1977, bonne dans ses intentions, mais n'apportant que peu de solutions véritables à leurs problèmes.

En effet, le rôle de l'architecte restait ambigu: les nouvelles méthodes de travail se pointant à l'horizon et les préoccupations économiques immédiates primant toute autre considération, l'architecte semblait devenir un luxe coûteux réservé aux opérations de prestige. Sans le Code Civil et les responsabilités prohibitives qui en découlent, les dommages subis par la profession auraient été encore plus grands. A ce métier dur préparait un enseignement disloqué et laxiste qui n'était pas plus adapté que celui des Beaux-Arts.

### Evolution de l'enseignement:

De nouveau ce sont les étudiants, cette fois-ci stimulés par quelques écoles et enseignants, qui ont mis l'architecture au goût du jour. On a remis le projet au centre de la pédagogie et évidemment, par le mouvement de balancier des changements radicaux, le formalisme graphique, quelquefois tectonique, entrainé par la porte largement ouverte.

Parallèlement, en 1978, le gouvernement a procédé à une "réforme" dont les objectifs étaient une plus grande cohésion des disciplines enseignées une meilleure organisation du fonctionnement des écoles et une sélection plus rigoureuse des candidats au métier. Ces objectifs n'étaient que partiellement atteints, en partie parce qu'aucun texte n'est parfait et qu'il est aisé de les contourner. De

plus, les sciences humaines ont pris dans trop d'écoles une part prépondérante d'une façon irréversible, enfin les moyens mis à la disposition des enseignants restaient dérisoires.

En effet, à un moment où l'informatique s'infiltrait dans l'activité professionnelle, où les grands chantiers, les séries répétitives s'étoilaient, où la qualité exigée (tant matérielle qu'humaine) croissait, les heures d'encadrement restaient les mêmes (très inférieures à celles pratiquées chez nos voisins et encore moins comparées à celles des grandes écoles) les subventions et dotations en locaux et matériels étaient rongées par l'inflation.

L'arrivée du gouvernement de gauche en 1981 a fait naître beaucoup d'espoir. Une nouvelle réforme a été préparée, laborieusement, pendant 3 ans. Malheureusement, au lieu de commencer par réformer la profession en lui donnant un contenu clair, puis adapter l'enseignement au nouveau contenu, on a travaillé sur la réforme de l'enseignement avec une idée fixe: rapprochement du système de formation des architectes à l'enseignement universitaire. Cet "à priori" était à mon avis l'erreur de base, la pierre d'achoppement, de cette réforme, parce qu'il ne tient pas compte de la différence de nature des deux enseignements respectifs. De plus, la profession ayant une réputation de "droite" (à tort ou à raison) on tente de distraire l'enseignement à son influence.

Je crois que le résultat est anachronique et peu justifié à moins que l'intention du législateur ne soit la diminution du rôle de l'architecte dans le processus de formation de l'environnement.

Quand on parle de diversifier un métier on est suspecté de vouloir en émietter la spécificité, donc la raison d'être.

En examinant les grandes lignes de la réforme, on trouve les dispositions suivantes:

réduction de la durée du cursus à 5 ans, comprenant le travail personnel de fin d'étude (anciennement "diplôme") et le stage obligatoire.

Même s'il est envisageable sous certaines conditions de réduire la durée des études, il s'agit à mon avis d'une erreur politique, parce que cette réduction est ressentie comme une diminution de la valeur du diplôme. Il est vrai que je me place dans la situation de ceux qui souhaitent rendre aux architectes le rôle social qu'ils n'auraient jamais dû perdre et j'aurais préféré, par conséquent dire que le cursus ancien de six ans était mal utilisé et que la réforme se chargeait de le réorganiser.

La création d'un diplôme intermédiaire à la fin du 1er cycle (2 ans), de valeur nationale, qui rendrait possible à ceux qui ont réalisé avoir fait fausse route, de continuer des études dans d'autres établissements d'enseignement supérieur.

L'intention est bonne. Malheureusement les enseignants sont placés devant deux alternatives:

- ou bien ils "banalisent" l'enseignement du 1er cycle pour permettre aux étudiants hésitants de changer d'établissement et d'étudier autre chose. Il faut alors établir les programmes en fonction de ceux des lieux d'accueil potentiels et diminuer les enseignements spécifiques de base préparant au métier d'architecte.
- ou bien de faire un programme en fonction de la spécificité architecturale et de faire courir le risque à leurs étudiants de ne pas trouver d'accueil où le premier cycle des études peut être valorisé.

