

EAAE

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

AEEA

REPORT/RAPPORT — LOUVAIN-LA-NEUVE '89 — REPORT/RAPPORT

EAAE/AEEA FORUM XI

22-25 November 1989: Louvain la Neuve, Belgium

"Schools of Architecture and Communication with Society"

Andrew Ballantyne of Newcastle University writes:

Escaping from a tangle of teaching duties, crossing an uneasy sea, I arrived at Louvain la Neuve for the 11th forum of EAAE. This addressed questions concerning the role of a school of architecture and the way it communicates with society at large. The campus itself was ideally chosen. It embodied the idea of communication in many ways, from the formal confrontation of the lecture theatre to the casual nod of one acquaintance to another. The order of the buildings was in a low key. Lessons had been learnt without nostalgia from that complex organism the mediaeval town, whose order is so sophisticated that it can seem to be no order at all, but which promotes unselfconscious meetings on the vehicle-free roads. People conversed from open windows on the first floor, waved at one another through the large plate glass windows of the path-side cafes. During the conference the whole campus bustled. The pace of pedestrian traffic was brisk, to fend off the cold.

Jean-François Mabardi was our genial host. The staff of the school of architecture made us feel welcome. They must have worried a good deal, since such a complex event does not fall simply into place, but they did their worrying unobtrusively. We met in a cosy lecture theatre with uncomfortable seats and a strangely stark Piranesian foyer: concrete bridges looming over dark rubber floors.

The lecture which structured the first day's discussions was delivered by Bruno Queysanne, who discussed the idea of architecture as the irreducible form of language (language degree zero): statements without words, as it were. One might go on to say things about architecture, but that would be interpretation, one would be acting as an archaeologist. Since in confronting architecture we inevitably make an interpretation, and since an interpretation is always subject to revision (by another age) we can go on to see the interpretation as being a part of the building and the building as necessarily incomplete. This brings us to a Nietzschean conclusion, to a world in which everything is becoming, and

nothing is complete except that which has been entirely forgotten (and we do not know what that is). My own apprehension of this lecture was itself radically incomplete. The inharmonious timetables of universities and transport systems saw to it that I arrived after the lecture itself had finished. I heard only echoes: Jonathan Swift's language without words, Maurice Merleau-Ponty's phenomenological bedroom...

Lucien Kroll began his lecture by wondering how we thought of education. Is a university a great department store of knowledge? Is it a tool, machine? Is it a pedagogical institute? Youth, he told us, is a disease. In time one is cured. Universities seem designed to help this cure, they enable us to grow older quicker. His delivery was laconic, ironic, droll.

Kroll described the student as being already possessed of the instincts, the carnality, necessary to an architect. Such things must be learnt early, they cannot be taught at university level. What can be taught is technique: the means to realize and externalize what there is already within. The paradigmatic technique is witchcraft. The rest is politics: the weave of relationships, the structures and hierarchies of power. Bankers, he reminded us, are very nice people. Thus in Kroll's hands architecture turns into a potent mix, a struggle, between carnality, witchcraft and banking. Which is to gain the upper hand? It depends on the politics of the individual case, of the strength of the forces, of the way they interconnect and interact. What can the architect do? He can listen to the disenfranchised, perhaps, and see to it that

News Sheet
March 1990

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51 Rue de la Concorde,
Brussels 1050, Belgium.

they also have a voice, as well as the nice banker.

Jacques Gubler told us about Louis de Koninck, who saw architecture as a medium for communication. Hentie Louw and Theresa Rovira told us about student projects their schools had run, in Jodoigne and Barcelona respectively. But as the conference progressed it became increasingly clear that the most exciting issue at stake was really how people who teach in schools of architecture can communicate with one another. To feel that there is a gulf between oneself and society at large is bad enough. But to realize that there is a gulf between oneself and others who might be expected to be in a markedly similar position is much worse.

The admirable simultaneous translation which went on during the lectures could transfer only words from one language to another, the cultural backgrounds against which they were to be understood remained varied. As the conference progressed it became increasingly clear that to me the most exciting point at issue was not the content of the individual lectures, but the mode of discourse and the reaction it was producing among the delegates. Those with an anglo-teutonic background seemed, on the whole, ill at ease. I confess that I was often dazzled and confused. The excitement of the conference was generated by this exposure to, this confrontation with, a way of organizing material which had as its basis a set of assumptions which were radically different from those of the academic establishments I have known.

* Continued on page 2...



* Campus Catholic University, Louvain-la-Neuve.



Jeudi 23 Nov - Samedi 25 Nov

- Exposition des projets étudiants suivant une visite -
- étude du Mai 1989 -

École d'Architecture à l'université de Newcastle-upon-Tyne, Angleterre

AN EXHIBITION OF STUDENT WORK FROM THE SCHOOL OF ARCHITECTURE, NEWCASTLE UNIVERSITY AT JODOIGNE, BELGIUM

In November, 1989, three second year students from the University of Newcastle upon Tyne School of Architecture were selected to show an exhibition of their own and their year's work in the small Belgian town of Jodoigne.

The previous May, a group of some 40 students and staff from the department spent a week in Belgium as part of the normal course of study which the School undertakes every year. Apart from providing a welcome break from the confinement of studio work, this week provided the important and valuable opportunity to study, at first hand, the architecture and social fabric of a different society. The week consisted of a series of visits to some of the major historical and architectural sites, and, most importantly an in-depth measured survey of the town of Jodoigne.

On their return to Newcastle the students undertook the enjoyable task of constructing a 1:100 scale model of a part of Jodoigne (see photograph). Using this as a starting point, students were required to choose their own building type and site, and as an exercise in urban infill, produce a building design which was in their eyes appropriate to the situated and urban fabric.

Due to the students own enthusiasm throughout the project, and the genuine interest shown by the inhabitants of Jodoigne during the visit in May, it was proposed that it would be a worthwhile venture for some of the students to take back a selection of their work in order to show the inhabitants exactly why we had been there in the first place, and get their reaction on some of the suggestions put forward for additions and alterations to what was, after all, their town.

