European Association for Architectural Education
Association Européenne pour l'Enseignement de l'Architecture

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NEWS SHEET
November/*Novembre*
2000
Bulletin 3/2000
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Announcements/*Annonces*

EAAE GUIDE

Architectural Schools in Europe. Last call for contributions

GUIDE AEEA

Ecoles d'Architecture en Europe. Dernier appel aux contributions

The EAAE has for a long time wanted to publish a guide to schools of architecture in Europe. It looks like our wish is about to come true soon, as the editor of the guide, Professor Leen van Duin from TU Delft, informs us that he is in the process of finishing the editorial work.

There is, however, a number of schools who have not yet sent in their contribution to the guide.

Professor Leen van Duin emphasises that there is still time for these schools to send in their material, but that it is urgent.

Deadline for receipt of contributions to the guide is 15 January 2001.

Unfortunately, contributions received after this date cannot be included in the first edition of the guide.

The guide offers a comprehensive outline and presentation of schools of architecture in Europe.

You can find important factual information about the individual schools, their educational programmes and structure, etc.

We would appreciate two pages giving information about every school.

Depuis longtemps, l'AEEA a bien voulu publier un guide des Ecoles d'Architecture en Europe. Ce guide sera bientôt une realité, puisque l'éditeur du guide, le Professeur Leen van Duin de TU Delft, nous a informé qu'il se trouve dans le processus final du travail éditorial.

Cependant, il existe un nombre d'écoles qui n'ont pas encore envoyé leur contribution au guide.

Le Professor Leen van Duin a souligné qu'il est important pour ces écoles d'envoyer les documents dans le plus brèf délai.

La date-limite pour la reception des contributions au guide est le 15 Janvier 2001.

Veuillez bien noter que nous avons choisi, malheureusement, de ne pas inclure les contributions reçues aprés cette date dans la 1ère édition du guide.

Le guide offre une ébauche compréhensive et une présentation des écoles d'architecture en Europe.

Vous y trouverez les informations importantes et factuelles de chaque école, de leur programmes éducatifs et leurs structures, etc.

Nous apprécions reçevoir deux pages, environ, avec des informations de chaque école.

Content/*Contenu*

Editor/*Editrice*
Anne Elisabeth Toft
Editorial Assistance and dtp
Troels Rugbjerg

EAAE GUIDE

Architectural Schools in Europe

GUIDE d'AEEA

Ecoles d'Architecture en Europe

New members accepted at the General Assembly of 5 September in Chania.

University of Prishtina
Faculty of Architecture
Serbia

Reinisch Westfälische Technische
Hochschule Aachen
Fakultät für Architektur
Germany

School of Architecture
Edinburgh College
Edinburgh, UK

Politecnico di Milano
Facolta di Architettura; Campus Bovisa
Milano, Italy

For more accurate information and an example of a double page, please contact

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femkebakker@hotmail.com

For further information about the guide, please contact

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Contributions to the guide should be sent to

Professor Leen van Duin

Armenian Republic: Ereven, Institut d'Architecture et de Construction d'Everan • **Austria:** Graz: Technische Universität Graz • Wien: Tehnische Universität Wien • **Belgium:** Antwerpen: Hogeschool Antwerpen • Brussels: Institut Supérieur d'Architecture La Chambre • Brussels: Institut Supérior Saint-Luc • Brussels: Intercommunale d'Enseignement Sup. d'Architecture • Brussels: Vrije Universiteit • Diepenbeek: Provinciaal Hoger Architectuur Instituut • Gent: Hogeschool voor Wetenschap & Kunst • Heverlee: Katholieke Universiteit • Liège: Institut Supériur d'Architecture Saint-Luc • Louvain-La-Neuve: Université Catholique de Louvain • Mons: Faculté Polytechnique de Mons • Ramegnies: Institut Supériur d'Architecture Saint-Luc • Tournai: Institut Supérieur d'Architecture Saint-Luc • **Bosnia:** Sarajevo: University of Sarajevo • **Bulgaria:** Sofia: University of Architecture • **Czech Republic:** Brno: Faculty of Architecture • Prague: Technical University • **Denmark:** Aarhus: Aarhus School of Architecture • Copenhagen: The Royal Danish Academy of Fine Arts • **Finland:** Espoo: Helsinki University of Technology • Oulu: University of Oulu • Tampere: Tampere University of Technology • **France:** Charenton Le Pont: Ecole d'Architecture de Paris Val De Marne • Darnetal: Ecole d'Architecture de Normandie • Grenoble: Ecole d'Architecture de Grenoble • Marseille Luminy: Ecole d'Architecture de Marseille • Nancy: Ecole d'Architecture de Nancy • Paris: Ecole d'Architecture de Paris-Belleville • Paris: Ecole d'Architecture de Paris-la-Seine • Paris: Ecole d'Architecture de Paris-la-Vilette • Paris: Ecole Speciale d'Architecture ESA • Paris: Ecole d'Architecture de Paris-Villemin • Paris: Ecole d'Architecture de Paris-Tolbiac • Saint-Etienne: Ecole d'Architecture de Saint-Etienne • Talence: Ecole d'Architecture de Bordeaux • Vaulx en Velin: Ecole d'Architecture Lyon • Versailles: Ecole d'Architecture de Versailles • Villeneuve d'Ascq: Ecole d'Architecture Lille & Regins Nord • **Germany:** Aachen: Facultät für Achitektur • Berlin: Hochschule der Künste • Cottbus: Technische Universität Cottbus • Darmstadt: Fachhochschule Darmstadt • Dresden: Technische Universität Dresden • Essen: Universität-Gesamthochschule • Hamburg: Hochschule für Bildende Künste • Hannover: Universität Hannover • Kaiserlautern: Universität Kaiserlautern • Karlsruhe: Universität Karlsruhe • Kassel: Gesamthochschule Kassel • Stuttgart: Universität Stuttgart • Weimar: Architectur für Architectur und Bauwesen • **Greece:** Athens: National Technical University • Thessaloniki: Aristotle University • **Ireland:** Dublin: University College Dublin • **Italy:** Ascilo Piceno: Facolta di Architettura • Aversa: Facolta di Architettura • Ferrara: Facolta di Architettura • Florence: Dpt. Progettazione dell Achitettura • Genova: Facolta di Architettura • Milan: Politecnico di Milano • Milan: Politecnico di Milano • Reggio Calabria: Universita Degli Studi di Reggio Calabria • Rome: University of Roma • Rome: Facolta di Architettura, Terze Universita • Siracusa: Facolta di Architettura • Turin: Politecnico di Torino • Venice: Instituto Universitario di Architettura • **Lithuanian Republic:** Kaunas: Kaunas Institute of Art • **Macedonia:** Skopje: Universitet Sv. Kiril i Metodij • **Malta:** Masida: University of Malta • **Netherlands:** Amsterdam: Akademie van Bouwkunst • Delft: Technische Universiteit • Eindhoven:Technische Universiteit • Rotterdam: Akademie van Bouwkunst • **Norway:** Oslo: Oslo School of Architecture • Trondheim: Norwegian University of Science • **Poland:** Bialystok: Technical University • Gliwice: Technical University • Szczecin: Technical University • Wroclaw: Technical University • **Portugal:** Lisbon: Universidade Tecnica • Lisbon: Universidade Ludsiada • Porto: Universidade do Porto • Setubal: Universidade Moderna Setubal • **Roumania:** Bucharest: Inst. Architecture Ion Mincu • Cluj-Napoca: Technical University • Iasi: Technical University Iasi • **Russia:** Bashkortostan: Bashkirsky Dom Regional Design School • Jrkutsk: Technical University • Krasnoyarks: Institute of Civl Engineering • Moscow: Architectural Institute Moscow • **Serbia:** Prishtina: University of Prishtina, Faculty of Architecture • **Slovak Republic:** Bratislava: Slovak Technical University • **Spain:** Barcelona: ETSA Universidad Politecnica da Catalunya • El Valles: ETSA del Valles • La Coruna: Universidad de la Coruna • Las Palmas: ETSA Las Palmas • Madrid: ETSA Madrid • Madrid: Universidad Europea de Madrid • Pamplona: ETSA Universidad de Navarra • San Sebastian: ETSA Universidad del Pais Vasco • Sevilla: ETSA Sevilla • Valencia: ETSA de Valencia • Valladolid: ETSA de Valladolid • **Sweden:** Göteborg: Chalmers Technical University • Lund: Lund University • Stockholm: Royal Institute of Technology • **Switzerland:** Genève: Ecole d'Ingénieurs de Genève • Genève: Université de Genève • Lausanne: Ecole Polytech. Fédérale de Lausanne • Mendrisio: Academia di Architettura • Windisch: Fachhochschule Aargau • Zürich: ETH Zürich • **Turkey:** Ankara: Middle East Technical University • Kibris: European University of Lefke • Istanbul: Istanbul Technical University • **Ukraine:** Kiev: Graduate School of Architecture • Lviv: Lviv Politechnic State University • **United Kingdom:** Aberdeen: Robert Gordon University • Belfast: Queen's University • Brighton: Brighton's University • Canterbury: Kent Institute of Art and Design • Cardiff: UWIST • Dartford: Greenwich University • Dundee: University of Dundee • Edinburgh: School of Architecture • Glasgow: University of Strathclyde • Glasgow: Machintosh School of Architecture • Hull: Humberside University • Leeds: School of Art, Architecture and Design • Leicester: De Montford University • Liverpool: Liverpool University • Liverpool: John Moore's University • London: University College, Bartlett School • London: Westminster University • London: Southbank University • Manchester: Manchester School of Architecture • Newcastle upon Tyne: Newcastle University • Oxford: Oxford Brooks University • Plymouth: Plymouth University • Portsmouth: Portsmouth University

Re-integrating Theory and Design in Architectural Education / *Réintégration de la Théorie et de la Conception dans l'Enseignement Architectural*

19th EAAE CONFERENCE, 23-26 May 2001

Gazi University, Faculty of Engineering and Architecture, Department of Architecture, Ankara, Turkey

Gazi University, Rector's Building

Academics and professionals involved in the courses as jurors, teachers, instructors, advisors, etc., develop separated approaches to architectural education. This dilemma creates a gap between theoretical discourse of academics and empirical approaches of designers in architectural education. In order to avoid an even wider gap, theory and design should be re-integrated and their unity should be reconstructed in architectural education. Team work and maintained communication between academics and professionals in a design course may provide for re-integration.

In this context, the aim of the conference is to explore the teaching methods and pedagogical strategies that addresses the emerging paradigm of re-integration of theory and design.

Questions:

- How can we facilitate the communication between academics and designers?
- How can we manage or construct the curriculum of schools of architecture in order to ensure the possibility of re-integration?
- How can we describe and organize a design course which enhances the communication between the instructors with either academic or professional background?

For further information and details the conference organisers can be contacted at the addresses below.

Organizing Committee
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tel ++90/312/447.37.69
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eaae19@repino.com.tr
http://www.repino.com.tr

Aim

The conference aims to create a forum of discussion where issues and topics of mutual interest can be debated in relation to architectural education, both on a theoretical and an experimental base, which can bring together scholars, students, professors, administrators, practitioners, etc. from various countries.

Structure

The conference will be defined as a working conference with plenary sessions, paper presentations and poster sessions. Emphasis on research findings and interim research results are particularly welcome. The conference will end with a panel discussion. Optional sight-seeing tours and excursions will also be arranged. Programme with details of venue and accessibility, competitively priced accomodation and social events will be sent out by the same time as the calls for papers.

Language and Proceedings

All contributions will be presented in English.
All accepted abstracts will be printed in a book of abstracts which will be available at the time of registration.
Presented full papers will be published in the conference proceedings.

Fees

Application fee
EAAE members: 150 euro
Non EAAE members: 250 euro
Application fee students: free
Although the registration is free for students, they are kindly requested to register.

The Organizing Committee:

- Berrin Akgün
- Dr.Adnan Aksu
- Dr.Esin Boyacıoglu
- Assoc.Prof.Dr.Nur Çaglar (chairman)
- Dr.Nurçin Çelik
- Ylhan Kesmez
- Gönül Tavman
- Dr.Zeynep Uludag
- Gülsu Ulukavak

Timetable

- January 15, 2001
Call for papers

- February 16, 2001
Deadline for abstracts and preregistration of all type of entries

- March 1-16, 2001
Notification of successful abstracts

- April 20, 2001
Deadline for full papers and abstracts of posters

- May 23-26, 2001
Conference

Editorial

News Sheet Editor - Anne Elisabeth Toft

Dear Reader

I am very pleased to present this 58th issue of the EAAE News Sheet.

This issue is the most informative and expansive EAAE News Sheet published in a long time. For this reason, the editorial work on the issue has been quite extensive, and therefore the News Sheet has unfortunately taken a bit longer to reach you than expected. I regret this, of course, but I hope our readers will appreciate the situation.

In vocational terms, the contents of this issue of the EAAE News Sheet will focus very much on two important EAAE events which took place during the summer:

- **Research and Architecture, The 2nd EAAE - ARCC Conference**
- **The 3rd Meeting of Heads of European Schools of Architecture**

Since I had the privilege of attending both conferences, it was a great pleasure for me to be able to meet several of our readers in person for the first time.

So, first of all, I would like to take the opportunity to express my gratitude for all the kindness and interest I encountered at these two conferences.

The interest in discussing and highlighting the conditions of architectural research provided the background for **The 2nd EAAE - ARCC Conference** which was held in Paris, France, at l'Ecole des Beaux-Arts. The conference started on the 4th of July in the morning and lasted until the evening of the 7th of July.

The conference was realised in a co-operation between The European Association for Architectural Education and The Architectural Research Centers Consortium. Jean-François Mabardi from the Université Catholique de Louvain-la-Neuve was the chairman of the conference.

The theme for this conference was: Architecture as the object of research/L'architecture comme object de recherce.

Architects with various backgrounds and from many different countries attended the conference,

Cher lecteur

J'ai le grand plaisir de vous présenter le numéro 58 du Bulletin de l'AEEA.

Ce Bulletin de l'AEEA, c'est le numéro le plus rempli depuis longtemps. C'est aussi la raison pour laquelle le travail rédactionnel a été étendu et malheureusement, cela a retardé la sortie du bulletin plus qu'attendu. Naturellement, je regrette cela et j'ai l'éspoir de la compréhension des lecteurs du magazine.

Le contenu de ce numéro du Bulletin de l'AEEA prend comme point de départ les deux activités d'importance de l'AEEA, réalisés au cours de l'été dernier:

- ***Recherche et Architecture, La 2ème Conférence de l'AEEA – ARRC***
- ***La 3ème Conférence des Directeurs des Écoles d'Architecture en Europe***

Puisque j'ai été privilégiée de participer aux deux conférences, c´était la première fois que j'ai eu le plaisir de rencontrer une grande partie des lecteurs du bulletin.

Je souhaite donc premièrement de profiter de cette occassion en exprimant ma réconaissance pour la grande gentilesse et pour l'intérêt que j'ai trouvé aux deux conférences.

L'interêt de discuter et éclaicir les conditions à propos de la recherce de l'architecture était l'origine de ***La 2ème Conférence d'AEEA – d'ARCC*** *qui a eu lieu à l'Ecole des Beaux-Arts à Paris, France, à partir du matin du 4 Juillet jusqu'au soir le 7 Juillet dernier.*

La conférence est le résultat d'une collaboration entre l'Association Européenne pour l'Enseignement de l'Architecture et la conference des Centres de Recherche Architecturale. Jean-François Mabardi de l'Université Catholique à Louvain-la-Neuve a été l'organisateur et l'initiateur de la conférence.

Le titre thématique de cette conférence était: l'Architecture comme objet de Recherche.

La conférence a attiré des architectes de profiles variés et d'origines différentes; cela a contribué aux

contributing to some very interesting and animated discussions among the participants. The conference covered such general questions as what architectural research really is or should be. And consequently, during the conference, many suggestions were offered as to how we as professionals can define this.

Scientific methodology was discussed, as was the relationship between defining the problem, choosing the methodology and achieving the result; criteria for scientific content and value; recording and collecting data in connection with case studies; design as research, etc.

The discussions were highly influenced by the participants' widely different views and understandings of architectural research and scientific methodology.

This is covered, inter alia, in Marvin J. Malecha's (USA) report from the conference (see page 15).

discussions très intéressantes et animées parmi les participants.
Premièrement, les questions suivantes ont été discutées: Comment définer la recherche en architecture? Pendant la conférence, nous, les spécialistes, avons fait beaucoup de propositions quant à cette définition.

