NEWS SHEET 63

June/*Juin* 2002
Bulletin 2/2002

Announcements/*Annonces*

Four Faces of Architecture

20th EAAE Conference, Stockholm, 8 - 11 May 2003

Preliminary Agenda

Four Faces of Architecture

The dynamics of architectural knowledge - from established postures to the impact of future demands in education and research.

Theory, practice, education and research - the four faces of architectural knowledge will be mirrored into the four methodological areas of social sciences, natural sciences, humanities and the arts. By reflecting these main modes of production of knowledge into the four faces of architecture, the conference aims towards generating a matrix of ideas for discussions on future demands in education and research.

Through direct interaction between the conference as a forum, its physical environment, and the proposed programme, the Stockholm Conference will attempt to further develop the actual format of the meeting.

- The call for papers will result in a pocket size book, and a substantial website containing all accepted papers and invited contributions from among others the key note speakers.

- The key note lectures will be held in significant architectural spaces, themselves constituting important statements on the essence of architecture, and having some bearing on the subject matter of the conference.

- The plenary discussions on board the ferry between Stockholm and Helsinki will constitute a dynamic transition from Stockholm to Helsinki and back again, contributing to reflection on subjects raised in papers and lectures.

This way, presentations will be published in advance, with the explicit purpose of establishing a framework for discussion. Thus, the emphasis of the conference will be placed upon actual discussions, to be extensively documented and edited.

Conference fee

The registration fee will be approximately 500 Euro. This covers the conference fee, guided tours, three dinners, one night at the Stockholm Hilton and two nights in single cabins on board the ferry Silja Europa.

The Stockholm Conference is arranged as a joint Nordic venture, hosted by the Nordic Academy of Architecture. The Conference is administrated by the KTH School of Architecture, Stockholm.

Preliminary Programme

Thursday, May 8, 2003 (Stokholm)

13:00-15:00	Stockholm Town Hall (by Östberg)
	Registration and reception
	Mikael Söderlund, Mayor of Stockholm
15:30-16:30	City Library (by Asplund)
	Guided tour
17:00-18:00	Skandia Cinema (by Asplund)
	Lecture: Asplund-Lewerentz-Celsing
19:00-20:00	Cultural Centre, Sergels Torg (by Celsing)
	Keynote lecture
20:30-23:00	Cultural Centre, Sergels Torg
	Dinner

Friday, May 9, 2003

09:30-11:00	Woodland Cemetery (by Asplund/Lewerentz)
	Guided tour
	Keynote lecture
11:30-13:00	St Marks (by Lewerentz)
	Guided tour
	Keynote lecture
13:00-15:00	Lunch
15:00-16:00	Check-in and leasure time on board the ferry to Helsinki
16:00-17:00	Keynote lecture

17:15-19:00	Parallel Workshops
18:00	Departure for Helsinki (Silja Europa)
19:15-20:30	Plenary discussions Moderator: Staffan Henriksson
21:00	Dinner

Saturday, November 23, 2002

09:00	Arrival in Helsinki
10:00-11:30	Guided tour in Helsinki
11:30-13:00	Lunch, Museum of Contemporary Art (by Holl)
13:00-15:00	Finlandia House (by Aalto)
	Guided tour
	Keynote lecture
15:30	Check-in on board the ferry to Stockholm
15:30-16:30	Lecture (at Silja Europa)
16.30-18.30	Parallel Workshops
18:45-20:00	Plenary discussions Moderator: Per Olaf Fjeld
20:00-21:00	Conclusion and closing session
21:00	Dinner

Sunday, November 24, 2002

10:00	Arrival in Stockholm - end of conference

Call for Papers

Papers exploring possible attitudes towards new interrelationsships between the different faces of architectural knowledge and its development are invited.

Deadlines

- Abstracts before December 1, 2002
- Notification of acceptance before Janurary 15, 2003
- Papers before March 1, 2003
- Papers will be evaluated by a joint Nordic scientific committee headed by Peter Kjær, Rector, Aarhus School of Architecture.
- Accepted papers will be printed, and the book will be distributed to participants approximately 2 weeks prior to the confrence.
- Papers and inquiries should be sent to: four.faces@arch.kth.se

Conference locations

- Stockholm Town Hall (by Östberg)
- Stockholm City Library (by Asplund)
- Skandia Cinema (by Asplund)
- Cultural Centre, Sergels Torg (by Celsing)
- Woodland Cemetery (by Asplund/Lewerentz)
- St Marks (by Asplund/Lewerentz)
- m/s Silja Europa

Nordic Academy of Architecture

The Nordic Academy of Architecture is constituted by the 12 schools, and deals with matters of common interest; notably political issues, policies and general cooperation, as well as exchange programmes for students and teachers, and conferences, workshops and seminars.

The Nordic countries are: Denmark, Iceland, Finland, Norway and Sweden.

In this region - with approximately 25 million inhabitants - there are 12 schools of architecture with a total student number of close to 5000:

- Copenhagen
- Aarhus

- Reykjavik

- Helsinki
- Tampere
- Oulu

- Oslo
- Bergen
- Trondheim

- Lund
- Gothenburg
- Stockholm

For further information and registration:

www.four.faces.com
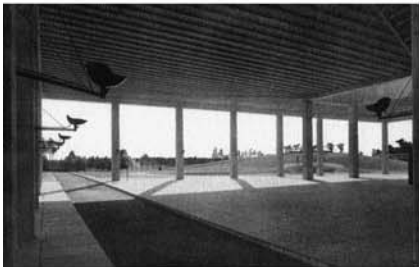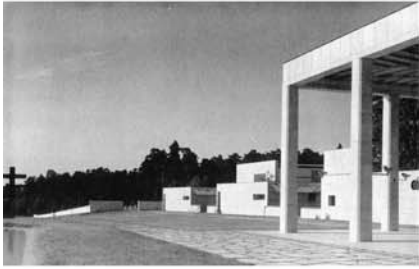
Photos showing conference locations + Finlandia Hall, Helsinki and Museum of Contemporary Art, Helsinki

Editorial

News Sheet Editor - Anne Elisabeth Toft

Dear Reader

This issue of the EAAE News Sheet is first of all publishing information about two coming EAAE arrangements:

- **The 5th EAAE Meeting of Heads of European Schools of Architecture (4-7 September 2002)**

- **The 20th EAAE Conference (8-11 May 2003)**

On pages 15 -17 Project Leader Constantin Spiridonidis (Greece) introduces the preliminary and open-ended agenda for this year's **Meeting of Heads of European Schools of Architecture**, which as in previous years will take place in Chania, Greece.

  More than 100 European schools of architecture were represented at last year's meeting, which with the starting point in discussions about the Directives of the Bologna Declaration for the European Higher Education Area among other initiatives led to the formulation of the **EAAE Chania Statement 2001**.[1]

  This year the discussions will still focus on the Directives of the Bologna Declaration for the European Higher Education Area, but they will now spread to also dealing with what **should** or **should not** be done in the light of the creation of the **Common European Space in Architectural Education.**

On pages 1 - 4 the **Nordic Academy of Architecture** announces the preliminary agenda of the **20th EAAE Conference: Four Faces of Architecture**.[2]

  This conference was as earlier advertised in the **EAAE Calendar**, planned to take place in November 2002. However, the conference organizers from KTH School of Architecture, Stockholm, Sweden, chose to postpone the conference until May 2003. The conference will take place both in Stockholm, Sweden, and Helsinki, Finland. Furthermore, the ferry m/s Silja Europa that sails between Stockholm and Helsinki will provide the setting for a number of conference activities.

EAAE Project Leader Ebbe Harder (Denmark) is on page 13 informing about the **EAAE Prize 2001**

Cher lecteur

Ce nouveau bulletin AEEA vous informe tout d'abord de deux événements EAAE célébrés prochainement:

- *La 5ème Conférence AEEA des Directeurs des Ecoles d'Architecture européennes (du 4 au 7 septembre 2002).*

- *La 20ème Conférence EAAE (du 8 au 11 mai 2003).*

*Le chef de projet Constantin Spiridonidis (Grèce) présente en pages 15 à 17 le programme préliminaire et ouvert de la **Conférence des Directeurs des Ecoles d'Architecture européennes** de l'année en cours, qui comme les années précédentes se tiendra à Chania, Grèce.*

  *Plus de 100 écoles d'architecture européennes étaient représentées l'an passé, et les discussions sur les directives de la Déclaration de Bologne sur l'Espace européen d'enseignement supérieur ont débouché entre autres initiatives sur la rédaction de la **Chania AEEA resolution 2001**.[1]*

  *Nous allons cette année, au cours de nos discussions, continuer de nous concentrer sur les directives de la Déclaration de Bologne sur l'Espace européen d'enseignement supérieur, mais nous allons également discuter de ce **qu'il faut** et **ne faut pas** faire à la lumière de la création de l'**Espace commun européen pour l'enseignement en architecture.***

*En pages 1 à 4, la **Nordic Academy of Architecture** fait la promotion du programme préliminaire de la **20ème Conférence AEEA : Quatre faces de l'architecture**.[2]*

  *Cette conférence qui devait se tenir en novembre 2002 a déjà été annoncée dans le **Calendrier AEEA**. Toutefois, les organisateurs de cette conférence issus de l'Ecole d'architecture KTH de Stockholm, Suède, ont choisi de la repousser à mai 2003. La conférence se tiendra à Stockholm, Suède et à Helsinki, Finlande. De plus, le ferry de la compagnie M/S Silja Europa faisant la navette entre Stockholm et Helsinki sera le cadre de nombreuses activités en rapport avec la conférence.*

*Le chef de projet de l'AEEA, Ebbe Harder (Danemark) vous informe en page 13 sur le **Prix***

– Writings in Architectural Education. The prize, which is sponsored by VELUX, aims at stimulating original writings on the subject of architectural education.

