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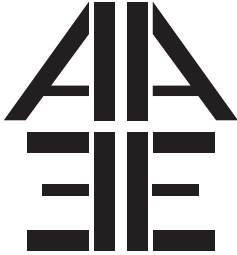
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EAAE News Sheet

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EAAE News Sheet

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Contributions to EAAE 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 e-mail enclosure.

Contribution AEEA News Sheet

Les contributions au News Sheet sont toujours bienvenues.

Elles doivent être envoyées à l'éditeur, qui décidera de leur publication.

Contributions d'intérêt: rapports de conférences, événements à venir, postes mis au concours, et d'autres nouvelles en bref sur la formation architecturale. Les critères 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.

News Sheet deadlines

No. **73** Sept. / Sept. 2005 – **01.08**

No. **74** Jan. / Jan. 2006 – **01.01**

Coverphoto

EAAE Prize 2003-2005 - Prize Giving Ceremony

From left to right: Per Arnold Andersen (VELUX) and Frank Weiner

Photo Credit: VELUX

Editorial

News Sheet Editor - Anne Elisabeth Toft

Dear Reader

The EAAE Council is pleased to announce that the EAAE Prize 2003/2005 was awarded in Dublin, Ireland, on 16 March 2005.

The prize winners were:

1st Prize

Frank Weiner

Virginia Polytechnic Institute and State University, USA

2nd Prize

Thomas McQuillan

Arkitekthøgskolen i Oslo, Norway

Joint 3rd Prize:

Rachel McCann

Mississippi State University, USA

Kim Sorvig

New Mexico State University, USA

The winners were selected by a jury consisting of **Per Olaf Fjeld** (Norway), **Alberto Pérez-Gómez** (Canada), **Peter MacKeith** (USA), **Dagmar Richter** (Germany) and **Juhani Pallasmaa** (Finland).

The **Prize Giving Ceremony** was hosted by the Dublin School of Architecture, Dublin Institute of Technology. On page 15 you can read a report on the event. The report was written by EAAE President **James Horan** (Ireland).

On page 17 you can read **Frank Weiner's** prize-winning essay: "Five Critical Horizons for Architectural Educators in an Age of Distraction", and on page 34 you can read Jury Member **Dagmar Richter's** keynote lecture: "Dom-In(f)o House".

This keynote lecture was given by **Dagmar Richter** on 27 November 2004 in Copenhagen, Denmark, in connection with the EAAE Prize 2003/2005 Workshop.

On page 4 EAAE Project Leader **Constantin Spiridonidis** (Greece) is announcing a workshop for teachers of architectural and urban design. The workshop entitled "Ideas and Reflections on

Cher lecteur

Le Conseil de l'AEEA a le plaisir de vous annoncer que le Prix 2003/2005 de l'AEEA – Velux a été décerné à Dublin, en Irlande, le 16 mars 2005.

Les lauréats sont les suivants :

1er prix

Frank Weiner

Institut polytechnique de l'Université de Virginie, aux Etats-Unis

2e prix

Thomas McQuillan

Ecole d'architecture d'Oslo, en Norvège

3e prix partagé

Rachel McCann

Université du Mississippi, aux Etats-Unis, et

Kim Sorvig

Université du Nouveau Mexique, aux Etats-Unis

Le jury ayant sélectionné les lauréats était composé de Per Olaf Fjeld (Norvège), Alberto Pérez-Gómez (Canada), Peter MacKeith (Etats-Unis), Dagmar Richter (Allemagne) et Juhani Pallasmaa (Finlande).

La cérémonie de la remise des prix s'est déroulée à l'Ecole d'Architecture de Dublin, au sein de l'Institut de Technologie. Nous vous invitons à partager cet événement avec nous en page 15, où vous trouverez le compte-rendu par James Horan (Irlande), Président de l'AEEA.

Vous pourrez lire en page 17 l'essai de Frank Weiner ayant remporté le premier prix : "Five Critical Horizons for Architectural Educators in an Age of Distraction" (Cinq horizons critiques pour les enseignants de l'architecture en un temps de distraction), et en page 34 le remarquable exposé de Dagmar Richter, Membre du jury : "Dom-In(f)o House". Dagmar Richter a présenté cet exposé le 27 novembre 2004 à Copenhague, au Danemark, à l'occasion de l'Atelier du Prix de l'AEEA 2003/2005.

Constantin Spiridonidis (Grèce), Chef de Projet de l'AEEA, vous annonce en page 4 un Atelier organisé pour les enseignants d'architecture et de design urbain. Cet atelier "Ideas and Reflections on



Architectural and Urban Design Education in Europe: A Follow-up Forum” will take place in Chania, Crete, Greece, from 1 to 3 September 2005.

Constantin Spiridonidis states that the aim of the workshop is “(...) to form a critical overview of the contemporary tendencies and approaches to the education of architectural and urban design.”¹

Also taking place in Chania, Crete, Greece, in September 2005 is the **8th Meeting of Heads of European Schools of Architecture**. This year the heading of the meeting will be: “Present Positions (In)Forming Future Challenges: Synthesis of and Direction towards the European Higher Architectural Education Area.” The **Meeting of Heads of European Schools of Architecture** is organised by EAAE Project Leader **Constantin Spiridonidis** (Greece) and EAAE Council Member **Maria Voyatzaki** (Greece).

The overall aim of these meetings is to create a framework for critical discussions in support of schools of architecture and their integration into the European Higher Education Area. More than 100 deans, rectors, as well as programme- and exchange co-ordinators participated in last year’s meeting.