Ajouter à cela la très mauvaise préparation de l'école, secondaire (sans histoire de l'art, sans dessin, sans géométrie ...) et vous avez une idée claire du dilemme posé aux programmeurs.

L'organisation du cursus en certificats groupés plusieurs enseignements autour d'un thème central.

J'avais vu dans cette initiative un excellent moyen de transgresser les cloisons des disciplines et j'y étais très favorable. Malheureusement, je ne me suis pas rendu compte assez vite combien cette organisation était dévoreuse de temps (coordinations et jurys) ni comment elle empêcherait les étudiants de faire un travail de longue durée sans



interruption, pourtant caractéristique de tout travail sérieux de conception.

Proclamation d'une liste d'enseignements obligatoires avec leurs heures d'encadrement. Cette disposition visait la constitution d'un tronc commun à toutes les écoles et reflète une certaine volonté de cohérence normale pour un diplôme garanti par le gouvernement. Il est vrai que les enseignements obligatoires pouvaient être groupés dans des certificats composés librement par chaque école. Par conséquent, la vérification des programmes devient un casse-tête chinois qui a lieu tous les deux ans et est effectuée par une commission ad hoc. On peut imaginer les quiproquos, malentendus et sous-entendus, tracasseries et travaux administratifs qui en résultent.

Le travail personnel de fin d'études a été peu modifié. Mais comment imaginer inscrire un travail sérieux, indépendant et responsable qui prenait jusqu'ici en gros 1 an, sans autres responsabilités scolaires, dans un cursus de 5 ans densifiés pendant lesquels l'étudiant doit passer en gros 4 certificats par an comportant chacun en moyenne 3 enseignements?

Le stage obligatoire: il s'inscrit également dans le cursus de 5 ans aggravant encore ce qui est dit précédemment.

D'ailleurs, il s'agit d'un ou plusieurs stages courts: maximum 3 mois (pour des raisons qui relèvent des lois d'assurances sociales) qui ne s'accomplissent pas forcément dans une agence d'architecture.

La difficulté de procurer des stages aux étudiants dans une période de stagnation économique complique encore la situation.

De toute façon ces stages ne sont pas comparables à ceux qui se pratiquent en R.F.A., en Angleterre ou dans d'autres pays européens et nombreux sont les enseignants qui déplorent cette situation qu'ils ressentent comme une carence.

Il me semble par conséquent que les objectifs de la réforme ne seront pas atteints. L'avenir nous le dira. Il sera sans doute nécessaire d'apporter des modifications à l'organisation actuelle, pourtant une certaine stabilité est nécessaire à toute oeuvre d'enseignement.

#### Souhaits d'évolution:

On ne peut tout attendre des autorités politiques ou administratives, quelles qu'elles soient. Les architectes doivent prendre leur destin en main, pratiquant une modernisation de leurs interventions, une moralisation de leurs relations et exiger en contrepartie le respect de leur identité.

*Continued on page 4...*

### Birgit Cold: Architectural Education – the Both/And Model.

I am not going to go back 10 years, but will concentrate on the architectural education of today and tomorrow.

My knowledge of the teaching of architecture is related mainly to the school in Trondheim where I work. I therefore base my description of how I feel about current and future developments on my experience there.

In short and simple terms I will give my opinion about WHAT ARCHITECTURAL EDUCATION IS and WHAT IT IS NOT. And as a conclusion I will state WHAT IT SHOULD BE.

In northern Europe, or at least in Scandinavia, architectural education has followed the development of industrialisation, centralisation and the rise and fall of modernism. Education is a "slow mirror" of what is happening in society and it seldom invents or stimulates new trends and ideas in architecture.

But education is not the only activity in schools of architecture. All the work teachers and students do within and without scheduled school hours should be a part of the total life of the school.

Architectural education today only benefits indirectly from the work done by teachers and students outside the school. The direct contact between artistic, project oriented or research work and education itself is very limited.

If, however, we look at the educational process as an integrated and active part of the school, perhaps a more AVANT-GARDE School dealing with all aspects related to ARCHITECTURE and PEOPLE would emerge.