By 1st April 2002, 115 individuals or groups of teachers had registered for the competition, which has been mentioned in this magazine earlier.

In the series of **"Profiles"** of European schools of architecture we have so far dealt with the following schools of architecture: TU Delft (Holland), Politecnico di Milano (Italy), KTH, Stockholm (Sweden) and EAPLV, Paris (France). In this issue of the EAAE News Sheet we are going to become acquainted with **"Ion Mincu" University of Architecture and Urbanism (IMUAU)** in Bucharest, Romania.

Professor Emil Barbu Popesco - since 1996 dean at IMUAU - tells us in the interview on page 19 about the school, its development and perspectives.

Last but not least, I am very happy to present an exclusive interview with **Greg Lynn** (USA).

Greg Lynn was invited to participate as a keynote speaker in the international conference; **Digital Tectonics** which took place at the **University of Bath, Department of Architecture and Civil Engineering**, on 2 March 2002.

The aim of the conference was indeed to discuss the impact of digital technologies on the disciplines of architecture and engineering. The interview with Greg Lynn can be read on page 7.

Yours sincerely

Anne Elisabeth Toft

Notes:

1. The EAAE Chania Statement 2001 was available and introduced during the EAAE General Assembly 4 Sept. 2001, and it was published in both EAAE News Sheet # 61 and EAAE News Sheet # 62.

2. The Nordic Academy of Architecture is constituted by the 12 schools of architecture from the Nordic countries – Denmark, Sweden, Norway, Finland and Iceland.

2001 de l'AEEA – Écrits sur l'enseignement de l'architecture. *L'objectif de ce prix sponsorisé par VELUX est de récompenser la production d'écrits originaux sur l'enseignement de l'architecture.*

Au 1er avril 2002, 115 enseignants s'étaient déjà inscrits, individuellement ou en groupe, pour participer à ce concours déjà évoqué dans des publications antérieures de ce magasine.

Dans la série des "Profils" des écoles d'architecture européennes, nous vous avons déjà parlé des écoles suivantes : TU Delft (Hollande), Politechnico di Milano (Italie), KTH, Stockholm (Suède) et EAPLV, Paris (France). Dans la présente édition du bulletin AEEA, vous allez pouvoir faire connaissance avec l'Université d'architecture et d'urbanisme (IMUAU) "Ion Mincu" de Bucarest, Roumanie.

Le professeur Emil Barbu Popesco - doyen de l'IMUAU depuis 1996 - nous parle dans l'entretien de la page 19 du développement et des perspectives de son école.

Enfin, je suis très heureuse de vous présenter une interview exclusive avec Greg Lynn (USA).

Greg Lynn était invité à participer en tant qu'intervenant spécial à la conférence internationale Digital Tectonics qui s'est tenue à l'Université de Bath, au département d'architecture et de génie civil le 2 mars 2002.

L'objectif de cette conférence était en effet de discuter l'impact des technologies numériques sur l'architecture et le génie. Vous trouverez l'entretien avec Greg Lynn en page 7.

Sincèrement

Anne Elisabeth Toft

Notes:

1. La Chania AEEA resolution 2001 disponible lors de sa présentation à l'Assemblée générale de l'AEEA du 4 septembre 2001, a été publiée à la fois dans les bulletins # 61 et # 62.

2. La Nordic Academy of Architecture se compose de 12 écoles d'architecture des pays nordiques, Danemark, Suède, Norvège, Finlande et Islande.

A Question of "Signature"

Interview with the American architect, Greg Lynn, 2 March 2002

Greg Lynn **has since the early 90's explored and used the computer as a tool, which in new ways is able to generate, describe and relate data and form in the architectural design process.**

In 1993 Greg Lynn was a guest editor on an issue of the magazine *Architectural Design.* **[1]**
This issue of the magazine, entitled *Folding in Architecture*, **marked a break-through for a new formal architectural thinking characterised by among other things continued folded forms and smooth transformations in architecture.**

Although a number of the projects shown in *Folding in Architecture* **had already been published in other connections, they were now for the first time introduced, themed and theorised as a joint architectural front.**
In this context Greg Lynn's editorial article *Architectural Curvilinearity: The Folded, the Pliant and the Supple* **– together with** *Jeffrey Kipnis'* **text** *Towards a New Architecture* **– constitutes the essential theoretical contribution.**

Where the challenge in Greg Lynn's early projects often seem to lie in the development of the essential formal command of the self-generating design-process of the computer, his latest works now to an increasing extent give evidence of his interest in tectonics and the possible use of the digital technologies in the development and production of architectural solutions.

Greg Lynn was invited to participate as a keynote speaker in the international conference; *Digital Tectonics* **which took place at the** *University of Bath, Department of Architecture and Civil Engineering* **on** *2 March 2002.*

This was the second in the *RIBA Future Studies* **series of conferences looking at the impact of digital technologies on the disciplines of architecture and engineering. It focused on how digital technologies have opened up new possibilities in the fields of architectural design, structural engineering, material composition and construction technique, and in particular new collaborative ventures between architects and engineers.**

The conference brought together leading figures from within the fields of cultural theory, architecture and engineering from around the world. The speakers included *Manuel de Landa, Mark Burry, Caroline Bos, Igor Kebel, Bernard Cache, Kristina Shea, Mike Cook* **and** *Cecil Balmond.*

EAAE News Sheet Editor, *Anne Elisabeth Toft* **interviewed Greg Lynn in connection with the above conference.**

Today you will be a keynote speaker at the conference *Digital Tectonics*. **The aim of the conference is to illustrate and discuss the impact of digital technologies on the disciplines of architecture and engineering. What will be the subject of your lecture?**

The key theme will be to theorize rather than describe what digital tectonics is. So far I think that everybody has seen an opposition, or perhaps an unarticulated critical challenge, to tectonics by digital design and manufacturing tools; I do not. Digital design and manufacturing technologies and the requisite introduction of calculus based mathematical and dimensional systems implies a specific and definite tectonic horizon in architecture. This is not so much a question of defining new limits for self-expression but rather the rigor and principles of architectural surfaces (topologies) and non-modular series of components (variation and iteration through calculus series). These concerns extend into discussions of contemporary ornament, decoration and texture. Therefore, today I will actually talk a lot about how to develop an aesthetic discourse which will engage structure, panel, decoration – the full gamut, so to speak - of digitally conceived and fabricated architecture.

I want to focus more on aesthetics. I want to focus on form, erotics, desire – all the things that an engineer is trained *not* to talk about. So far everybody has said that we should be *careful*, and control our appetites for these things rather than engage in an aesthetic discourse. But hopefully architecture is exactly about all these things and this is the difference between an architectural theory and an engineering discourse of optimisation.

I think Cecil Balmond will have a similar view of the need for an aesthetic vision of engineering by the way.

In your text *New Variations on the Rowe Complex* (1994) you say (and I quote): *I would maintain that the dominant question today is in fact the question of the status of forms of order and organization in architecture.*[2]

Do you still think so - or is there an even more dominant question today?

I still think that it is an important question. Now, however, certain classes of organization or architectural typologies are becoming apparent. The problems are not becoming solved but they are becoming clearer and now for me there is a broader cultural question. In the last couple of years architecture has become a discourse that other fields are very curious about. Fashion, art, design – not politics so much – but certain cultural practices are looking to architecture to see if it is an interesting field. Hence this, I think that architectural technique needs to become more culturally – not accessible – but sophisticated.

You often visualize your designs with the aid of animation programs borrowed from among others the film industry. What is the reason for this?

Now I am actually doing quite a lot of work with the film and television industry. That is not why I started using the software of that industry, though. I started using it because you could use animation techniques to model variations in action. So far, I still think, the interfaces for modelling do not do that well unless they are written for animation.

In your text *The folded, the pliant and the supple* written as early as 1993 you actually talk about the advantages you find in the computer technology of both the defence and the Hollywood film industry.[3] Have you found new ways of representing your designs?

Recently I purchased a large CNC manufacturing machine for my office. This means that now we build large models, mock-ups and prototypes at the very early stages of design. Sometimes in foam or wood and sometimes in the actual materials such as metals, plastics or fibre glass. We are able to work out prototypes that can then be manufactured elsewhere as well as doing furniture, industrial design objects and other finished building elements in houses. This has rapidly pushed my interests into materials and methods of construction. As well I have been doing research into the automobile, aeronautic and race boat design industries with my assistants at the ETH in Zurich to familiarize myself with new processes.

Architects have always used representations. Representations have formed part of the actual design processes as analytical and generating tools as well as communicative statements in subsequent situations of propagation. The arrival of new techniques of representation through history has for that same reason had a crucial influence on the work of the architect and thereby also on the design of the built architecture.

To which extent do you use the digital media/technology as an analytical and generating tool in the design process?

I will actually talk about some of this in my lecture this afternoon!

I think that at first there was a "space race" to see who could build a building most like a computer rendering. Computer renderings that architects used tended *not* to have pattern, texture, apertures – windows and doors, etc. They tended not to be articulated in terms of panel, they tended not to have structure. They were practically *featureless.* They were smooth, featureless, continuous surfaces. Many people - and indeed many journalists - would evaluate computer designed buildings based on how much they looked like renderings. Since renderings were featureless there was a move to make architecture featureless. So, that is the cost of what you just said!