On page 7 you can read more about the **8th Meeting of Heads of European Schools of Architecture** which will take place from 3 to 6 September 2005.

The EAAE General Assembly is according to the traditional practice held in connection with the **Meeting of Heads of European Schools of Architecture**. This year the EAAE General Assembly will be held on Tuesday, 6 September 2005. On this day the EAAE Presidency will be handed over from **James Horan** (Ireland) to **Per Olaf Fjeld** (Norway).

EAAE Council Member **Maria Voyatzaki** (Greece) is responsible for the **Fourth Workshop of Construction Teachers**. This workshop entitled “(Re)searching and Redefining the Contents and Methods of Teaching Construction in the New Digital Era” will take place in Barcelona, Spain, from 22 to 24 September 2005. According to **Maria Voyatzaki**, the aim of the **Thematic Sub-Network**

Architectural and Urban Design Education in Europe: A Follow-up Forum” (Idées et réflexions sur l’enseignement de l’architecture et du design urbain en Europe : Forum de suivi) se tiendra à la Canée (Hania), dans l’île de Crète, en Grèce, du 1er au 3 septembre 2005. Constantin Spiridonidis nous communique que l’objectif de l’Atelier est de “(...) former une vue critique générale sur les tendances et les approches contemporaines de l’enseignement de l’architecture et du projet urbain.”¹

La même ville de la Canée accueillera en septembre 2005 la 8e Conférence des Directeurs des Ecoles d’Architecture d’Europe. La Conférence de cette année est placée sous le thème : “Present Positions (In)Forming Future Challenges: Synthesis of and Direction towards the European Higher Architectural Education Area.” (Positions actuelles (in)formant les défis futurs : synthèse et direction à suivre pour les Hautes Etudes d’Architecture en Europe). La Conférence des Directeurs des Ecoles d’Architecture d’Europe est organisée par Constantin Spiridonidis (Grèce), Chef de Projets de l’AEEA, et Maria Voyatzaki, Membre du Conseil de l’AEEA. Ces conférences ont pour dessein de forger un cadre de discussions critiques dans le but de soutenir les Ecoles d’Architecture et de les intégrer dans l’enseignement supérieur en Europe. Une bonne centaine de doyens, recteurs et coordinateurs des programmes et des échanges interuniversitaires ont participé à la Conférence de l’an passé.

Voyez en page 7 plus de détails sur la 8e Conférence des Directeurs des Ecoles d’Architecture d’Europe qui se tiendra du 3 au 6 septembre 2005.

Il est coutume de célébrer l’Assemblée générale de l’AEEA à l’occasion de la Conférence des Directeurs des Ecoles d’Architecture d’Europe, et ce sera aussi le cas cette année. L’Assemblée générale de l’AEEA se réunira le mardi 6 septembre 2005. Ce même jour, James Horan (Irlande) passera la Présidence de l’AEEA à Per Olaf Fjeld (Norvège).

Maria Voyatzaki (Grèce), Membre du Conseil de l’AEEA et chargée de mission organise le 4ième Atelier des enseignants en construction. Cet Atelier intitulé “(Re)searching and Redefining the Contents and Methods of Teaching Construction in the New Digital Era” ((Re)chercher et redéfinir les contenus et les méthodes pour l’enseignement de la construction en notre nouvelle ère informatique) aura lieu à

(Construction) is to improve the conditions for the education of the subject by disseminating information and ideas on the teaching of the subject, so that it can be more effective for architecture students².

On page 10 you can read more about the fourth workshop of the Thematic Sub-Network (Construction).

On page 12 EAAE Project Leader **Emil Popescu** (Romania) is announcing the EAAE Conference "Diversity – A Resource for the Architectural Education".

This conference will take place in Bucharest, Romania, from 26 to 29 October 2005. The conference will be hosted by Ion Mincu University of Architecture and Urban Planning.

The **Raymond Lemaire International Centre for Conservation in Leuven**, Belgium, is hosting the conference "Conservation in Changing Societies, Heritage and Development". The conference is an initiative by K.U. Leuven; the Raymond Lemaire International Centre for Conservation, RWTH Aachen; Lehr- und Forschungsgebiet Stadtbaugeschichte; and the EAAE. The conference is announced on page 13 and will take place from 22 to 25 May 2006.

On page 36 – 39 a number of EAAE publications are announced in addition to the VELUX publication "Light of Tomorrow".

Yours sincerely

Anne Elisabeth Toft

Notes and References

1: EAAE News Sheet # 72, June 2005, p. 4

2: EAAE News Sheet # 62, February 2002, p. 8.

Barcelone, en Espagne, du 22 au 24 septembre 2005. Maria Voyatzaki nous confie que l'objectif du Réseau thématique de la construction est d'améliorer l'enseignement de cette matière, par le biais de la diffusion d'informations et d'idées susceptibles d'accroître l'efficacité de l'enseignement de la construction pour les étudiants d'architecture². Les détails du 4e Atelier du Réseau thématique (Construction) vous sont donnés en page 10.

En page 12, Emil Popescu (Roumanie), Chef de Projet de l'AEEA, nous invite à la Conférence de l'AEEA "Diversity – A Resource for the Architectural Education" (Diversité – Une ressource dans l'enseignement de l'architecture). Cette Conférence se déroulera à Bucarest, en Roumanie, du 26 au 29 octobre 2005. L'Institut d'Architecture et de Planification urbaine Ion Mincu accueillera cette Conférence.

