

EAAE

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

AEEA

REPORT MALTA '88:

EAAE WORKSHOP 16

25–27 FEBRUARY:

"THE IMPORTANCE OF REGIONAL CONTEXT IN THE TEACHING OF ARCHITECTURE"

Lawrence Gage of Canterbury reports:

In the world of fashion the name on the label is crucial. With the right label on their clothes, people are somehow safe in the knowledge that they are in the forefront of good taste. Architectural commentators also love to use labels – Regionalism being a current favourite.

Not being very fashion conscious myself, I went to Malta to find out just what this label means and whether or not to recommend it to my students. Is Regionalism a new school of thought in architecture? Is it a new direction which will enable us to achieve the meaning and appropriateness which the Modern Movement and the International Style failed to do? It promised to be a stimulating subject. In his opening address Richard England, the prodigious local architect often referred to as a leading Regionalist, rather dashed my hopes of finding out the answer to my questions when he referred to a quote from the American critic David Dillon. "Defining what Regional architecture is is a job for Jesuits rather than architects." Looking around the room I could not see a single Jesuit so I predicted we might be in for a problem.

Richard England's work, particularly his early buildings, clearly aim to reinterpret local traditions and culture relating to the rugged yet somehow haunting semi-desert limestone terrain of the island. He pointed out that as a result of its turbulent history, the specific identity of Maltese architecture was an amalgam, being a synthesis of the many imported influences with the ethnic local forms. Malta, he said, provided an ideal microcosmic case study of the very essence of what regionalism is about. Things were looking up – despite the lack of Jesuits at the Workshop, at least we were in the right place.

A relatively small but select number of teachers from throughout Europe, possibly all wondering exactly what was meant by regionalism, were gathered together in the library of the old University of Malta building in Valletta, now the home of the Foundation for International Studies. In welcoming delegates, Dr. Anthony Macelli noted that it was particularly appropriate to host this architectural event in the same week as Richard England had taken up his post as Head of the Faculty of Architecture and Civil Engineering at the University. Referring to his appointment, Professor England described himself as 'perched uncomfortably in the role'. His discomfort

obviously stemmed more from his declared intention to make 'basic and radical changes' in the Faculty than from his inexperience of academic life. Like Malta itself, it seems that within the Faculty, time has stood still for the past decade or so and new initiatives are needed.

There was no lack of energy and initiative however from our Workshop organiser, Denis De Lucca. Unlike other Workshops I have attended, he had decided that we should see something of Malta before rather than after our deliberations. This proved to be particularly successful in setting the scene for more informed and valuable debate that was to take place later.

Under Denis De Lucca's tireless and expert guidance we visited the prehistoric temples of Hagar Qim, giving us a remarkable reminder of why the Mediterranean is considered to be the cradle of Western civilization. We were taken on a conducted tour of the 'Noble' and 'Silent' City of Mdina, a fine example of the fusion of Medieval and Baroque, Arab and European, humble and grand, all perched dramatically in a commanding position in the centre of the island. We saw something of the unpretentious cubic honey coloured stone forms of the vernacular buildings in the villages and the typical Maltese streetscape enriched with idiosyncratic features such as the distinctive enclosed timber balconies so characteristic of the island's architecture.