Because the representations play such a dominant role the assumption was that digitally drawn architecture needed to be smooth and continuous. I really think that we are seeing it even today with a lot of the tectonic assumptions about digitally drawn architecture as something that should look the closest to a computer rendering.

In fact, I find that to be wrong. For that same reason most of our renderings and representations of projects are now in wire frame. The wire frame pushes things into structure and articulation in a more architectural way than a smooth rendering. It is important to me that the work is not received in the wrong way – but for a while it was. I have to admit, though, that I am not an expert on articulating a computer rendering. This is another reason why I more and more try to use models and manufactured prototypes to represent the projects rather than computer renderings.

It is a general assumption that the architectural experience is bound to the architectural work and to the direct confrontation with it. What characterizes this experience is that - unlike the confrontation with any other form of artistic production - it embraces almost all of our senses. The experience is bound to the subject's immediate association with the work - its "here and now".

Herein lies the unique value and characteristic of the architectural experience. Is it at all possible to capture, translate and transmit architectural experience via representations?

I would say that it is easier to communicate that experience to someone who is trained in architecture than to someone who is not.

Architects are trained to be able to read a plan and understand the special implications of a plan. If we combine this information with a section we are already fairly sophisticated about assuming a certain spatial experience.

The simulation capabilities of the computer made it easier to make representations more accessible to non-architects. However, again there was a cost to that because it *de-skilled* the architects. I have learned that it is very difficult to get students to draw plans and sections – they always do renderings. In a way it is as if they are treating the experts as if they do not have the skills to read – and it actually makes it more complicated to develop the architectural projects.

I always think that it is important to take complex topological surfaces and bring them through the medium of section and plan and put them into the language of architectural representation – only because you actually see more of the implications than you do if you render them.

In a way I would say that it is like a mathematical principle where the new developments do not discard the previous developments. For instance, you use algebra as a basis for calculus. You do not loose that – and you actually have to resolve an equation backwards to show what it can and cannot do.

I would claim that the classical tools of architecture still remain somewhat important to be able to communicate these ideas. If you just show someone a rendering it is very difficult to understand the spatial implications. However, if you give someone a series of documents - and even new kinds of documents - like for instance taking a surface and unfolding it into components and rotating them flat - there is an architectural *intelligence* that sees something spatial in that drawing process.

Architecture is a social and cultural *construction*. Architecture is not only the built, but is to an equal extent an *expectation horizon*, stretched through what is said and "written" about architecture, be it words, text, drawing, model, photography, etc. So, architecture is a quite complex, but also unsteady "condition".
What do you think of the "writing of architectural history" of today, where we are more than

ever confronted with and reading architecture exclusively through the mass media, including the photographically or digitally sampled picture?

For me architectural history and theory are as important as architectural journals.

There is a proliferation of "style magazines" which are not written for architects. They are written for a general audience and I think that we are experiencing the proliferation of these magazines because architecture is now much more popular in a general audience than it used to be.

However, I think that there needs to be specialized magazines for the professionals. There should be both technical journals and theoretical journals. Personally I am concerned that too many magazines are disappearing. In the last ten years a large number of magazines - *Assemblage* and *ANY Magazine* to mention but a few - that provided theoretical principles and a platform for theoretical discussions have unfortunately disappeared.

What does this "writing of architectural history" do to our expectations to and demand on architecture – as laymen and as architects?
What does it do to our understanding of "reality" and "fiction"?

In the 1980s and 1990s I would always write architectural theory in a promissory way - speculating what the next five years of architectural work would be like. Now I am actually starting to write more about spatial qualities and atmosphere. I try to write about architecture *as if* it already existed in the future. In a way it is like - taking a model from science - there is theoretical science but there is also this version of it which is *science-fiction*. Today, in my lecture, I will actually read aloud a little piece from my new architectural writings which is in fact science-fiction.

Architecture is a subject that demands to be understood in context. Thus, it demands to be understood within the context of its production and the context of its consumption, representation and interpretation.
Since for one thing the publication of *OMA's* and *Bruce Mau's* book *SMLXL* (1995) a "new" post-modern expression has emerged for layout, picture and text editing in books and magazines of architecture. In *SMLXL* we are introduced to a heterogeneous collection of visual information – text, drawings, diagrams, photos, etc. This expression has of course significant influence on our "reading", which cannot as previously be linear and coherent.

Therefore, one could claim that the editing of the book reflects the fragmented world picture of our post-modern time.

The "expression" or "form" has, however, lost its "freshness" long ago. In other words the graphic expression or imagery itself seems somewhat old-fashioned and tiresome. Is there a new "trend" or "fashion" for lay-out on the way – and can you give an opinion on this? What will it mean for the expression and language of form in built architecture?

I think that architecture and graphic design are always tightly linked. When they are linked in a good way you get a product like *SMLXL* where the content, research and image is supported by the graphic design which becomes an active part of the content. I think it represents an ideal collaboration and I believe that *SMLXL* has become so dominant because the collaboration between the architect and the graphic designer was indeed very good.

I do not really know what the next "trend" in graphics will be. Maybe the new "thing" or "trend" is that architects and graphic designers work collaboratively on architectural projects – not just book projects. Graphic designers have certain skills that architects do not have.

They can often contribute not just imagery but also colour, questions of material, transparency, etc.

What really interests me about the collaboration between Rem Koolhaas and Bruce Mau is for that same reason that this collaboration changed Rem Koolhaas' work. Many of the things you now see in Rem Koolhaas' work actually came out of that book design. It added, among other things, a certain kind of graphic and a material vocabulary to his work.

I work very closely with a couple of graphic designers. I worked with *Rebecca Mendez* on the *Eyebeam Museum Competition* and she designed the office identity and presently I am working with *Imaginary Forces* on the façade design for a competition for a BMW factory in Leipzig. We designed their New York Headquarters as well.

According to Rem Koolhaas – and I am referring to his acceptance speech given on June 30 2000, when he was awarded the *Pritzker Prize* – architecture is today governed by market economy.

He adds: *Unless we break our dependency on the real and recognize architecture as a way of thinking about old issues, from the most political to the most practical, liberate ourselves from eternity to speculate about compelling and immediate new*

issues, such as poverty and the disappearance of nature, architecture will maybe not make the year 2050.

What is your opinion of Rem Koolhaas' statement? How do you foresee the future for architecture, and which "role" do you think will devolve upon us as architects?

Well, I do not think that architecture will disappear by the year 2050!

However, I do think that instead of focusing on building as a timeless art it makes much more sense to think of building as a cultural production.

In the future you will look at buildings as temporal things that intervene in a moment – things that are not meant to last for hundreds of years but have a life cycle which is very culturally imbedded. I think this will also expand the field of what architecture is.

I would not berate contemporary architecture as much as Rem Koolhaas does. I believe that he really thinks it is a bankrupt practice. I do not think it is so bankrupt.

What about the role of the architect? Right now there is a lot of debate about "authorship". Rem Koolhaas has stated that he foresees that in the future a "good" and successful architect will - first and foremost - be someone who is good at "editing". Do you agree with him?

No, I do not! On the contrary - I think it will become more and more important to have a "signature".

I am actually investigating this idea of *needing* a "signature".

Rem Koolhaas has a "signature". All the architects I respect the most have a very strong "signature". In many cases their buildings come out of a deep analysis, so these architects' "signatures" are not imposed "signatures".

I still think there is a necessity for "authorship" - actually more than ever in a way!

The architects you are referring to - including Rem Koolhaas - are probably all architects educated in continuation of the modernist tradition. This gave them a kind of "resistance" which they could later use to work *against*, and their work - be it written or built - is to a large extent a result and a manifestation of the very same confrontation with the modernist tradition. Hence perhaps these architects' strong "signatures"?!

What about the future generations of architects who - at a time when the diversity of ideas and styles in architecture more or less suggests that

"anything goes" - **will perhaps not in the same way take part in a paradigm shift** - **where is their "resistance", and on which background will they develop their "signatures"?**

(Pause) I think that there are disciplinary specifics that do change – but what makes architecture *architecture* is at some level an engagement with the problem of "signature".

I think that each generation will have its own relationship to "signature". However, I do not really think that it is up to the architects to determine that. I think it is more a question of the *Zeitgeist*.

For that same reason I strongly believe that it is now - more than ever - important to have a "signature" – only because there are so many other media competing for attention.

If architecture wants to become self-conscious and generate interest it needs some form of "signature". Here I am not suggesting self-expression but rather the ability to work critically through the use of autonomous intra-architectural research that engages the specifics of a particular project. Without some autonomous research and trajectory that moves across the contingencies of a project there is only reactionary or service architecture. A "critical signature" is that identity and quality that does not come from the problem at hand but impacts it so as to call attention to architecture. Whether or not this is semi-autonomy I am not certain but there is more than ever a need for research and experimentation that is not reducible to quantifiable analysis of problems. Rem Koolhaas maintains this critical edge in a way that his followers do not. This is why Rem Koolhaas still has a "signature" to his work in a way that his followers do not; despite their shared stylistic proclivities.

Of course I cannot predict what things will be like 15, 20 or 30 years from now, but I am sure that there has got to be an engagement with these things. If we eliminate this I do not think we are doing architecture any more – we are doing something else, we are in a different kind of field.

One could argue that you have a quite "fixed" idea of what architecture is - **or can be. I mean, who knows what we will "read" as architecture in the future!?**

Yes, as a matter of fact, I think I do!