Le Centre Raymond Lemaire d'Etudes pour la Conservation du Patrimoine, à l'Université catholique de Louvain, en Belgique, abritera la Conférence "Conservation in Changing Societies, Heritage and Development" (La conservation dans les sociétés changeantes, héritage et développement). Cette Conférence est organisée à l'initiative de l'Université catholique de Louvain – Centre Raymond Lemaire pour la Conservation, de la Faculté d'architecture RWTH d'Aix-la-Chapelle (Lehr- und Forschungsgebiet Stadtbaugeschichte) et de l'AEEA. Cette Conférence annoncée en page 13 est organisée du 22 au 25 mai 2006.

Vous trouverez aux pages 36 – 39 une série de publications de l'AEEA – sans oublier l'essai du Prix VELUX "Light of Tomorrow" (La lumière de demain).

Sincèrement

Anne Elisabeth Toft

Notes et Références

1: Bulletin de l'AEEA # 72, juin 2005, p. 4

2: Bulletin de l'AEEA # 62, février 2002, p. 8

Ideas and Reflections on Architectural and Urban Design Education in Europe: A Follow-up Forum

Chania, Crete Greece 1-3 September 2005

EAAE-ENHSA Workshop

EAAE Project Leader, Constantin Spiridonidis

The EAAE Council invites all teachers of Architectural and Urban Design to the workshop 'Ideas and Reflections on Architectural and Urban Design Education in Europe: A Follow-up Forum'. The workshop will be held in Greece in the magic city of Chania (<http://www.chania.gr/>) on the island of Crete from 1-3 of September 2005 and will be hosted by the Centre for Mediterranean Architecture.

A few months ago, in the EAAE Transactions in Architectural Education series two new volumes were generated, the one entitled 'Monitoring Architectural Design Education in European Schools of Architecture' and the other 'Monitoring Urban Design Education in European Schools of Architecture'. These volumes present a big number of courses on architectural and urban design taught in different schools of architecture in Europe.

This material was collected after an invitation sent to the heads of all schools of architecture members of the EAAE asking them to encourage teachers of architectural or urban design to contribute to this effort by presenting their teaching ideas, strategies and methods according to the provided guidelines. It is expected that this information about the different teaching paradigms around Europe will facilitate the exchange of ideas and research in architectural design education -useful to all eager educators. It is also expected that these volumes will help all of us to discover how other teachers teach architectural or urban design, either in our country or in other European countries, as well as to help us to "map" ourselves among them.

The proposed workshop is a second step towards the creation of a live forum on architectural design education in Europe. This workshop will trigger further discussion between us, already prepared by the volumes, as well as will enrich our experience in teaching the subjects.

In bringing together professionals that have similar backgrounds and interests we are trying to create the appropriate milieu for the exchange of views, the establishment of collaborations, as well as to encourage future events and initiatives as a Network of Architectural Design Teachers and a

Network of Urban Design Teachers. Even though the Workshop will constitute one event, the two subjects will be debated upon autonomously and independently in different sessions.

The aim of the workshop is to form a critical overview of the contemporary tendencies and approaches to the education of architectural and urban design. To speculate on ideas, values, aspects, thoughts, methods, strategies, techniques, tools, vehicles, means, objectives, aims and ambitions in teaching architectural and urban design in contemporary Europe.

The workshop will be focused on debate rather than on paper presentations.

The debate will be open to all.

The basis for the debates will be the same four axes of the guidelines on which the contributions of the volumes were developed. These axes, which will also shape the four sessions of the meeting, are structured around the following questions:

- What do we teach in the Architectural or Urban Design course we run?
Why do we teach what we teach in our Architectural or Urban Design course?
- How do we teach the Architectural or Urban Design course for which we are responsible?
Why do we choose to teach Architectural or Urban Design in this particular way?
- What exercise(s) and design themes do we run?
Why do we suggest these exercises be taught within the Architectural or Urban Design course?
- How can we improve the courses we run?

Introductory presentations by invited readers of the volume and keynote lectures will initiate issues for discussion. Participants of the workshop are also welcome to prepare texts presenting the courses they teach. These contributions will be published by the beginning of the year in the new volumes entitled 'Monitoring Urban Design

Education in European Schools of Architecture II' and Monitoring Urban Design Education in European Schools of Architecture II' but they will also be discussed at the workshop if the texts arrive before August 20, 2005.

Contributions should be submitted to:

spirido@arch.auth.gr

eaac@aeaa.be

The final outcome of this workshop will be a volume of proceedings with the emerging syntheses as well as with all debates transcribed. The volume will be a formal document with ISBN number.

The workshop will be subsidized by ENHSA Thematic Network. As a consequence, your contribution of the overall fees will be 280 Euro (please see registration form enclosed) and will cover accommodation for four nights, all meals, as well as the two volumes on Monitoring Architectural / Urban Design Education in European Schools of Architecture' and the proceedings.

For any further queries please do not hesitate to contact us at the above e-mail addresses or on +30 2310 995589

EAAE 30 Years

EAAE President, James F Horan

Dear Head of School

This year the European Association for Architectural Education celebrates 30 years of its existence. During those 30 years it has grown to be an association of some significance in the context of European Architectural Education. Its numerous publications, conferences and organised events stand testimony to a proud record.

The 8th Meeting of the Heads of Schools of Architecture will be held in Chania, Crete, on 3-6 September 2005. It has special significance this year. This meeting entitled "*Present Positions [In] Forming Future Challenges: Synthesis of and Directions Towards the European Higher Education Area*" will attempt to explore where the EAAE is currently positioned, what are its roots and its policies and what are the challenges that lie ahead.