La discussion était variée et recoupait plusieurs sujets: La méthode scientifique et le rapport entre la formulation du probléme, la méthode et le résultat; Les critères pour la scientificité; L'enregistrement et l'assemblage de données à propos des études de cas; Le projet comme recherche, ect.

Les discussions ont fortement porté l'empreinte des attitudes et des conceptions de recherche de l'architecture et de la méthode scientifique des participants.

Ces conditions seront, parmi d'autres, éclairées dans le rapport de la conférence, par Mr Marvin J. Malecha (Etats-Unis) (à la page 15).

The following five keynote speakers had been invited to give lectures and contribute their views at the conference.

- **Rob Cowdroy** (Australia)
- **Matthew Nowakowski** (USA)
- **Jean-Pierre Rossi** (France)
- **Jacques Sautereau** (France)
- **Alexander Tzonis** (The Netherlands)

Les cinq keynote-speakers suivants ont été invités à présenter un papier à la conférence et contribuer avec leurs points de vue.

- ***Rob Cowdroy** (Australie)*
- ***Matthew Nowakowski** (Etats-Unis)*
- ***Jean-Pierre Rossi** (France)*
- ***Jacques Sautereau** (France)*
- ***Alexander Tzonis** (Pays-Bas)*

I am very proud to present the following two keynote speeches:

- **Jean-Pierre Rossi** (France)**;** Conditions de creation d'une discipline (see page 16)
- **Alexander Tzonis** (The Netherlands)**;** Architecture as Object of Research (see page 19)

Je suis très fière de pouvoir présenter aux lecteurs du Bulletin les textes des deux keynote-speakers suivants:

- ***Jean-Pierre Rossi** (France)**:** Conditions de Création d'une Discipline (à la page 16)*
- ***Alexander Tzonis** (Pays-Bas)**:** Architecture comme Objet de Recherche (à la page 19)*

This summer, the third **Meeting of Heads of European Schools of Architecture** was held. Like the two previous years, the meeting took place in Chania, Crete, Greece. The theme discussed this year was: Towards a Responsive Architectural Education.

The meeting had been arranged and planned by the president of the EAAE, Constantin Spiridonidis, together with Maria Voyatzaki.

*Pour la troisième fois a été tenue **La Conférence des Directeurs des Écoles d'Architecture en Europe.** La conférence a eu lieu, comme les deux années passées, à Khaniá, Crète, Grèce. Cette année, le thème était: Vers des études d'architecture ouvertes et adaptives.*

La conférence a été réalisée par le Président de l'AEEA, Constantin Spiridonidis et par Maria Voyatzaki.

The first participants arrived as early as Friday the 1st of September at the characteristic arsenal building near the port which was to be the venue for the next couple of days' discussions about architectural education.

Vendredi le 1er Septembre 2000, déjà, les participants sont arrivés petit à petit au bâtiment de l'arsenal venicien caractéristique près du port qui serait le cadre des discussions à propos de l'enseignement de l'architecture les jours suivants

In his opening speech given on the evening of Saturday the 2nd of September, Constantin Spiridonidis noted with pleasure that as many as

Constantin Spiridonidis nous a déjà informé, dans son discours inaugural samedi soir le 2 Septembre 2000, que 85 écoles d'architecture étaient représen-

85 schools of architecture were represented at the meeting, which had thus grown in size since the start in 1998. As a result of the previous meetings, many good contacts and comprehensive dialogue and concrete collaboration have been established between several European schools of architecture.

The opening session concluded with a lecture on architectural education by **Herman Hertzberger** (The Netherlands).

tées et qu'il a eu le grand plaisir de constater que la conférence a crû en nombre depuis 1998. Comme résultat des conférences précédentes, nous avons vu apparaître un bon contact, un dialogue et une coopération concrète entre plusièures d'écoles d'architecture européennes.

*La session d'ouverture de la conférence s'est terminée avec une présentation par le professeur **Herman Hertzberger** (Pays-Bas) traitant la Formation en Architecture.*

The 3rd Meeting of Heads of European Schools of Architecture was generously sponsored by **CEMBUREAU**, the European Cement Association, whose representatives also took part in the conference.

On the morning of Sunday the 3rd of September, a workshop and several plenary sessions were held, taking as their point of departure the following questions, raised by CEMBUREAU: How are building materials and construction taught in schools of architecture? How can teaching/knowledge about building materials and construction be improved?

*La 3ème Conférence des Directeurs des Écoles d'Architecture en Europe a été sponsorée généreusement par le **CEMBUREAU**, l'Association Européenne du Ciment, dont les representatifs ont participé à la conférence aussi.*

Dimanche matin, le 3 Septembre 2000 ont été tenus un workshop et une réunion plénière, prenant comme point de départ des questions posées par CEMBUREAU: Comment sont enseignés les matériaux de construction, la technologie et les structures dans les écoles d'architecture? Comment pourra-t-on améliorer l'enseignement/les connaissances des disciplines: Construction et les matériaux de construction?

The following lecturers had been invited to give introductory lectures to these discussions:

- **Jean-Marie Chandelle** (Belgium)
- **Manfred Gerstenfeld** (Israel)
- **Cesare Macchi Cassia** (Italy)

Puis il y a eu les présentations par:

- ***Jean-Marie Chandelle** (Belgique)*
- ***Manfred Gerstenfeld** (Israèl)*
- ***Cesare Macchi Cassia** (Italie)*

The program for the afternoon had been reserved for the following two keynote lectures:

- **Roland Schweitzer** (France); Wood and its Contribution to the Teaching of Architecture
- **Ton Vroeijenstijn** (The Netherlands); Quality Assurance in the Schools of Architecture

Le programme de l'après-midi a été réservé aux deux keynote-speakers suivants:

- ***Roland Schweitzer** (France): Bois et sa Contribution à l'Enseignement de l'Architecture*
- ***Ton Vroeijenstijn** (Pays-Bas): l'Assurance de Qualité dans les Ecoles d'Architecture*

On the morning of Monday the 4th of September, discussions began under the theme Towards a Responsive Architectural Education: Responses and Practices. Workshops 2 and 3 were held in the afternoon, and in the evening, **William Curtis** (United Kingdom) concluded the day's many features and discussions with his thought-provoking, lyrical keynote lecture, Ideas of Architecture and Architectural Ideas.

*Lundi matin le 4 Septembre 2000 ont commencé les discussions traitant le sujet suivant: Vers des Etudes d'Architecture Ouvertes et Adaptives: Réponses et Pratiques. Workshop No 2 et 3 ont été tenus au cours de l'après-midi et le soir, **Mr William Curtis** (Grande-Bretagne) a mis un point final au grand nombre des éléments et des discussions, avec sa présentation keynote suggestive et poétique: Idées de l'Architecture et Idées Architecturales.*

On Tuesday the 5th of September 2000, the discussions continued in Workshop 4 - this time, however, with a slightly different thematic approach - Towards a Responsive Architectural Education: The Question of Evaluation, Validation and Accreditation.

After Session 3, which dealt with the theme of Networking the Heads of European Schools of

Mardi le 5 Septembre 2000 les discussions ont continué au workshop No 4 – maintenant, pourtant avec une autre approche thèmatique: Vers des Etudes d'Architecture Ouvertes et Adaptives: La question d'Evaluation, de Validation et d'Accréditation.

Après le déroulement de la Session 3, qui avait comme sujet la création l'un Réseau des Directeurs des Écoles d'Architecture en Europe, la réunion a

Architecture, the meeting ended with Conclusions and EAAE General Assembly.
Perhaps the most important feature during this year's General Assembly was the transfer of the presidency from Constantin Spiridonidis to Herman Neuckermans.

Thus, this issue of the EAAE News Sheet includes President Constantin Spiridonidis' farewell speech as well as President Herman Neuckerman's inauguration speech (see page 34-35). It also includes the President's Report, Retrospect January 1998 to July 2000 (see page 31).

In addition, I am particularly pleased to present the following two presentations which are both directly related to **the third Meeting of Heads of European Schools of Architecture, 02-05 September 2000**: A report from the meeting by David Porter (United Kingdom), (see page 23) and the article Responsive Architectural Education: The Issues by Dimitris Kotsakis (Greece), (see page 25).

In continuation of the discussions and the other features of **the third Meeting of Heads of European Schools of Architecture, 02-05 September 2000**, I am equally pleased to present an interview with Professor Leen van Duin, TU Delft, Faculty of Architecture (The Netherlands) (see page 9).

The interview, which takes the form of a discussion about TU Delft, is the first in a series of "Profiles" of European schools of architecture which I intend to publish in the forthcoming issues of the EAAE News Sheet.

I sincerely hope that many of the discussions which began during the meeting in Chania, Crete, will continue and develop further in the EAAE News Sheet. So, based on my wish to initiate a dialogue and establish fruitful contacts, I would like to call upon all our readers to take an active part in the debate and use the EAAE News Sheet as a forum for the presentation of views, attitudes, thoughts and features on architectural education and research in Europe.

Yours sincerely

Anne Elisabeth Toft

continué avec les sujets suivants: Conclusions et l'Assemblée Générale de l'AEEA.
L'élément peut-être le plus important de l'Assemblée Générale cette année était le transfert de la présidence de Constantin Spiridonidis à Herman Neuckermans.

Dans ce numéro du Bulletin d'AEEA, nous avons inclus le discours d'adieu du président, soitant Constantin Spiridonidis et le discours d'investiture du président, Herman Neuckermans (à la page 34-35). À la page 31 vous trouverez le rapport du Président, pour la période de Janvier 1998 au mois de Juillet 2000.

*Par ailleurs, j'ai aussi le grand plaisir de pouvoir présenter les deux pièces jointes suivantes qui, toutes les deux, concernant **La 3ème Conférence des Directeurs des Écoles d'Architecture en Europe, du 2 au 5 Septembre 2000**: Le rapport de la conférence par le professeur David Porter (Grande-Bretagne) (à la page 23) et l'article: Etudes d'Architecture Ouvertes et Adaptives: Les questions d'importance, par le professeur Dimitris Kotsakis (Grèce) (à la page 25).*

*A la suite des discussions, parmi d'autres, pendant **La 3ème Conférence des Directeurs des Écoles d'Architecture en Europe, du 2 au 5 Septembre 2000**, je suis aussi très contente de pouvoir présenter aux lecteurs du Bulletin un interview avec le Professeur Leen van Duin, TU Delft, Faculté d'Architecture (Pays-Bas) (à la page 9).*

Ce premier interview, présenté comme la discussion à propos de TU Delft, est le premier d'une série de "profiles" d'écoles d'architecture en Europe, que j'ai l'intention de publier dans le Bulletin de l'AEEA.

J'espère sincèrement, qu'une grande partie des discussions engagées pendant la conférence à Khaniá, Crète, vont continuer et se développer dans ce Bulletin. Par conséquent, inspiré par le souhait d'un dialogue et d'un contact, j'invite tous les lecteurs du Bulletin de participer de façon dynamique au débat, et d'utiliser le Bulletin comme lieu de recontre pour vos avis, vos points de vue, vos pensées et vos idées à propos de l'enseignement de l'architecture – et de la recherche en Europe.

Sincèrement

Anne Elisabeth Toft

Profile: Delft University of Technology

Interview with Leen van Duin, TU Delft, Faculty of Architecture, The Netherlands

This interview with Professor Leen van Duin from TU Delft is the first in a series of "Profiles" of European schools of architecture. They will all be published in the EAAE News Sheet.
The interview took place on the 4 September 2000 in Chania, Crete, and the conversation between Anne Elisabeth Toft and Leen van Duin was based on some of the themes, which were discussed in connection with the 3rd Meeting of Heads of European Schools of Architecture, Chania, Crete, 2-5 September 2000.

Leen van Duin has been professor of architectural design at the Delft University of Technology since 1994. On accepting his chair, he gave a speech entitled 'Vorm en Functie' ('Form and Function'), which was subsequently published in 1995. His teaching and research focus on design methods and the programming and typology of buildings.
Van Duin graduated cum laude from the Architecture faculty of Delft University of Technology in 1972 with a plan for public housing in Curaçao (realised a few years later in a modified form). From 1972-1979 Van Duin has worked as an architect for various firms.

From 1979 to 1993 he formed part of De Nijl Architecten, a partnership he established together with Henk Engel and Ben Cohen. A list of projects, studies and publications from De Nijl Architecten is included in the collection 'De Nijl Architecten. Als we huizen bouwen praten we en schrijven we' ('De Nijl Architecten. When we build houses we talk and we write'), Rotterdam, NAI (1998).

Van Duin's academic career at Delft University of Technology and at the Academies of Architecture shows a fondness for intellectual life. Studying architecture, teaching, engaging in polemics and contributing to contemporary debate are all important facets of his work. In the final two decades of the last century he was responsible for a series of publications entitled 'Architectonische studies' ('Architectural studies'), in which new buildings were considered in light of international developments in architecture. 'Honderd jaar Nederlandse architectuur, 1901-2000' ('A hundred years of Dutch architecture, 1901-2000'), Nijmegen, SUN (1999), a study carried out by Van Duin together with Umberto Barbieri was published recently.

Van Duin has held a number of public and administrative positions. At present, he is chairman of the (state) exam board for architects and a council member of the EAAE/AEEA.

TU Delft is more than 150 years old. It is the largest and oldest University of Technology in the Netherlands.
Please tell me a little about the background of the university!

Do you mean the university or the faculty? The university started around 1850 and with only one specialisation: civil engineering. Approximately one hundred years ago civil engineering and architecture were separated and from that moment Delft was *the place* where architects were educated.
In the Netherlands there is one more faculty of architecture, however. It is in Eindhoven and this TU Eindhoven faculty was started in the 1960s. There the emphasis is on technical aspects, for example physics and construction.
In Delft the emphasis is really on architecture, town planning and urban design.
Delft is the biggest faculty. Every year we have 600 students coming to the faculty.

So, your school had its starting point in the beaux-arts tradition?

No, it had its starting point in polytechnics! We had a period with a sort of beaux-arts approach that focused on traditionalism from the 1920s to the 1950s. It is called "De Delfsche School". From the 1950s our faculty appointed some professors that were functionalist architects - for instance J. van den Broek and C. van Eesteren. There was some tension between the traditionalists and the functionalists at the faculty in Delft. A lot of the student activities in the 1950s and 1960s were about this competition between the traditionalists and the functionalists.
We started a very strong culture among the students of making magazines.
The first magazine was "De Delfsche School". Just a collection of stencils with a few illustrations, the content of the magazine was largely based on discussions that took place in the lectures of func-

tionalist professor J. van den Broek. Seventeen editions were published between 1960 and 1968, which commented on issues facing the Netherlands at the time: the Eurodelta, social housing, industrial construction methods and commercial design, etc. Then there was "De Elite". "De Elite" wanted to expose the out-of-date and authoritarian character of architectural education. Along the lines of the French and German student opposition, the social implications of architecture also became a focus of attention in the Netherlands. In the 1970s we had magazines like the "Projectraad", "Utopia" and in the 1980s we saw the first issues of "Oase" which were followed by "Wiederhall" and "De Omslag".

If you were to point out the professional tradition that your faculty is based on, how would you characterise it?

The strength of TU Delft, I think, is the combination of formal, functional and structural aspects in the design. And I would say that if you split up the attention that students give to these three items - form, function and construction – they are all 33%. This is an important point, because students coming from Delft can gain a strong position in the building industry. Since the beginning of the 1980s, however, one sees an emphasis on "form" instead of "how to make things". This, I think, has to do with the change from the use of traditional to digital tools that we have experienced in recent years.

What is the status of your faculty today and what is its professional profile?

If you want to become an architect in Holland and if you want to be registered as an architect, there are four places where you can study: there are the two universities that I mentioned before - the one in Delft and the one in Eindhoven - plus two academies - one in Amsterdam and one in Rotterdam. However, the academies are small and almost without financial means. At this moment the faculty in Delft is twice as big as the faculty in Eindhoven as we have almost 2500 students and 250 staff-members at our faculty. Most of the staff-members have a part-time job and only 25% are professors. Most professors have very small chairs. We have well known architects from practise in those small chairs - for instance Herman Hertzberger, Aldo van Eyck, Rem Koolhaas and Adriaan Geuze. We always appoint an architect for a very specific job. This, I think, is one of the strengths of TU Delft.

Leen van Duin, you are one of the few professors that occupy a main position at the TU Delft. Could you specify how that makes your position different from those of other professors?

Our faculty consists of the following five departments: Architecture, Building Technology, Urban Design and Planning, Real Estate & Management and Social Housing.