What Architectural Education is:

- It is introvert, moral, prudent and partly society oriented.
- It is characterized by individual teachers, groups of teachers all with different attitudes to architecture and is therefore divergent and pluralistic.
- It is taught by generalists in art, technology and design.
- It is based on strong traditional European roots, especially those of modernism.
- Its project- and result-oriented bias reflects all the traditional themes of architectural practice.
- It has become bewildering because of all the new "isms" and the criticism of modernism and "high tech". It is searching for a new identity which may be called "Critical Regionalism" since it is based on local and regional resources, climate, needs and lifestyles.
- It has started using computers as tools, but is sceptical of using them as an integral part of the creative process.
- It is based on contact with each student, it stimulates "works of genius" and accentuates the architect as the creating EGO.

What Architectural Education Is Not (or, What We Do Not Emphasize):

- It is not, on the whole, based on pedagogical principles.
- It does not utilize the process of learning and working methods as a resource in the creative process.
- It does not train for team work or shared responsibility. (A situation that most of professional work is based on.)
- It does not attempt to discuss or make use of the different backgrounds of male and female teachers and students, to strengthen creativity, identity and the quality of work.
- It is not dogmatic or preoccupied with "isms" and is not dominated by a few individuals.
- It is not experimental, daring or visionary.
- It does not spend much time on theories in architecture, and it does not stimulate theoretical studies and research.
- It does not emphasize the EVALUATION of the built environment as a means of gaining a deeper understanding of other peoples' and one's own relationship with architecture.
- It does not stress the integration of sciences or disciplines other than those traditionally related to our profession.
- It does not pay much attention to the needs of weak or underprivileged groups or societies or deal with user-participation.
- It has not given priority to developing a full-scale model-laboratory or emphasized live projects as a natural part of the learning process.

Conclusions (or, Where We Should Be Tomorrow):

In presenting my conclusions of what architectural education should be, I'll use the same

*Experienced twin phenomena:*



Commercial Archives, Aarhus, 1902.  
Architect, Hack Kampmann.

method as Aldo van Eyck uses, when he writes about twin phenomena in architecture:

"I am again concerned with twin phenomena: with unity and diversity, part and whole, small and large, many and few, simplicity and complexity, change and constancy, order and chaos, individual and collective; with why they are ignobly halved and the halves hollowed out; why too they are withheld from opening the windows of the mind!"

(*Stichting Wonen Amsterdam, 1982*)

It is important to keep the halves you believe in but, at the same time, to develop the lacking halves you want. Therefore, I am going to use twin phenomena, the BOTH – AND model, to describe the living (dialectic but consistent), and pluralistic education we need.

- The education should emphasize BOTH the learning process/working methods AND the products.
- It should be occupied BOTH with developing each student AND with stimulating creativity and responsibility in team work.
- It should be occupied with finding out and using consciously the different ways in which BOTH females AND males experience the environment; how they respectively analyse needs and requirements and how they solve problems, (i.e. to make a whole of two halves – yin and yang).
- It should develop methods for and spend time on the evaluation of all aspects of the built environment: BOTH the emotional and cultural sides AND the functional and technical sides.
- It should emphasize BOTH the value of information and the understanding of current and realistic possibilities in designing and planning, AND be open to thrilling and daring ideas and visionary solutions.
- It should stimulate BOTH theoretical studies and research AND practical design- and building-projects (live projects).
- It should emphasize BOTH the understanding of weak and underprivileged groups (societies) needs AND of general human needs.
- It should be occupied BOTH with cultivating the relationship between technology and design AND with experimentation.
- It should train in two- and three-dimensional expressions, with an eye on BOTH communication with other people (user-participation) AND the communication of more personal, artistic and expressive ideas and experiences.
- It should be occupied BOTH with the problems of the outskirts AND rural districts.
- It should be concerned with BOTH taking care of our architectural inheritance and replanning our built environment, AND the stimulation of new ways of thinking and designing for today's and tomorrow's needs.
- It should take advantage of developments in other sciences and disciplines which are interesting and necessary to increase the intimate understanding of human relationships and of our relation to nature, to resources and to the built environment.



New university Dragvoll, Trondheim, 1978.  
Architect Henning Larsen's Studio.