This meeting will be a celebration of the past 30 years while at the same time looking to the future.

It is important that we celebrate our 30 years but it is more important that we meet to discuss educational matters at a time when European Higher Education is undergoing so many changes and developments.

I would therefore urge you to put these dates in your diary and to make every effort to be present at this extremely important event.

Looking forward to seeing you in Chania.

Yours Sincerely

James Horan DipArch FRIAI MIDI RIBA Arb

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EAAE

30 EVENTS IN 2005 TO CELEBRATE 30 YEARS

- 1 2nd EAAE Guide to Schools of Architecture in Europe
- 2 LAAL Council + Project Leaders Meeting - Thessaloniki - February 2005
- 3 News Sheet No. 71 - February / News Sheet No. 72 - June / News Sheet No. 73 - October 2005
- 4 Meeting with the A1 and formation of Joint Working Party - March 2005
- 5 EAAE/Velux Writings in Architecture Award Ceremony - Dublin - March 2005
- 6 EAAE Crisis Meeting - Dublin - April 2005
- 7 Conference - The Rise of the Metropolis - its Implications for Architectural Education - Louvain - 27-28 May 2005
- 8 Preparatory meeting for EAAE/ENSA events in Chania - Brussels - May 2005
- 9 LAAL/ACL Joint Working party meeting with European Commission - May 2005
- 10 EAAE/ENSA Student Workshop on Architectural Design - Chania - 27 August - 2 September 2005
- 11 EAAE/ENSA Architectural and Urban Design Workshops - Chania - 1-5 September 2005
- 12 EAAE Council + Project Leaders Meeting - Chania - September 2005
- 13 EAAE/ENSA 8th Meeting of the Heads of Schools - Chania - 3-6 September 2005
- 14 30 Year Celebratory Musical Festival - Chania - September 2005
- 15 Election of new EAAE President - Chania - September 2005
- 16 EAAE/ENSA Construction Workshop - Barcelona - 7-10 September 2005
- 17 Conference - The Diversity of Architectural Education - Bucharest - October 20-29 2005
- 18 Reorganisation of the EAAE Website
- 19 Publication of the EAAE/Velux Competition - Light of Tomorrow
- 20 Publication of Teaching Design - Monitoring Architectural Design Education in European Schools of Architecture
- 21 Publication of Visions for the Future of Construction Education - Teaching Construction in a Changing World
- 22 Publication of Urban Design - Monitoring Urban Design Education in European Schools of Architecture
- 23 Publication of EAAE Prize 2005/2006 Writings in Architectural Education
- 24 Publication of the Proceedings of the EAAE/ARCC Conference Dublin - From Research to Practice
- 25 Publication of the Proceedings of the EAAE/Artwerp Conference - The European City
- 26 Publication of LAAL/AG2H Student Competition
- 27 Publication of Stockholm Workshop Proceedings
- 28 Publication of the Proceedings of the 8th Meeting of Heads in Chania
- 29 Success Thematic ENSA funding application for 2005/2006
- 30 Award ceremony of 5th EAAE Prize Writings in Architecture

2005

WWW.EAAE.BE

European Association for Architectural Education / Association Européenne pour l'Enseignement de l'Architecture
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The EAAE is an international non profit association committed to the exchange of ideas and people within the field of architectural education and research. The EAAE aims at improving the knowledge base and the quality of architectural and urban design education.

8th Meeting of Heads of European Schools of Architecture

Chania, Crete, Greece 3-6 September 2005

Present Positions (in)forming Future Challenges: Synthesis of and Directions towards the European Higher Architectural Education Area

EAAE Project Leader, Constantin Spiridonidis

The Eighth Meeting of Heads of Schools of Architecture in Europe entitled "Present Positions (in) forming future Challenges: Synthesis of and Directions towards the European Higher Architectural Education Area" will take place in Chania, Crete from 3 to 6 September 2005. This meeting will be of particular interest as its main objective is to create and disseminate a synthesis of the work we have all done in the past three years, from the moment that this event was embraced by the Socrates Erasmus Thematic Networks Project ENHSA.

Moreover, this year's event coincides with the EAAE's 30th anniversary, thus providing us with an opportunity to attempt to explore the entire spectrum of our activities and to examine the perspectives of our future activities and challenges.

For eight continuous years the Heads' Meeting in Chania has generated a broader milieu for the support of Schools of Architecture by offering a valuable and credible 'observatory' that surveyed the tendencies and dynamics of architectural education in Europe. At all previous Meetings we attempted to record the convergence and divergence that exists among schools in relation to the general principles, values and priorities in the education of the architect; to map the strategies adopted by schools of architecture for the organization of architectural studies with the perspective to shape the contemporary European profile of architectural education; to scrutinize the structure of architectural curricula in Europe and to circumscribe the competences and the learning outcomes of their graduates; to observe the differences in the evaluation and assessment methods adopted by the schools; to inspect the contemporary profile of the architect and to examine how the education offered by the schools will be able to create it.

This extensive amassment of information and data urges for a creative synthesis so that we will be in a position to discover where our schools are placed in relation to the new European Higher Architectural Education Area. We need this synthesis to see where we are, where we are going, what we have to do and what we need to do for our future in the competitive environment of architectural education in Europe. For this reason, it was decided that we should invite eminent Professors

and personalities involved in architectural education to present their syntheses of the past three years proceedings. As this published material was broadly accepted as a very rich source of information we expect that these syntheses will provide a fruitful ground for this year's debate. We would like to remind you that the Meeting is not a conference with paper presentations but primarily a milieu for exchange of views and dialogue. This time it is absolutely imperative to arrive at coherent conclusions, which will significantly support Head's of Schools of Architecture in their decision making process. The themes on which these syntheses will be formulated are described in the Introduction to the Topics that follows.