Within architecture we have what I would call five "groups":

- Architectural Design/Design Methods
- Housing
- Buildings
- Renewal/Restoration
- Interior Design

Each group has one large chair and several small chairs. I personally occupy the large chair in the first group: Architectural Design/Design Methods.

Do you have many female professors at the TU Delft?

We have hardly any female professors at our faculty. Of the 25 professors we have, only two are female - one is from Turkey, teaching CAD, the other from Germany teaching the History of Town Planning. It is just very recently that a female Dutch architect became a professor: Francine Houben from Mecanoo. She was appointed for three years with a very specific topic: "The Aesthetics of Mobility".

In your opinion, why are there so few female professors at TU Delft and is anything done to change this situation?

There are only a few female architects in the Netherlands. However, the official strategy is to appoint more women in leading positions, but it takes time.

Are there more female than male students at TU Delft?

In the architecture faculty I would say that there are just as many female as male students.

Every year you publish an "Architecture Annual" at the TU Delft. Please tell me about it!

At the two universities - the one in Delft and the one in Eindhoven - we have budgets for research. In our "Architecture Annual" we reproduce material about the research which was carried out during that year. We also publish some final projects by

students in the annual, so that one can see what takes place in the teaching programs at TU Delft. Since we make a series of these annuals you can see the flow of interests of the students and of the staff. Every year we choose a new theme. This year the theme was "Sustainability and Durability".

How does TU Delft differ from other schools of architecture in the Netherlands?

In principle, the academies are for students who already work in practices. The academies offer a special course in architecture for students who already have a diploma from what you in German call a "Fachhochschule". Once you are out of "Fachhochschule" you can specialise in architecture at the Academy in Amsterdam or the Academy in Rotterdam. One of the conditions is that you work in practice. So, the students study in the evenings plus on Fridays and Saturdays.
The "Fachhochschule" takes four years and the academy takes another four years.
The students in Delft and Eindhoven have a high-school degree and they have no experience in "Bouwkunde" or building what so ever.
Our students - who are admitted from high school - are scheduled to get their diploma after five years of study. However, most students study for six or seven years!
When the students have acquire their diploma they can go to The Berlage Institute which is now connected with the TU Delft - even at board-level.

Which teaching method is practised at TU Delft today?

We call it "problem based learning". It means that all the activities in a semester are concentrated on one theme. You make a design on that theme, but you also do courses that are all focused on that theme.

When did the school introduce this teaching method?

Like most of the schools in Europe we had a system of independent courses in history, in physics, in mathematics, in arts, etc.; courses that were separated from the design projects. The division of time was approximately 50% working with projects and 50% doing courses. These courses had no thematic link with the program of the projects. The idea in "problem based learning" is that the students work in modules on projects and at the same time do some linked courses.
Thus, in the beginning of the 1990s we began to link the projects and the courses more together.
We try to give the students some basic skills - especially in the first three years where they do their bachelor course: Skills of housing, skills of design methods, skills of interior design, etc.
Our main goal is to train students to becoming critical, creative professionals.

TU Delft has recently published a large encyclopaedia on architecture: "Honderd jaar Nederlandse architectur, 1901-2000". It is required that the students buy this book. Please tell me about this book and the intentions behind it!

Every student of architecture has to buy this book for the "first core course".
The book reconstructs the context within which Dutch architects practised their profession in the 20th century. It provides a comprehensive documentation of some twenty buildings starting from their original plans. In my opinion these are buildings that every student in The Netherlands - and perhaps even in Europe - should know thoroughly. Each building represents a specific approach to an architectural problem, forming a crystallisation point of various approaches - traditionalist, expressionist, functionalist, rationalist and post-modernistic - which can be distinguished within the amalgam of design strategies. An analysis of the relationship between form, construction and function of a building provides the basis for the reconstruction of these five approaches. Their meaning in terms of design technology and their social significance are discussed in individual essays preceding the documentation.

The fact that it is difficult to classify individual buildings on the basis of their functional, constructional or formal features does not mean that there is no consistent line in the production of architecture. The book has a pullout "Calendarium". It gives a clearly organised picture of the trends in the development of Dutch architecture. A hundred characteristic buildings are placed in chronological order, one for each year, against the background of technological and social developments. This makes it a guide showing today's designers their way through a maze of architectural narratives to actual construction.

How are the students going to use this book? Can the students use this material in their own designs?

This is a very interesting question!
I think it is a matter of didactics. I believe in a trans-historical "reading", and my own interest lies in building typology if you are talking about design

methods. I therefore think that the students could learn a lot from comparing their own suggestions with suggestions from the book in a kind of typological "reading".
When a student produces a design we ask the student about his or her approach: Why have you chosen this approach? How are you going to develop your design-process within this approach? How do you use delivered forms in your own designs?

How does the teaching take place - in units, or are the students given individual project guidance?

We have a lot of students at our faculty. We do, however, work with small groups of 15 students with one teacher. The teacher is of course teaching the project. He is, on the other hand, also responsible for the students studying various other disciplines. In every module there are some readings for bigger groups. These are attended to by the professors.
In Delft we do not believe in lectures anymore. We are now in the 21st century, and oral tradition in the form of lecture-courses must be described as antiquated. Today we have written material and we believe that it is not only easier, but also better for the students themselves to read and understand the texts.
We have obligatory literature. At the readings we tell the students *how* to study from this literature. We do not *repeat* the contents of the literature at lecture courses.

How is IT - for instance CAD - included in the teaching?

The students are doing practical exercises in that. They learn how to deal with the different programs and how to make drawings on computers. We have some people at our faculty who are very specialised in that field, for instance Cas Oosterhuis, a new professor.
Even though we have a great deal of computer facilities at the school, we have, however, not yet reached the point where the school equips every student with a computer.

Are the students drawing only on computers?

No, the students are not drawing only on computers. Particularly on the first part of the studies (the first three years) a traditional sketching technique is developed. This includes manual planning.
It is, however, a topic that is discussed a lot at our school, as there is a group of teachers who think that the students ought to work exclusively on computers. I think that this discussion will go on for some years to come.

To which extent does TU Delft adjust its teaching to the continuous changes within the profession and in society?

There is a very strong relation between society and people working at our school. We have no fulltime professors. My chair is a bigger chair, but even I do not work fulltime at the university. Most of our teachers work only one or two days a week at our faculty so there is no way of loosing contact with society.

Was it always like this at TU Delft?

I think it is important that every faculty is in good contact with society. To some extent it was always like this at our faculty. However, the development has been short periods of employment for many teachers. Today we hire a great number for quite a short time, for instance only 8 weeks.

I can see a problem with this short-term employment. Most of our fulltime staff is over 50 years old, and before long we will face a large replacement among our employees. It is a serious problem if the young teachers do not feel responsibility and strong attachment to the scholarly world.

What is the structure of the school like? Does the academic staff participate actively in school politics?

Approximately 50% of our staff are permanently employed. It is not fulltime employment, but they have a part-time contract without notice. The other half of our employees are employed for a very limited period of time, for instance 8 weeks, 6 months, one year, etc.
In principle this division works well. I would like to add, however, that at the moment we have too many part-time employees, especially in the department of architecture.
The structure of our school is hierarchic and school politics is only discussed among the employees who are permanently employed.
The scientific staff consists of 70 full-time and 200 part-time staff-members.

Dean:
- Prof. H. Beunderman

Head of the Department of Architecture:
- Prof. L. van Duin

Head of the Department of Building Technology:
- Prof. C. van Weeren

Head of the Department of Urban Design & Planning:
- Prof. D.Frieling

Head of the Department of Real Estate & Management:
- Prof.H, Jonge

Head of the Department of Social Housing'
- Prof. A. Thomsen

Do all the teachers do research?

No! Those who have the aptitude for and interest in research can follow this up, but our school does not make any demands. A large number of employees only want to function as teachers. Besides, research in this connection means that you have to produce scientific articles.

How has the boom within the building industry in Holland (in the 90's) influenced your school and the teaching there?

The economy in the Netherlands is very good at the moment. This means, of course, that the great majority of architects wants to practise architecture. Therefore, it is at the moment difficult to find architects, who are really interested in the scholarly world.

I would like to refer to something that Rem Koolhaas describes in his book "S,M,L,XL".
Rem Koolhaas characterises the essence of today's architectural culture perfectly in one word: SPEED. Speed, both in terms of the production and the consumption of architecture, from design to construction, from the concept to the product, from the assignment to the handing in.
Everybody wants to do things very quickly. There is no time for reflection, no time for criticism - and everything you draw is going to be built! This is the state of architecture in Holland.
Architectural education is also confronted with the market mechanism and with the demand that architects be given a market-conform education to enable them to find their way in today's culture of consumption. I think, however, that the task of a university is also to examine architecture scientifically and to develop it. There is an academic demand for reflection, the formation of concepts and the attribution of meaning. I think that the universities ought to distance themselves to some extent from the hectic society in which they operate.

What is the relationship like between TU Delft and the trade and industry? Is there any kind of direct cooperation?

Yes, both the Department of Building Technology and the Real Estate & Management Department, for example, has a direct cooperation.
Our faculty has a strong connection with the building industry in terms of conferences, research, sponsorships, etc. It may be discussed, however, whether it is a good idea that the industry sponsors our university. Personally I feel that the university should be free. I still believe in the Alma Mater.

Has TU Delft established any kind of educational cooperation with other schools of architecture in Europe, and if so which ones?

We have a strong network and lots of contacts!
At the moment we are redeveloping our contacts with the best schools worldwide, for instance ETH in Zurich, Harvard in Boston, MIT, etc.
Our ambition is that TU Delft will become one of the five most renowned faculties of architecture in the world. I strongly believe in cooperation with various faculties, and I would like for most students to travel from university to university and construct their own global education.

Tell me about your evaluation system!

Staff members give the students marks. After a course of assignment, for instance a semester, the students display their project. The project is then thoroughly examined and discussed. Finally the teacher gives the student a mark. For every module we have approximately five marks. Every mark has to be over 50% if the student is to pass. For every module the student also has to produce papers and/or answer questions in an examination room. If the grades and the general impression are too poor, the student has to repeat the module.
Preferably 80% of the students should pass these evaluations.

What is the primary agenda of your school in the near future?

Our main task in the near future is to develop a Bachelor and Master system within the Bologna Declaration. We want to develop a Bachelors course more linked to the other faculties. We also want to develop very specific Master-courses that will be attractive not only to Dutch students but to students from all over Europe and the U.S.
It is a challenge to develop this new system. ■

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Research and Architecture */ Recherche et Architecture*

2nd ARCC-EAAE CONFERENCE, 4-7 July 2000, Paris

Thanks to */ Merci à Jean-François Mabardi*

Constantin Spridonidis, Aristotle University of Thessaloniki, Greece

The organisation of a conference, as we can all appreciate, is a very demanding task, which requires a great deal of time and energy. The organisation of an EAAE conference is an even more difficult task since the means and finances do not correspond to the demands and the importance of the conference. Under these circumstances, those who undertake to manage such initiatives are worth many congratulations. For this reason, on behalf of the Council I would like to thank deeply Professor Jean-François Mabardi and his collaborators from the Schools of Architecture Paris-Villemin, St-Etienne and Lyon for the efforts they made to make the 'Research in Architecture' Conference in Paris, 4-7 July 2000, a success and give continuity to the debate on research in architecture and architectural education and therefore preserve possibilities for new collaborations between the EAAE and the ARCC.

Constantin Spiridonidis
President of the EAAE

L'organisation d'une conférence, qui est toujours à apprécier, est une tâche très astreignante qui démande du temps et de l'énergie. L'organisation d'une conférence de l'AEEA est même une tâche encore plus difficile, puisque les moyens et les finances ne correspondent pas aux démandes et à l'importance de la conférence. Dans ces circonstances, ceux qui arrivent à faire aboutir ces initiatives méritent une félicitation. C'est aussi pourquoi, au nom du Conseil, je voudrais remercier de tout coeur notre collègue Jean-François Mabardi et ses collaborateurs des Ecoles d'Architecture Paris-Villemin, St Etienne et Lyon pour tous leurs efforts afin d'organiser la Conférence 'Recherche et Architecture' à Paris, du 4 au 7 Juillet 2000. La Conférence a été un grand succès et elle donne la continuité au débat sur la recherche en architecture et sur la formation architecturale et de cette façon, elle préserve les possibilités de nouvelles collaborations entre l'AEEA et l'ARCC.

Constantin Spiridonidis
Président de l'AEEA

The Architectural Research Centers Consortium, Inc. (ARCC) is an international association of architectural research centers committed to the expansion of the research culture and a supporting infrastructure in architecture and related design disciplines. Since its founding as a non-profit corporation in 1976, ARCC has represented a concerted commitment to the improvement of the physical environment and the quality of life.

Historically, ARCC's members have been schools of architecture who have made substantial commitments to architectural research, often by forming centers directed to research programs. At the same time, ARCC has sponsored many projects, conferences, and other activities involving the broader architectural research community, including industrial laboratories, government agencies, and private practitioners engaged in research.

ARCC members are engaged in sponsored research and in graduate studies intended to develop a more comprehensive research infrastructure for architecture - an infrastructure of researchers, facilities, equipment, research centers, and academic programs working to expand the knowledge base for practice.

As an organization of researchers and research centers, ARCC sponsors workshops, undertakes sponsored projects, sustains networks, and exchanges information and experience intended to help build a research culture and infrastructure - in architecture schools and beyond.

Research and Architecture / *Recherche et Architecture*

2nd ARCC-EAAE CONFERENCE, 4-7 July 2000, Paris

Observations

Marvin J. Malecha, FAIA, Dean, NC State University, School of Design, USA

An Investigation of Ideas

The subject of research in architecture presents interesting conflicts of interest and desired outcomes. It is an endeavor that is engaged in to unwind and articulate what is often described as indefinable. Yet it also equally clear that architecture progresses from a distinguished body of knowledge. It is an argument that progresses from the action of making to the reflection of research. It is appropriate that this investigation of ideas should evolve at the very place where academism and conceptual investigations defined the progress of architecture. It also came to be the place symbolizing the old order of ideas to be replaced by the vigorous exploration of new ideas, methods and materials. The meeting provided a setting for the investigation of the nature of research in architecture. Presenters ranged through a series of ideas as diverse as a presentation by Professor Tzonis articulating the importance of a research ethic in architecture to the connection of architectural knowledge evolved from cognitive science. The willingness to freely consider both the definition and nature of research in architecture liberated the proceedings of the conference from the normally narrow definitions of Scholarship.

Scholarship Defined

Several important observations during the course of the meeting defined the potential scholarship of research in architecture. Scholarship in architecture explores interaction with other disciplines, places emphasis on the collaborative nature of creative work, and defines research as a way of thinking and seeing that comprises exceptional learning experiences. The development of case studies was considered during the meeting as a means to understand the complex continuum in which concepts exist. The interrelationship of realms of ideas in architecture was considered as a beginning point for the understanding of architecture. The definitions of scholarship provided by Ernest Boyer, as teaching, discovery, integration, and application, describe the nature of the varied presentations by meeting participants.

The Importance of the Discussion

As important as any single presentation is the importance of continuing the discussion regarding the research imperative in architecture. This was the greatest success of the meeting. In many academic and research meeting formats the definition of research and the related protocols of decision making are well established and little room is left for individual discretion. This meeting was characterized by a wide variety of interpretations which continued to evolve during the course of the many opportunities for open discourse following the paper presentations. Jean-Pierre Rossi raised the question, when does a discipline reach its autonomy from other disciplines? When is the knowledge of architecture truly distinct? Throughout the meeting historical, theoretical and scientific analogies posed the answers to these questions without true resolution. Rob Cowdry sought to closely define the nature of research and its associated rigor of process and conclusion. Fehmi Dogan reminded the meeting participants that the case study provides a basis for study utilizing the cognitive sciences as a means to learn form architectural acts. And Maya Ozturk sought to explain the architectural process through the connections it makes as a tapestry of space and light connecting the theoretical and the real as a unique way to express life. Perhaps it is the beauty of the study of architecture that while it certainly can be discerned as a distinct discipline it becomes far more interesting in the messy entanglements that characterize its realization.

The importance of the meeting in Paris was exactly the messiness of the discussion. It was free from the smugness of a single answer and provocative in the diversity of the presentations. Design is a deliberate act. No line drawn or wall built is absent specific intention or political repercussion. Research and scholarship help to bring reflection into the process. The teaching of architecture cannot be absent such reflection and therefore research and scholarship are the heart of even the most professionally directed curricular program. Point zero remains within the soul of the human being who will complete the architecture through the experience gained form it. The nature of the discussion that must continue will be to discover that soul and enhance it through space, light and material reality.