## Hentie Louw reviews Forum 9: "The Role of History in the Teaching of Architecture", held in Aarhus, Denmark in May.

The way in which the Scandinavian peoples have managed to assimilate modernism in architecture without destroying the evolutionary pattern of their local building traditions has long been the envy of the rest of the world. The choice of subject as well as the venue for the 9th International Forum of the Association therefore seemed particularly appropriate at a time when architects are again faced with the urgent task of reconciling old with new (even where the old has, as in the case of some of the latest developments, become the new).

History is back in fashion in schools of architecture and the 80 plus teachers and students who came to Aarhus from places as far apart as Poland and Malta (representing 33 schools in 16 countries) were eager to share views on how best to respond to the challenge of integrating the subject with the rest of the architectural curriculum in a dynamic way.

The decision of the organisers to focus the main presentations on the Scandinavian experience rather than to attempt a comprehensive, "representative" survey of European history, proved to be a wise one for it provided a much needed central point of reference to the discussions.

Also important in this respect was the setting: the architectural school which is housed in a conglomeration of buildings dating from the 18th to 20th centuries, and which forms an integral part of historic Aarhus; the casual manner in which conference business was interwoven with activities that simultaneously introduced us to the historic fabric of the city and the living reality of history in the making in an expanding Northern seaport.

It seems that the Danes take history in their stride, so to speak, and we were reminded of it time and time again as heated intellectual debate was alternated by visits to some of the finest buildings of Denmark's recent and more distant past – including an excellent official dinner in Arne Jacobsen's (now historic?) Town Hall of 1938-42 – and finally, on the Saturday, the May Carnival.

In the School itself, an exhibition of "Bedre Byggeskik" the work of a Danish Society which, between 1915-40 advised builders on how to raise standards of design in ordinary houses, was followed by the Aarhus entries to a current student competition, "Palladio i Norden", while next door people were busy preparing an exhibition of Diploma projects for the final assessment in the summer.

We did, after all, come to Aarhus to gain an insight into how the Scandinavians live with their traditions and history. In the event, we found a far more complex and variegated approach than I, for one, expected.

The first lecture by Lisbet Jørgensen, Curator of the Royal Academy of Fine Art in Copenhagen, and entitled "On the Trail of a True Architecture", stressed the importance of the monument in European architectural history. By using examples from Denmark's own past she demonstrated how a local architecture evolved through constant, and specific, references to the past: either the romantic Nordic tradition or the intellectual Graeco-Roman one. Throughout history, she argued, the past could only have been incorporated into and rejuvenated the present because these monuments reflected the aspirations of the people at the time and their meaning was generally understood. It is a life-giving link she fears Europeans stand in danger to lose.

For Yannis Politis, a Greek professor teaching at Aarhus, knowledge of history is essential to every architect – not as a dictionary of architectural forms and methods of solving problems (this he sees as the domain of the historian) but because it links him to the past, intensifies his sense of continuity. This "longer perspective" of civilization, the knowledge that Man has encountered and solved similar problems before, serves both as a challenge and inspiration for the future. He supported his thesis by drawing parallels between the work of Jørn Utzon and a dis-

parate range of historic monuments from Latin America, Asia and Byzantium.

Christian Norberg-Schultz, on the other hand, argued for a more concrete engagement with the architecture of the past. He explained how his own training under Giedion gave him a respect for history which remained with him ever since. But, he now feels it was too abstract an approach. The Modernists approached history from a spatial point of view, they wanted to deduce principles and deliberately avoided formal associations. He has since come to recognise that it is "place rather than space" which should be the objective of our study of past architectures. We must again learn to think of the environment in concrete, figurative terms. We must investigate its underlying structures as they developed over time in order to identify the basic types of spatial and formal arrangement which allows man to "dwell significantly".

Juhani Pallasmaa, State Professor of Art, Helsinki, welcomed the renewed interest in history amongst practitioners and teachers of architecture alike. He, however, questioned the validity of a new historicism (eg Post Modernism) which sees the past as a source of constant selection instead of being an unconscious condition of creative work, because it turned culture into "an object of deliberate fabrication". Taking as his cue the enigmatic statement by Stravinsky that "everything which remains outside tradition is mere plagiarism", he proceeded to analyse the relevance of a "modern tradition" in architecture.

Looking at the architecture of his own native Finland, Pallasmaa concluded that, although 20th century Modernism had rejected cultural continuity and context, and therefore, obviously, cannot itself establish a tradition in the conventional sense, it nevertheless has become so rooted in Finnish society that it now forms an integrated and inseparable part of their world view and way of living. The work of Alvar Aalto was held up as a particularly revealing example of this "unconscious fusion of tradition and history into an unmistakably unique and contemporary expression", and he showed how this in its turn had been assimilated and further developed by later Finnish architects.