It was to be the first such venture the School has undertaken abroad and its success was nervously anticipated, especially since lack of communication made the logistical arrangements for the exhibition very difficult.

On the day of the exhibition (held, unfortunately on a weekday and at a time when the majority of the inhabitants were at work), some fifty local people turned up to view the work. They openly passed comment, and aired their views.

Once the language barrier had been overcome

An English academic paper will be preoccupied with facts (the more concrete the better) and will be inclined to hide any theory which might be giving it life. A discreet glimpse of a philosophy might be allowed from time to time, but a good solid conclusion is inevitably reached. Belgian and French papers have quite different priorities. Without embarrassment they will take ideas, make them dance, tease them out into a filigree of delicate strands, and weave a shimmering rhizomatic web. There is a sense of rushing air, a sliding of nuances and puns, and they disappear in a shower of sparks.

So one was left wondering about the substance of what was said. Where had it gone? This question formed the vivid subtext to the official proceedings. It surfaced explicitly in the speech by Nils Ole Lund which closed the forum. Before then it was not spoken about

it was interesting to hear the views of not only 'architecturally educated' people — several members of the local surveyors department turned up — but also those of 'the man in the street' — the people for whom the designs were actually intended. It was enlightening to discover how different the attitudes at each end of the spectrum could be.

As one might expect, amongst 40 students' schemes, building types, form and styling varied greatly. Buildings ranging from cafes to cinemas, health centres to art galleries were all represented and approaches to style covered the whole spectrum between 'traditional' and 'modern.'

The survey of the town in May had highlighted the lack of any hotel or entertainment facilities in the settlement, and many students saw this lack as a worthwhile reason to design a cinema or a hotel. It was not until our return to Jodoigne that the inhabitants pointed out that the reason there were no hotels was because nobody ever visited the town, and that there were no cinemas because nobody wanted to go out!

The general opinion of the visitors was to show

through the microphone, but had proliferated in all the gaps in between things: over coffee, at dinner, on brisk walks across the sparkling frosty ground, and in the reassuringly overheated hotel. It was what gave the conference its friction, which of course is absolutely necessary if a conference is not to seem more than a bland rehearsal of platitudes. This particular conference was far more than that. There was a consensus of content if not of style. When Nils-Ole Lund wondered whether architects should allow themselves to philosophize, he was actually arguing the same point as was Jean-François Mabardi with his bravura flourishing of objects parlantes, which reduced the conference to a highly philosophical, a positively Wittgensteinian, silence.

Andrew Ballantyne
Newcastle upon Tyne, February 1990.

a preference towards the more traditional, 'sympathetic' designs, those which they could relate to in terms of their own experience and taste. The variation in opinion arose when a group of surveyors immediately began criticising the more traditional schemes for their "lack of compositional and hierarchical strategy." They surveyors concentrated on specific points and questions, and actually preferred the more 'modern designs' — those rejected by the inhabitants — they were more interested in scale, hierarchy and layering than style and decoration — those factors considered more important by the inhabitants.

To us as students this was a useful exercise in determining peoples points of view and design priorities, and proved to be highly enjoyable and educational. Contact with the general public is something so often lacking in many architectural courses, yet it is so important to remember that once out of formal training, experience in handling community and social matters is vital. It is just this type of exercise which promotes this experience.

Rebecca Relph, Miles Westgarth, Fausto Perreira Second year BA(Hons) Architectural Studies, School of Architecture, Newcastle University.



* Second year students, Newcastle School building a working model of Jodoigne, Belgium.

ECHOS DU LOUVAIN-LA-NEUVE**Rapport par Sabine Chardonnnet**

La rédaction d'un rapport de synthèse à propos du Forum de Louvain, tenu du 22 au 25 Novembre 89, eut été un exercice périlleux. Il était préférable d'en tirer quelques fils ou "rushes" regroupés ici en 3 familles, en évitant de chercher une trame ou un quelconque montage.

En effet nombreuses et fragmentées ont été les interventions et par suite, les idées, prises de positions, illustrations et tonalités sur le thème d'entrée qui nous était proposé: "ECOLES D'ARCHITECTURE ET COMMUNICATION AVEC LA SOCIETE."

La densité et la diversité des interventions ne nous ont pas laissé le temps d'identifier les versants d'un débat possible pendant le forum.

Nous devons remercier ici J. F. Mabardi et son équipe qui au sein d'une petite structure on fait un gros travail pour notre accueil et l'organisation du forum.

A LA POURSUITE DE L'ARCHITECTURE PARTAGEE

En préambule à ces journées, J. F. Mabardi a posé une série de questions relatives à l'explosion de l'information et à son impossible maîtrise (saturation et parasitage), à la difficulté de la transmission des savoirs architecturaux, à la prédominance du véhicule image (la chose tend à être remplacée par l'image de la chose).

1 COMMUNICATION DE ET SUR L'ARCHITECTURE

- En ouverture, le philosophe B. Queysanne (Grenoble) a montré en quoi l'architecture par elle-même est un moyen, un instrument qui ouvre la communication, en se référant à Hugo, Foucault, Swift et Merleau-Ponty.

En rapprochant la pensée-livre et la pensée-édifice, Hugo identifie le monument comme édifice communicant. Il affirme que l'architecture gothique a osé la forme d'édifice des choses qui auraient été brûlées en plane publique si elle avaient pris forme écrite du livre.

Quand l'architecture — à laquelle à un moment on a donné un programme, une fonction-s'émancipe, elle peut communiquer elle-même quelque chose.

En abordant, avec Foucault, l'idée de la relecture du monument, B.Q. identifie l'un des termes du débat théorique de l'architecture actuelle, vue par ses "consommateurs mêmes": le passage de l'analyse explicite historique codée, à l'émotion, au plaisir d'entrer en communication avec le signifiant, la forme restante et énigmatique, le registre de l'être (voir infra les propos de G. Van Zeijl).