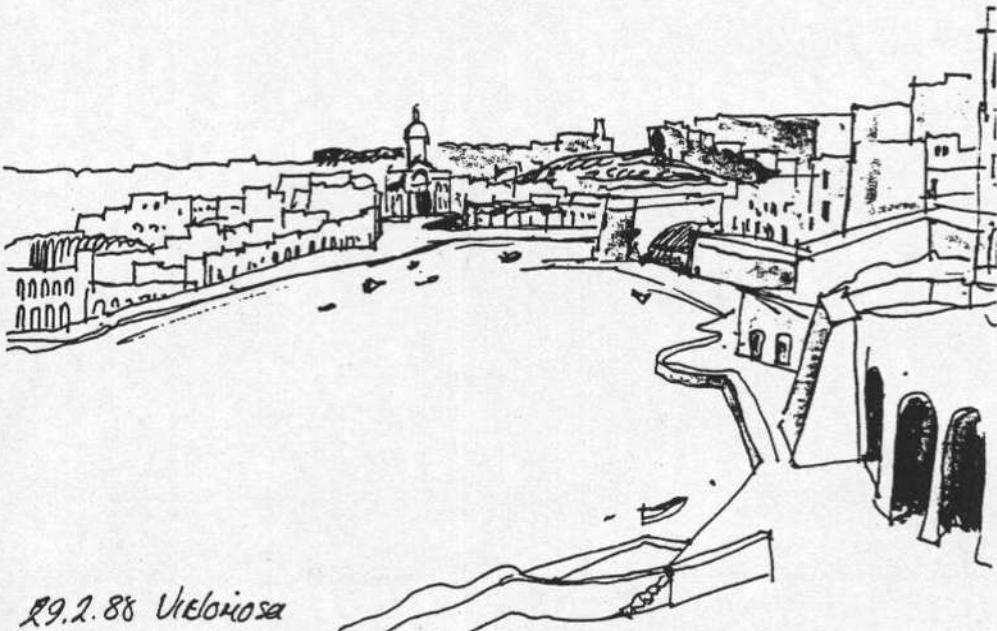
We were able to compare two different

approaches to the problem of introducing large modern tourist facilities within the spectacular natural landscape of Mellieha Bay. Richard England's hotel aims to emulate the traditional stone walled terraced fields with bedrooms stepping down between sculptural fin walls. The Danish architect Hans Munk Hansen had designed a tourist complex of intimate courtyard houses based on a traditional Maltese farmhouse model. These two contrasting solutions were to generate some heated discussion later.

We also saw some examples of rather poor design and planning and a number of the Maltese delegates spoke of the destruction of the island's character by inappropriate development. Although Malta has its fair share of bad buildings, as an outsider however, I feel that the environmental damage has been relatively minor compared with that of many other regions. Valletta itself still remains essentially as it was when completed in the sixteenth century, its gridiron pattern of streets superimposed on the undulating ground atop the massive bastions. Built on a narrow strip of land thrusting between two splendid natural harbours, Valletta is a remarkable experience. It must be one of the most unspoiled cities anywhere.

Potential problems do exist however, and the Maltese are right to be concerned for the future of the island. New materials and new construction techniques threaten to change the nature of the island's buildings. Govern-

Continued on back page ...



Drawing by Birgit Cold.

REPORT THAMES '88:

EAAE WORKSHOP 17

12-14 MAY:

"ARCHITECTURE LANDSCAPE"

Denis de Lucca of Malta reports:

The aim of the organisers of the 17th International EAAE Workshop held at the Short Course Centre of the Thames Polytechnic Dartford campus was to provide a platform for a discussion of the relationship between the teaching of Architecture and Landscape design in Schools of Architecture.

The theme of the workshop was comprehensively introduced through two papers entitled "Architecture and Landscape Architecture: Educational and Professional Relationships" (Michael Lancaster and Corine Delage) and "Some integrated teaching methods at Thames Polytechnic" (Heather Blackett). This introductory session was preceded by an excellent buffet lunch prepared by the Dartford Campus catering staff which certainly managed to put everyone in the right mood to enjoy the workshop. It was a wise decision on the part of the organisers to introduce the workshop through the above-mentioned papers which clearly outlined the English experience, thus creating a central reference point for the discussions which followed.

The introductory papers were supplemented on Thursday and Friday by four other presentations. Miguel Vidal from Barcelona gave a presentation in French, which was ably translated by Corine Delage, on "The Projection of the Landscape from the strictly Architectural perspective" while Manuel Ribas, also from Barcelona, talked at length about 'Graduate courses of Landscape for Architects in Barcelona'. These two presentations gave a clear insight into the Spanish view of the Architecture - landscape relationship in education, particularly the importance that the Spanish schools attach to landscape design as an integral part of urban planning projects, although there seems to be an obvious drawback in that students lack important knowledge of plants and their ecology. This was acknowledged by Manuel Ribas who posed the question - How far should the architect's knowledge of Eco-physiology and Plant Taxonomy go?

Two other presentations at the workshop were by Cliff Hansford from Hull, and Birgit Cold, Gabriele Lanzrath and Ingo Schneider who gave a mainly visual presentation of an exciting joint project called "Artlantis", run by the Trondheim NTH and the Hochschule der Künste in Berlin.