The conference was closed on a note of success and appreciation for the meeting chairs who saved the meeting from last minute organizational changes. It was decided to work toward the scheduling of another meeting in two years at a venue in the United States. ■

The Eiffel Tower, Paris

Research and Architecture / *Recherche et Architecture*

2nd ARCC-EAAE CONFERENCE, 4-7 July 2000, Paris

Conditions de creation d'une discipline

Jean Pierre Rossi,[1] Université Paris-Sud Centre, National de la Recherche Scientifique, LIMSI - Groupe Cognition Humaine, France

Introduction

Dans une société en rapide évolution, on assiste inévitablement à l'émergence de nouvelles disciplines peut-être même de nouvelles sciences. Il deviant alors déterminant d'analyser le processus qui est à l'origine de l'institutionnalisation d'une science ou d'une discipline.

La distinction entre discipline et science n'est pas toujours simple. Une scienee est un: "corps de connaissances constituées, articulées par déduction logique et susceptibles d'être vérifiées par l'expérience" (Encyclopedia Britannica, 2000). Tandis qu'une discipline: "is a branch of knowledge," "domaine particulier de la connaissance ; matière d'enseignement" (Dictionnaire Le Robert, 1996). Lorsqu'elle est scientifique la discipline peut être considérée comme une science. En fait, dans l'utilisation courante le terme de discipline est souvent utilisé pour désigner les composantes des sciences. C'est ainsi que l'on dira que la géométrie, et l'algèbre sont des disciplines constituantes de la science mathématiques.

En France, une discipline devient universitaire lorsqu'une filière comprenant licence et maîtrise et souvent agrégation est créée. Un arrêté du ministre chargé de l'enseignement supérieur précise l'intitulé du diplôme, son contenu, ses horaires et ses modes de validation. C'est la reconnaissance universitaire. La question qui se pose est de savoir s'il existe des critères objectifs permettant de décider dans quelles conditions un domaine d'étude ou de réflexion devient si ce n'est une science du moins une discipline universitaire ?

Depuis l'antiquité l'émergence d'une nouvelle science procède soit par subdivision d'une science mère soit par regroupement et réorganisation de composantes des différentes sciences.

1. Création par subdivision d'une science mère

Il y a 2500 ans, dans la Grèce Antique, la philosophie constituait la science suprême. Elle fut la mère de toutes les sciences puisque le philosophe traitait aussi bien des grandes questions de l'existence que des problèmes de géométrie et d'astronomie. Le philosophe Grec était aussi mathématicien, géomètre et astronome. A Athènes, sur le fronton de l'école Platonicienne est gravé l'avertissement suivant: "Que nul n'entre ici s'il n'est géomètre.". Progressivement chaque discipline va se dégager de cette matrice d'origine qu'est la philosophie. Chaque discipline va acquérir son autonomie. La psychologie et la sociologie sont parmi les dernières disciplines à s'être dégagées de la philosophie Progressivement, chaque science générera de nouvelles disciplines. L'exemple le plus illustratif et le plus contemporain est celui de l'informatique qui se développe au sein des mathématiques puis créant ses propres concepts et sa propre méthodologie s'en dégage pour devenir une science autonome.

Chacune des grandes disciplines de base est constituée de sous disciplines qui tendent à leur autonomie: la biologie se décompose en biologie végétale/animale, cellulaire, des populations, génétique... A quel moment une composante acquiert son autonomie et pour quelles raisons elles l'obtient, c'est sans doute lorsqu'elle devient capable de définir ses objets, de créer ses concepts, ses méthodologies mais aussi de répondre à un besoin social.

2. Création d'une nouvelle science par reconstruction autour d'un nouvel objet

Une autre modalité d'émergence d'une science consiste en une reconstruction à partir d'éléments constitutifs de différentes disciplines. La création de l'ergonomie est à ce titre tout à fait illustrative. Notons, au préalable, qu'à l'origine de cette constitution se trouve une demande sociale. Au cours du XIX° siècle, l'industrialisation se structure. Il faut créer des produits adaptés aux besoins et aux capacités des consommateurs et simultanément rendre le travail plus facile. Avec l'ergonomie de conception on construit des produits adaptés. Les claviers des machines à écrire sont construits pas les ergonomes qui disposent les lettres sur la base de la position des mains et de la fréquence d'apparition des lettres dans la langue: claviers AZERTY ou QWERTY.

A coté de cette ergonomie du produit se développe une Ergonomie du poste de travail. L'ergonome étudie les conditions dans lesquelles l'individu travaille. Non seulement le produit est intéressant mais il devient aussi important de faciliter sa production, de la rationaliser, d'optimiser les systèmes de production en tenant compte de ce que l'on va nommer le facteur humain. L'ergonomie du poste de travail et l'ergonomie du produit sont nés d'une demande sociale.

Qu'elles sciences sont capables de traiter ces problèmes: la biologie par ce que le travailleur et le consommateur ont des caractéristiques physiolo-

giques dont il faut tenir compte, la psychologie par ce que le travailleur et le consommateur ont des caractéristiques psychologiques dont il faut tenir compte, la sociologie parce que le travailleur aussi bien que le produit sont intégrés dans une société, l'économie, la médecine dont certains considèrent que c'est plus un art qu'une sciences, le droit car la production, la commercialisation et le travail sont régis par des lois.

A l'origine chacune de ces disciplines vient se pencher sur ce nouveau domaine qu'est le produit et l'individu qui produit. On fait de la physiologie du travail, de la médecine du travail, de la psychologie du travail... Les disciplines existantes parlent d'un nouvel objet, traitent des problèmes de l'ergonomie. Or, aucune de ces disciplines à elle seule ne peut traiter les problèmes d'ergonomie. Les problèmes traités en ergonomie ne s'identifient à aucune de ces disciplines. Ils n'intéressent d'ailleurs qu'une petite frange de chacune de ces disciplines: seule une toute petite partie de la physiologie est utile à l'ergonomie et même cette petite frange doit-elle être repensée, reconceptualisée. Progressivement la spécificité de l'ergonomie va apparaître et c'est ainsi que des objets et des méthodes spécifiques vont être développés. La notion de charge de travail, les méthodes permettant de mesurer cette charge de travail; les problèmes de la communication homme-machine et les méthodes permettant d'analyser cette communication, vont devenir spécifiques de la nouvelle discipline: l'ergonomie. Des objets spécifiques vont être définis, des concepts vont être créées, des méthodes vont être élaborées. Une nouvelle discipline est née. Tout en maintenant des liens étroits avec les disciplines mères,

l'ergonomie va acquérir son autonomie. La nouvelle discip1ine se situe à l'interface des disciplines mères.

A partir de cet exemple il est possible de préciser les conditions nécessaires à la constitution d'une nouvelle discipline. Elles sont au nombre de cinq:

a. la définition d'objets d'étude spécifiques;
b. la création de nouveaux concepts;
c. l'élaboration de méthodes spécifiques;
d. un contexte international porteur;
e. la prise en compte d'une demande sociale.

La définition d'objets d'études, de méthodes et la création de nouveaux concepts sont au centre de l'émergence d'une nouvelle discipline.

3. Le développement d'une recherche qui définit scs objets, ses méthodes et ses concepts

L'exemple de 1a création de la psychologie comme discipline universitaire illustre bien la démarche. Jusqu'au milieu du XX° siècle la psychologie était rattachée à la philosophie. Les philosophes parlaient de psychologie. Puis progressivement l'introspection s'est avérée insuffisante pour traiter les problèmes de psychologie. L'utilisation des méthodes des sciences naturelles s'est progressivement imposée. La psychologie est devenue une science empirique. Les psychologues ont mis au point des méthodes pour mesurcr 1es capacités sensorielles, pour évaluer les différences entre individus, pour étudier la mémoire, l'apprentissage... Ils ont ainsi défini des objets de recherchcs spécifiques, élaboré de nouvelles méthodes d'études et créé de nouveaux concepts.

La recherchc dans une discipline ne peut se réduire à l'histoire de cette discipline ou à la sociologie de la discipline. C'est à dire à ce que d'autres pensent et analysent des pratiques de la discipline. La recherche en architecture ne peut se réduire à la sociologie de l'architecture ou l'histoire de l'architecture. L'architecture a des objets de recherche, a des méthodes d'études, elle crée de nouveaux concepts.

Les réseaux internationaux, l'intégration dans la recherche qui se développe dans les autres pays sont des éléments déterminants dans le processus aboutissant à l'institutionnalisation de la discipline. Pour la psychologie et les sciences cognitives nous nous sommes appuyés sur la recherche internationale.

Ce développement est possible s'il existe une demande sociale.

4. Existence d'une demande

La prise en compte de la demande sociale ne se limite pas à l'obligation de réalisations pratiques et à une efficacité pratique. Le développement d'une discipline ne se réduit pas aux applications. L'opposition recherche fondamentale et recherche appliquée n'a pas lieu d'être. Il ne peut y avoir d'application efficace sans une recherche fondamentale forte. La pratique doit être intégrée dans l'approche fondamentale. L'application ne doit jamais être perdue de vue mais le dévcloppement de la discipline ne doit pas être soumis aux exigences de l'application. La recherche alimente la pratique, la pratique alimente la recherche mais l'une ne se

réduit pas à l'autre. Dans chaque cas, le développement est accompagné par la création de métiers et de compétences spécifiques.

Conclusion

Le développement des technologies nouvelles, l'émergence de nouvelles demandes sociales bouleversent les cadres des disciplines classiques. De nouveaux objets d'étude émergent, de nouveaux concepts sont élaborés, de nouvelles méthodes sont mises au point. Ils imposent une reconstruction et un réaménagement des structures et disciplines. Cette mutation est parfaitement illustrée par l'évolution du métier d'architecte. Sa fonction essentielle n'est plus seulement de construire mais de repenser l'espace de vie. L'architecte d'aujourd'hui est le maître d'oeuvre de notre espace de vie. C'est pourquoi je plaide pour la création d'une science de "L'espace de vie" dont les architectes seraient les acteurs principaux.

La réalisation d'une telle ambition pose le problème de la pluridisciplinarité. Les nouvelles disciplines reposent sur des connaissances provenant de différentes sciences. Cette pluridisciplinarité peut être gérée selon deux modalités: soit, comme ce fut le cas de l'ergonomie, le même individu intègre des connaissances venant d'horizons aussi divers que les sciences de la vie et les sciences de la société, soit on constitue des équipes pluridisciplinaires comprenant autant de spécialistes que d'approches. Le choix d'une solution mérite débat car il n'est évidemment pas neutre pour le développement de la discipline. ■

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Architecture as Object of Research

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Everywhere in the world, architectural practice is undergoing fundamental changes. Almost everywhere in the world, schools of architecture declare that they are going through intensive rethinking of their educational program. It is normal to suppose that the developments in these two, so functionally interdependent domains, profession and education, occur in some concurrent way. Surprisingly, in most cases up to now, like two ships passing in the night, changes in design practice and discussions for the reform of architectural education follow their own independent way.

This is not the place to discuss the possible causes behind this disparity, probably a combination of inertia of architectural ideology, short-term vested interests, and the fact that pressure for change originates top down, from university authorities or governmental bureaucracies rather than from bellow, from the realities of architectural practice.

Whatever the reasons, it appears, three major problems preoccupy architecture academics: what is the future of the design-studio, what is the theory of architecture to be taught, and what is architectural research and its relation to the design studio and theory. None of these questions appears to emerge either out of the current realities of professional practice somebody outside of the architectural world would have imagined. That the traditional studio as it is carried out in most schools of architecture is obsolete is out of the question. That a body of theoretical knowledge has to be learned by architects and that architecture ought to be drawing from a body of ongoing research, are obvious subjects to worry educators of architecture. However, before one tries to answer such questions, what is more pressing is to find out what is the order of answering them in respect to other, perhaps more urgent ones and within what context they ought to be answered. In the absence of such a pragmatic framework debates about architectural education, whatever the quality and elegance of the argumentation, become notoriously academic or even vacuous.

I believe one should approach these problems the other way around. Try first to find out what is wrong or lacking in the current architectural practice, identify the needs but also the potentials of the new environment within which architects are situated to act, that is to conceive and construct as professionals. After that it makes sense to inquire what kind of knowledge is needed to make professional acts possible, what kind of knowledge, what kind of research to obtain this knowledge, if we do not posses it already, and what pedagogical means are best to be employed for new generations of designers to acquire it, efficiently and effectively.

Taking this bottom up approach and examining the situation of architectural practice today we arrive at problems that rarely are part of the discussions about architectural education. It appears that a New Environment for design practice is emerging whose major dimensions are

1. an unprecedented increase of complexity of design problems
2. an unparalleled increase of the cost of land and construction
3. revolutionary changes in the legal framework concerning accountability, litigation, and new standards of human rights, as well as
4. emergence of consumer sovereignty
5. professional deregulation within domestic borders and relaxation of restrictions of professional practice across national boarders
6. an explosion of technological breakthroughs in computation and communication.

This New Environment is characterized by new needs as well as new opportunities:

1. the need to be more effective in solving highly complex design problems
2. the need to be more efficient, cost reducing design practice
3. the need to develop a transparent, explicit, legal picture of accountabilities in design decisions as well as the need to respect beliefs, needs, and aspirations of a wide range of groups considering them as design participants
4. the immense opportunities global design practice offers for sharing intellectual resources, finding clients from all over the world, and forming global joint partnerships, and finally
5. the opportunities offered by unmatched up to now, the new means of transportation, new media of communication, computation, and simulation.

Discussing the repercussion of this New Environment on architectural education, theory,

and research is a formidable task. However, I will focus here on one very new, basic, and most compelling problem that we have identified through our empirical studies carried out by our research center, Design Knowledge Systems[1], *collaborative* design and *dialogical* architecture.

Since the seminal contribution by Serge Chermayeff and Christopher Alexander, by the end of the 1950s, the question of design thinking and methodology became central in architectural theory and research. Problems of validity in the design process and the legitimacy of the act of designing have been systematically examined. The inquiries yielded fascinating findings that have improved architectural practice. Yet, these studies departed from one common assumption that limited them, that architectural design, the conception of new spatial-functional spatial arrangements is an insular, solitary activity in the privacy of an individual's mind. Empirical findings are challenging this assumption.

They show that contemporary design practice is a highly distributed, interactive, collaborative practice that takes place bridging space, specialized domains of knowledge, genders, and sub-cultures. It engages in a participatory creative act involving not only architects around the globe but also other technical experts, clients, financiers, artists, and users. Thus the production of an architectural scheme is increasingly split into fine expert tasks executed by individual specialists, or groups of specialists, within or outside an architectural firm, not only technology experts but also legal, economic, management, behavior and social relations as well as public relations experts. To this army we should add the introduction of many different participants representing interest groups (users, neighborhood committees, ecology or political groups etc.) multiplying further the number of agents in the design decision making process. They may "design together" occasionally located inside the same physical facility but more often they are distributed in different locations with extensive use of "cross-company" outside contracting.

A similar phenomenon characterized by the distribution of design tasks related to the production of a scheme of a building is the practice of architects undertaking projects far beyond their immediate environment on a global scale. To recall the memorable expression of Andre Malraux, the architectural office is becoming an office without walls, national, geographical, and disciplinarian.

One might argue that this phenomenon is not new. It is easy to find that even in antiquity several masterpieces of architecture were carried out in partnership and travelling over long distances. Two most conspicuous cases are the partnership of Callicrates and Ictinus, the architects of the Parthenon of Athens and the partnership of Anthemios of Tralles and Isidorus of Miletos, the architects of the Justinian Hagia Sophia. It is known that both Ictinus as well as the architects of Hagia Sophia carried out a practice over long distances. During the 16th and 17th centuries, as several fascinating documents show, poets, engineers, and architects were routinely conceiving ephemeral architecture for public ceremonies, weddings, funerals, and entries in close collaboration. In the 19th century, as much as some of the romantics aggrandized the idea of the solitary designer others challenged it promoting architecture conceived collectively by a community. Similar models of collective practice also inspired by socialist theories are discussed during the twentieth century. The "modern" idea of "team work", was dear to many Constructivists and Bauhaus designers. Walter Gropius continued to support it in his US teaching at Harvard. Let us not forget that his firm was called architect's "Collaborative" rather than "Gropius Associates". Yet, not only were these beliefs naïve, like most Bauhaus beliefs about building technology and industrialization, they were also politically controversial. The idea of collaborative, community-based design enjoyed a brief and intensive revival more recently embraced by the late late-romantic May '68 generation but it was only by the end of the 20th century, the end of the millennium, that it was realized that collaborative design was neither a political slogan nor an ideology, but a reality, a necessity, and, like prose, practiced even when one is not aware of it.