Those interested in participation are kindly requested to return the enclosed registration form by e-mail or fax as soon as possible and not later than **10 July 2005**.

For further information, please contact:

eaae@aeaa.be
spirido@arch.auth.gr

Introduction to the Topics

How is my school positioned in the changing educational environment in Europe?

Where will it stand in the new political environment dominated by the demand for quality, excellence, mobility, innovation and research? How can my school become better and more competitive in the new European Higher Architectural Education Area? Do the learning outcomes and competences of the graduates of my school correspond to the contemporary understanding of the profile of the architect in the European labor market? What do the other schools do? Which strategies do they adopt? Which priorities do they set for their future? Which initiatives do they undertake in order to assure a healthy survival in the growing competition, the increasing globalization, the rising centralization and the reduced funds for education?

This is the proposed framework of the topics for the eight meeting of Heads. For seven continuous years the Heads of Schools in Chania have gener-



Venetian Lighthouse, Chania

ated a broader milieu for the support of Schools of Architecture by offering a valuable and credible 'observatory' that surveyed the tendencies and dynamics of architectural education in Europe. At all previous Meetings we attempted to record the convergence and divergence that exists among schools in relation to the general principles, values and priorities in the education of the architect; to map the strategies adopted by schools of architecture for the organization of architectural studies with the perspective to shape the contemporary European profile of architectural education; to scrutinize the structure of architectural curricula in Europe and to circumscribe the competences and the learning outcomes of their graduates; to observe the differences in the evaluation and assessment methods adopted by the schools; to inspect the contemporary profile of the architect and to examine how the education offered by the schools will be able to create it.

This extensive amassment of information and data urges for a creative synthesis so that we will be in a position to discover where our schools are placed in relation to the new European Higher Architectural Education Area. We need this synthesis to see where we are, where we are going, what we have to do and what we need to do for our future in the competitive environment of architectural education in Europe.

This time it is absolutely imperative to arrive at coherent conclusions, which will significantly support the decision making of the Head's of Schools of Architecture.

The Meeting will attempt this synthesis by concentrating upon the following four major axes-sessions of debate and dialogue. Eminent Professors and personalities involved in architectural education will be invited to present in each Session their syntheses based on their reading of the past three years published (see www.enhsa.net) proceedings.

Host:
Center for Mediterranean Architecture

8th Meeting of Heads of European Schools of Architecture

Chania, Crete, Greece 3-6 September 2005

Present Positions (in)forming Future Challenges: Synthesis of and Directions towards the European Higher Architectural Education Area

EAAE Project Leader, Constantin Spiridonidis

Preliminary Programme and Content of the Sessions

Session 1: Emerging Challenges for the Profiles of an Architect

Sunday 4 September 2005.

Morning Session 9:30 – 13:00

The first session will attempt a synthesis of all past discussions on the contemporary profile(s) of the architect, their spread in the European area, the new conditions of professional practice and the labor market, the epistemological, legal and institutional background from which those profiles are emerging, the forms of collaboration schools have to redefine with the professional bodies, in local national and international level (for ex. Architects Council of Europe). This synthesis will try to reveal the tendencies and the dynamics related to the recent developments in the profession of the architect, the particularities that characterize each region in Europe, and to discuss possible initiatives for the future in order to protect and preserve principles and values that the academic and the professional world would attribute to the profile of the European architect.

Session 2: Emerging Challenges for the Content of Architectural Studies

Sunday 4 September 2005.

Afternoon Session 14:30 – 18:00

The second session will try to map all different aspects of the content of the contemporary architectural studies in Europe, emerging from our debates in the past three years. This mapping will reveal the spectrum of views on the main characteristics that the reformed curricula should have, on the fundamental strategies for the contribution of the different subject areas shaping architectural studies, on the set of competences the graduates must have and the pedagogic paths through which those should be ensured in order for the new profiles of the architect to be formed. With a clearer picture of these records and the new information about the new European framework (for ex. The new qualifications Directive), we will try to position ourselves and our schools on a European map, on a type of matrix which could help us find more compatible collaborators for more fruitful associations, more creative exchanges and more efficient protection and affirmation of our school's identity.

Session 3: Emerging Challenges for the System of Architectural Studies

Monday 5 September 2005.

Morning Session 9:30 – 13:00

In the third session the system of studies will be the center of the debate. In the last year many aspects of the advantages and disadvantages of the different systems applied in architectural studies in Europe have been expressed. Political, epistemological, philosophical and scientific arguments have been presented revealing polyphony of ideas, concepts and references. With the imperative demand to go ahead, we now need a clearer picture of the different approaches and their background. We need a better understanding of the others in order to better understand ourselves, our preferences, our fundamental educational strategies which will structure the contents of architectural studies and will ensure the expected profiles of the European Architect.

Session 4: Emerging Challenges for the Research and Innovation in Architecture

Monday 5 September 2005

Afternoon Session 14:30 – 18:00

Research and innovation are two of the keywords of the contemporary debate on architectural education. We tried to record the research engagement of our schools and we are presently trying to map the innovation around Europe. It is high time to anticipate a more coherent research strategy for our schools. The improvement of our research record can be achieved only after a coherent strategy, grounded upon a set of competences for the profile of the contemporary researcher in architecture. How can we assure those competences? Through which structures of the system and of content of studies? How the collaboration between us can improve our research activities. Which kind of initiatives our network should take in order to support the architectural research production in Europe?