Cliff Hansford, a landscape designer teaching at the Hull School of Architecture, gave a well organised paper on a personal teaching method developed by him to introduce architectural students to the subject. It is based on the concept of a workbase which stresses the fundamental importance of site analysis in student projects. In addition to the acquisition of basic skills, the course aims at instilling in students a sympathetic attitude towards landscape as well as developing an intellectual understanding of it.

Birgit Cold, Gabriele Lanzrath and Ingo Schneider shared with us the benefits of a unique staff/student experience on a remote island on the Norwegian coast. The forced interaction between creative homo sapiens and unspoilt landscape produced many fascinating results and the value of such an experience in educating students about themselves and their relationship with nature certainly deserves much credit. Particularly interesting were the models constructed by the various staff-monitored student groups reflecting different creative attitudes and



Delegates deliberating at Thames Poly.

interventions in the island landscape. The formal presentations were followed by the usual format of discussion groups which explored four themes:

- The Appreciation of Landscape throughout History and the Role of Landscape in the Rehabilitation of Historical Inner City Areas;
- Site Appreciation and its impact on Design;
- How much of the 'natural process' should Architects be taught and how;
- Professional Roles in Landscape and Architecture.

I was involved only in the second group, but the keen interest of participants in the various subjects which were debated was evident in the informal continuation of many aspects of the debates during the tour to the London Docklands on Saturday morning, and on the Sunday excursion to Penshurst. The different views on the issues discussed were summarised at a plenary session held at the Wapping site of the Polytechnic which provided a fitting end to a most enjoyable workshop.

A workshop on Landscape and Architecture held in England in Spring would certainly have been incomplete had the organisers not arranged a lovely Sunday tour to the English countryside. The coach trip to Penshurst Manor led by Professor Peter Youngman was certainly a wise conclusion to a stimulating intellectual exercise, because the lovely English countryside of the "Garden of England" made us all appreciate once again the importance of landscape in the education of architects. For this and all the other organised activities, Michael Lancaster, Corine Delage, Ian Borders and their colleagues deserve to be congratulated, especially for the hard work behind the scenes which is always there in the planning of every successful event. Efficient organisation, stimulating intellectual debates, excellent cuisine, the very best English weather, Davy's wine bar and the charm of the Clarendon Hotel in Greenwich combined to make the Thames Polytechnic 17th EAAE workshop a memorable event.

Denis de Lucca, Malta, June 1988.



Nils-Ole Lund professing ...

RAPPORT THAMES '88:

AEEA ATELIER 17 – MAI 12-14:

"ARCHITECTURE ET PAYSAGE"

Sabine Chardonnet de l'Ecole d'Architecture de Normandie reporter:

Comment trouver meilleur endroit que la terre d'Albion et sa grande tradition paysagère pour aborder une telle question? C'est donc dans le pays des land enclosures que se réunirent les euro-profs, après une première séance de travaux pratiques: la traversée d'ouest en est du Grand Londres.

Le 17^e atelier de l'AEEA, ce fut avant tout le plaisir et l'intérêt de retrouver nos confrères des quatre coins d'une Europe élargie et cette capacité appréciable d'évoquer, en toute impunité, nos questions ou certitudes parfois maladroites. L'organisation mais aussi l'accueil chaleureux et le temps superbe que nous avaient réservé Michael Lancaster, Corine Delage, Jan Border et les autres... méritent nos remerciements les plus amicaux.

Les bases introducives à cet atelier portaient sur l'intégration d'une approche du paysage dans les écoles d'architecture, à travers: - la question du niveau d'aptitude professionnelle et, par extension, de la spécialisation - et la question des interactions et démarches nécessaires à l'aboutissement d'un projet interdisciplinaire.

Malgré les approches différentes, inutile de préciser que nous étions tous d'avis d'orienter les débats sur le pourquoi, le quoi, le comment et non pas "l'art de la verdure".

LES EXPOSÉS INTRODUCTIFS

Ils se regroupaient autour de trois thèmes: Les différences dans les rôles professionnels du paysagiste et de l'architecte. L'enseignement comparé ou complémentaire du paysage et de l'architecture. Les projets ou ateliers communs.

Les rôles professionnels:

Les Anglo-saxons et les Nordiques se distinguent par une plus grande diversification des profils, du planner au designer, qu'il s'agisse des architectes, des paysagistes ou des urbanistes.