No reductive model of any realism can ignore these facts. The new environment of practice introduces new needs and new potentials and consequently a completely fresh point of view to questions of how to think architecturally, what kind of design method to use, what pedagogical framework to teach it.

What can make this new global, distributed, collaborative design function well?

I will enumerate some basic directions for new knowledge to be developed, new research, and new pedagogical means that have to be put together to make its acquisition by the new generation of designers possible:

One way to secure concurrency in design collaboration is to develop a *plan* capturing the various steps of conception of an architectural scheme, managing the calendars of people and machines working together minimizing waiting time and

revisions due to lack of synchronization. Such an optimal rational plan orders in advance "who should do what and when", controls which work has to be initiated and when it has to be terminated, and allocates the sequence of human or mechanical activities. Planning methods abstractly presented seem rational. On the other hand, trying to fit them in concrete situations it becomes evident that they are too reductive for the complex mesh of activities involved in contemporary architectural design practice. The idea of a comprehensive perfect plan through which all experts optimize their participation is impossible to achieve. It requires data and background knowledge that is impossible to gather, to update, to revise, or to process within realistic constraints. Thus, although such methods should be developed and introduced in architectural education they are rather inadequate to prepare future architects for realistic collaborative practice.

What I suggest is to look for a more realistic approach, introducing a more "practical adequate system" rather than an ideal, perfect one. Such a system should be able to coordinate distributed design actions within a framework of, what Christopher Cherniak (1986) called, developing further Herbert Simon's idea of a "satisfactory" system (1957), "minimal" rationality leading to tractable results. It involves teaching process rather than static finite knowledge, a system of interactive rules, a protocol of collaboration, sensitive to the constraints of the specific participants and the specific design problem rather than complete set of rules and definitions. Such distributed systems, rather than the planning methods we referred to before, permit multiple design participants to negotiate and instantiate intercourse towards the same design target, if and when needed. Participants can share specialized design knowledge, without recourse to a central design authority with a God's eye view of the architectural world. Certainly this is a far cry from the way we train designers now as defensive or aggressive supporters of their point of view and their individual values.

Taking one more step further this approach we can introduce methods of resolving conflict not through compromise but through creative recasting of the problem. Once more this is very different from the way we train designers in schools today promoting a solipsistic approach ignoring the other ie the collaborator or considering him/her as an adversary rather than a resource. What makes the process of resolving design conflicts difficult is that participants are not even aware where they agree and where their views contradict each other. Thus, one step towards design collaboration is to turn these implicit points of view into explicit positions. This can be done through a method that can truck down and analyze streams of statements used by design participants in dialogue arguing about the various design tasks that have to be carried out in collaboration. It facilitates design participants to monitor each individual's strings of argumentation in discussions and to become aware of agreements or disagreements between each other. More importantly, it makes easy to detect the roots of disagreements. This permits designers to have more self control over collaborative process, and negotiate, deal, and compromise more efficiently and effectively. The system makes it easier to proceed applying voting techniques to aggregate partial views arriving at collective design decisions. Obviously there are shortcomings in such approaches. Even more promising however is to invite participants to set their disagreements in a game theoretic framework, once they diagnose the origins of their conflict. Placing design conflicts in a broader framework permits what is a perceived as a zero sum game between participants to be turned into a win-win one. In many respects such a method follows the approach of cognitive therapy suggesting that conflicts might occur because of inadequate information and incorrect inferences among design participants, many times caused by limitations of working memory, irrational belief persistence, self deception or biases which awareness helps overcome.

Are there any other conditions to be met for collaborative design to happen in addition to transportation and communication media overcoming distance, to a minimal distributed system overcoming inconsistencies and delays, and to a conceptual system facilitating conflict resolution? Indeed more is needed. For distributed design partners agreeing to engage in collaborative decisions, information has to be not only in place and on time but also in the *form* each collaborator needs it. Thus, besides overcoming space, time, and objectives distance, another kind of distance between collaborators has to be spanned: epistemic and cultural distance.

For this we need "bridgeheads", to overcome the internal and external conceptual constraints in the minds of people so as to "get argument going" even if each partner, temporarily, does not believe what the other one says is complete, true, or even sincere. Such "bridgeheads" sustain the dialogue between people coming from different disciplines or cultural and sub-cultural backgrounds rendering interhuman, mutual intelligibility possible. To quote the American philosopher D. Davidson (1984) "the method is not to eliminate disagreement, nor can it; its purpose is to make meaningful disagreement possible, and this depends entirely on

a foundation - some foundation - in agreement". This is what we need to make students learn and master.

The next aspect that is in the process of developement is a method that captures the contribution of design collaborators, architects, technical experts, clients, bureaucrats, artists, and users as participants in a process of learning and discovery. Crucial for this is to replace autonomous and detached design reasoning by an interactive dialogical one involving mechanisms of reflection, learning, and discovery similar to the Socratic *elenchus*, or what an other contemporary philosopher, Jaakko Hintikka, has called "interrogative (questioning) steps".

To return to our initial task concerning the education of the architect now. In the place of addressing fundamental questions of content and use what we see very often in architectural education reforms is piecemeal curriculum modifications: a little more up to date technology taught here, a breakthrough introducing a new degree in building management there. But this is not what one expects as a significant reaction to the new environment of architectural practice coming from professional schools. Division of labor and distributed practice are not to be accommodated in education by more divisions in or even more splitting of degrees. Neither can the introduction of information processing and communication bring any solution. In the right direction as these steps might be, they do not reflect the most important need, how to put together all these new partners in the design process and how to make out of their partial beliefs and desires a new creative synthesis.

As a recent study concerning the use of web technology in science has shown a paradoxical situation may emerge whereby deregulation, universal emancipation, and ease of distant interaction, may lead to Balkanized rather than true universal of design. Most novel questions can be answered by leaping over knowledge barriers, disrupting boundaries of stereotypes and not by multiplying them.

To borrow Wittgenstein's metaphor about language, the more specialists succeed erecting such "suburbs" of knowledge the more they fail in building a City of Knowledge, in fact turning what exists of it into a slum. Further increase in the division of design labor, design specialization, and globalism might turn out, in this case to be a hindrance rather than an asset. Design becomes in this case not only a highly divided and shattered activity but also a divisive and shattering one. Thus a major challenge for collaborative design is to enhance the conditions for dialogue and learning, enlarging the communities of specializing designers and integrating them within the larger human community.

It is not therefore a question of new courses or modified studios or new degrees but a more radical rethinking to the very root of the new kind of practice the schools have to prepare. It will be very inappropriate to make any suggestions here. Yet, I am very tempted to bring back a model I have proposed again in the past that indicates the scale and nature of transformation architectural education requires. This is the model of the education of the medical doctor inside the academic clinic and the university hospital. In these institutions the objective to restore health to people is provided through practice, real practice in a truly collaborative setting, involving real clients real responsibilities and rewards, but all that in a highly *reflective*, learning framework. Note that in an academic clinic not only theory and practice meet but also education and research. In the same vain academic design offices ought to produce not only people with knowledge to practice but also new knowledge for people to apply in practice.

Thus there is a formidable task for design education today, to identify ways through which a new generation of architects can acquire knowledge to work together designing within the present complex structures of technology overcoming contradictions and conflicts, and enhancing through dialogue discovery, learning, and community. ■

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Meeting of Heads of European Schools of Architecture
Towards a Responsive Architectural Education /
Conférence des Directeurs des Écoles d'Architecture en Europe
Vers des études d'architecture ouvertes et adaptives

Chania, Greece, 2-5 September 2000 / *Khaniá, Grèce 2-5 septembre 2000*

Impressions

David Porter, Mackintosh School of Architecture, Glasgow, United Kingdom. 19 September 2000

35% of the world's cement is produced and consumed in China. This extraordinary fact, announced at the beginning of the conference, kept coming back to haunt me. In Britain the general public think that we architects are primarily motivated by the desire to cover their world in concrete. But how wrong the public perception proves to be! Europe's appetite for cement seems of little consequence in the face of emerging China. And what of India, due within ten years to overtake China as the world's most populous country? And then, what of Japan, Korea, Indonesia, Malaysia, and Pakistan? Perhaps the weight of all the concrete about to be consumed in the East will bring about an infinitesimal shift in the Earth's axis, but one sufficient to spin us into a chaos that even Quality Assurance (QA) cannot resist. If the architect's discourse of the 1970s was mesmerised by history, our contemporary consciousness is provoked by that discipline of space – geography. It was not until the conference closed that I could think of anything remotely useful that the EAAE could do to confront this imbalance, so I will come back to that.

Away from the concrete and into the abstract – our main talking point was indeed Quality Assurance, a topic that touches many sensitivities and fears. The realisation that none of us is free of the accountant's grip was deeply reassuring. But such a discourse has its tensions. QA is born from the need to prevent things going wrong, rather than making things go right. It was no surprise that most contributions adopted a defensive tone. Someone with a paranoid turn could imagine that the education industry invented QA in order to keep the intellectuals from looking outside their cage.

Keynote Speaker Ton Vroeijenstijn from the Association of Universities in the Netherlands provided the background and rationale to Quality Assurance. His optimism about how QA could be a force for good that, used in the right way, would be beneficial echoed the sage advice of Marvin Malecha from Raleigh in the USA - QA is here (at least for now) – use it as a lever to forge improvement.

The other Keynote Speakers explored another world, exposing the gap between education's mechanisms of control and the issues that architects hope to address in their work. Their contributions acted as an antidote to the institutional relativism of Quality Assurance, returning architecture to its social role, to its site, to its material quality and ultimately to the very nature of architectural experience.

Herman Hertzberger, the first of the Keynote speakers, spoke of the decline of critique and the retreat from the challenge to make social space. Critique demands location in the lived world, not the relative matrix of institutional organisational systems. He left me wondering about the difference between universality and uniformity. Universities were founded on a universal language (then Latin, increasingly English). The universality of that language made the comparison of difference possible. But architecture works in other modes, equally universal – sight, sound and touch. How are these admissible to the world of QA?

William Curtis, in a poetic and evocative talk on the "hidden culture" of architectural education, called for students to learn to see where the art of seeing is raised to the status of a discipline that acts as the starting point for architectural thought. He advocated an obsessive encouragement of observation for, when we read a place in a deep way, we are in fact designing. He reminded us that all the evidence points to architecture as a very slowly evolving art.

Although Roland Schweitzer spoke before Curtis it was as if he had read part of Curtis's script. Schweitzer showed examples of timber construction from across time and place, their material

Venetian Lighthouse, Chania

logic matched by their material presence, images that told us what Curtis was preparing to say - that buildings transcend their purpose through the medium of architecture.

James Horan from Dublin spoke with passion about the necessity for diversity and richness, the need to resist the temptation to regularise and to rejoice in diversity and confusion. Had I not lost my voice then I would have shouted "bravo"! Perhaps one of the themes for next year should be how we invent the mechanisms that can generate and support diversity, asking how we build the confidence necessary to use chaos and confusion, not retreat from it, after all, life's like that.

As in so many things the Dutch are ahead of the game. Aart Oxenaar spoke of the divided Dutch system with Academies (like his in Amsterdam) that are small, local, part-time, operating a network of students and teachers, and under the Ministry of Culture. This in contrast with the large Technical Universities of Delft and Eindhoven that come under the Ministry of Education. So the system that produces some of the best architects and best architecture in Europe is founded on a structure that is non-uniform, pulls in two directions and holds the seeds of its own evolution. There are lessons to be learnt here.

The case of the Liechtenstein School is revealing in how we view difference. Is this Europe's smallest school of architecture? It has only 80 students in a country with a population less than one of Crete's smaller resort towns in summer, drawing students and teachers from Switzerland, Austria and Germany. This reminded me of that recurring dream of architectural teachers – the school on a ship. But this ship is grounded in a valley in the Alps. How does such a tiny institution achieve the critical mass necessary for modern education? Is it a model for another kind of school, filling the gaps between the institutional giants?

Other possible themes for future meeting arose. For example, how do we, as heads of schools, promote the transfer of studio based architectural pedagogy to other disciplines. This debate would make us look forward and out from the confines of our discipline. Another was be how we manage change in our schools.

But now I return to the Chinese and their consumption of cement. Do we aestheticise the Asian experience like Rem Koolhaas? Perhaps there is a simpler answer. This year we had as a guest a colleague from the USA. Perhaps next year we invite a guest from the Asian grouping of architects to give a more global perspective on our struggles. ■

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Responsive Architectural Education: The Issues

Dimitris Kotsakis, Aristotle University of Thessaloniki, Greece

Introduction

There are three issues central to the proposed discussion of "Responsive Education" ***The Evolving Practices, The Evolving Institutions, The Responsive Student.***
The three issues are interrelated; we cannot address them separately. The evolving architectural practices and the evolving institutions of architectural education determine each other, they form a cycle. And the *responsive student* is the *punctuation* of the cycle, the point at which we, as teachers, enter to see things from within. In this sense, the student is the *point of view*.

The education-practice cycle

Architectural practices and educational institutions are circularly dependent on each other on *one condition*. That *education* is meant here in its specific difference from *training* (as we discussed it in our past meetings). It is education, not training, that determines architectural practices being, symmetrically, determined by them.

Education and training are both determined by practice. But training is determined in a *linear* way: it serves the practice by which it is determined; while *education* is determined in a *circular* way: it *determines* the practice by which it is determined.

The dual point of view

So the student punctuates the cycle: the student is the teacher's point of view. I am not saying that the student *has* the point, I am saying that the student *is* the point. This assumes a free and reciprocal teaching-learning relationship, in which the participants define their actions in *recognition of the other*, that is taking the other as a value. In such a relationship the student's point of view is, symmetrically, the teacher. I am talking about a *dual point of view*. This viewpoint is *a principle*, by which we can make fair decisions on university education.

Saying this, I should make clear that I do not think of *the student* or *the teacher* as *realities*; I think of them as *ways of speaking*. There are many *realities* referred to by "the teacher" and "the student", of which the student-teacher communication is the basis of a *relational*-reality, and the students and teachers are the *related subject*-realities. Now, as realities, the students and teachers are either *any* or *all* of them. And there is a difference between any student and teacher as an individual and all students-teachers as a collective. There is also a difference between the three collectives: the *student*, the *teacher* and the *school*. This gives an idea of what there is really; and neither "the student" nor "the teacher" is part of it.

What is, then, the student as "the point of view"? A counter example will help in its understanding. It would make a significant difference if we let the "firm" instead of the "student" to punctuate the education-practice cycle. I am not talking about *values* here; that is, I am not talking about values *only*. I am talking about *codes* mainly. The subjects referred to by the "firm" and the "student" do not respond to the education-practice relationship in the same manner, neither individually nor collectively: their positions in the relationship are different, hence their responses are different.

The strange point of view

There is also another point of view -*a strange point*. This is not just a *point*; it is what we may permissibly call an *attractor*. The Political Society is attracted here, Chambers, Unions, Associations, anything assumed to have a *commanding voice*, anything that may control the context of architectural education, is equally attracted in this strange point.

But the attractor I am speaking of, the strange point were all commanding voices meet, is a point of controversy and contradiction. And contradiction is of two radically different kinds: it is either *operational* contradiction, which is resolved by a *choice* ("of what to take and what to leave or suffer"); or contradiction is *paradoxical*, in which case it cannot be resolved by a choice, it destroys in fact the very act of choice. To give a contemporary example, paradoxical is the Epimenedian contradiction generated by the teacher-to-student authoritative injunction to disobey all authorities.

The choice to obey results in disobeying; the choice to disobey results in obeying. Paradox, rationalistic objections notwithstanding, is part of the strange point's constitution. There is no social space, a space of social encounter and relationship, which is significant in human life, where all commands meet, and in which all emerging contradictions are resolved by a choice.

So there are two points of view for the teacher: the *student* and the *strange* point. Now let me bring the two points together and give them better names. The first point is the *reported contents of education*: the "content"; the second point is the *evoked relations of education*: the "context". The content is reported by the acts of teaching. This is the "student" point of view as we are (supposed to be) teaching *for* the students (when teaching *to* them). The commanding aspects involved in teaching evoke the *context*. These commanding aspects, inseparable from the acts of teaching, are related to the ideological and political norms, which constitute the education's *frame of reproduction*. This is the "strange" point of view; strange indeed, almost paradoxically strange, for those who are ideologically and politically led to leave politics and ideology out of teaching.