Le monument nous est donné à déchiffrer et non à analyser. Sa forme spatiale délivre des messages non maîtrisés par l'institution, mais partagés par les gens qui en usent.

Quand Swift propose un langage sans mot, il suggère une communication sans traduction obligée et ceci mène B.Q. à nouveau à l'idée que l'architecture peut communiquer sans les mots.

Quant à Merleau-Ponty, il pose l'architecture comme le degré O de la communication. Parce qu'il n'avait pas de mots, elle peut délivrer des messages qui ne sont pas de l'ordre de la communication supercodée.

La perception même d'une architecture n'est jamais finie, après l'inauguration vient l'avenir, la réinterprétation. B.Q. insiste sur le caractère inachevé de l'architecture.

- P. Pellegrino (Genève) a réagi à ces propos en ouvrant le débat: "Est-ce que l'espace architectural est une forme qui permet de concevoir autre chose qu'elle-même et de le communiquer? — Je ne le crois pas." On en arrive parfois à ce que l'interprétation se substitue à l'œuvre."

Pour lui, le Signifié = l'Edifice le Signifiant = le Savoir que l'on en a La forme n'est pas immédiatement quelque chose, mais d'abord une substance.

Il me semble que l'on n'a pas dans ce débat levé l'ambiguité entre savoir sur et message de l'architecture.

- G. Pirson (UCL Louvain) fait une communication sur l'architecte, sa pensée et sa parole sur l'architecture.

J. L. Pereira Leuveiro (Lisbonne) constate que l'architecture a conquis sa place dans les médias, ce qui n'exclut pas l'hermétisme du langage corporatiste. De son point de vue, pour arriver à une communication architecture/société/écoles, il faudrait identifier une culture latente et non émergente.

- Le sociologue Schoonbrodt (ARAU Bruxelles) nous parle de l'urbanité; la ville permet de sortir de l'intimité, c'est le droit au droit, la capacité de négocier sa position dans la société à travers une relation qui peut être conflictuelle. L'urbanité permet de donner des règles aux conflits, mais elle a du mal à exister. Aujourd'hui l'espace est aussi fragmenté que la société.

- Si certains relèvent la fragmentation de la ville, G. Van Zeijl témoigne d'une autre fragmentation dans l'Ecole d'Eindhoven et de l'émergence d'une nouvelle génération qui refuse de se voir lier à la doctrine de l'architecture dite moderne et qui s'identifie à partir d'un double mode de résistance et de renouvellement.

L'une des caractéristiques de ce mouvement est l'expression de l'émotion et de l'autonomie de la forme. Il n'y a pas de place pour l'argument et la doctrine unique, ainsi l'architecture peut-elle montrer sa forme propre si elle ne se cache pas derrière des disciplines ou des idéologies externes. (Par exemple: ne pas placer l'espace du beau dans la technologie, mais la questionner).

L'école d'Eindhoven met l'emphase sur la pensée conceptuelle sans rester prisonnière de l'abstraction; traduction d'un rêve personnel dans une réalité au sein de laquelle la modernité cotoie le passé, l'histoire donnant une impulsion vitale au design.

Donc l'architecture ne se cache pas derrière une fausse image (maquettes et dessins sont d'une présentation précise bien que très plastique), mais reflète aussi bien la conscience personnelle du producteur que le rôle historique de l'architecture en tant que profession. Cette historicité rassemble esthétique et technique comme des facteurs sans en faire la synthèse, mais en les traitant comme des substances différentes. Les travaux de cette école ne sont jamais exposés individuellement mais sous forme de constellation, afin d'être compris dans le cadre d'un système pluriel de savoir architectural.

Cette présentation aurait mérité la confrontation et le débat si nous n'avions pas

été limités par le temps.

- L'historien J. Gubler (Lausanne) rappelle que certains architectes manifestent délibérément un décalage entre ce qu'ils disent et ce qu'ils produisent. (Faut-il voir la une possible émancipation de l'architecture ou de l'architecte?).

Il fait aussi référence à un groupe de jeunes architectes qui pratiquent l'analogie et le minimalisme contre le post-modernisme en refusant discours sur l'architecture rhétorique et grandiloquente.

2 FORMES DE COMMUNICATION: IMAGE ET REPRESENTATION

- J. Stillemans aborde le thème de la représentation et commente des dessins de Piranèse. Il analyse le mode d'apparition des objets et la structure des images. Il relève les conséquences du choix des outils de représentation (perspective, séquences visuelles, axonométrie, image informatique) dans l'instrumentation du projet. La construction de l'image implique des considérations sur la nature même de l'architecture.

- J. Gubler fait un exposé très documenté à partir de l'exemple de LH de Koninck sur le rôle des A.A.M. Des archives à l'archivisme, de l'archivisme à l'expositionnisme, ou de l'exposition d'architecture en tant que médium de communication.

Il commente le développement d'une nouvelle spécialisation au niveau du champ architectural; la conception, la mise en forme d'un circuit d'information à égale distance de l'école et de la profession; l'exposition, relancée par la presse.

Archives, conservatoires, expositions, musées sont autant de lieux de débat, de présentation, de mémoire collective, de rupture d'une monotonie locale, d'alimentation des circuits d'échanges.

- T. Rovira (Barcelone) fait une présentation superbement illustrée de projets de participation au réel, développés par l'Ecole de Barcelone plongées dans le bouillonnement culturel et économique de la ville.

L'école ne prétend pas simuler une activité d'agence, mais veut sensibiliser la société afin qu'elle lui fournit des projets réels (qui seraient peu adaptés aux contraintes et à la production d'agence).

- L'école édite une collection de livres de dessins de l'œuvre de Gaudi, des Ramblas. Ces dessins sont réalisés par des étudiants dans le cadre d'un enseignement. Ils sont exposés sur place, dans la ville et de ce fait lui appartiennent autant qu'à l'école.