Si Peter Youngman attirait notre attention sur "la nécessité de regarder à travers la fenêtre, au lieu de contempler de belles fenêtres", Michael Lancaster abordait la question des différences instrumentales: les paysagistes, travaillant "à partir d'un savoir-faire, seraient plus des interprètes que des innovateurs, contrairement aux architectes qui travaillent à partir de concepts, d'une philosophie".

Le paysage surgit, s'élève, se transforme alors que l'architecture peut être imposée. Le paysagiste est aussi concerné par l'environnement invisible.

Il y a dans l'aménagement urbain un terrain de rencontre certain entre la production de l'espace bâti et la production paysagère. Cependant, Nils Ole Lund faisait remarquer que la réponse paysagère à certains problèmes urbains est parfois la moins coûteuse mais pas toujours la plus appropriée.

- L'enseignement du paysage en architecture:

Les exposés de M. Lancaster, H. Blackett et C. Hansford ont montré le souci de la compétence professionnelle et la diversité des enseignements nécessaires à une bonne formation du paysagiste, quand bien même il serait architecte, dans un cursus normal.

M. Ribas I Piera, à partir de son expérience d'un enseignement post-diplôme pratiqué à Barcelone, nous a fait part de quelques questions fondamentales: *si l'art de la composition est commun à l'architecte et au paysagiste, la différence se marque lorsque l'on aborde les techniques de réalisation, la botanique et l'écologie. Si l'on considère

l'élément végétal non pas comme objet mais comme sujet d'un processus, peut-on faire l'impassé d'un enseignement spécifique? * le paysage recouvre plusieurs échelles d'intervention et recoupe plusieurs champs disciplinaires; doit-on alors reposer la distinction classique entre architecture et aménagement? * Certaines formations privilient les connaissances en botanique, d'autres l'analyse et la lecture du site d'intervention. Si la simulation du projet doit aboutir à un choix quant à une transformation de l'espace, doit-il être conduit jusqu'au plan de plantation ou donner les éléments formels d'organisation de l'espace, laissant les détails et les solutions de réalisation à une autre étape ou à un autre praticien?

- *Les projets ou ateliers communs:*

* Les enseignants du Thames Polytechnic à propos des expériences, soit d'échanges informels dans un atelier commun entre étudiants architectes et paysagistes, soit de travaux en équipe sur un projet commun, ont abordé le problème des contradictions entre les études intégrées et la tendance générale à la spécialisation. L'expérience semble montrer que dans les projets communs, chaque spécificité doit être déjà suffisamment développée; mais alors les logiques propres ont tendance à reprendre leur indépendance.

* L'exposé concernant l'expérience ARTLANTIS relatée par Ingo Schneider, Gabriele Lanzrath et Birgit Cold, a constitué l'un des temps forts de ces rencontres. Il s'agissait d'un atelier commun à des architectes, des artistes, des paysagistes et des musiciens (50 étudiants Allemands et Norvégiens de Berlin et Trondheim), dans un temps isolé, concentré, avec des étudiants ayant déjà une antériorité, une maturité et une spécificité propres. Après un séminaire introductif philosophique et historique, l'enjeu portait sur la production éphémère d'interventions créatrices dans un site existant et interprété: une petite île dans un fjord norvégien. Matières, flux, parcours, structures mobiles, manifestations éphémères des conflits homme/nature... autant de réponses concrètes à des hypothèses théoriques. De mon point de vue il s'agit d'un travail de manipulation sur le territoire plus encore que sur le paysage, d'une expérimentation sur les relations site matériaux, forme/espace "naturel", structure/déformation.

ATELIERS ET DISCUSSIONS

Je ne restituerai ici que quelques fils conducteurs issus de ces discussions:

- *l'atelier sur l'appréciation d'un site et la relation entre le bâti et son environnement* a vu s'opposer les tenants d'un enseignement spécifique poussé (portant sur localisation et géographie du site; développements historique et économique; morphologie et géologie; connaissances élémentaires en biologie, écologie et botanique) et les adversaires des sommes de spécialisations qui tendent à envahir le domaine de l'architecture très sollicité. Le débat entre l'enseignement ouvert plutôt général et l'enseignement orienté vers des finalités plus précises est donc toujours d'actualité, avec les orientations pré ou post-diplôme possibles. Ce débat est resté ouvert autour du souhait général de trouver les bases d'un enseignement du paysage dans les premières années du cursus en architecture.