EAAE General Assembly

Tuesday 6 September 2005.

Morning Session 9:30 – 13:00

Session 5: Emerging Challenges for Collective Actions in Architectural Education

Tuesday 6 September 2005.

Afternoon Session 14:30-16:30

This session will attempt to synthesize the discussions and suggestions made during the previous days with the ambition to draw useful and constructive conclusions, as well as to generate a framework of agreements on the various themes, and to decide on collective ways forward.

The Fourth EAAE-ENHSA Construction Teachers' Sub-network Workshop

School of Architecture, ETS Arquitectura del Vallès, Universitat Politècnica Catalunya, Barcelona Spain, 22-24 September 2005

(Re)searching and Redefining the Contents and Methods of Teaching Construction in the New Digital Era

EAAE Council Member, Maria Voyatzaki

From the debates and discussions of the first three construction sub-network workshops, it has become apparent that teachers of construction today are preoccupied with adapting the contents of construction teaching so that it responds to the new conditions rapidly being imposed by the socioeconomic, political and cultural environment in which we live.

The demand for a knowledge-based economy corresponding to a knowledge-based society as this is promoted by European policies, the reinforcement of the practices of globalization, the internationalization of our cultural behaviours, and the parallel accentuation of personalized choices, creates a particular new context for rethinking and reactivating architectural education.

It is true that the contents of construction modules appear inefficient while remaining distant from the current tendencies that characterize the production of the built environment, as well as from the new attestations to the architecture(s) that this condition creates.

New architectural ideas and concepts that correspond to new ways and methods of construction, as well as new conceptions of humans and social life, marginalize the so-called traditional and conventional issues of building construction, turning them into material that possesses historical value, but has a limited operational capacity. This fact reduces student interest in construction modules, as students rely on the design studio to give them a closer look at technical issues, as these are initiated by the avant-garde.

New contents, new subject areas and new techniques seem to be necessary knowledge for the profile of contemporary architects and which students, at the time of their graduation, ought to possess in order to survive in a particularly tough professional realm.

Nanotechnology, new building materials, new ways of manufacturing building materials, elements and products, demand new knowledge in construction as well as new perceptions of architectural design. Moreover, the increasing use of computers drasti-

cally redefines the content and pedagogy of the so-called traditional construction modules. Within this context, (re)searching and redefining the contents and pedagogy of construction teaching is a priority in the conscience of the majority of construction teachers.

New research areas emerge in the domain of building materials, the domain of new living conditions and new construction methods that redefine ways of experimentation and research with the architectural form as a way of 'shaping' social life.

A great deal of research in the domain of construction has already shifted from universities – the traditionally established context for the generation of research and innovation – to non-university research centres. Therefore, the importance of universities in the socioeconomic context diminishes, and researchers' interests shift into other subject areas for the acquisition of postgraduate research degrees and acknowledgement.

The Workshop emphasises the question of (re)searching and redefining the content of construction teaching, and the aims and objectives as well as of the means, methods and pedagogic practices required to ensure expected learning outcomes and competences. This question will be debated upon a three-subject axis:

The content axis

What must be the corpus of construction knowledge nowadays? What are the new subject areas which will have to be included in the new construction teaching? How will these new areas coexist within and be organized around the given educational curricula? What will the prioritization mechanisms and criteria be for classifying modules as compulsory or optional? Which forms of collaboration with other subject areas will have to be invented in this new context? Will new specialisations emerge from these collaborations? How could the new content in construction teaching reinforce the relationship between design and construction? Would the design studio serve as the appropriate milieu or should other niches be

defined? How can the teaching of construction incorporate the continuous developments in innovation? How does this (new) content affect student competences and skills necessary to practise architecture?

The teaching method(s) axis

How do changes in the contents of construction teaching affect the teaching process? Do they affect the aims and objectives of the already established modules and courses? Should new teaching methods and pedagogic strategies be invented for these new contents in order to be transferred more effectively to students? How will new technologies – nowadays indispensable means of transferring knowledge – become even more creative tools for the teaching of construction? Which tools and vehicles will be employed in the new construction teaching? How will new information on innovation, new materials and construction methods become known to construction teachers? How could this information be taught and disseminated to students? Which tools would facilitate this dissemination? Which tools would respond to this need (software, databases, websites, etc.)? What are the necessary initiatives that our Network should take towards strengthening this new form of information exchange and towards enriching and improving the process of teaching them?

The research axis

Which types of research will emerge from the (re)search and redefinition of the contents of contemporary construction teaching? What can be researched, experimented and tested in the context of construction today? Where can research on construction be published and disseminated? Which research results will be useful in advancing construction and construction teaching? Which types of interdisciplinary collaborations and effective research outputs might emerge? Are our institutions adequately prepared, equipped and supported to allow research to be included in the new content of construction teaching? Who would be interested in funding research in construction

nowadays? What are the necessary initiatives our Network should take towards strengthening the research activities and collaborations among its members?

The workshop is debate-oriented. You are invited to contribute to the debates by writing a paper of 3,000 words to present your views, ideas, experiences and proposals on the two previously mentioned topics. You must provide an abstract of your paper (no more than 500 words) by July 30 for the organizing committee to finalize the workshop's programme. To allow you to reassess your views in the light of the debates at the workshop, you are asked to finally submit your papers by the end of September.