- Elle produit des travaux sur la qualité des paysages urbains de certaines parties de la ville, jusque-là négligées. Travaux sur la couleur ou la mise en valeur du port qui entre maintenant dans la ville.

- elle a ouvert un centre de dessin d'intérieur et de mobilier où sont présentés des dessins de projets non réalisés, conclus par des architectes de renom.

- Lors d'études post-diplôme des étudiants de Grenoble ont réalisé une vidéo sur l'œuvre d'un architecte sous forme d'images, de témoignages, d'archives parlées et filmées.

Une question aurait pu être développée à ce stade du débat: de récentes expositions à

l'institut Français d'Architecture à Paris, ou à la Galerie Aedes à Berlin, montrent que les limites du possible architectural peuvent être posséas loin et fort . . . et que les voies formelles sont diverses, voire divergentes.

Architectures inclusives qui absorbent les émotions et les cultures, formes cristallisées dans le désordre des fractures d'un environnement dont elles saisissent les signes de vitesse et de chaos, ces architectures narratives figurent des concepts; mais il reste une ambiguïté entre ces architectures et la séduisante brillance de leurs représentations. Les maquettes, les grandes œuvres picturales qui composent ces expositions tendent à atteindre une autonomie d'œuvre d'art qui pourrait occulter un discours au profit d'un autre.

3 COMMUNIQUER POUR CONSTRUIRE

• H. Verschure (KUL Leuven) s'est intéressé à la communication entre les européens et d'autres parties du monde: "nous ne pouvons pas dire à d'autres comment construire," mais seulement "travailler avec des valeurs universelles dans la mesure où nous sommes attentifs aux spécificités. La diversité dans la création, dans l'usage de l'espace lui apparaissent comme des valeurs européennes communicables (*exportables?).

L'architecture n'existe pas seulement dans un contexte d'abondance; la rareté, la pénurie de matériaux n'exclut pas une qualité dans la conception.

Les programmes se référant au concept de développement ont entraîné des changements rapides (croissance ou déclin), et l'on parle aujourd'hui de redéveloppement: réutilisation d'espaces pour des usages nouveaux, certains bâtiments ou morecœurs de villes étant hors d'usage ("ou hors l'usage").

• M. Martinez, toujours à propos de l'exportation des savoir-faire demande une clarification: avant de parler de relations entre l'architecte et la société, il faut préciser de quelle société on parle. Il recense"

3 paramètres identifiables

— les conditions de la survie et du développement social — l'articulation institutionnelle des ressources — la dimension du temps.

3 écoles de pensée par rapport à l'habitat:

— Etat centralisé/Institutions de planification
— Agences d'état/Efforts familiaux individuels — Groupes locaux/ Etat décentralisé.

Ce n'est qu'après avoir identifié ces paramètres que l'on peut situer une intervention.

• B. Decléve (UCL Louvain) s'attache à analyser la typologie des filières de production dans les programmes d'habitat et de développement. Il expose l'étude des logiques d'articulation entre l'Etat, le Marché la Société Civile.

Si l'architecte veut intégrer cette 3^e sphère, il doit mettre au point de nouveaux outils de communication: recherche, action-formation

nouveau champ d'expérimentation, etc.

• de l'intervention de L.Kroll (Bruxelles) un peu provocante comme d'habitude, on retiendra deux points:

— Les écoles sont-elles des machines-outils qui accumulent des savoirs et produisent des standards / ou des milieux généralistes qui travaillent par osmose, par émergence des groupes et de leurs relations dans un paysage?

— Le danger de la revue ou de la Galerie d'exposition, c'est qu'elles constituent des moyens de communications où un seul point de vue peut suffir.

A propos de l'IBA de Berlin et des méthodes utilisées pour mettre en œuvre cette tradition d'exposition de milieux construits il oppose le vedettariat à l'action de réparation des cassures de la ville. Il voit là l'un des facteurs d'échec de l'opération. J. Gubler répondra qu'il faut parfois user de l'architecture contre l'architecture.

Ce versant du thème initial aurait pu faire l'objet d'un atelier; en effet les exposés tout à fait structurés qui nous ont été présentés auraient mérité d'être illustrés d'exemples et commentés.

Quelques réflexions en guise de conclusion. "Aujourd'hui, que ce soit à Paris, à Berlin ou à Barcelone, de magnifiques expositions, des publications, des cartes postales, tout est mis en œuvre pour que l'architecture construite et celle des projets soient également consommés, sur le terrain et sur le plan intellectuel.

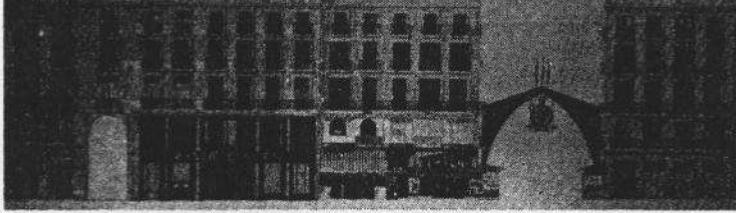
Le regain d'intérêt pour l'architecture est partout en Europe, de l'ouest à l'est, au Japon ou aux USA Cet enthousiasme n'est pas uniquement culturel. Il est stimulé aussi par des causes économiques et politiques. Souhaitons qu'il n'en perde pas ses fondements.

*Si la dernière exposition d'architecture construite de l'IBA a montré, à Berlin, ses limites dans ses capacités à compléter la ville, la dialectique s'est maintenant déplacé. Le centre est au mur, au cœur du no man's land qu'était devenue Potsdamer Platz Dans les nuits des 10 et 11 Novembre le mur la où il était le plus épais est devenu mur de chair. On s'est amalgamé dessus.

Puis on s'est attaché à sa destruction des deux côtés et certains se demandent aujourd'hui s'il ne faut pas le protéger?