N'ont cependant pas été abordés: le problème des variations d'interventions instrumentales en fonction de l'échelle considérée; ni la demande sociale ou la culture paysagère. On n'a donc pas posé la question de la production de l'espace public entre la demande d'espace de qualité, les savoir-faire et les modes de production, qui aurait pu éclaircir les débats.

- *L'atelier paysage et histoire.*

V'ayant pu suivre cet atelier, rappelons seule-

ment ici qu'il s'est déroulé autour de deux idées différentes de l'histoire: * les modèles de l'histoire, * les enseignements de l'histoire, les événements vus à travers différents niveaux et leur combinaison.

Sans doute est-ce dans cet atelier que l'on a évoqué ce que nous appelions plus haut la culture paysagère d'une société. L'Angleterre, par exemple, qui a une longue tradition d'histoire et d'archéologie du paysage présente des paysages assez formalisés. Les Anglais dans leur ensemble montrent un intérêt certain pour la qualité de leurs paysages. Cela n'est pas tout à fait le cas dans d'autres pays tels la France.

- *Les projets interdisciplinaires*

Les rôles professionnels:

Les expériences de projets interdisciplinaires communs demandent que l'on se pose la question de ce que l'on a en commun.

A Dartford, l'atelier commun fait apparaître une communication et des échanges intéressants entre les étudiants en cours d'études, mais les difficultés surgissent au moment de donner une réponse au problème posé tout en gardant sa spécificité. Les méthodes d'enseignement se recoupent quant aux références à l'histoire et à la critique interne de la démarche sachant qu'il n'y a pas une seule réponse à un même problème. Il est important alors que l'étudiant puisse mesurer l'impact de son projet dans un contexte plus large; d'où l'intérêt des projets en site réel qui ne peuvent se satisfaire d'une réponse de papier, mais doivent interférer avec le contexte humain et mettre en évidence que chacun a dans la tête une conception du monde et que tout projet d'étudiant interfère avec cette conception.

A Manchester, l'expérience du projet commun est proposée dès l'arrivée des étudiants dans l'école: l'hypothèse de départ consiste à plonger les étudiants dans un environnement "hostile" dans lequel ils doivent apporter la réponse de leur propre abri. L'interdisciplinarité se pose alors plutôt selon un éclairage et une interrogation en amont de la démarche que comme une confrontation des rôles professionnels.

Le projet ARTLANTIS (qui sera prochainement suivi par une intervention dans les carrières de marbre à Carrare) se posait différemment, comme une expérimentation sur un support dans un processus de découverte. Il s'agissait d'une mise en relation avec un site et de l'exploration des gradients plus ou

moins intenses, discontinus avec le contexte. L'objet semblait plus de transformer les étudiants eux-mêmes en observant la façon dont réagissaient le support, que de transformer le site lui-même.

Tout le monde a été convaincu de l'intérêt de mettre en place des procédés de découverte. Cependant s'il est certain que dans le cadre d'ARTLANTIS, un site puissant et une esthétique vont percuter les individus et les faire réagir, il convient d'admettre qu'il faut des personnes très subtiles pour tirer quelque chose du banal. Il serait sûrement intéressant de confronter les étudiants avec des environnements contrastés dans leur qualités et leur puissance d'évocation.

En conclusion, je ferai quelques remarques consécutives à une discussion avec J. J. Dupuy à notre retour. Si l'on considère que le paysage est le résultat de la production de tous les intervenants sur l'espace, quelques questions auraient pu être débattues:

- Nous avons beaucoup parlé de l'enseignement du paysage, mais nous ne sommes pas arrivés à définir la façon de responsabiliser l'architecte dans le cadre du paysage urbain.

- en effet nous avons peu parlé de la coupure *paysage rural/paysage urbain* et par extension de l'opposition *paysage rural et aménagement/aménagement urbain et paysage*.

- La question ne me paraît pas être celle de l'oeuf et de la poule: à savoir lequel du paysage ou de l'architecture est la base de l'autre, mais plutôt la façon de poser le paysage comme objet ou relation?

- Il me semble que l'on a souvent parlé de l'image et assez peu de la réalité de l'espace; l'architecte fabrique-t-il du paysage en gérant la relation à l'espace environnant? ou post-t-il un paysage en se posant dans l'espace?