In my office we do architecture, graphic design, industrial design and we also do art. I understand that when I am in an art exhibition I am there as an architect. I do not confuse art with architecture. Art *feeds* architecture and I use it as a research base. However, art lacks necessary qualities that

would let me call it architecture. It is the same thing with graphic design projects - the problems are different, the mode of communication is different and the constraints are different. It is not to say that architects should not be involved in these kinds of practices - but in the end, to do a publicly received building that communicates at the level of architecture there are certain things that you have to do with it to make architecture discipline.

I think that discipline is quite relaxed right now. You see many architects doing more things and working very well in other fields because we as architect have skills that make us attractive to other practices. But, none the less I always try to keep clear - for my own sake - when I am doing architecture and when I am doing the other things - only because it is a different set of problems.

You were educated as an architect in the US. You graduated from Miami University of Ohio in 1986 with two degrees, one in Philosophy (B.Phil.) the other in Environmental Design (B.E.D.). In 1988 you graduated from Princeton University with a Master of Architecture (M.Arch.).

What was your education like and who were your teachers?

I grew up in Ohio and went to *Miami University of Ohio* having been raised to be an architect ever since I was born. My mother really wanted me - her son - to be an architect.

Anyway, this meant that I could draft, draw perspectives and do projective geometry, etc. before I was even in high school.

By the time I got to college, however, I was very bored with architecture and I also wanted to rebel against my upbringing. I quit architecture, took philosophy - and of course got interested in the history of geometry. When I was in philosophy courses I was ironically going right back to architecture, so I decided to continue my studies in architecture, and I doubled up and did two degrees.

I had a couple of teachers that really made a big impact on me; *Bennet Newman* and *John Bass*. They were the ones that got me interested in architecture again. They were *New York Five* - super rigorous formalists and pointed me towards an analytic formalism that has since been my base of operations.

Because of my double major I wanted to go to a school of architecture where I could do either architectural theory or design depending on how things went.

Biography

Greg Lynn was born in Ohio, USA in 1964.
He studied philosophy and environmental design at Miami University, Ohio, before graduating from Princeton University with a Master's of Architecture (M.Arch.) degree in 1988. Greg Lynn has taught throughout the United States and Europe. He is presently a "Studio Professor" at UCLA and the "Davenport Visiting Professor" at Yale University. In addition to this he is also the "Professor of Spatial Conception and Exploration" at the ETH in Zurich, Switzerland. Greg Lynn is the principal of "Greg Lynn FORM". The work of the office includes architectural projects, furniture, industrial design and art-objects. Greg Lynn's architectural designs have received numerous awards and have been exhibited in both architecture and art museums including the 2000 Venice Biennale of architecture where his work was represented in the U.S., Austrian and Italian Pavilions. Greg Lynn writes and lectures widely on architectural design and theory. He is the author of "Folds, Bodies and Blobs: Collected Essays" (La Lettre Volée, Brussels), "Animate Form" (Princeton Architectural Press, New York) and the forthcoming "Embryological House" (Princeton Architectural Press, New York).

(Source: www.gsaup.ucla.edu)

I was a little ambivalent, so I went to *Princeton University* because I thought it offered good courses in theory and it also had very good studio instructors - like for instance *Michael Graves.*

Theory was taught by people like *Anthony Vidler, Alan Colquhoun* and *Bob Maxwell.* Later on came *Beatriz Colomina, K. Michael Hays* and *Mark Wigley* and the school went from being a sort of post-modern school to the first post-structural school of architectural theory.

It was a great time to be at *Princeton University* - a lot of exciting things went on and I really enjoyed studying there.

How do we as teachers avoid teaching our students "formulas" or "strategies"? How can we prepare the students for the vast complexity of our time?

You teach them skills and criticality. As long as you teach them this - then you are preparing them. You should also try to teach them how to have a theory of what they are doing and how to formulate a theoretical position.

(Pause) I have only ever had one idea. I already had it in graduate school. It is a very simple idea and it is a geometrical principle, but everything that I have done so far has grown or branched off this one idea. I also have not exhausted this idea in my own mind and I expect that I will continue to elaborate, develop and explore this idea for the rest of my career.

Basically, with all my students I try to find some position that they have come up with, and I try to give it depth so that they can work on it - because if you do not have that when you come out of graduate school, I think it is difficult to find it. You most likely will not find it when you are 40 or 50 years old! So, with teaching, what I really try to do is to just help provoke something like that or help add depth to it, so that the students can work on it once they are in the field.

And it will eventually become their "signature"...

Yes!　■

Notes and References:

1. *Architectural Design* 102 (March/April 1993)

2. Lynn, Greg: New Variations on the Rowe Complex. In: *Folds, Bodies & Blobs. Collected Essays.* La Lettre Volée, 1998, p. 202.

3. Lynn, Greg: The Folded, The Pliant and the Supple. In: *Folds, Bodies & Blobs. Collected Essays.* La Lettre Volée, 1998.

Selected Projects:

- Bijlmermeer Transformation, Amsterdam, Netherlands
- Imaginary Forces NYC Offices, New York City, USA
- Uniserve Corporate Headquarters, Los Angeles, USA
- PGLIFE, Stockholm, Sweden
- ARK of the World, San Jose, Costa Rica
- Korean Presbyterian Church of New York, New York City, Queens, USA
- Hydrogen House for the OMV Corporation, Vienna, Austria
- Allesi Coffee and Tea Piazza
- Visionaire #36 Case Design

The EAAE Prize 2001 - Writings in Architectural Education /
Le Prix de l'AEEA 2001 - Écrits sur l'Enseignement de l'Architecture

EAAE Project Leader, Ebbe Harder

The *EAAE Prize* has aroused considerable interest. By 1st April 2002, 115 individuals or groups of teachers had sent registrations for the competition. The deadline for submission of the entries was 31st May 2002, and by the issuing of this number of EAAE News Sheet the total number of submitted entries was 53.

Jean-Francois Mabardi will chair the scientific jury. The names of the other members of the jury are: *K. Michael Hays, Neil Leach* and *Jean-Claude Ludi.*

The total prize sums up to 25.000 Euro. The jury will distribute the prize sum with up to 10.000 Euro for the 1st prize and between 7.500 and 2.500 Euro for the 2nd to 4th prizes. The jury can decide to further divide or not to award certain prizes.

The EAAE Prize is sponsored by VELUX.

EAAE
Member Schools of Architecture

AEEA
Membre Ecoles d'Architecture

Armenian Republic: Ereven, Institut d'Architecture et de Construction d'Everan • **Austria:** Graz: Technische Universität Graz • Wien: Akademie der Bildende Kunste • Wien: Technische Universität Wien • **Belgium:** Antwerpen: Hogeschool Antwerpen • Brussels: Institut Supérieur d'Architecture La Chambre • Brussels: Institut Supérieur 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 Supérieur d'Architecture Saint-Luc • Louvain-La-Neuve: Université Catholique de Louvain • Mons: Faculté Polytechnique de Mons • Mons: Institut Supérieur d'Architecture Intercommunal • Ramegnies: Institut Supérieur 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 • **Estonia:** Tallinn: Tallinn Art Unitversity • **Finland:** Espoo: Helsinki University of Technology • Oulu: University of Oulu • Tampera: Tampere University of Technology • **France:** Charenton Le Pont: Ecole d'Architecture de Paris Val De Marne • Darnetal: Ecole d'Architecture deNormandie • 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 de Lyon • Versailles: Ecole d'Architecture de Versailles • Villeneuve d'Ascq: Ecole d'Architecture Lille & Regins Nord • **Germany:** Aachen: Reinisch Westfälische Technische Hochschule • Berlin: Hochschule der Künste • Bochum: Fachhochschule Bochum • 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: Architektur für Architektur und Bauwesen • **Greece:** Athens: National Technical University • Thesalloniki: Aristotle University • **Ireland:** Dublin: University College Dublin • Dublin: University of Technology • **Italy:** Ascilo Piceno: Facolta di Architettura • Aversa: Facolta di Architettura • Ferrara: Facolta di Architettura • Florence: Dpt. Progettazione dell Architettura • Genova: Facolta di Architettura • Milan: Politecnico di Milano • Reggio Calabria: Universita Degli Studi di Reggio Calabria • Rome: University of Rome • Rome: Facolta di Architettura, Terze Universita • Siracusa: Facolta di Architettura • Turin: Politecnico di Torino • Venice: Instituto Universitario di Architettura • **Lichtenstein:** Vaduz: Fachhochschule Liechtenstein •

Lithuanian Republic: Kaunas: Kaunas Institute of Art • **Macedonia:** Skopje: Universitet Sv. Kiril i Metodij • **Malta:** Masida: University of Malta • **Netherlands:** Amsterdam: Akademie van Bouwkunst • Amsterdam: Amsterdamse Hogeschool voor Kunsten • 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 • Gdansk: Polytecnica Gdansk • Gliwice: Technical University • Szczecin: Technical University • Warrsaw: 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 • Timisoara: University Polytechnica Timisoara • **Russia:** Bashkortostan: Bashkirsky Dom Regional Design School • Jrkutsk: Technical University • Krasnoyarks: Institute of Civil 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 • Université de Genève • Lausanne: Ecole Polytech. Fedérale de Lausanne • Mendrisio: Academia di Architettura • St. Gallen: Hochschule für Technik, Wirtschaft & Soziale Arbeit • Windisch: Fachhochschule Aargau • Zürich: ETH Zürich • **Turkey:** Ankara: Gazi University • Ankara: Middle East Technical University • Ankara: Yidiz University • Kibris: European University of Lefke • Istanbul: Istanbul Technical University • **Ukraine:** Kiev: Graduate School of Architecture • Kiev: National Academy of Fine Arts • Lviv: Lviv Politecnical State University • **United Kingdom:** Aberdeen: Robert Gordon University • Belfast: Queen's University • Brighton: University of Brighton • Canterbury: Kent Institute of Art and Design • Cardiff: UWIST • Dartford: Greenwich University • Dundee: University of Dundee • Edinburgh: Edinburgh College of Art, School of Architecture • Edinburgh: University of Edinburgh • 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: Southbank University • London: University College, Bartlett School • London: Westminster University • Manchester: Manchester School of Architecture • Newcastle upon Tyne: Newcastle University • Oxford: Oxford Brooks University • Plymouth: Plymouth University • Portsmouth: Portsmouth University