What is reported, is what we *talk about*. What is evoked, is what *we act upon*, what we put in operation without necessarily talking about it. If *we must talk about what we are acting upon*, we should bring the strange point forth. This is always the case, from the simplest human interaction to the most differentiated and complex. In a relatively simple case, what we act upon could be just a request or a demand evoked by the tone of voice reporting something, as it is the request of help evoked by a report of danger. But the case of architectural education is far from this; what we act upon in this case is no less than culture regulated by ideology and politics.

There are reports, which are intriguing as to the commands carried by them (if there are any which are not) -actions with intriguing contexts. Like the reports, which we have been discussing the past years, on "Education" versus "Training", "Generalism" versus "Specialisation", "Academic Administration" versus "Management". Last year's discussions brought forth a compelling statement: "The situation has changed, we should be political now". My response to this was that the situation has changed indeed, but this does not make us political *now*. For we *cannot not-be political* in our social action. This is a consequence of the unity of the content and context aspects of action.

If politics are, by definition, public action (legislative and executive) on social relationships and, by creed, they are "democratic" (let us not question the term for its present actual meanings); then, in the context of architectural education, politics include the public concern of the educators and the educated about

a. the relationships between them
b. the ongoing relationships of the educators with the social, market and state agents
c. the future relationships of the educated with the same.

These relationships belong to the kind of things evoked by the acts of teaching architecture. We do not *talk about* them in teaching, but we *act upon* them by teaching. In this capacity they are constitutive of the *context of teaching*. I focus on these relationships for they are at the centre of "the changed situation" and explain the need "to be political now" as a need to change our political attitudes so as to meet the changed state of affairs in architecture.

The concrete point of view

Can we not see things from all angles? Why a "point of view"? Apparently yes, we can see things from many angles, not all but practically all. Really no, the only thing we can do is, while seeing things from one angle, keep getting reports on how the same things show from different angles. This is not only possible; it is necessary too, if we don't want to be carried away by an abstraction. For any point of view is an *abstraction*. A *concrete* point of view is a point of view informed by all other points of view.

What I am saying in this introduction can be put in the phrase: *our concrete point of view as teachers in architectural education is dual and strange.*

But again, I should make clear that "architecture" and "education", like "the student" and "the teacher", are not realities: they are ways of speaking. I will discuss the complex realities referred to in this ways of speaking in what follows.

It is social relationship that brings form to the chaotic reality of the interrelated human actions. And it does so in two connected ways. It defines the boundaries of action by establishing an *expectation*: a positive expectation that something of a kind will happen and a negative expectation that something will not happen. And it defines the *meaning* of the expected and unexpected action. The only way to know that an action is architectural is by seeing that it fits into the context of certain social relationships.

So it is meaningless to say that an *architect* is one who does *architecture*, for it is the other way round; but not quite. Architecture is not what architects *do*; it is what they are *expected to do* in their professional relationships with others.

And if it is so, the definition of "architecture" *in abstracto*, if not meaningless, has a *symbolic* meaning wanting *real* explanations; a real explanation being the exposition of the meaning of architec-

tural actions in the context of the (ever-changing) social relationships.

The Issues

The evolving practices
(The Question of the Object)

An empirical breakdown of architectural practices, admitting to architecture its full historical meaning, and taking into account its present developments, has the following pattern

1. *Design*: Design of Objects and Buildings, Urban and Landscape Design
2. *Construction*: Construction of Spaces and Buildings
3. *Regeneration*: Conservation (Preservation and Restoration), Urban and Building Re-use
4. *Spatial Planning*: Urban Planning, Spatial Development.

Four special "schools" are coming out of this pattern; each of them is grounded on one of its main categories, incorporating those subcategories or elements of the others, which are essential to its definition. "*Designers*", "*Architect-engineers*", "*Conservationists*", and "*Planners*", emerge as beneficiaries of architecture. Their relations with each other are not *complementary*, they are *antagonistic* over the control of the inherited architectural practice. "Designers" will be fighting with "architect-engineers" over building design, with "conservationists" over restoration and building re-use, and with "planners" over urban and landscape design; "conservationists" will always be under arms against "planners" for urban re-use, and so on. I am not talking about *emulation*; I am talking about *corporative power* and *professional licence*.

But, taking into account the ramifications and the intersections, there is quite a number of "professional profiles" that are coming out of these "schools". What can we say about them? Keeping to the actual, we cannot say much. We are facing an open process of *functional differentiation of skills*, which is *determined* by the *effective demand of services*. In the "flexible specialisation" market game, where skill follows software in the tempo of change, prediction on such a matter is a little better than weather forecasting. The "schools" themselves are not here to stay; they are only opening the game.

And, of course, two kinds of professional "moderators", necessary to cope with all this, are also coming out. The first kind is already with us, and dynamically so: it is the "managers". The other kind is only emerging: it is the "generalists". The "generalists", in this environment, are not "architects" as such; they emerge just when the acts of architecture are divided among the "specialists". "Generalists" can be anything from writers on architecture, to technical counsellors of "managers". They can even be managers themselves; although, speaking generally, an architectural school is not the best breeding place for managers. So there is a fifth "school" in the row: the school of "*General Studies*" -a school not *of architects* but *on architecture*.

This, roughly, is a picture of the evolving practices drown from a certain point of view -with a certain perspective. There are other perspectives too, pictures of other aspects of the evolving practices. To wit, complementary to the *differentiation of skills* but contrary to their break-up into fragmented fields of professional training, is the *integration of skills* into a unified field of architectural education. The *unity of architecture* as a perspective, was the content of my keynote speech in our first meeting; and it was further discussed in our second meeting. I'll not discus the point here. I will only give its outline, so that it can be related to the forgoing.

Conceptually, the unity of architecture is better understood by considering the *architectural complexity* in two dimensions. The dimension of *Space*, which defines the *Dwelling / Habitat* polarity; and the dimension of *History*, which defines the *Design-Planning / Regeneration* polarity. These polarities do not point to differences of *scale*: small vs. big *spatial extension* or *historical duration*. They point to differences of *levels of abstraction*, hence, to different *levels of action*. The habitat is the *spatial context* of the dwelling; as a *lived space*, the dwelling *belongs* to a habitat. Design-planning is the *historical context* of regeneration; as an *architectural act of memory*, regeneration *belongs* to the class of design-planning acts. It is this difference of "level" versus "scale", that does not equate the polar terms in their modes of action, that is in their ways of thinking and acting. The unity of architecture is a *unity in difference*: the actions defining the polarities of this unity are neither *identical* nor *distinct* in their modes of action.

The unity of architecture saves the *meaning* and the *existence* of architectural acts. A dwelling, as space lived, is meaningless out of its habitat; and the habitat does not exist without its dwellings. The same is true of regeneration: of preservation, restoration, and re-use, as acts of historical memory. Having an architectural object, these acts of memory are meaningless out of the design-planning context; which, in turn, exists as a context of historical memory only through the acts of regeneration.

The critical question in the unity of architecture, is the unity of the acts of design and planning. There are two critical points concerning this unity. The first is the difference between *making* and *doing* as modes of action. Design is making, plan-

ning is doing. Things and deeds are thought of and brought about differently; and quite understandably so. But design is not just making things; *design is making things for us*. And things do not exist for us when we make them, at that moment they are just *with us*, things exist *for us* only when we *use* them in what we *do*; that is, they exist for us when we use them as (or as not) planned. For doing is planned: it is not designed (to be precise, the *design of doing* is what we call "planning"). So, for design and planing, it may be difficult to be together but it is impossible to be apart.

The second critical point is the range of design. Let me reverse what I have said above: *making things for us, is making designed things*, which is equivalent to making *desired* things. In this, the desired thing, lies all the tension of design: the *form of the desired* (thing) – the *structure of the thing* (desired). The point is that the bracketed terms are still there: they exist, and forcibly so. It seems that it is as difficult to teach the avowed "form-designer" *the existence of the thing*, as it is to teach the avowed "structure-designer" *the existence of desire*. Anyway the pattern is the same as above; difficult as it is to put them together, it is impossible to have them apart.

I used the term "*General Studies*" to name the summing-up studies of architecture in the context of skill break-up. To make the difference, I use the term "*Integral Education*" to name the studies of architecture in the context of skill integration. But we are already in the second issue.

The evolving institutions
(The Question of the Subject)

Talking about the "changed situation" in architectural education, and the expressed need for a political response, I have focussed on the relationships between teachers and students as well as between them and the social, market, and state agents.

To my mind, the key point in the ongoing changes, the point that gives form to the political response, is *freedom of education*. I use this expression and not *academic freedom*, which is common in the relevant discussions, for reasons that will soon become clear.

Freedom of education is twofold. First, as to the teacher-student relationship, it is on the one hand a mutual respect: the student's respect of the *freedom of teaching* and the teacher's respect of the *freedom of studies*, and on the other hand it is a respect of these two freedoms by the educational institution. Second, as to the educational institution, freedom of education is conditional upon the *educational autonomy of the institution*.

Freedom of education has to be predominantly protected from the following

1. Government's interference
2. Interference of academic administration
3. The effective demand bias and finally
4. The ideological bias.

We know of course, and this explains my use of terms, that in a liberal political context all infringement upon freedom of teaching is legally performed on account of "academic freedom". To take the trivial example; the government cuts the budget on education, the institutions turn to the market to fill the funding gap, effective demand steers the curricula out of the "unwanted". This bias against teaching the "unwanted" is in perfect accord with "academic freedom" –not the *ideal*, the *actual* one.

So the question is what limits to the freedom of education are posed by the different kinds of actual "academic freedom". For *freedom* is not only the *right* to control the circumstances and the conditions of one's actions; it is also the *power*, that is the *capacity* and *means* to do so. Effective demand infringes upon freedom of education by depriving freedom of its *financial means*; dominant ideology contributes by depriving freedom of its *recognised capacity* (by disqualification); the deprivation of *academic* and *political rights* are the prerogatives of academic administration and government respectively. A thorough restrain of the freedom of education, under the liberal condition, needs the co-operation of all four agencies ideological, political, entrepreneurial, and administrative.

Educational autonomy consists in the institution's *right and power to respect freedom of education for all* its teacher and student members. It is obvious that educational autonomy does not guarantee educational freedom. The institution may have both the right and the power to respect the freedom of its members but not the *will* to do so. And this, also, is in accordance with "academic freedom". Educational autonomy should not be confused with the *statutory autonomy* of the educational institutions, which amounts to a full responsibility for their organisation and educational action. Statutory autonomy is only a condition of educational autonomy.

The critical question concerning the freedom of education at this moment is neither the institution's disrespect of it nor the student-teacher'symmetrical disrespects. Critical now is the outcome of the ongoing political combat *against educational autonomy*. The European Commission's "slim initiative", we protested against, is quite telling on this combat. The *educators*, according to the initiative, were to be removed from the Advisory Committee on Architecture; their point of view was deemed unnecessary on matters of architectural education and training.

There is a circular relation between *freedom of education* and *integral education*. Integral architec-

tural education presupposes an internal critique to segregated professional training and skill break-up. And this critique is impossible without freedom of education. But freedom of education presupposes the *maximum field of study*, the largest possible, if it is to be an *actual freedom* and of *education* too (not of training). And without integral education it is impossible to compose such a field. So the circle is closed. The perspectives of integral education and freedom of education are logically equivalent.

A consequence of the *freedom-integrity* equivalence is that *integral architectural education is conditional upon educationally autonomous institutions*. This is a consequence of the outmost importance.

The responsive student
(The Question of Method)

Let us come back to the dual point of view. When freedom of education is mutually respected, the *student* is the teacher's point of view and, symmetrically, the *teacher* is the student's point of view, as each one has the other as a value. I don't mean this as an "ideal" relationship, but as one of the principles that constitute a fair ground for decisions on university education, as I have put it at the outset.

In university education the two points of view lead to a third: a point common to both participants. The educational interests of teachers and students converge in research; *Research is essential to university education*. The internal relation between research, teaching, and studying is what makes *university education* what it is. It is what makes the emerging difference between *university education* and *professional training*.

Two issues are central in the discussion of method in *architectural* education as *university* education: *research*, for the university, and *the studio*, for architecture.

Research

As research has an essential theoretical aspect, we cannot discuss its place in architectural education before we discuss the relation of theory with architectural practice. A critical point is the relation of *theory* to *design*. We may start from here.

There is the following argument relating theory to design. Theory, involves *rational, word thinking*. Design involves *image thinking, not necessarily rational*. From these two premises follows that *theory and design are essentially different*.

This being true, it is also true that *theory and design have an essential unity*. The argument to this runs as follows. Theory is not limited to rational word thinking. *Human action* in its totality, rational or irrational, real or symbolic in images or words, is constitutionally complex: it contains a practical and a theoretical aspect. The practical aspect is related to the *performance* of action; the theoretical is related to the *control* of performance, to keeping the object of action in context. Design as action, the *act of design*, is not to be equated with the *design practice*.

An *act of design* is a unity of a *design practice* and what we may call a *theory in design*. Both aspects of design, the practical and the theoretical, refer to the object. So there is a "first order" *theory in design*, which is a *theory of the object of design*; and a "second order" *theory of design* itself, what we usually call "design theory". Design, as involving image thinking, is indeed not necessarily rational. But design involves more than image thinking. *Language* and *reason* are indispensable to *conscious design* in our culture; and if they are so with regard to design *practice*, they are more so with regard to the *theory in* design and the theory *of* design.

The question, then, is not how to relate theory with design. The question is internal to theory: it is how to relate the *theory in design* (of a designed object) with *other theories* (of the same object); and further, the question is how to relate the different theories *of the object* (the theory in design included), with the theories of the design of that object. So we are, again, in the difficult-together/impossible-apart predicament. It is as difficult to teach the existence of the *word-symbols* of things to the avowed "image-thinker" as it is to teach the *image-symbols* of things to the avowed "word-thinker". But if architecture is concerned with *space lived* by people who keep having both *conscious and unconscious* minds, there is no other way.

The prejudice that word-thinking fits better to theory, while image-thinking to practice, levels out the differences of context. The builder who, looking at the design of a building, says critically "it's good in theory but …" has a good grasp of the point I am trying to explain. The difference between theory and practice is not in the *kind of symbols* produced but in the *use* of them.

The *unity of theory and practice* has the internal differentiation and the complexity of the architectural acts. There is no need to cover the subject fully before we get to the point of research. Assuming the unity of theory and practice, we easily see the difference between

a. *research in architecture*, which relates to the theoretical aspects of architectural action and is about the architectural objects, and
b. *research on architecture*, which is about architecture as an object.

The presence of research *in* a "*discipline*" proves that it *is* a *discipline*. It is said that "Architecture is an old profession, but a young discipline" or, in its institutional form, "Architecture is a newcomer to the University". So it is. And this, precisely, is the question of research. For, to end with what I

started with, the research character of teaching and studying is what brings education to the university. I am talking about *research in teaching and studying*. This is the *primary meaning* of university research –not the *only* one. And I am talking about principles, as I have made clear. So, in principle, *research is making action conscious and opening new ways for conscious action*. It is in this meaning that research defines a discipline.

The Studio

The problem of the unity of architecture is not with the *variety* of acts called upon to make its field of action. The problem is with the *complexity* of these acts, that is the *diversity of levels of variety*, in which the acts on one level are the contexts of the acts at the level below. The *reduction of complexity* is what the ongoing decomposition of the field of architecture is aiming at. What reduction does is to define the unity of a field of action "horizontally", across a variety of acts, and not "vertically", across a diversity of levels of variety. Reduction decomposes the field of architectural action into separate context-fields and content-fields, as for example are the fields of planning and design.

As complexity arises from the unity-in-difference between the context and content of action, there are two forms of actual reduction. We can best clarify this point with the planning-design case. There is, first, the reduction of the "designer", which *destroys the difference of level* between habitat planning and dwelling design, reducing it to a difference of *scale* in one uniform "architecture of the city". Second, there is the reduction of the "architect" vs. "planner", which *destroys the unity of action* in the field of architecture, a price paid to the recognition of the difference of level.

The reduction of complexity is a question both for *professional practice*, and the *educational studio*. As training follows the pattern of practice, there is no separate question for the studio in the case of training. The question arises in the case of integral education. In this case we have to cope with *educational reduction* of complexity, which is not *actual reduction*, in the sense that the ensuing decomposition of the field of action *brackets* the "vertical" links within it, it does not *break* them.