*En écoutant l'exposé de B.Queysanne et en pensant à certains manifestes de jeunes mouvements européens d'architecture, j'a été frappée par certaines convergences. L'accent est mis sur la qualité d'émotion. Le philosophe et critique d'architecture hollandais. Eric Bolle explique la passage de la modernité à post-modernité comme un déplacement depuis le dessin vers la pensée et l'émotion. Quel paysage nous sera offert dans la constellation des émotions, après les déchirures de l'univers urbain et la dilution des périphéries?

Sabine Chardonnet
Janvier 1990, Saint-Cloud



• Drawings of facades on the Ramblas, Barcelona, by students from the Barcelona School.

EAAE/AEEA PRIZE:

The EAAE prize aims to stimulate original writing on the subject of architectural education. Organised bi-annually, it will focus the attention of the general public on outstanding work in the field selected by an international jury.

The prize will reward the efforts of those in Europe who seek to improve the quality of the teaching of architecture.

Submissions could take the form of essays, reports or critical reviews dealing with conceptional or methodological developments that make a significant contribution to education in and through architecture.

Documents should be in either French or English, and preferable be accompanied by a copy of the text in its original language if it is a translation. Entries should be typed double spacing on A4 sheet unless there is a convincing reason for a different format. Recommended length, 10-40 A4 sheets. In order to avoid mistakes and ease the jury's task, each sheet will show the title of the paper and be numbered sequentially (a 10 page document will thus be numbered 1/10, 2/10, 3/10 . . . 10/10).

All submitted material must be original i.e., neither published nor entered for publication at the time of entry. Each participant should provide 5 copies, and send them by registered mail to the following address:

J. F. Mabardi, 1 Place du Levant, B1348 Louvain-la-Neuve, Belgium.

Entries should be received before 30 April, 1991.

The jury will be composed as follows:

- 2 members from the EAAE Council (including ex Council members).
- 2 previous winners of the EAAE Prize. If these are unable to participate, and for the first issue, 2 academic staff members of EAAE member schools.
- 1 personality chosen by the publisher who undertakes to publish the prize winning papers.
- 1 student nominated by EASA.

The results will be announced at the succeeding EAAE forum.

— 1st Prize: 1000 ECUS

— 2nd Prize: 500 ECUS

— Up to 8 commendations: 250 ECUS each

The Jury will have the authority to award 3500 ECUS according to its best judgement. Nevertheless, if the EAAE Prize is awarded, the amount will not be less than 1000 ECUS.

The EAAE undertakes to publish the 10 awarded entries within one year of the announcement of results (that is, if the documents are shorter than 40 pages. Should this limit be exceeded, publishing arrangements would be examined with the author). Under normal conditions, each author will receive 5 copies and approximately 50 "tires a part."

When entering the EAAE Prize, the authors accept that the EAAE publishes and diffuses the awarded papers. Eventual benefits will be used to increase the prize-fund for the next issue of the EAAE Prize.

Authors undertake to give the publication rights exclusivity to the EAAE or the publisher who undertakes to publish on EAAE's behalf.



EUROPEAN ASSOCIATION FOR ARCHITECTURAL EDUCATION

Robert Gordon's Institute of Technology, Scott Sutherland School of Architecture

21st Workshop • 24 to 26 May 1990 • Aberdeen • Scotland

PROGRAMME

24 May 1990

Registration

Lunch

Theme 1 "Old Materials/Old Ways: Traditional Scottish Construction, and Design". Dr W A Brogden, Mr Robin Callander, Mr M G D Gilmour, Professor R G M Webster.

Theme 2 "Old Materials/New Ways". Joanna van Heyningen and Birkin Haward, Architects, London.

Theme 3 "New Materials/New Ways". Mr Michael Wigginton, Architect in partnership with Richard Horden, London.

Theme 4 "New Ways to Teach Construction/Design". Dr Steven Groak, University College, London and Mr John Donald, RGIT, Aberdeen.

Reception

25 May 1990

Thematic Presentation from EAAE Members

Thematic Discussion and Comments
Lecturers and members

Lunch

Group discussions

Short presentations from Members

General Assembly EAAE

Reception

26 May 1990

Conclusions of Group Discussions

Plenary Session

Lunch

Tour of Aberdeen

Conference Dinner

27 May 1990

Tour of the Castles of Mar

Lunch during tour

THEME

Materials and Technique as the Determinants of Architecture

It is a truism of 19th and 20th century architecture that good building results from good construction honestly expressed. That has led to an assumption that exciting construction techniques will yield exciting architecture. We are confronted with a wide variety of materials and different approaches to construction, old and new, each of which deliver a differing performance. A constant search for the first principles of construction is an elegant way to teach not only construction but also may serve as a route to architecture more generally.

Members who wish to make short contributions (of about ten minutes) are invited to contact the organiser, Dr W A Brogden, as soon as possible. Poster presentations are also welcome.

INFORMATION

Registration

Registration fee to non-members of EAAE is £25.

Meals

Cost of meals - 3 lunches and Conference Dinner is £35.

REGISTRATION FORM

Name:

School:

Address:

Telephone: Fax:

Language: French English

Registration: EAAE member School

..... EAAE individual member

..... Other/Registration Fee

Meals: £ Excursion on Sunday: £

Signed

Send this form to: Morag Robertson, EAAE Workshop 21, Scott Sutherland School of Architecture, RGIT, Aberdeen AB9 2QB, Scotland

Accommodation

Members attending the Aberdeen Workshop will be accommodated at the Douglas Hotel which is in the heart of the city. An inclusive rate of £120 for Thursday, Friday, Saturday and Sunday nights has been negotiated. This will provide single bedrooms, bath and wc and breakfast.

Members should contact the Hotel directly to make their reservations-

Miss Anna Hay
Douglas Hotel
43-45 Market Street
Aberdeen AB9 2EL
Telephone (0224) 582255
Telex 57643
Fax (0224) 582966

Members who require cheaper accommodation may find the many Guest Houses in the city a good alternative. They can find out about rates and availability from-

Aberdeen Tourist Board
St Nicholas House
Aberdeen AB9 1DE
Telephone (0224) 632727
Telex 733666
Fax (0224) 644822

Tour
Sunday tour of the Castles of Mar including lunch will cost £15.