The 5th EAAE Meeting of Heads of European Schools of Architecture

Chania, Crete, Greece, 4-7 September 2002

Towards a Common European Higher Education Space in Architecture

The EAAE Council invites the Heads and the Academic Programme Coordinators of all European Schools of Architecture to the **Fifth Meeting of Heads of European Schools of Architecture**, which will take place in Chania, Greece from the **4th to the 7th of September 2002**. The Meeting will be hosted, as in every year, by the Center of Mediterranean Architecture and will take place in its newly refurbished listed building at the city's Venetian harbour. The Heads' Meetings were initiated by the EAAE four years ago and have constituted an important milieu for communication and dialogue between Heads and Programme Coordinators of Schools who manage and decide upon academic issues concerning Schools of Architecture in Europe.

The Fifth Meeting of Heads opens up a new era as this time it is supported by the European Commission through a Socrates funded programme. The Thematic Network has been called ENHSA, which stands for European Network of Heads of Schools of Architecture. The participants in the Third Meeting of Heads in 2000 had suggested that the EAAE had to attempt cooperation with the European Commission so that the outcome of these Meetings could be close to the European decision-making centres, and could influence the respective national ones. In response to this suggestion, the EAAE took the initiative to schedule the creation of this Thematic Network in the framework of the EC Socrates Programmes. Officially for its first year the network has as partners the schools of architecture from the eligible countries for the Socrates programme which participated in the Third Meeting of Heads (9.2000). The Network is open to all schools of architecture that wish to join in.

ENHSA started its operation at the beginning of 2002 with the aim to support European schools of architecture in the light of their accession to the common European Space for Higher Education. According to the Programme, this support consists of the collection and dissemination of information related to the state-of-the-art in architectural education and the undertaking of initiatives for the development of dialogue between schools of architecture. In this context, the Fifth Meeting of Heads is an EAAE event, which is complemented by the actions of ENHSA.

It was indicated in last year's Meeting of Heads in Chania that the perspective of the accession of schools to the Common European Space for Higher Education is a particularly complex undertaking which confronts schools with new basic academic issues and questions in relation to the education of the architect, but also to new ways of managing such issues and questions. A great number of schools of architecture encounter the perspective of this accession with optimism, perceiving it as the streamlined liberation from already worn out educational practices, while others are sceptical, understanding it as an adaptation process, and, therefore, as a commitment to an unfamiliar and imposed decision. In any case there are common and urgent issues such as: the compatibility of studies and the respective diplomas, the formation of a broadly accepted set of criteria for the definition of quality in architectural studies; The facilitation of student, staff and ideas mobility between schools; The preservation of the identity and the unique characteristics of each school in its given social, cultural, academic and legal context. All schools of architecture are, therefore, invited to offer innovative insights by suggesting new programmes and pedagogic practices, as well as new administrative initiatives and policies.

The issues to be discussed at the Fifth Meeting of Heads are described in the agenda included in this issue. Heads and Programme Coordinators are kindly asked to contribute to its finalisation by adding and suggesting more issues to the existing sections (**e-mail: spirido@arch.auth.gr**).

Registration Forms must be sent by fax as soon as possible and no later than **25 July 2002**. In case you cannot be with us in September, please identify another member of your staff, **strictly related to the administration of academic issues**, to represent your school.

Venetian Lighthouse, Chania

The 5th EAAE Meeting of Heads of European Schools of Architecture

Chania, Crete, Greece, 4-7 September 2002

Towards a Common European Higher Education Space in Architecture Preliminary (and open ended) Agenda

Host: CENTER FOR MEDITERRANEAN ARCHITECTURE

From the debates in the past Meetings of Heads it became apparent that the perspective of the creation of a common European Space for Higher Education reveals four basic and strongly linked thematic sections to which schools of architecture are invited to respond and with their responses to structure their political choices.

The Fifth Meeting of Heads will discuss these thematic sections again but in separate sessions this time, aiming at recording systematically the trends and dynamics which have been formed to date, opening up the discussion on what is possible to be done or what should not be done in the light of the creation of the Common European Space in Architectural Education.

These thematic sections appear as the broader context, which is seeking for more specific questions that will organize and lead the discussion. For this reason participants of the Meeting are invited to contribute to the finalisation of this agenda, by participating in one of the working groups.

Experience gained from previous Meetings has indicated that it is important to have a solid meeting structure with as many opportunities as possible to stimulate debates among the participants.

Therefore, it is important to carefully prepare each theme, preferably in international working groups with a limited number of members. There should be as many working groups, as there will be thematic sections. These working groups work independently and present their report at the conference through a reporter. The reporter introduces each session followed by panel discussions each chaired by a member of the working group. Each session ends by a short presentation of the conclusions of the workshops. All outcomes can then be presented to conclude each session.

In case you would be interested in participating in a working group, and wish to contribute with ideas, data and proposals for themes for discussions and names for keynote speakers related to the content of the sessions or that of the Meeting would you be so kind to contact Prof. Richard Foqué (Richard.Foque@pandora.be) from Antwerp School of Architecture before 30 April 2002, who has undertaken to coordinate the working groups.

Session 1:
Curriculum for Architectural Education in the Common European Higher Education Space

Thursday morning, 5 September 2002

The recent reforms in the content and the structure of school curricula, which have been made by various schools of architecture in the name of the convergence to the European policies have proved that in many cases the content of studies but also the strategies for its organization have come with interesting divergence and incompatibilities.

Could it be possible that the debate on the type of degree awarded (Bachelor or Masters) has distanced us and made us drift and shift from the actual discussion on the content of studies and the basic principles that should underline their organization?

It is relatively easy to observe that the accession of schools to the proposed schema of the two degrees (Bachelor and Masters) is decided upon and filtered through fundamentally different attestations on architectural education, a fact which makes the critical recording of the various trends absolutely necessary and essential. Neither in a utopian pursuit of the ideal, nor in the perspective of the indirect imposition of some of these trends in the form of instruction or suggestion, but in the perspective of mapping which will allow or support the identification and the effective communication between schools that share common principles in the ways they teach architecture. ENHSA, the Thematic Network, will contribute to the generation of a record of school curricula in Europe and has the ambition to present the first results from the pilot study in this session in September.

Session 2:
Quality Assurance and Academic Assessment of Educational Programmes in Architecture in the European Higher Education Space

Thursday afternoon, 5 September 2002

In the last Meeting of Heads, the EAAE committed itself to the participants to undertake initiatives in the direction of the development of a quality assurance and assessment system tailored to the needs of architectural education and

respecting its diversity. It became clear that this system would refer to the 'academic' assessment of the educational programmes by means of a peer review and not to the 'professional/governmental' assessment of the diploma leading to the accreditation and the validation by the professional/governmental bodies of the member states. The problem of academic evaluation, and the effective assurance of the quality of architecture school curricula, is a thorny subject in many ways. The perspective for the creation of a European system of evaluation is a challenge despite the obvious difficulties it entails. Along these lines, a first step is to record and discuss the various methods employed by schools of architecture and assess their efficiency given the particularities of architectural education and its divergence in the structure and organization of studies in different schools of architecture in Europe. ENHSA has already scheduled the construction of a record of the various quality assurance systems in Europe and a questionnaire will soon be circulated to all Schools. The conclusions of this inquiry will be presented during this session.

Session 3:
Exchange and Collaboration between Schools of Architecture into the European Higher Education Space

Friday morning, 6 September 2002

Mobility is a key word in constructing European policies in the Higher Education space. What are the expectations of architectural education from this mobility? Why do schools want and need mobility? What do they expect their students to gain from it? The model student who collects credits from different schools; which problems will be resolved and which problems might it generate to schools of architecture? It would be true to say that school exchanges developed ad hoc and are based on personal relationships and acquaintances. Most schools do not have an organized and well-thought out policy on cooperation between universities. Often the incompatibility of the programmes of study makes these exchanges problematic with no real gain either for students or for teachers. Even in the case of the implementation of ECTS, which defines the way of awarding credits, the credits of one school do not necessarily correspond to the real teaching hours and coursework of its partner school. It is, therefore, important for schools to adopt exchange strategies for effective and constructive academic exchanges in the Common Higher Education Space in Europe. The Fifth Meeting will investigate the various approaches to the

subject in order for some general principles to be articulated which will reflect the particularities of architectural education and the diversity of architectural studies in Europe.