- Enfin je dois dire mon étonnement de l'importance de la référence à Lynch que j'ai pu noter pendant ces journées. N'y a-t-il pas d'autre auteur contemporain de la même importance dans ce domaine?

Ces quelques remarques montrent seulement qu'à l'issue de ces rencontres, comme de toute forme de colloque, notre curiosité est plus vive et que nous pouvons alors formuler les éléments d'un nouveau débat...

Et Lund de conclure, l'œil pétillant et le cigare au coin des lèvres... "et si l'on enseignait à l'étudiant ce que la société n'attend pas de lui... par exemple la qualité?!"

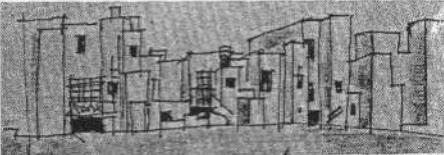
Sabine Chardonnet - Saint-Cloud, July 1988.



AFTER THE STORM ... THE TEACHER AND THE TREE - Poor Birgit...

Sab. MAY 88

Drawing by Sabine Chardonnet.



26.2.88 Marsalforn - Birkirkara, Gozo

Malta continued...

ment policy seems to encourage the building of an increasing number of new houses on the rapidly decreasing amount of undeveloped land. The result is a seemingly uncontrolled suburban sprawl while existing villages and towns become depopulated and under-occupied. On a small island such as Malta, open land must be a particularly precious asset and it is surprising that more priority is not being given to the regeneration of the existing urban fabric.

Serious problems could be just around the corner for Malta but it is not too late to take evasive action. It was good to hear that a major study is about to be undertaken to develop strategic environmental policies for the island's future.

Malta is blessed with a local stone which provides a readily available, easily worked and economic building material. Until recently the almost exclusive use of this stone has given the island's buildings a rarely found consistency and sense of belonging. Even bad buildings, because they are built from the local stone, somehow manage to blend into the grain, helped by the kind Mediterranean climate and the passing of time. New materials wrongly applied are, however, threatening to erode this continuity.

Despite the many foreign influences on the island's architecture over the centuries, it seems that Malta itself, its stone, its climate, has been the strongest force in determining its specific regional character. Perhaps indigenous materials and climate are the keys to understanding the meaning of regionalism. Do we only need to teach more about materials and climatic design?

Not so. There are other important factors as I was to find out from the three keynote lectures that followed our tour.

Chris Abel presented a spirited view of regionalism based on his experience in Malaysia and the Middle East. A strong supporter of Regionalism, he attacked the Bauhaus teachers and Itten in particular for their abstract approach which he considered had nothing to do with the real world of architecture. He believed it was the underlying cultural heritage of the people that had to be understood. He argued that the only way of teaching students to relate to a particular culture and region is by a process of 'learning by doing' and that they should start by learning to understand their own culture by practical design exercises. He effectively illustrated his approach by a project carried out with students in Saudi Arabia. Through an exercise in geometric patterns based on a tile design, his students came to discover for themselves the Islamic design heritage and how it can be related to present and future design problems.

Professor Jo Tonna of the Faculty of Architecture in Malta however warned against rejecting Modernism out of hand. Particularly in the third world it is a potent symbol that a country is going somewhere. Referring to the T.V. and video age we live in, he commented that we should not expect people to be entirely happy with a regional approach based on local traditions alone. An appropriate architecture must be true to both place and aspirations of the people. We should aim to combine the specific characteristics of a place with the global expectations of the people living there. He described two ways of achieving this. The divergent approach seeks to stress the differ-

ences between outside and local influences while the convergent approach aims to identify and develop the common elements of indigenous and imported ideas. He suggested that the convergent approach was likely to be more successful and believed that universal theories can combine and resonate with a region's traditional architecture.

In his paper Roger Tillotson from the Newcastle School of Architecture described architecture as the 'useful art' and argued that all architecture must relate closely to the context in which it is built, taking into account not only the local architectural traditions and the climate of the area but also the current social, economic, political and technological context. The course at Newcastle aims to provide content and teaching which is seen as a totality and aims to avoid the danger of fashionable labels. He described how, throughout the 5 years of the course, projects are selected which are related to the distinctive characteristics of the Newcastle region and stressed the need to make projects as real as possible with actual sites, real clients and real problems to solve. Referring to his experience with Ralph Erskine's Byker housing scheme he pointed to the value of working closely with the community as a means of getting closer to the specific characteristics of a place.