ASSOCIATION EUROPEENNE POUR L'EDUCATION ARCHITECTURALE

Robert Gordon's Institute of Technology, Scott Sutherland School of Architecture

21 ème seminaire • 24 à 26 mai 1990 • Aberdeen • Ecosse

PROGRAMME

le 24 mai 1990

Enregistrement

Déjeuner

Thème 1 "Matériaux vieux/méthodes vieilles: La construction et le stylisme traditionnel en Ecosse" le Docteur W A Brogden, M. Robin Callander, M. M G D Gilmour et M. le Professeur R G M Webster, RGIT, Aberdeen.

Thème 2 "Matériaux vieux/méthodes modernes" Joanna van Heyningen and Birkin Haward, architectes, London.

Thème 3 "Matériaux modernes/méthodes modernes" M. Michael Wigginton, architecte en association avec M. Richard Horden, London.

Thème 4 "Des méthodes nouvelles pour l'enseignement de la construction et du stylisme" le Docteur Steven Groak, University College, London et M. John Donald, RGIT, Aberdeen

Réception

le 25 mai 1990

Présentation thématique de l'AEEA les membres

Discussion thématique et remarques les conférenciers et les membres

Déjeuner

Discussions en groupes

Présentations courtes de les membres

Assemblée Générale de l'AEEA

Réception

le 26 mai 1990

Conclusion des discussions en groupes

Séance plénière

Déjeuner

Tour de la ville

Dîner de conférence

le 27 mai 1990

Visite des Châteaux "Castles of Mar"
(déjeuner inclus)

THEME

Matériaux et techniques comme des déterminants de l'architecture

C'est un truisme de l'architecture du 19 ième et 20 ième siècle que le bâtiment sûr est la résultat d'une bonne construction honnêtement exprimée.

Ceci a promouvu la supposition que des techniques intéressantes produisent de l'architecture intéressant. On se trouve confronté avec une grande gamme de matériaux et des façons différentes—vieilles et nouvelles d'aborder la question de la construction — chacune qui donnera une performance unique. La recherche constante pour les principes de la construction est une méthode de l'enseignement admirable non seulement de la construction mais aussi comme route à l'architecture en générale.

Des membres qui voudraient faire des présentations courtes (à peu près dix minutes) sont invités à se mettre en contacte avec l'organisateur, W A Brogden, conférence aussitôt que possible. Des présentations en affiches sont aussi bien acceptable.

INFORMATION

Inscription

Les droits d'inscription pour les personnes qui ne sont pas membres d'EAAE sont £25.

Les Repas

Le cout des repas — trois déjeuners et le dîner de conference est £35.

BULLETIN D'INSCRIPTION

Nom:

Ecole:

Adresse:

Téléphone: Fax:

Langue: Français Anglais

Inscription: école, membre d'AEEA

..... individual, membre d'AEEA

..... autre/prix d'inscription

Repas: Excursion de dimanche:

Signature

Bulletin d'inscription à envoyer: Morag Robertson, AEEA Colloque 21, Scott Sutherland School of Architecture, RGIT, Aberdeen AB9 2QB, Ecosse

Le Logement

Les membres qui assistent à l'atelier d'Aberdeen (Aberdeen Workshop) seront logé au "DOUGLAS HOTEL" qui est au cœur de la ville.

Le prix inclus de £120 pour les nuits de jeudi, vendredi, samedi et dimanche à être négocié. Ce la vous offre les chambres à une personne, une salle de bain et wc et le petit déjeuner.

Les membres derraient se mettre en contact directement avec l'hôtel pour réservé une chambre—

Mlle Anna Hay
Douglas Hotel
Market Street
Aberdeen AB9 2EL
Telephone (0224) 582255
(de la France 19 44 224 582 255)
Telex 57643
Fax (0224) 582966

Les membres qui ont besoin d'un logement moins cher trouveront peut-être, que les nombreuses Pensions dans la ville offrent une bonne solution. Renseignez vous sur le prix et la disponibilité à—

Aberdeen Tourist Board
St Nicholas House
Aberdeen AB9 1DE.
Telephone (0224) 632727
(de la France 19 44 224 63 27 27)
Telex 733666
Fax (0224) 644822

Le Visite

Le visite, qui ont lieu le dimanche, des Châteaux de Mar (Castles of Mar) et déjeuner compris courront £15.

PROFILE:

THE LIVERPOOL SCHOOL OF ARCHITECTURE AND BUILDING ENGINEERING

Giuseppe Intini, organiser of Workshop 22 writes:

Originally founded late in the 19th century, the School of Architecture and the more recent Department of Building Engineering became a new School in 1987, housed in re-built accommodation with new studios for the architects. There are usually about 200 students studying the 5-year architectural course which follows the traditional British pattern of a 3-year undergraduate BA degree centred upon a broad education in design based on studio project work with related formal lecture courses in the technologies and environmental subjects, as well as the history and theory of design.

• New Studios and Gallery, Liverpool, School of Architecture.