For further information, please contact:

Maria Voyatzaki
mvoyat@arch.auth.gr

EAAE Conference 2005

Ion Mincu University of Architecture and Urban Planning, Bucharest, 26-29 October 2005

Diversity - A Resource for the Architectural Education

Call for Paper

First announcement

Given the increasing globalization trend, architectural culture has brought to the forefront diversity as a quality and an essential condition of the contemporary architecture. The superficial understanding of architectural diversity was somehow encouraged by its evaluation as an act of "absolute freedom" which led to the denial of any contextual, historic and community shaping factors. And why not, it may be also a certain amount of laxity involved in the approach of the architecture, the city and the study of the architecture itself.

A serious consideration of the diversity as a fundamental issue for the European architectural education cannot possibly evade a debate about the diversity of the European cultural traditions, the way they relate to each other and to other cultural traditions; about the intense "image storming" – standardized to a world deliberately detached from our very reality – and the way they reflect themselves both in the architectural and urban traditions in various European spaces and in the present configuration of the territory as a whole, of the urbanized one in particular.

Architectural education should acknowledge the fact that people live today simultaneously in multiple contexts (real and/or virtual) and at the same time of an increased interest for specific identities determined by a certain cultural tradition related to a territory, even if this one is no longer

Keynote speakers personalities to be announced in the next memo

Timetable

- contributing authors should submit an abstract (max.5000 words) to the conference Scientific Committee by **June the 15th, 2005**
- authors will be notified of their acceptance by **July the 15th, 2005**
- full paper (with illustrations) should be mailed to the conference Secretary by **September the 23, 2005**

Scientific committee:

- Constantin Spiridonidis
- Dagmar Richter
- Ramon Sastre
- Hilde Heynen
- Ana Maria Zahariade
- Alexandru Sandu

Registration fee:

250 Euro, including the conference documents, a trip around Bucharest and lunch.
Participants will cover transport and accommodation costs.

Conference Secretary

- Marica Solomon
- Nicolae Lascu

e-mail: aeea2005@iaim.ro

International Conference on Conservation

Raymond Lemaire International Centre for Conservation, Leuven, 22-25 May 2006

Conservation in Changing Societies. Heritage and Development

After 30 years of multidisciplinary education at Raymond Lemaire International Centre for Conservation at the K.U.Leuven, it is time to reflect on the past and the future of conservation philosophies and practices as they are conceived of in the Lemaire Centre's programme, through assessing what has been formulated, taught and disseminated by the RLICC and realized by its Alumni. Gauging the impact of the RLICC's programme on the five continents and establishing a cross-cultural dialogue between the participants resulting in a series of resolutions for the future, these are the first challenges the conference must address. Moreover, through the contribution of its Alumni, the conference also wants to tackle the hot topic of globalisation (of thought and practice), to debate upon 'multicultural approach versus ideology' and to evaluate the applicability of different conservation theories. The RLICC wants to start this debate in three sessions:

- Session I: The 'Monument' in a multicultural perspective
- Session II: Preservation of archaeological sites and remains
- Session III: Architectural conservation and the production of a high quality built environment

Authors are called upon to contribute with theoretical or general papers as well as with practical applications which illustrate those topics. Abstracts (to be written in French or English) should be no more than 400 characters and poster proposals (in French or English) should not exceed 200 characters on the content of the poster. Abstracts and information on posters should be forwarded by e-mail to the RLICC Office.

The conference will be held at Leuven (Belgium) and is an initiative of K.U.Leuven – Raymond Lemaire International Centre for Conservation, RWTH Aachen - Lehr- und Forschungsgebiet Stadtbaugeschichte and EAAE – the European Association for Architectural Education.

Scientific Committee:

- Prof. Andrea Bruno (K.U.Leuven)
- Prof. Herman Neuckermans (K.U.Leuven)
- Prof. Luc Verpoest (K.U.Leuven)
- Prof. Krista De Jonge (K.U.Leuven)
- Prof. Koen Van Balen (K.U.Leuven)
- Prof. Barbara van der Wee (K.U.Leuven)

Après 30 ans d'enseignement multidisciplinaire au Centre International Raymond Lemaire pour la Conservation de la K.U.Leuven, le moment est arrivé de réfléchir sur l'avenir des philosophies et des pratiques de conservation comme reflet de l'enseignement, par l'appréciation de ce qui a été formulé, dégagé et diffusé par le Centre et réalisé par ses Alumni. Estimer l'apport de l'enseignement du Centre sur les cinq continents et établir une réflexion culturelle croisée entre les participants de manière à aboutir à une série de résolutions pour l'avenir, tels sont les premiers défis lancés par la conférence. En outre, la conférence a l'ambition d'aborder, à travers l'apport de ses Alumni, les grands problèmes qui dominent actuellement le patrimoine au niveau international : la 'globalisation' (de la pensée et des pratiques), le débat 'approche multiculturelle versus idéologie' et la question de l'applicabilité des différentes théories de conservation occidentales à des contextes culturels différents. Fort de son expérience, le RLICC propose dès lors d'engager le débat dans trois sections :

- *Section I: Le 'Monument' dans une approche multiculturelle*
- *Section II: Préservation des sites et des vestiges archéologiques*
- *Section III: La conservation des monuments et la réalisation d'un cadre bâti de haute qualité*

Le RLICC acceptera des contributions d'ordre théorique ou général ainsi que des cas d'étude qui illustrent les trois sections. Les résumés (400 signes maximum, en français ou en anglais) et les propositions d'affiches (200 signes maximum, en français ou en anglais) devront être envoyés de préférence par e-mail au Secrétariat de la conférence.