Although stimulated by the keynote speakers, I was still somewhat confused as to the meaning of Regionalism.

On the next day, Friday, the delegates split into two seminar groups – one to discuss 'Concepts of Regionalism and teaching methods'; the other to consider "The relationship of social and psychological factors to the built environment". With such broadly defined topics it was inevitable that discussion between the groups would overlap. It would be impossible to fully record the discussion that took place which at times was heated but a number of aspects relating to what is meant by Regionalism and how it might be taught are worthy of mention.

It became clear that a distinction must be drawn between Contextualism and Regionalism. Whereas the former is concerned with a specific place, the latter is a universal idea, an attitude of mind relating to an inner structure which underlies all that is done. It is not enough to replicate earlier forms and details. We must aim to enable students to discover the fundamental principles that generate the architecture of a region, particularly its climate, culture and politics. Perhaps these aspects should be stressed more in our teaching. The importance of Architectural history was underlined but perhaps it should be taught in a different way. Rather than the traditional method of tracing the chronological development of monuments, it might be more appropriate to teach around particular themes. For example, the theme of 'Decoration and Pattern' would require us to raid all appropriate periods of history and types of building, including Vernacular, in order to cover the subject. Alternatively history might be more effective if taught backwards, starting from students' own experience.

Materials are also crucial and ways must be found to make new materials and advances in technology relevant to a particular region. In a country such as Malta there is a living tradition of skilled, small craft industry which might be tapped to help develop new but appropriate building elements. For example, imported metal windows currently being used in Malta are not successful but a specifically designed 'Maltese' modern metal window could be developed locally.

A point made by both groups was the need for architects to bury their egos. Regional architecture must be a response to the characteristics of the region and its people and must not be the personal expression of the architect concerned.

This is not to say that individual interpretations of the underlying principles are not desirable. As in music, extemporisations within and around a central constructional framework give rise to richness, variety and surprise – all aspects as necessary in architecture as in music. This point was powerfully made by Maestro Charles Camilleri on the Friday evening when he gave an amusing and entertaining talk about his own compositions and the analogies between music and architecture.

In his summing up of the Workshop, Professor Nils Ole Lund referred to yet another analogy, that of cooking, and compared nouvelle cuisine to post modern architecture. He considered both were concerned with appearance but both lacked meaning or sustenance and he called for a return to the nourishment that regional cuisine provides. I am sure he spoke for many delegates when he described the Malta Workshop as having been stimulating yet confusing. He described the architecture of Malta as a mixed cocktail and his confusion stemmed from his difficulty in dating or labelling what he saw.

Returning to my analogy, that of labels on clothes, perhaps there is no such label as Regionalism to put on our architecture. Good architecture, like good clothes, must be well made and be of good materials, must be appropriate for the climate and above all must fit perfectly, being comfortable for the wearer and giving pleasure to others. The label is surely irrelevant!

L. Gage, Canterbury, May 1988.

WORKSHOP 18: OCTOBER '88



ESCUELA TECNICA SUPERIOR
DE ARQUITECTURA DE LA CORUÑA



E.T.S.A. Building, La Coruña.

STATISTICAL DATA – ACADEMIC COURSE 1987–1988

Number of Students – Stages One and Two	1211
Number of Teachers	67
Total area of Building	9060m ²

TEACHING HOURS:
Monday to Friday 8.00–21.30 Saturdays 9.00–14.00

CURRICULUM:

BASIC SUBJECTS:

- Mathematics
- Physics

TECHNICAL SUBJECTS:

- Building Science
- Building Services (sewage etc)

DESIGN SUBJECTS:

- Drawing & Basic Design

Architectural Projects

- Planning & Urban Design

Theory, History & Composition

SERVICES:

Photographic Laboratory

Structures Laboratory

Construction Laboratory

Form Analysis Workshop

Computer Programming Room

Photographic Service

Photocomposition Service

Project Reproduction Service

Model Making Workshop

Exhibition Organising Team

Cafeteria

Change of Address:

Please note that the official address of the EAAE is to change. The address given in this News Sheet is temporary.