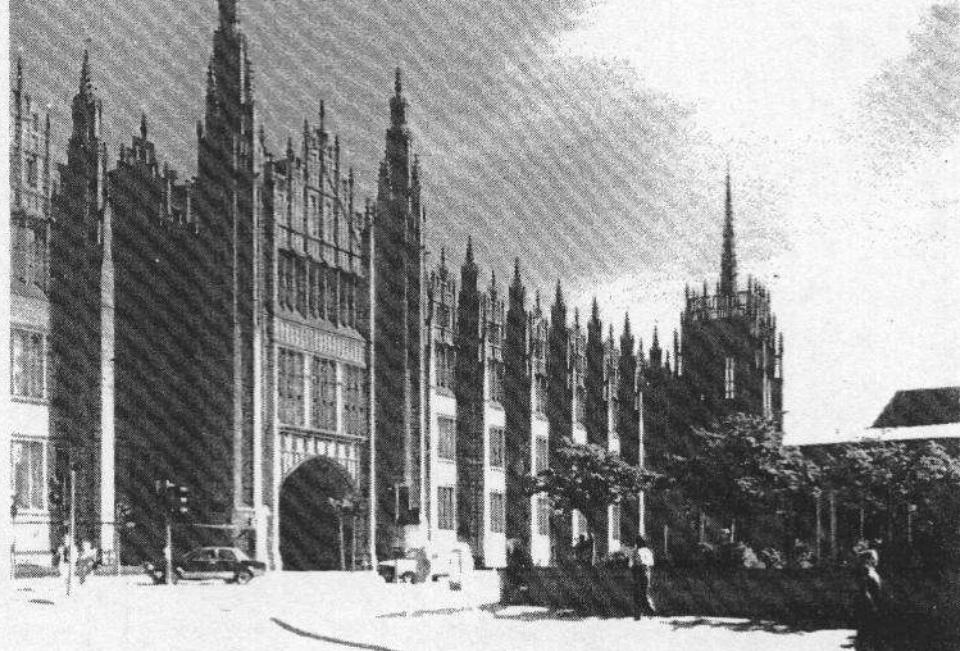
architecture as a learned subject, studied with rigour, came curiously late in Britain. The Oxford Conference of 1958 confirmed architecture as a university level course of study, and the decade of the Sixties saw architecture courses developed as full-time and academic with the practice element confined to the two years "out".

At Aberdeen architecture is studied with the object of enhancing an ability to design, or at least, of appreciating the value of design. The course is divided into lectures in the core subjects such as History, Construction, Structures etc., and these are formally examined. But the real subject of architecture is studied in an integrative way in the studio — by the familiar design problem method, and also supported by seminars on ideas, and related scientific or technical projects.

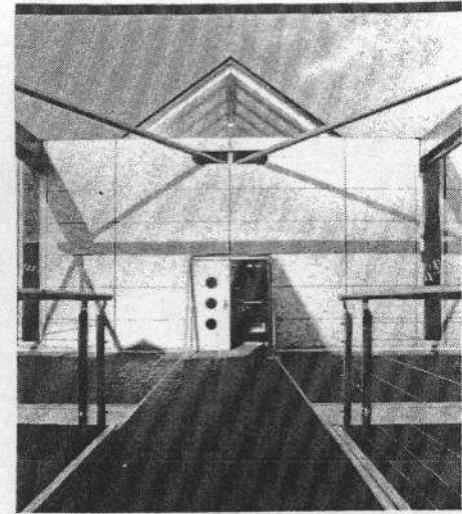
Based fairly equally on good precedent and first principles the architecture course is progressive and culminates in the Honours year in a major design project in which a student exhibits his skill as a potential architect, and in the Dissertation of some ten to twelve thousand words which shows the students understanding of architecture as a

more intellectual activity. (The background reading and much of the writing of the Dissertation is done in the "year out".)

The school is actively engaged in exchange programmes with other Schools in Europe (Lyon and Reggio Calabria) and USA (Eugene and Washington) plus visiting scholars undertaking Masters and PhD courses.



• Marischal College, Robert Gordon's Institute of Technology, Aberdeen, Broad Street Facade, 1891.



• New Studios and Gallery, Liverpool, School of Architecture.

PROFILE:

SCOTT SUTHERLAND SCHOOL OF ARCHITECTURE, ROBERT GORDON'S INSTITUTE OF TECHNOLOGY, ABERDEEN

Bill Brogden, organiser of Workshop 21 writes:

Architects in the United Kingdom are educated in Schools of Architecture recognised by ARCUK (Architects Registration Council) through the aegis of the RIBA in its capacity as a Learned Institution. Five years of full-time academic study is integrated with two years of experience in architecture practice; the pattern varies but commonly students take their "year out" after third year, and a further year in practice follows their fifth year. In Scotland Honours Degrees are awarded after four years study, and at Aberdeen the final year is the Diploma in Advanced Architectural Studies.

There are about 200 full-time students on the two courses with 15 full-time staff members.

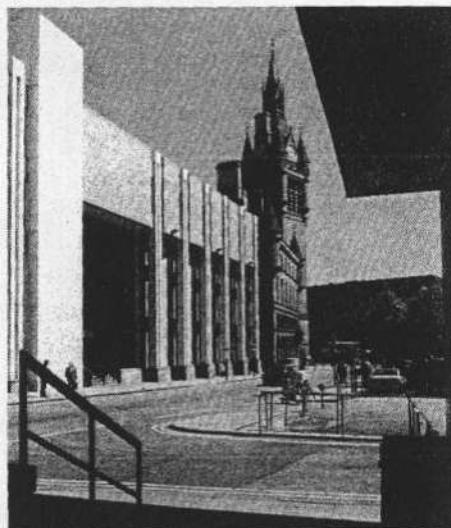
Robert Gordon's Institute of Technology derives from a charitable foundation of 1730 in memory of Robert Gordon, of the family Gordon of Straloch, whose considerable fortune was made through trade with the Baltic ports. Formal architectural education began in Aberdeen as early as 1843, but throughout the 19th century architectural education was by "pupilage" to an acknowledged Master. By the end of the century two Schools for architects had been established in London and Liverpool, and in 1911, the third was established in Aberdeen in Gray's School of Art which at the beginning of the 20th century joined with Robert Gordon's Technical College to form RGIT.

The Aberdeen school was named in honour of T. Scott Sutherland in 1956 in recognition of his very generous benefaction (unusually he became a very rich architect, and more unusually still he left his fortune to his old school).

Throughout much of the 20th century the Aberdeen school followed a common British pattern and character — part-time, and evening lectures, with limited studio projects undertaken by students who were apprenticed to architects and spent much of their time working in offices.