Session 4:
The European Higher Education Space in Architecture and the Professional and Institutional Context

Friday afternoon, 6 September 2002

The changes that are scheduled in the light of the European convergence affect the relationship of schools of architecture with the profession and its legislative context. This relationship is undergoing dynamic reforms, which architectural education, however, follows passively. The more the cuts of governmental funds that support education the more the search for external funding, rarely with nothing in return. In this context, the autonomy of Higher Education Institutions -a unique characteristic of the constitution of academia for centuries- is subverted. On top, professional bodies aim to influence education and the respective curricula restructuring to meet the needs of the profession and the labor market with specialized employees. This often shifts programmes of studies from educational to training environments. The redefinition of such relationships constitutes an important issue for the future of architectural education in Europe and has to be confronted collectively. The Meeting suggests the discussion of this issue with the intention to structure the principles, which will ensure a fruitful collaboration with professional bodies on a national and European level, while it would protect the autonomy of the schools to organize and manage their curricula.

Session 5:
Proposals for Future Actions and Strategies

Saturday morning, 6 September 2002

This session will develop on two axes. On the first axis, there will be an attempt to synthesize the discussions and suggestions made in the previous days with the ambition to put together a new Chania Statement like the year before. On the second axis, the Actions of the Thematic Network will be further scheduled and tasks will be allocated so that more Partner Schools get involved while new ones join in.

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

Transactions on architectural education No 11 / *Les Cahiers de l'enseiignement de l'architecture No 11*

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The *European Association for Architectural Education (EAAE)* has always held conferences to review the issues in the field of architectural education and research. In May 2001, the *19th International EAAE Conference* was held in Ankara, Turkey. In this event, hosted by the Department of Architecture of *Gazi University, Faculty of Engineering and Architecture (GUFEA)*, the relationship between theory, practice and architectural education was put under a magnifying glass.

The nature of the relationship between theory, practice and architectural education raises a series of questions regarding the formation of the architect as a continuous process, the interaction between theory and design (both in architectural education and its practice), and the nature of the relationship between those academics and professions involved in architectural education.

The title of the conference, *Re-integrating Theory and Design in Architectural Education*, incorporated the issues in question and also provided us with a sense of direction. It marked a position in architectural education that is being intensively debated today in a large number of publications, symposia, conferences and university courses. The intention of this conference was to describe the expectations that we have of architectural education, which are the ways to contextualise theory and design in a more integrated fashion than has been the case so far.
(From: *Introduction* by Nur Caglar).

Now being published is the Proceedings Publication with contributions from 38 authors.

Keynote Speakers were:

- N. John Habraken
- Pattabi G. Raman
- Aydan Balamir
- Christopher Alexander
- Olcay Aykut, Isik Aksulu
- Ahmet Gülgönen
- Gülsüm Baydar Nalbantoglu

Profile, "Ion Mincu" University of Architecture and Urbanism (IMUAU)

Interview with Emil Barbu Popescu, "Ion Mincu" University of Architecture and Urbanism, Bucharest, Romania.

"Ion Mincu" University of Architecture and Urbanism (IMUAU) in Bucharest is one of the most important and influential state institutions of higher education in Romania. With its more than 1,500 students the IMUAU is also without comparison the largest school of architecture in the country.

IMUAU coorporates with other schools of architecture in Romania and has close relationships with the departments of architecture connected with the *Technical Universities of Iasi, Cluj and Timisoara.* Students from these universities can participate in joint programmes according to their individual curricula.

IMUAU is situated in the historic city centre of Bucharest where it today occupies three large buildings - among these a grand structure in New Romanian style (1902 - 1926). IMUAU provides various facilities for students and staff such as: lecture halls, design studios with individual work places for the students, a comprehensive architecture library with more than 200,000 titles, CAD studios, etc.

Professor Emil Barbu Popesco has been dean at the IMUAU since 1996. His academic career and attachment to the school does, however, go back to the 1960es when he himself was a student of architecture at the IMUAU – at that time called *"Ion Mincu" Institute of Architecture (IMIA).*

Emil Barbu Popesco finished his education as an architect in 1970, after which he was immediately employed as an assistant at the Design Department. Later he became lecturer and reader - and in 1994 he was appointed professor at the Design Department. In 1996 he took over the position as dean at IMUAU.

Emil Barbu Popesco has designed a large number of buildings, but he has also been occupied with interior design and remodeling of existing buildings. His professional production includes several articles on architecture and architectural matters. In 1979, 1984 and 1986 he was awarded the *First Prize of the Romanian Union of Architects*, in 1987 he was awarded the *Second Prize* at the *Sofia Biennale of Architecture* and in 1996 he was awarded the *Architext Design Award*.

Emil Barbu Popesco is a member of the *Romanian Union of Architects*. At present he is also a Council Member of the *European Association for Architectural Education (EAAE)*.

The conversation between Professor Emil Barbu Popesco and *EAAE News Sheet Editor, Anne Elisabeth Toft* took place on 17 March 2002 during an EAAE Council Meeting in Paris, France.

With the collapse of the Soviet Bloc and the fall of the Iron Curtain in 1989 Europe witnessed some very dramatic events. These events introduced a series of fundamental changes in most East European countries. In what way did these events influence your - then - institute and in what way did the architectural education in Romania change?

Let me begin by telling you a little about the history and background of our university. Our *University of Architecture and Urbanism* - previously known as the *School of Architecture* and afterwards as the *"Ion Mincu" Institute of Architecture* - has a long history of educating architects. There were various kinds of trained specialists within the field and even architects as such in the school attached to the *School of Roads and Bridges* from the middle of the nineteenth century and onwards.

However, it was only later that an independent architectural school was established in Bucharest. In 1891 the then recently formed *Society of Romanian Architects* had decided to formally open a school of architecture under its auspices, and this became a fact in 1892. Therefore, to us this academic year is an anniversary and we celebrate it as such. It began with a series of activities during the *Architecture Week* at the beginning of the year, and it will continue with various events for the rest of the year, including a celebration week to honour *Ion Mincu*, the founding father of the New Romanian style. As most of the Romanian architects back then were either trained in or influenced by the *Académie des Beaux-Arts* in Paris, it is quite understandable that our school was in fact at the beginning a replica of the Parisian original.

However, following the success of the New Romanian Style, and later that of Modern

Architecture, the school itself changed accordingly. In the 1960es there was a radical change in the way architecture was understood and taught in the school, mostly following the teaching techniques of the *Bauhaus School* in Germany.

Since 1989 we have once again been in the difficult process of reform following the footsteps of - and at times anticipating - the general reform of the Romanian university education. The school enlarged and diversified its curricula tremendously. There were only some 55 Romanian students per year in 1989, with an extra 150 foreign students, mainly from Arab and African countries. Now we have more than 1,500 students in the two six-year faculties (architecture and urban planning), as well as some 300 students in the colleges with a three-year course offered in Architectural CAD, Urban Planning and Interior Architecture. Starting this academic year we offer a program in interior architecture within the Architecture Faculty, and we plan to open another college in restoration techniques. To this one has to be added the *School of Advanced/Post-Graduate Studies* (almost 100 students), and the *Ph.D.-program* (with almost 150 part-time and full-time students) that are exclusively offered at our university.

It is a complex and complicated recipe for the new university we have become since 2000, but with an important grip of the architectural profession as such.

How many schools of architecture are there in Romania? Are most of the schools affiliated to technical universities or to academies of fine art?

In addition to our school there are four more public faculties of architecture in the country, all affiliated to the former polytechnics in the respective cities. There is also one private school of architecture that survived out of several that started in the field of design, architecture and interior architecture after 1989. These schools were initiated by (former) professors from our school.

All the public architectural schools have joined us in the *Association of Architectural Schools* that coordinates the programs, graduate and post-graduate courses, and especially our common development policies in view of the requests from society and the profession as such.

How does IMUAU differ from other schools of architecture in Romania?

Our university is definitely the most ample, the oldest and the most developed among the Romanian architectural schools. The fact that it has

been independent and in business almost uninterrupted since its beginning does add to the tradition and value of our programs. Basically, almost all the professors of the schools in Romania are our alumni, so we do exert a natural and vigorous influence on our fellow schools.

IMUAU also differs from the other schools due to our diverse fields of specialisation offered to undergraduate students starting from the fourth year, due to our post-graduate programs and especially due to our unique position in offering Ph.D.-degrees in the field of architecture and urban design.

Then there is our location in downtown Bucharest, in three beautiful buildings (with an area of almost 35,000 sq. m), which themselves reflect the various stages of 20th century Romanian architecture. We are now restoring and consolidating the most precious one, dating from the 1920es, a masterpiece of New Romanian style.

What does it take to become an architect in Romania?

It's not an easy task, I must tell you! First of all, it takes talent and willingness. Then it takes some prior training in drawing and mathematics. We have tough eliminatory exams in maths (algebra, math analysis, geometry and trigonometry) and drawing (both free hand and technical).

Along with medicine and law schools, our school used to be the most difficult to gain access to, due to its complicated admission exams. Furthermore, there were quite often more than 10 to 15 candidates per place. We still have 3 to 5 candidates per place nowadays, despite the fact that we did two things in 1989: first we opened up to more students per academic year: from 55 to more than 1,500 now in all the six programs that we have. Then we redesigned the exam itself, with elements of mathematics and especially 3D geometry incorporated into two five- or six-hour drawing exams that in fact test the very abilities that we seek in a future architect.

There is a final sixth year consisting of a semester of practice in various Romanian and international architectural offices, followed by a semester of preparing the written dissertation as well as the blueprints for the diploma project. This is not an easy exam at all, especially since we have foreign as well as Romanian architects - from outside our school, that is - in the diploma juries.