The *educational reduction* of complexity should be in accord with *educational integration* of architectural action. An example of a breakdown of studio work balancing the two antagonistic principles is the following. Four studios, two on Dwelling (D) and two on Habitat (H), with the following outline: (DI) building design and construction (DII) building design and regeneration (HI) urban planning and urban design – landscape design (HII) spatial development and urban planning. All four studios are expected to integrate theory and practice in architectural action and, also, to integrate two (not more) levels of action.

But is it possible for the traditional *studio* to cope with the above requirements? Take for example DI, which is expected to bring together the following.
On the practical side:

a. the assessment of needs, desires, and social constrains making up the design brief,
b. the assessment of planning constrains
c. design, and
d. construction.

On the theoretical side:

a. the historical and socio-psychological context of the design object,
b. the building science context of construction, and
c. the professional context of architectural practice.

Experience shows beyond doubt that it is not possible for the traditional studio to do the job –not unless it substitutes the designer's *personal experience and opinion* on these matters for the *knowledge* of them. One answer to this is what we could call a *studio programme*.

A studio programme is *a system of courses* with a studio at the centre. The non-studio courses are of two kinds: courses on the *human* aspects of the action covered by the studio, and courses on the *technical* aspects. The point is to make the studio capable to bridge the gap between human science and technology. The *organisational* separation of the courses in a studio programme does not imply an educational separation. To be a *system* and not a *sum*, the courses of the programme have to be *co-ordinated* both as to their *contents* and *pedagogically*.

But integral education is inseparable from the freedom of education, as I tried to show. So the system oriented co-ordination of courses in a studio programme should not infringe upon either freedom of teaching or freedom of education. This is possible under certain conditions.

Concerning the teachers, the condition is that the co-ordination required is a *self co-ordination* of the teachers in the programme and not an *administration* of the programme. Concerning the students, there are two equally important conditions. First, that the "mutual respect" of freedom of education extends to the co-ordination process: students have to be part of it. Second, that the existence of different schools of thought should be, as far as possible, represented in the programme by alternative courses of which one only is required.

Following the concept of freedom of education to its logical consequences, studios or theoretical courses that reject integral education may be among the alternatives of a studio programme in integral education. ■

EAAE General Assembly / *Assemblée Générale de l'AEEA*

Chania, Greece, 2-5 September 2000 / *Khaniá, Grèce 2-5 septembre 2000*

President's Report, Retrospect January 1998 to July 2000

Constantin Spridonidis, Aristotle University of Thessaloniki, Greece

The annual General Assembly of the EAAE took place in Chania, Greece in the framework of the 3rd Meeting of Heads of European Schools of Architecture, on Tuesday 5.9.2000. As one of the main subjects of the agenda was the nomination of the new EAAE President Prof. Herman Neuckermans, a retrospect report of the activities and initiatives developed from January 1988 to July 2000 presented by the outgoing president Ass. Prof. Constantin Spiridonidis. The following report constitutes an outline of the presented report.

L'Assemblée Générale annuelle de l'AEEA a eu lieu jeudi le 5 Septembre 2000 à Khaniá, Grèce, dans le cadre de la 3ème Conférence des Directeurs des Écoles d'Architecture en Europe. Puisque l'un des sujets principales de l'ordre du jour était la nomination du nouveau Président, le Professeur Herman Neuckermans, un rapport rétrospectif d'activités et d'initiatives, élaboré de Janvier 1998 à Juillet 2000, a été présenté par le Président démissionnaire, Ass. Prof. Constantin Spiridonidis. Le rapport suivant constitue un résumé du rapport présenté.

1. Events

1. Conferences

- **Research in Design Education**
  Raleigh, North Carolina, USA, 14-17 April 1998. In collaboration with the Architectural Research Centers Consortium

- **Architecture and Engineering. Teaching for a Multidisciplinary Practice**
  Plymouth, United Kingdom. University of Plymouth, School of Architecture, 4-6 February 1999

- **Research and Architecture**
  Paris, France, 4-7 July 2000
  In collaboration with the Architectural Research Centers Consortium and the Schools of Architecture of Lyon and St. Etienne.

2. Workshops

- 32nd EAAE Workshop:
  Computers in Design Studio Teaching
  Leuven, Belgium. Catholic University of Leuven, School of Architecture, 13-14 November 1998.
  In collaboration with the European Computer Aided Architectural Design Association

- 33rd EAAE Workshop:
  Style and Manner in Architectural Education
  Bucharest, Roumania. Architectural Institute "Ion Mincu", 26-30 May 1999

- 34th EAAE Workshop:
  Ethics in Architecture: Architectural Education in the Epoch of Virtuality
  Aarhus, Denmark. The Aarhus School of Architecture, 11-13 November 1999

1. Evénements

1. Conférences

- ***La Recherche de l'Enseignement du Projet***
  Raleigh, North Carolina, USA. 14-17 Avril 1998
  En collaboration avec la Conférence des Centres de Recherche Architecturale

- ***Entre l'Architecte et l'Ingénieur. Enseignement à la recherche d'une pratique pluridisciplinaire***
  Plymouth, Grande Bretagne, Université de Plymouth, Ecole d'Architecture, 4-6 Février 1998

- ***Recherche et Architecture***
  Paris, France. 4-7 Juillet 2000
  En collaboration avec la Conférence des Centres de Recherche Architecturale et les écoles d'architecture de Lyon et de St Etienne

2. Workshops

- *Le 32ème Workshop de l'AEEA:*
  Les Ordinateurs et les Atéliers d'Architecture
  Leuven, Belgique. Université Catholique de Leuven, Ecole d'Architecture, 13-14 Novembre 1998. En collaboration avec l'Association Européenne de la Conception Architecturale Assistée par Ordinateur

- *33ème Workshop de l'AEEA:*
  Style et Manière dans l'Enseignement de l'Architecture. *Bucarest, Roumanie, Institut Architectural "Ion Mincu", 26-30 Mai 1999*

- *34ème Workshop de l'AEEA:*
  l'Ethique en Architecture: l'Enseignement de l'Architecture à l'ère virtuelle
  Aarhus, Danemark, Ecole d'Architecture d'Aarhus, 11-13 Novembre 1999

3. Summer School

- 4th Summer School in Drama
  Drama, Greece, 22-30 July 1998

4. Special event organised by the Council: Meetings of Heads of European Schools of Architecture

- 1st meeting of Heads of European Schools of Architecture
  Chania, Greece, 3-5 September 1998.
  In collaboration with the Center for the Mediterranean Architecture

- 2nd meeting of Heads of European Schools of Architecture
  Chania, Greece, 4-7 September 1999.
  In collaboration with the Center for the Mediterranean Architecture

- 3rd meeting of Heads of European Schools of Architecture
  Chania, Greece, 2-5 September 2000.
  In collaboration with the Center for the Mediterranean Architecture

5.The EAAE in RIBA Week for Architectural Education

- London, United Kingdom, 2 December 1998.
  In collaboration with the RIBA

2. The EAAE WEB SITE

- The EAAE web site (www.eaae.be) is already in function and presents the latest numbers of the News Sheet

3. Publications

- Publication of the proceedings of the workshop in Monte Verita
  Architecture and Teaching: Epistemological Foundations
  Transactions on Architectural Education No 2.(Eds. Halina DUNIN-WOYSETH, Kaj NOCHIS)

- Publication of the reports and the synthesis of the research project
  Challenges and Prospects of Architectural Education in Europe
  EU-GD XXII (Ed. Jean-François MABARDI)

- Publication of the proceedings of the Conference in Raleigh
  Research in Design Education.

- "Publication" of the Leuven papers in the EAAE web site.

3. l'Université d'été

- *4ème Cours de Vacances en Drame*
  Drame Grèce, 22-30 Juillet 1998

4. Evénement Particulier organisé par le Conseil: Conférence des Directeurs des Écoles d'Architecture en Europe

- *1ère Conférence des Directeurs des Écoles d'Architecture en Europe*
  Khaniá, Grèce, 3-5 Septembre 1998
  En collaboration avec le Centre d'Architecture Méditerranéen

- *2ème Conférence des Directeurs des Écoles d'Architecture en Europe*
  Khaniá, Grèce, 4-7 Septembre 1999
  En collaboration avec le Centre d'Architecture Méditerranéen

- *3ème Conférence des Directeurs des Écoles d'Architecture en Europe*
  Khaniá, Grèce, 2-5 Septembre 2000
  En collaboration avec le Centre d'Architecture Méditerranéen

5. l'AEEA participe à la Sémaine RIBA du Projet Architectural

- *Londre, Grande Bretagne. 2 Décembre 1998*
  En collaboration avec RIBA

2. Le Site Web d'EAAE

- *Le Site Web d'AEEA fonctionne et vous pouvez y voir les derniers numéros du Bulletin (www.eaae.be)*

3. Publications

- *Publication des activités du workshop à Monté Verita*
  Architecture et Enseignement: Fondement Epistémologique
  Les Cahiers de l'enseignement de l'architecture No 2. (Ed. Halina DUNIN-WOYSETH, Kaj NOCHIS)

- *Publication des rapports et de la synthèse du projet de la recherche*
  Défis et Perspectives de l'Education de l'Architecture en Europe
  EU-GD XXII (Ed. Jean-François MABARDI)

- *Publication des activités de la Conférence à Raleigh*
  La Recherche de l'Enseignement du Projeet

- *Publication des papiers présentés à Leuven sur le Site Web de l'AEEA*

- Publication of the proceedings of the workshop in Leuven
  Computers in Design Studio Teaching
  Transactions on Architectural Education No 3
  (Eds. Herman NEUCKERMANS, Benjamin GEEBELEN)

- Publication of the proceedings of the Conference in Plymouth
  Architecture and Engineering: The Teaching of Architecture for Multidisciplinary Practice.
  Transactions on Architectural Education No 5
  (Ed. Maria VOYATZAKI)

- Publication of the proceedings of Drama Summer Schools
  Design Evaluation in Architectural Education Structures, Design Project and Pedagogy
  Transactions on Architectural Education No 6
  (Eds. Paola MICHIALINO, Maria VOYATZAKI)

- Publication of the proceedings of the workshop in Aarhus
  Ethics and Architecture: Architectural Education in the Epoch of Virtuality
  Transactions on Architectural Education No 8
  (Ed. Anne-Elisabeth TOFT)

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- EAAE Index

Forthcoming

- Publication of the proceedings of Bucharest Workshop
  Style and Maner in Architectural Education
  Transactions on Architectural Education No 7

  EAAE Guide: Architectural Schools in Europe

  Paris Proceedings

4. Perspectives:

4th meeting of Heads of European Schools of Architecture. Chania, Greece, 1-4 September 2001

Conference:
Architectural Strategies and Design Methods. Research By Design
Delft, 1-3 November 2000

3rd EAAE-ARCC conference on Research in Architecture 2002

- *Publication des activités du workshop à Leuven*
  Les Ordinateurs et les Projets d'Architecture
  Les Cahiers de l'enseignement de l'architecture No 3 (Ed. Herman NEUCKERMANS, Benjamin GEEBELEN)

- *Publication des activités de la Conférence à Plymouth*
  Entre l'Architecte et l'Ingénieur: l'Enseignement à la Recherche d'une Pratique Pluridisciplinaire
  Les Cahiers de l'enseignement de l'architecture No 5 (Ed. Maria VOYATZAKI)

- *Publication des activités des Cours de Vacances en Drame*
  Evaluation du Conception dans la Formation d'Architecture. Les Structures, Le Projet de Conception et la Pédagogique
  Transactions de Formation Architecturale No 6 (Eds. Paola MICHIALINO, Maria VOYATZAKI)

- *Publication des activités du workshop à Aarhus*
  l'Ethique en Architecture: l'Enseignement de l'Architecture à l'ère virtuelle
  Les Cahiers de l'enseignement de l'architecture No 8 (Ed. Anne-Elisabeth TOFT)

- *Bulletin 51 – 52 – 53 – 54 – 55 – 56 – Nouveau Bulletin, Editrice Anne-Elisabeth TOFT 57*

- *l'Index AEEA*

Activités à venir

- *Publication des activités du Workshop à Bucarest*
  Style et Manière dans l'Enseignement de l'Architecture
  Transactions de Formation Architecturale No 7

  Guide AEEA: Ecoles d'Architecture en Europe

  Les actes de la conférence à Paris

4. Perspectives

4ème Conférence des Directeurs des Écoles d'Architecture en Europe, Khaniá, Grèce 1-4 Septembre 2001

Conférence:
Stratégies Architecturales et Méthodes de Conception
Delft, 1-3 Novembre 2000

3ème Conférence AEEA-ARCC des Recherches en Architecture 2002

EAAE General Assembly / *Assemblée générale d'AEEA*

Chania, Greece, 2-5 September 2000 / *Khaniá, Grèce 2-5 septembre 2000*

Former President's Speech

Constantin Spridonidis, Aristotle University of Thessaloniki, Greece

Departing from the EAAE Presidency, I would like to thank deeply all my collaborators in the Council for the help and support they provided during my term as President. The EAAE is an Association with a wide range of activities and initiatives, disproportionately great to the available resources and means. This hardship makes the intimate and creative collaboration of the Council Members a necessity in order for the undertaken initiatives to be executed and for new ones to be launched. I would wish to express my sincere thanks particularly to the new President of the EAAE, Professor Herman Neuckermans for the excellent collaboration during his vice-presidency. My experience from this collaboration has been invaluable. I would also like to thank deeply all colleagues who collaborated with the Council for the organisation of conferences, workshops and publications as well as other forms of support to the EAAE. Without their help, the EAAE would not have been able to maintain its status as an Association that works towards the improvement of the architectural education delivered in Europe.

En terminant ma présidence de l'AEEA, je voudrais remercier sincèrement tous mes collaborateurs du Conseil pour m'avoir aidé et soutenu au cours de la période de ma présidence. L'AEEA est une organisation avec un large éventail d'activités et d'initiatives, hors de toute proportion aux ressources et aux moyens accessibles. Ces difficultés font de la collaboration intime et créative des Membres du Conseil une nécessité, afin de faire aboutir les initiatives prises et d'amorcer de nouvelles activités. J'aimerais bien remercier sincèrement, en particulier le nouveau Président de l'AEEA, le professeur Herman Neuckermans, pour la collaboration excellente pendant la période de sa vice-présidence. Mon expérience de cette collaboration est sans mesure. Je voudrais aussi bien remercier du fond de mon coeur tous mes collégues qui ont collaboré avec le Conseil pour l'organisation des conférences, des workshops et des publications, bien que d'autres formes de soutien à l'AEEA. Sans leur aide, il n'aurait pas été possible de maintenir le statut d'AEEA comme Association qui travaille pour l'amélioration de la formation architecturale en Europe.

Aptera; Archaeological site outside Chania, Crete

EAAE General Assembly / *Assemblée générale d'AEEA*

Chania, Greece, 2-5 September 2000 / *Khaniá, Grèce 2-5 septembre 2000*

New President's Speech

Kasteel van Arenberg, Herman Neuckermans, KUL-Dpt. of Architecture, Belgium

Dear colleagues!

Telling you how deeply surprised I am, would be a lie.

In line with the statutes of our association, I have accepted this presidency. I am glad and I feel honored to be the successor of my eminent and enthousiastic predecessors, some of them I had the chance to work with, especially Hentie Louw, Pierre von Meiss and last but not least Constantin Spiridonidis.

I think it is the moment to thank sincerely Dinos for what he did for our association, for what he is doing for the EAAE and the education of architecture in Europe. From the president's report you learned what he has been doing the last year(s). Without entering into details I would credit Dinos to be the initiator and driving force and do-it-all behind this meeting of Heads of Schools of Architecture. It gave the association a new impetus and I do hope we will be able to continue this initiative for many more years. Words are not enough to express our gratitude, first we thought to offer you a very big sponge to wipe out all troubles you had in making this meeting happening. Ultimately it was the more serious part of us that brought us to something more consistent: Dinos, I know it is merely symbolic but we like to offer you something that allways will remind you to Chania and Crete, something enigmatic because nobody really knows what it says: a copy, certified by the Greek ministry of culture, of the disc of Phaistos. I would advise you not to try to decipher it.

And of course while we are thanking Dinos, we cannot omit also to include Maria. Without you, Maria, the association would have had no conference in Plymouth, would have had half meetings here in Chania. Therefore please accept as the expression of our gratitude, and chosen by Pierre von Meiss, this authenticated copy of a childrens' toy excavated here in Chania.