Considering the advances made by British architects in the 17th and 18th centuries

The traditional Scottish virtues of hard thinking and no nonsense are admired and nurtured in Aberdeen, but the danger that dull might masquerade as thoughtful is recognised. A particular character of the school is its belief that architecture may be created from the way in which materials are put together, and the clarity of intention and performance as seen in the work of Palladio and Mies is esteemed. In all levels of study creativity and talent on partnership with scholarship and scientific method are stressed and valued and we hope these qualities come through in the School's work.



• Town House and Union Buildings, Aberdeen.

EAAE WORKSHOP 21: ABERDEEN, SCOTLAND

24-26 MAY 1990

Theme:

Materials and Technique as the Determinants of Architecture

It is a truism of 19th and 20th century architecture that good building results from good construction honestly expressed. That has led to an assumption that exciting construction techniques will yield exciting architecture. We are confronted with a wide variety of materials and different approaches to construction, old and new, each of which deliver a differing performance. A constant search for the first principles of construction is an elegant way to teach not only construction but also may serve as a route to architecture more generally.

Provisional Programme:

24 May 1990

Registration

Lunch

Theme 1: "Old materials/Old Ways: Traditional Scottish Construction, and Design" Dr. W. A. Brodgen, Mr. Robin Callender, Mr. M. G. D. Gilmour and Professor R. G. M. Webster,

TEACHERS' MOVE:

- What? Informal, reciprocal arrangement for staff exchange between two or more European Schools of Architecture.
- Why? To foster links between European Schools and individual teachers.
To encourage the development of teaching skills.
To disseminate progressive ideas in architecture.
- Who? Any teacher of architecture who would like the stimulus of a foreign environment and audience; who believes he/she has something to contribute to students in any subject area related to architecture; who is keen to broaden his/her understanding of different approaches to the teaching of the subject.

RGIT, Aberdeen.

Theme 2: "Old Materials/New Ways," Joanna van Heyningen and Birkin Haward, Architects, London.

Theme 3: "New Materials/New Ways," Mr. Michael Wiggington, Architect in partnership with Richard Horden, London.

Theme 4: "New ways to Teach Construction/Design," Dr. Steven Groak, Univer College, London, and Mr. John Donald, RGIT, Aberdeen.
Reception

25 May 1990

Thematic Presentation from EAAE Members.

Thematic Discussion and Comments.
Lecturers and Members.

Lunch

Group discussions: Short presentations from Members.

General Assembly EAAE

Reception

26 May 1990

Conclusions of Group Discussions

Plenary Session

Lunch

Tour of Aberdeen

Conference Dinner

27 May 1990

Tour of the Castles of Mar

Lunch during tour

General Information

Registration

Registration fees to non-members of EAAE are £25.

Meals

Cost of meals — 3 lunches and Conference Dinner is £35.

Accommodation

Members attending the Aberdeen Workshop will be accommodated at the Douglas Hotel which is in the heart of the city. An inclusive rate of £120, Thursday, Friday, Saturday and Sunday nights has been negotiated. This will provide single bedrooms, bath and w.c. and breakfast.

- How? A special meeting to be held during the next EAAE workshop for those interested in order to make preliminary arrangements. Detailed programme to be worked out by participants afterwards.

Initially a quid pro quo arrangement for a short period (one week?) with each participant finding own travel expenses. No fees, no accommodation costs. Teachers to stay with colleagues at visiting school

Visiting lecturers to run projects, lecture etc.

Critical report of each exercise to be given at following EAAE workshop. To serve as model and encouragement for further development

- When? As soon as possible!

Birgit Cold
Hentie Louw

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Tours

Sunday tours of the Castles of Mar including lunch will cost £15.

Members who wish to make short contributions (about 10 minutes) are invited to contact the organiser as soon as possible. Poster presentations also welcome. Contact address: Dr. W. A. Brodgen, Scott Sutherland School of Architecture, Robert Gordon's Institute of Technology, Aberdeen, Scotland AB9 2QB. Tel. (0224) 313247. Fax. (0224) 312723. Application forms enclosed.

EAAE WORKSHOP 22 — LIVERPOOL, ENGLAND

8-10 NOVEMBER 1990

Theme: "Healthy Architecture: an Educational Approach"

Provisional speakers:

- John Ashton, Community Doctor: "World Health Organisations Healthy Cities Project European Dimension."
- Rob MacDonald, Architect-Lecturer: "Architecture of co-operation and towards a green and healthy urban design."
- Iliff Simey, Architect: "The Community Builders. A practical guide where people matter. Lessons from the community health care buildings in Lesotho, Africa."
- Jocelyne Devedjian, Journalist, Geographer: "The French research programme on the Healthy Architecture."

Possible visits, meetings or workshops to: Eldonian Market Garden, Housing Co-operatives, Health Centres etc., plus the usual Liverpool landmarks like Albert Dock, St. George's Hall, Library Complex, Port Sunlight, etc.

For further details contact: Giuseppe Intini, School of Architecture and Building Engineering, Liverpool University, Leverhulme Building, Abercromby Square, P.O. Box 147, Liverpool L69 3BX. Tel. (051) 794 2591. Fax 051 708 6502.

ANNUAL GENERAL ASSEMBLY:

The next AGA will be held at Aberdeen on Friday, 25 May. Please note that each delegate may represent two other Member Schools in addition to his own.

EAAE STUDENT COMPETITION:

Details of this competition for a European House at the Youth Village, Rodovre, Denmark, has been circulated. It is open to students from all Member Schools. First prize 4000 ECUS. Dead-line for posting, 1 July 1990.

NEWS SHEET EDITOR

Hentie Louw from Newcastle University, whose term of office as a Council Member ends with Workshop 21, will also step down as News Sheet Editor. Sabine Chardonnet of The Paris-Villemin School will take over with Newsheet 26. All future correspondence should be sent to the following address: Dr. Sabine Chardonnet Darmillacq, 14 rue de Béarn, 92210 Saint Cloud, France.