After finishing the six- or three-year programs, respectively, the students have to pass the graduation (diploma) exam, consisting now of an architectural or urban planning design exercise, with a

separate theoretical/written work to justify the concept and various options taken prior to and during the design process.

With a diploma in their hand, our brand new architects will have to work for two years in various firms, in order to prove, that after two years and after passing an exam in legislation and regulations in the field, they can perform in the market, thus receiving the 'right to signature' and a place in the *Order of Romanian Architects.* These steps and the institution that guards them - the *Order of Architects* - are stipulated in the *Law of Practising Architecture* that has been in effect since last year. From that moment the respective architect - she or he - is on her or his own.

Which teaching method is practised at IMUAU today? When did the school introduce this teaching method?

Our university has always been a studio-based school. Architectural studios not only take up more than half of the academic time, but are also heavily influential on the curricula.

Not everything else is studio-oriented, but we do believe that, in the end, this is where the students achieve the most important qualities of a real-life architect. Having said that, I must add that we are opening up the studio teaching towards a broader, more theoretical and conceptual approach to design and the teaching of it.

The complex and diverse field of theory, from "observed practice" to social sciences and philosophy of space and the arts, is now being incorporated in the curricula. Students are given individual project guidance in the architectural studios, with a ratio of 7 to 9 students per professor, which is quite satisfactory. Courses are being taught accordingly; either with a whole year of compulsory course or in units for the elective ones. We have a rather good ratio of computers per capita.

Except for the IT-lab - with a ration of one computer for every ten students - where courses and seminars of CAD and other architectural software are being taught for all levels of study - there is a computer in every 4th- and 5th-year studio for day-to-day work with the professors. In the studios students are being evaluated during each project and they receive a mark each semester according to the number of term projects and one-day projects being taken by each student - there is a minimum in order to promote. As for the other disciplines, each professor grades her or his students according to the general regulations of the school and to the specific nature of the seminar and course, respectively.

Please tell us about the research done at your school. How is it administered and how is it integrated in the teaching?

There is a *Design and Consultancy Group* at our university that acts as a large and highly expert architectural firm. This "firm" in which some of our professors work draws commission from the market. It provides 40% of our school's budget which, I must stress, is only 45% based upon money from the state budget. The remaining 55% is provided by our own activities. However, there are also research projects being funded by the national research authority in Romania. We had some rough times with that, as it was hard for its members to understand the specifics of architectural research - especially of the more theoretical one - and therefore to fund the respective research. However, we do hope that this will all change for the better in the future.

There are also professors who apply for, receive and complete research projects of their own during various programs funded by institutions such as *The Getty Foundation, The Research Support Scheme in Prague, The New Europe College in Bucharest, Collegium Budapest* and many more. We are asking the ministries to rely on us in certain major projects that they develop nowadays - particularly in the fields of monument conservation and restoration, as well as in social housing. Hopefully they will!

Finally, I should also mention that professors and students participate as teams in various national as well as international competitions. We are stressing further and further the importance of research not only for the quality of teaching that we provide, but also for the development of architecture and urban design in our country, as IMUAU is in fact the biggest architectural think-tank in Romania.

Is there a lot of unemployment among newly educated architects in Romania?

There are no unemployed architects in Romania, yet. Not only are there no unemployed architects, but there is indeed a tremendous deficiency of architects, especially in architectural and planning services in the local administrations, which is, unfortunately, not going to be filled rapidly. This of course affects the quality of architecture that is being approved and built in Romania.

An enormous number of our graduates emigrate, a surge that has always been there since after World War II. Paris, for instance, has the second largest number of Romanian architects after Bucharest! There are hundreds more in Germany, North America and all over the EU. Most of them have

succeeded quite handsomely. The better ones do keep in touch and help their *Alma Mater* - for example by acting in diploma juries, giving lectures, or participating in local architectural competitions.

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

We keep track of all changes in the profession in two ways.

Firstly, most of our professors are themselves reputed architects practising not just because they need to know the matter that they are talking about in their studios - which is elementary - but also because, unfortunately, teaching in the public education system in Romania does not provide an income for a decent life.

Secondly, some of our professors act as members of the leading teams of the *Order of Romanian Architects* - both at national and city level. We also provide experts for and leaders of various bodies in the fields of monument conservation and restoration (nationally and locally), public works, and architectural media.

If something interesting "happens" we will always know, most of the time because we ourselves started it!

We are, however, to a large extent trying to spread the knowledge of our school and its activities through the mass media. We thereby wish to create an increased interest in and understanding of architecture and urban design in the population of Romania.

We are doing a lot better now than, say, ten years ago. The school itself now has a growing number of architectural columnists and writers on architectural topics in various national and even international journals. We do want to make ourselves better heard in society and we do want to open ourselves towards society, of which we are not only a part, but also the providers of those 'containers for social practices' that we all dwell in - architects or not.

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

There are various points of cooperation with the trade and industry. Some of them are direct. Firms, especially those entering the local market, do come and present their products to the professorial staff and students alike - their future customers. Some of them continue this kind of cooperation by

financially supporting foreign lectures or some come to teach or keep us supplied with, for example, CAD software. For example - CAD software is being offered at student discount prices by *Graphisoft*. They also have a training program in our school and offer prizes annually.

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

We have agreements and exchanges via *Erasmus* and *Socrates* programs with 36 schools from Europe. We are active members of *AEEA/EAAE*, and we also have bilateral agreements of cooperation with the architectural schools in *Belleville*, France, *Valle Giulia Faculty of Architecture, La Sapienza University* in Italy, as well as with the schools in Mendrisio and Lausanne in Switzerland.

How does IMUAU feel about the Directives of the Bologna Declaration?

Romania signed the *Bologna Agreement*, as well as the *Salamanca* and *Prague* ones; therefore we comply with them, of course, by making the necessary adjustments in our own curricula and school structure. We, as Romanian architects, recognize as a priority for our local education the need for exchange, mobility, as well as mutual recognition of our diplomas. We feel that the European architectural education needs a minimum of five years of training, to which we at IMUAU add an extra (final) year of practical training and diploma elaboration in order to become an architect.

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

The school is organised in chairs and departments. Design chairs for each year are organised in two design departments. There are also departments of urban planning and technical sciences, as well as a chair in history, theory and restoration. There are also faculty councils with elected representatives of each chair and department, as well as of each academic year, where the strategic decision regarding the curricula is taken. Then there is the *Senate of the University*, an elected body of professors and students, where all major decisions of the school are being voted upon. There is an executive body formed by the Rector, Vice-Rector, Chancellor (science and research coordinator), the deans of the faculties and colleges, as well as several other people that apply the decisions of the Senate. Like I

said, students are represented in all the bodies of the school and are very active in making their voices heard. As a former leader of the student body (1966-1972), I encourage them to become effectively engaged in solving the problems of their school. It works most of the time, but from time to time one can still see posters protesting against this and that, mostly things that are in their power to resolve, but they would rather see 'us' or 'me' solving it for them.

What is the average age of the academic staff at the school - and are there many female professors at IMUAU?

As we receive a growing number of very young teaching assistants each year, definitely larger than the number of retirees, I would suspect that the average age is decreasing. Now the average age is in the early forties. It is our policy to bring young professionals into the school and allow them to grow with the school. We have just promoted a rather large number of lecturers to associate professors; the youngest was 36 years old. We are not here forever, unfortunately, and we have to think about the next professorial generation that will take care of the school. With respect to the number of female professors, this is only now reaching 50%. One must, however, properly understand the peculiarities of the post-Communist work field. The proportionality of female professionals in the work field was state politics before 1989, and even more so nowadays. Therefore, it is not as much a question of opening up to female professionals; quite the other way around. Education itself has traditionally been very much dominated by women in Romania after World War II, especially in primary and secondary education. Due to the economic problems that Romania faces nowadays, working in a public institution does seem safer than the free market. We do have a disproportionately large number of female applicants compared to the number of teaching positions that we have. Already the male/female ratio of our graduates is in favour of female architects. In brief, we do have a large number of both female professors and female students, but for reasons that have to do, unfortunately, more with poor economics than sound equal-rights politics!

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

We plan to open one more field of specialisation in restoration techniques - this one being a three-year program. We have expanded our post-graduate programs with international cooperation: a French-Romanian master course in urban planning, an American-Romanian master course in the anthropology of sacred space, and so on. After obtaining the *RIBA* accreditation and the acceptance of our diploma from the *French Ministry of Culture*, we are working towards further acceptance of our diploma in architecture in the EU, the US and Canada. Likewise, we plan to pursue and expand our cooperation with fellow schools of architecture within the framework of the *AEEA/EAAE* and beyond.

We want to stress the research agenda, involving more professors and most of the post-graduate and Ph.D.-students. We want to publish more - we recently opened our own *IMUAU Press* - and we want to open up more towards our society and the world.

That is an overwhelming agenda given the little resources we have, but we plan to succeed also in identifying and attracting more funds from non-governmental sources, of which we already have 55%.

And IMUAU plan to not only stay *afloat*, but to *surf* on the wave of the integration of Romania in the EU, as an - already - European school of architecture! ∎

Seventh International DOCOMOMO Conference

Image, use and heritage
The reception of architecture of the Modern Movement

16-19 September 2002, Paris

UNESCO, 7 place de Fontenoy, 75007
Paris, France

Conference Theme:
The analysis of reception was proposed
and developed by Hans Robert Jauss,
the literary historian and theoretician. He
formulated the methodology of studying
the circumstances and environment
which give rise to the creation and
production of a work of art, including
examination of the opinions and judg-
ments of its critics. By its very nature,
this approach stimulates new debates in
the field of the architecture of the
Modern Movement. The objective of the
conference is to re-examine the interpre-
tations of works and the meaning which
is given to them by all the actors who
have played a part in their history.
DOCOMOMO France announced a call
for papers on this subject in 2001 and
the response has more than satisfied the
ambition of the conference.