I would also like to thank all of you who have agreed with or supported my election to the presidency of the EAAE.

Let me introduce myself in a few words:
I graduated as an engineer-architect in the university polytechnic context at the end of the sixties, went 7 years in practice, did a Ph.D. on design methodology and CAAD. I have been teaching architectural theory, I am still teaching and that is keeping me young: first year design studio, a materials and construction course as well as a course on design methods and theories including CAAD. My research is about exploring the use of computers in the early stages of design. I am heading the CADLAB with 8 researchers. I have been heading our department of architecture at the university of Leuven for 10 years, where my term ended by the end of July. For the next 5 years I will act as the programme director in our department. I have been a member of the EAAE board, first as the treasurer, later also as the vice-president. I fully enjoyed the collaboration with Dinos and his board.

I would qualify the EAAE today, as a fully grown-up association florishing intellectually but suffering financially. And if the association is florishing, it is mainly due to the continuous effort of a few volunteers, members of the council or associated to the council, initiators of conferences and workshops and last but not least the News Sheet editor Anne Elisabeth Toft. I would like to thank them and express our gratitude to Peter Kjaer from the Aarhus School of Architecture, who is in fact sponsoring the editorship of the News Sheet. These "activists" are spending their intellectual capacities, their time and money to the well-being of the association because they want to contribute to this unique moment in history where the European idea is becoming reality -this time without war - this unique moment in history where all of us can contribute to a better quality of architecture through improvement of the quality of education in architecture.

That was and still is the main goal of our association. That is also my ambition and the main reason for me to accept this presidency.

A president-elect has of course a program. In order not to be blamed to have a hidden agenda, I would like to outline my ambitions for the coming 2 years. Besides continuation of what we are doing already - the meeting of Heads of Schools, conferences, workshops, the News Sheet, publishing proceedings and all the other activities mentioned by Dinos - I have the intention to focus on those things that we can do together, can do better together, or only can do together, along 4 lines of action:

1. To conquer a role for the EAAE in the European decision making institutions in the

domain of architectural education. Being located near Brussels I will explore the possibilities for the EAAE to become the interlocutor of these institutions. When our association was founded, now more than 25 years ago, we were the forerunners of the European idea.

2. To stimulate and support actively initiatives aiming at improving the quality of education in architecture. I am advocating the need to increase the competence of graduates in architecture in order to reclaim intellectual land for our alumni.
3. To further our efforts to pull the EAAE out of the threat of permanent bancruptcy; especially by increasing the number of school-members from Germany. The confirmation by Ebbe Harder of the agreement from a sponsor for the EAAE Prize is very good news. I like to congratulate him. More financial means will allow us to give more financial incentives to those who like to develop initiatives in architectural education with us.
4. Last but not least: to create and nurture networks or "reseaux" from teachers and researchers within the different subdisciplines of architecture: architectural theory, architectural and urban history, conservation and restoration, design, structure and construction, materials, building physics, CAAD, ...The list is not limitative.

   Doing so we will improve the quality of the communication within the association and really using the EAAE for what it is good at. Thematic networks can only function if somebody is taking care of it. Therefore I propose to nominate network coordinators having the task to develop activities in their specific area in concert with the president.

   I invite all of you to give me names of (tenured) staff in your school, active in one of these domains. Subsequently we will start by bringing them in contact with each other. Thematic networks can compete for Socrates funding, they can develop courses contents, can organise real and virtual conferences, they can establish and exchange readers and other pedagogic material, they can build together case-bases of designs, of details of building elements, etcetera.

   The thematic coordinators should be dynamic and active persons, new in their career and willing to develop initiatives in their area of research, within the framework of the EAAE.

These are in short some ideas for my presidency. Although I am not on sabbatical, I nevertheless hope to be able to fulfill my ambitions.

I look forward into a fruitfull collaboration with all interested members. In order to realise this program, I do propose a new operational structure, approved by the existing council.

It is a three-layered structure:

The Executive Board:

- President: Herman Neuckermans (KU Leuven-B)
- Vice-president: Vacant
- Treasurer: Emil Popescu (Bucarest-RO)

Project Leaders - Chargés de Mission:

- News Sheet: Anne Elisabeth Toft (Aarhus-DK)
- Heads' meetings: Constantin Spiridonidis (Thessaloniki-GR)
- Guide and Meta-university: Leen Van Duin (TU Delft-NL)
- Prize: Ebbe Harder (Copenhagen-DK)
- Relation with ARCC[1]: Jean-François Mabardi (LLN-B)
- STOA: Sabine Chardonnet (Paris-FR)

Thematic Coordinators:

- Research: Stephane Hanrot (St-Etienne-FR)
- Construction: Maria Voyatzaki (Plymouth-UK)
- Urban issues: Paola Michialino (UCL-B)

Stephane Hanrot has obtained the best research paper award in Raleigh; he is the editor of the Paris-Lyon EAAE-ARCC[1] conference last july, he participated in the Drama summer school.

Maria Voyatzaki was the editor of the Plymouth proceedings and was very actively involved with the EAAE behind and before the screens.

Paola Michialino is co-editor of the Drama proceedings and will organise the 2002 conference on public space in Louvain-La-Neuve (Belgium).

According to the statutes of the EAAE some of these members can no longer be members of the formal council because their mandate lasted already for 6 years. This is the case for C. Spiridonidis, Leen Van Duin, J.F. Mabardi, S. Chardonnet.

In the name of the EAAE we thank the outgoing council members: C. Spiridonidis, L. Van Duin, S. Chardonnet, W. Potts.

The official council members are: Herman Neuckermans, Emil Popescu, Anne Elisabeth Toft, Ebbe Harder, Stephane Hanrot, Maria Voyatzaki, Paola Michialino. ■

Note 1) American Research Centers Consortium

Architectural Information Management

29-31 August 2001, The 19th eCAADe-Conference, Finland

The 19th eCAADe-conference will be held in Finland in the end of August 2001.
The conference presents CAAD-related scientific and research papers, but it also acts as a forum to present project reports of ongoing educational topics.
The special aim of the eCAADe 2001 conference is to concentrate on a modern and near-future architectural design project and building project information and knowledge.

What kind of information, knowledge and data are architects working with, and how are they managing it?

Important Dates
Abstracts, before 1 March 2001. Notification of acceptance, before 15 April 2001. Reduced conference fee, before 15 May 2001. Final papers, before 1 June 2001

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The new Programme of Studies 2000/2001

Go to the website to download the programme of studies 2000/2001

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Tracings -new annual journal

Professor Loughlin Kealy, Head, School of Architecture UCD

A place belongs forever to whoever claims it hardest, remembers it most obsessively, wrenches it from itself, shapes it, renders it, loves it so radically that he remakes it in his image. **Joan Didion**

TRACINGS is a new annual journal, published by the School of Architecture at University College Dublin, Ireland. The journal aims to provide a critical forum for debate on the built environment, to look for new ways of describing and understanding architecture, art, landscape and settlement.
The theme of the first volume is the sense of belonging in place, inspired by the quote above from Joan Didion, and is a reflection on social and cultural change which keeps the contemporary Irish experience in sight. It contains historical essays, critical reviews and theoretical writing. Photographs and drawings are used to illuminate rather than simply illustrate the subject matter. Among the contents of Volume 1 are, an essay by Peter Salter on a recent competition project, Kielder Water, a discussion of the sculptor James Turrell's work in Ireland, a conversation with the occupants of an award-winning house by O'Donnell and Tuomey, a photographic essay on redundant power stations, a piece entitled The Museum and the Garbage Can: Notes on the arrival of Francis Bacon's studio in Dublin, projects, a conversation with an artist in stained glass, The Majesty of Darkness, and much more besides. The journal has an editorial board and invites contributions. The next volume will be devoted to reflections on urbanism, and will be published in May 2001. The journal can be ordered directly from the School and costs IR£20.

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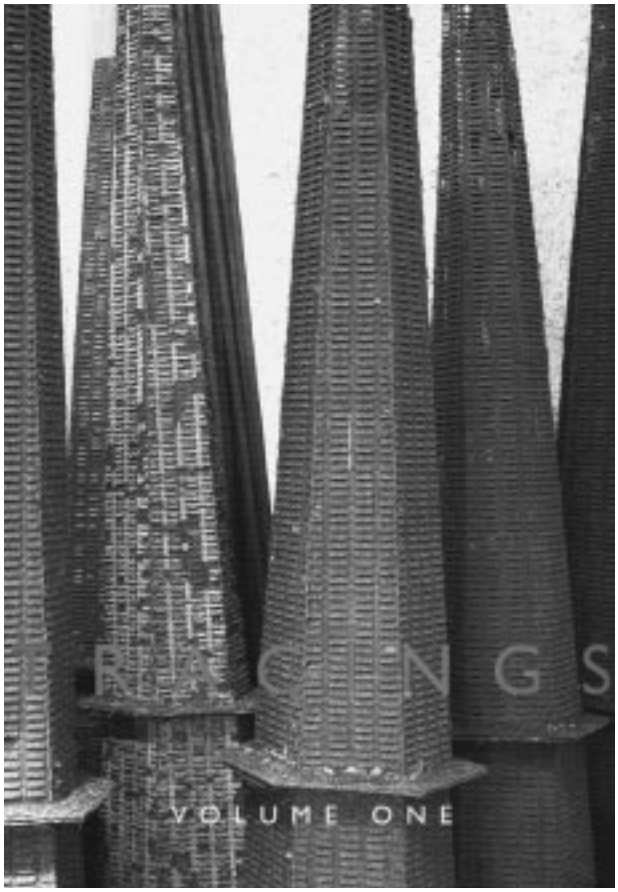

Archiprix International 2001

Architecture, urban design, and landscape architecture have become the subject of interest around the world. Specialist journals are issued internationally, Internet provides an advanced means of communication at international level, and travel has become easier and more accessible. Architects and urban designers seek commissions around the world. Design education too is increasingly aware of this process of internationalisation, witness the lively exchange of students and tutors who travel the world for courses and guest lectures.

The Dutch Archiprix Foundation is convinced of the importance of strengthening international contact between higher educational institutes in the field of design and believes that the structure and aims of the Dutch Archiprix lend themselves perfectly to initiating an international event. The year 2001, when Rotterdam and Porto will jointly be Cultural Capital of Europe, offers the perfect opportunity to organise the first Archiprix International.
Archiprix International is an international presentation of the best graduation projects from higher educational institutions in the fields of architecture, urban design and landscape architecture. Institutions of higher education all over the world select their best graduation projects, which will then be presented in a general exhibition, on a web site, and in a publication. An international jury will award prizes to the very best schemes. The awards ceremony will be accompanied by parallel activities, including a workshop for the participant young talent and a conference on design education. Archiprix International has the potential to become a regular event that offers new design talent the opportunity to present itself to the international professional community. The aim is to create an informal, non-bureaucratic organisation, headed by a different host country on each occasion. The Netherlands will be the first venue, on the occasion of Rotterdam's tenure as Cultural Capital in 2001. That will also offer the opportunity to discuss the feasibility of subsequent events with those in attendance.
Archiprix International will be modelled on the Dutch Archiprix, which has been organised since 1980. The aim of this prize -awarded for the best graduation project from the higher educational institutes in architecture, urban design and landscape architecture in the Netherland- is to draw attention to talented designers and to showcase their work, thereby facilitating their influx into the world of design practice. Potential employers and building clients are presented with a pool of carefully selected, talented designers. Archiprix also has the effect of improving the quality of design education in the Netherlands through the introduction of a sense of permanent competition among the various educational establishments. Moreover, Archiprix offers insight into the trends and directions in Dutch design education.

Joining forces

The Archiprix Foundation is taking the initiative to stage the first Archiprix International in Rotterdam in the summer of 2001. The overview exhibition and festive awards ceremony will be staged in the Van Nelle Factory, a key work of early modernism. Under the name "Coming Soon!", Archiprix will join forces with the Prix de Rome, a prestigious "state" prize (architecture and urban design section) and Europan The Netherlands, with each organisation staging its own exhibition and issueing its own prize. On the programme of Archiprix International will be an international conference on internationalisation of design practice and education and the continuation of Archiprix International. Furthermore a workshop will be held in which the budding talent gathered for the occasion will be able to work, under the tutorage of prominent architects, on design challenges for the 21st century. Archiprix will work together with expert partners in organising each of the different programme components. For the organisation of the conference Archiprix will collaborate with BNA (the Dutch Architects Union), EAAE and UIA. The workshops will be organised in close collaboration with the Berlage Institute. The web site will be developed in collaboration with Archined, an Internet company that compiles and offers acces to digital information about architecture, urban design and landscape architecture.
A selection of the results of Archiprix International 2001 will also be published in Architectural Review which in the september 2001 publishes a preview of Archiprix International 2001, written by internationally acclaimed critic Hans van Dijk. The possibility of publishing a book in collaboration with 010 Publishers will be explored further.
The Archiprix International web site, **www.archiprix.org** serves a dual purpose. On the one hand it provides an international platform for budding design talent whose graduation work can be viewed in digital form; on the other hand it functions as an easily accessed source of information and means of submission for Archiprix International. Over the years, regardless of which country takes on the task of organising Archiprix International, the web site will remain a constant factor, a reliable source of information with details about educational institutions and a virtual exhibition space for the most talented young designers of the moment.

Participation

Participation is reserved to recognised higher educational institutions offering courses leading to the title of architect, urban designer or landscape architect (or foreign equivalents thereof).

The procedure is as following:

- Institutes for higher education of architecture, urban design and landscape architecture select their best graduation project dating from after 1/6/1999
- starting from october universities can apply themselves via the web site www.archiprix.org
- each submission should consist of 6 panels A2 (840mm x 594mm), 10 slides of the project, 1 synopsis on A4 with a maximum of 500 words. Video and computer presentations or models are optional.
- Entrances must arrive in Rotterdam between 1/5/2001 and 15/5/2001 (further details can be found on the website)
- An international jury selects the 50 best projects to be compiled into the exhibition. From these nominees the winner will be chosen. The projects of the other participants will be shown in the exhibition by means of slides.
- Selected projects will be published in Architectural Review. It is the intention to publish a book featuring the entrances for Archiprix International 2001

The national organisation hosting Archiprix International (in this case Archiprix Nederland) will select an international jury of experts to assess and comment upon the submissions. The Archiprix International 2001 awards ceremony will be held in the Van Nelle Factory. First prize will be a world tour of architecture.
Participants and representatives of the participant educational institutions, are invited for this event taking place in the first week of july 2001. In the summer of 2001 the Van Nelle factory will be the international centre of architecture, urban design and landscape architecture, presenting the new generation and offering a wide array of activities like exhibitions, lectures, workshops and a congres. With great pleasure we invite you to take part in Archiprix International 2001.

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EAAE Calender
AEEA Calendrier

2000

01 – 03 **11**

Architectural Strategies and Design Methods
18th EAAE Conference in Delft/The Netherlands

Stratègies Architecturales et Mèthodes de Conception
18ème Confèrence AEEA à Delft/Pays-Bas

2001

23 – 26 **05**

Re-integrating Theory and Design in Architectural Education
Ankara/Turkey

Réintégration de la Théorie et de la Conception dans l'Enseignement Architectural
Ankara/Turquie

2001

01 – 04 **09**

4th Meeting of Heads of European Schools of Architecture
Chania/Greece

4º Conférence des Directeurs des Écoles d'Architecture en Europe
Khaniá/Grèce

EAAE News Sheet

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#59 (**B1**/2001), Jan/*Jan* 01/*01*
#60 (**B2**/2001), Apr/*Apr* 01/*01*

Contributions to EAAE News Sheet
Contributions AEEA News Sheet

Contributions to the News Sheet are always welcome, and should be sent to the editor, who reserves the right to select material for publication. Contributions might include conference reports, notice of future events, job announcements and other relevant items of news or content. The text should be available in French and English, unformatted, on either disk or as an email enclosure. Deadlines are announced in the News Sheets. ■

Les contributions au News Sheet sont toujours bienvenues. Elles doivent être envoyées à l'éditeur, qui décidera de leur publication. Contributions d'interêt: rapports de conférences, évenements à venir, postes mis au concours, et d'autres nouvelles en bref sur la formation architecturale. Les critéres à suivre sont: Les textes doivent être en Français et en Anglais, en forme d'un document de texte non formaté, qui peut être attaché à un e-mail ou être envoyé en forme d'une disquette. Les dates limites sont publiées dans chaque bulletin. ■

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