Of the formal speakers, only Fredric Bedoire of the Royal Institute of Technology, Stockholm, addressed the intractable problem of how to convey an understanding of history to students in the studio by showing a range of "design in the style of" projects run by himself and colleagues over the past few years. The audience seemed to be somewhat critical of what was deemed to be a superficial way of engaging with the problem, but, in my opinion, it is a reflection as much on an educational system (to which we all adhere) which tries to teach the concrete realities of architecture in the abstract, as on the actual projects; for these were quite imaginative examples of their kind.

History, of course, does not mean the same thing to all people and we spent many an hour in Aarhus trying to unravel the multitude of interpretations of the content and nature of the subject, its relevance to the architecture of the future, as well as trying to determine what role the architectural historian has to play in the education of architects. Was he (or she) prophet, critic, guide, "falsifier" – or simply in the way? All these views were offered and disputed with varying degrees of conviction during the course of four days of intense debate.

I guess most of those present were trying to work out for themselves where they stand personally with respect to the current intellectual debate, and therefore no consensus of opinion was either searched for or arrived at. One did, however, come away from the meeting with the distinct impression that there has been a clear shift away from the modernist/historicist battles of a few years ago. The future will never be without the past again. That seems settled. Only, for Northern Europeans another, even more difficult choice seems to have emerged in their efforts to re-establish links with their past, namely, whether to take the road that leads to the Temple, or, the one that leads to the Dolmen.

Are we this time going to be able to reconcile these two apparently contradictory Western traditions? Perhaps we ought to meet again to debate this issue; this time in Greece?

Nils-Ole Lund and his colleagues are to be congratulated on the success of this Forum. A combination of efficient organisation, warm hospitality, excellent Danish cuisine, glorious weather, fine architecture and stimulating intellectual discourse all contributed to make this one of our most memorable meetings.

*Presidential Address continued...*

EAAE, we are reviewing the state of the art of architectural education. Faced with a rapidly changing society and architectural profession, which impose increasingly conflicting demands on architectural education, we believe that this is an opportune moment to take stock of what and how we teach in our schools, and what views we might have on future developments.

Earlier this year people who have been involved in the different activities of the EAAE were asked to put their views on architectural education in short statements. Three questions were asked:

- How do you perceive the developments in architectural education over the last ten years?
- What, in your opinion, are the most important current issues in architectural education, and
- What will be the most important changes that architectural education is likely to face in the near future?

The response to this request has been extremely positive and encouraging with more than 40 entries from all over Europe.

A pre-publication of papers has been prepared and will be sent to all members in order to structure the debate. Three of these papers have been published in this news-sheet. I hope that the readers find them interesting and stimulating enough to decide to come to our Paris Workshop in October.

*Peter Jockusch.*

*Maroti continued...*

Les maîtres d'ouvrage, et en premier lieu l'Etat devra renoncer à entretenir un vedettariat, multiplier les occasions pour faire travailler les architectes et permettre une liaison étroite entre l'enseignement, la profession et tous les autres intervenants dans le modelage de l'environnement.

Enfin, il faut que l'enseignement de l'architecture soit doté de moyens dignes de l'oeuvre à accomplir.

Quant au contenu des études, il me semble qu'on devrait y intégrer tous les projets touchant aux problèmes spatiaux, de l'infiniment grand à l'infiniment petit, de l'"urbanisme" au "design".

## General Assembly

The 1985 EAAE General Assembly was held in Aarhus on Saturday 25 May, at 1600 hours, and was attended by 33 representatives of 19 Member Schools. Minutes to be circulated.

## Report Barcelona

The report of Workshop 10: "How may planning and design be combined in architectural education", has been published and circulated to members.

## Coming Events

**Workshop 12: Naples, March 1986.** Theme: "Education for unemployment". The problem of architectural graduates not pursuing a traditional professional career. What can be done to help them?

**Workshop 13: Trondheim, Norway, May/June 1986.** Theme: "Teaching and Learning". Pedagogical issues in architectural education.

## Competition

"Commencing Dreams: Building Reality": An International student event to culminate at the UIA 1987 congress in Brighton, England. Further details to be circulated at the Paris workshop.