There is a dual originality to this debate.
Because it concerns historians, archi-
tects, the public audience who see the
architecture and those involved in
restoration work, the debate puts archi-
tecture at the centre of universal human
thought, while at the same time appeal-
ing to the preoccupations of profession-
als. The conference will ask questions on
the meaning of works as revealed by
circumstances of their origin.
Other important elements of the debate
will be the practices particular architec-
tures have generated, the strategies of
conservation they have necessitated, the
enthusiasm or the dislike they have
provoked and the histories they have
produced, notably in the mass media.
Moreover, points of view from all over the
world will be presented at this confer-
ence. This grouping and exchange of
opinions will emphasize values held in
common, as well as local and national
particularities related to modern archi-
tecture in its historic and contemporary
dimensions.

The conference has been organized in
the form of round tables; each of these
is under the direction of a chairperson.
The choice has been made to guarantee
the coherence of presentations and their
quality, with the aim of ensuring clear
communication with the public.

Information and Registration Office
7th International DOCOMOMO Conference
ADC,EP Sylvie Canal - David Millier
30, rue René Boulanger - 75010, Paris,
France
   Tel: ++33 (0)1 40039470
   Fax: ++33 (0)1 42066606
   Email: contact.adcep@wanadoo.fr

Conference Fees:

DOCOMOMO member   250 Euro
Non member   300 Euro
Student   Free*
(* free access to the debates only,
according to availability)

The conference fee includes:

- Admittance to all lectures, presenta-
  tions and debates
- Abstracts and proceedings
- Opening and final party
- Luncheon on September 17, 18
  and 19.

It does not include:

- Accomodation
- Conference tours

Registration should be received before
June 30, 2002.
Late registration, received after this
deadline, will be extracharged 60 Euro.

Form and Sign
Global Communication

20-22 September 2002, Ulm, Germany

Conference Theme:
The 15th Ulm Symposium asks the
question whether the growing digital
networking, the advance of globalisation,
and the fading of cultural boundaries
cause the development and use of forms
and signs to change. Different worlds,
different goals? Different ways and prod-
ucts? Different useres?

Internationally known experts in the fields
of semiotics, psychology, and cultural,
media, and communication research,
practising industrial, graphic, and prod-
uct designers as well as specialists in
advertising, marketing, and industri will
present papers and discuss these
aspects in a broader context.

Different professions, backgrounds, and
attitudes will facilitate a diverse
approach.

The interaction of a multitude of posi-
tions and the examination of their
bounds is taken as a basis to discuss the
major importance of global communica-
tion. The responsibility of the designing
individual is gaining importance with the
growing accessibility of products all over
the world. The ever increasing sophisti-
cation of technical expertise, the rapid
development, and the use of new media
call for designers, clients, and users to
reflect on the fundamental principles and
the meaning of their actions. It will be
the task of this years's International

Design Forum Ulm to raise people's
awareness for this situation and to
examine it closely.

Conference Fees:
The attendance fee:
      150   Euro
      50   Euro, students

one day ticket:
      75   Euro
      12,50 Euro, students

Attendance numbers are limited.

Enrolement and Information

IFG Ulm
Internationales Forum für Gestaltung
GmbH
Am Hochstraess 8
D 89081 Ulm, Germany
   Tel: ++49 (0) 731 38 10 01
   Fax: ++49 (0) 731 38 10 03
   E-mail: info@ifg-ulm.de
   www.ifg-ulm.de

Universal versus Individual. The Architecture of the 1960s

30 August - 1 September 2002, Jyväskylä, Finland

This international conference brings together researchers and professionals of architecture to reflect on and to discuss the architectural legacy of the 1960s.

Our aim is to explore both the material and intellectual realm of this turbulent decade so rich of both universal, overriding concepts and simultaneously of unheeded individualism.

We invite you to come and share our meeting, to learn and to give through our speakers and your own comments.

Keynote Speakers

- **Adrian Fortu**, UK
  The Sixties: Architecture's Best Years?

- **Claes Caldenby**, Sweden
  A twofold movement. Swedish architecture in the 1960s between production adapted building and the "haven of beauty".

- **Mart Kalm**, Estonia
  Sauna-party in Summer Cottage - Soviet Estonians play the West.

- **Beatriz Colomina**, USA
  Enclosed by Images: the Eames Multi-Screen Architecture.

- **Marc Treib**, USA
  Modernism in the North/California

- **Dennis Doordan**, USA
  From the Cold War to Postmodernism: Architectural Developments in the 1960s

Organizers and Conference Committee

Alvar Aalto Academy
   www.alvaraalto.fi

Alvar Aalto Museum
   www.alvaraalto.fi

University of Art and Design UIAH
   www.uiah.fi

City of Jyväskylä
   www.jyvaskyla.fi/international

Conference Chair
   Mr. Pekka Korvenmaa, UIAH

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DIS2002

25-28 June 2002

The British Museum
Gt. Russell Street, London, UK

A venue for serious reflection on the practice of designing interactive systems, exploring the aesthetic, social and cultural dimension of new technologies.

Many people are involved in creating interactive systems, from information designers to organisational managers, product designers to systems engineers, interaction designers to usability experts, and social scientists to product strate-

gists. To progress we need to engage in serious reflection on the actual practice of Designing Interactive Systems and learn from one another.

- What methods have been successful?
- Where have we failed?
- How are we educating and changing?
- What does it take to create useful, usable and desirable systems?

For further information:
http://www.sigchi.org/DIS2002

International Conference on Landscape Planning

Portoroz, Slovenia

Landscape Planning in the Era of Globalisation

8-10 November 2002

Objectives of the Conference

- Identify the effects of globalisation processes on landscape diversity

- Formulate methodological approaches in comprehensive planning for the implementation of sustainable landscape development

- Define the role of local communities in decision making and environmental management

- Outline the foundations of landscape planning methods as an essential component of environmental education at European universities

For further information:
www.bf.uni-lj.si/globalscape/globalscape.html

International Conference:

Landscapes of Water: History, Innovation and Sustainable Design

Castello Carlo V. Monopoli, Bari, Italy
Politecnico di Bari - Facoltà di Architettura, Dipartimento di Scienze dell'Ingegneria Civile e dell'Architettura (ICAR)

In recent centuries, modern hydraulics has greatly advanced processes of water control, especially in municipal and industrial environments.

Unfortunately, some advances, along with pressures for solutions that optimize only a limited set of economic variables, have led to a praxis that has produced major problems in the long term.

Faith in largely mechanical solutions, with less attention to ecology and culture, has reduced the sustainability of water systems with heavy consequences for our environment.

Separation of technique and culture, of construction and design, and of resources and culture -so typical of the Modern Era -has led to a divergence between fields of hydraulic architecture, engineering, landscape ecology, and the aesthetic attitude of landscape architecture.

As a result, hydraulic systems have become a technical component of the modern landscape, contributing to anonymous sprawl in city and country-side.

This international conference on Landscapes of Water is an opportunity to re-envision, for the next century, the close relationship between hydraulics, architecture, and landscape, starting with an extensive survey of historical precedents, without latitudinal or chronological limits.

The conference will highlight innovations that have occurred in the on-going process of globalization, as well as regional resistance to it, striving to foresee, whenever possible, new techniques for harmonizing water supply, demand, distribution and protection in technologically, environmentally, and culturally sustainable ways.

As a logical corollary participants are requested to assess possibilities of adapting traditional pre-industrial techniques, for example, with new information technologies and software applications.

For further information and submission requirements contact:

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landscapesoftwater@yahoo.it

Important Dates:

Receipt of abstracts and CVs:
01.03. 2002

Notification of accepted abstracts :
01.04. 2002

Pre-registration and receipt of papers for possible publication in the Working Paper Series:
01.06. 2002

Conference:
26. - 29. 09. 2002

Marc 2002
21 August - 11 September 2002

Jyväskylä, Finland

International Course on Modern Architecture, Conservation Practices and Principles in Modern Architecture.

For information:
Tel: ++358 9 42 43 33 10
E-mail: marc2002@alvaraalto.fi

The Johannesburg Summit 2002
26 August - 4 September 2002

Johannesburg, South Africa

World Summit on Sustainable Development.

For information:
www.johannesburgsummit.org

CAAD Futures 2003
28 - 30 April 2003

National Cheng Kung University, Department of Architecture
No. 1 University Road, Tainan, Taiwan

The Tenth International Conference on Computer Aided Architectural Design Futures.
CAAD Futures is a bi-annual conference that promotes the advancement of Computer Aided Architectural Design in the service of those concerned with the quality of the built environment. The conferences are organized under the auspices of the CAAD Futures Foundation.

For further information:
http://www.arch.ncku.edu.tw/cf2003

UIA Berlin 2002

XXI World Congres of Architecture

The Union Internationale des Architectes (UIA) and the Bund Deutscher Architekten BDA invite architects and students of architecture from around the world to Berlin and other German cities in July 2002 to discuss the responsibilities and qualifications required for the design of our environment and sustainable building in the urban context: Resource Architecture.

For further information:
www.uia-berlin2002.com

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EAAE Calendar
AEEA Calendrier

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. ■