Cette conférence internationale se tiendra à Leuven (Belgique) et est une initiative prise par : K.U.Leuven – Centre International Raymond Lemaire pour la Conservation, RWTH Aachen - Lehr- und Forschungsgebiet Stadtbaugeschichte et AEEA - Association Européenne pour l'Enseignement de l'Architecture.

Comité Scientifique :

- Prof. Andrea Bruno (K.U.Leuven)
- Prof. Herman Neuckermans (K.U.Leuven)
- Prof. Luc Verpoest (K.U.Leuven)
- Prof. Krista De Jonge (K.U.Leuven)
- Prof. Koen Van Balen (K.U.Leuven)
- Prof. Barbara van der Wee (K.U.Leuven)
- Prof. Paul Lievevrouw (K.U.Leuven)

- Prof. Paul Lievevrouw (K.U.Leuven)
- Dr. Teresa Patrício (K.U.Leuven)
- Prof. Michael Jansen (RWTH Aachen),
- Prof. Sérgio Infante (Universidade Lusíada do Porto)
- Dr. Gaetano Palumbo (World Monuments Fund Paris)
- Arch. Françoise Descamps (Getty Conservation Institute)

Patronage Committee:

- Arch. Francesco Bandarin (UNESCO, Dir. World Heritage Centre),
- Mr. Tim Whalen (Getty Conservation Institute)
- Prof. Yoshiaki Ishizawa (President Sophia University)
- Prof. Maristella Casciato (President DOCO-MOMO International)
- Prof. James Horan (European Association for Architectural Education).

Dates

- **15th September 2005**
Deadline for receipt of abstracts and information on posters
- **15th October 2005**
Acceptance of abstracts and information on posters
- **15th December 2005**
Deadline for receipt of papers
- **15th March 2006**
Announcement of the final programme
- **21st to 25th May 2006**
Inscriptions, plenary sessions and optional thematic tours

Registration fee

- **Before 22 October 2005**
RLICC-Alumni, EAAE: 185 Euro
Non-Alumni : 300 Euro
- **Before 22 December 2005**
RLICC-Alumni, EAAE: 250 Euro
Non-Alumni : 350 Euro
- **After 23 December 2005**
RLICC-Alumni, EAAE: 350 Euro
Non-Alumni : 450 Euro
- **Thematic tours on 25 May:** 60 Euro
- **Official dinner on 24 May:** 70 Euro
- **Accompanying person** 150 Euro

Free of charge for the students of the RLICC (1st and 2nd years)

- Dr. Teresa Patrício (K.U.Leuven)
- Prof. Michael Jansen (RWTH Aachen)
- Prof. Sérgio Infante (Universidade Lusíada do Porto)
- Dr. Gaetano Palumbo (World Monuments Fund Paris)
- Arch. Françoise Descamps (Getty Conservation Institute)

Comité de Patronage :

- Arch. Francesco Bandarin (Directeur, Centre du Patrimoine Mondial, UNESCO) ;
- M. Tim Whalen (Directeur, Getty Conservation Institute)
- Prof. Yoshiaki Ishizawa (Président, Université de Sophia)
- Prof. Maristella Casciato (Président, DOCO-MOMO international)
- Prof. James Horan (Association Européenne pour l'Enseignement de l'Architecture)

Dates

- **15 septembre 2005**
Date limite pour la réception des résumés et les propositions d'affiches
- **15 octobre 2005**
Acceptation des résumés et des affiches
- **15 décembre 2005**
Date limite pour la réception des articles
- **15 mars 2006**
Annonce du programme final
- **21 au 25 mai 2006**
Inscriptions, sessions plénières et visites thématiques optionnelles

Frais d'inscription

- **Avant le 22 octobre 2005**
RLICC-Alumni, EAAE: 185 Euro
Non-Alumni : 300 Euro
- **Avant le 22 décembre 2005**
RLICC-Alumni, EAAE: 250 Euro
Non-Alumni : 350 Euro
- **Après le 23 décembre 2005**
RLICC-Alumni, EAAE: 350 Euro
Non-Alumni : 450 Euro
- **Visites thématiques du 25 mai** 60 Euro
- **Dîner officiel du 24 mai** 70 Euro
- **Accompagnant** 150 Euro

Gratuit pour les étudiants du RLICC (1re et 2e année).

Pous plus d'informations veuillez contacter :

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EAAE Prize 2003-2005 - Writings in Architectural Education

Report

EAAE President, James Horan,

Prize Giving Ceremony, 16 March 2005 Dublin School of Architecture, DIT, Dublin, Ireland

The prize giving ceremony was preceded by a lecture, delivered by Shi-fu Peng of Heneghan Peng Architects, dealing with the genesis and development of their Practice highlighting numerous competition wins over the past number of years and culminating with a detailed presentation on their design for the new National Museum of Egypt outside Cairo. The lecture was followed by a questions and answers session from the large audience present. The Architects Heneghan Peng were duly thanked by the President of the Dublin Institute of Technology, Professor Brian Norton.

The presentation ceremony commenced with introductory comments by Per Arnold Andersen of VELUX who were sponsors of the competition. Per Arnold expressed his satisfaction with the competition and the level of interest expressed by teachers of architecture both in Europe and in the United States. He was particularly interested in the title and nature of the Heneghan Peng lecture 'Transparency' which provided a tangible link between the content of the lecture and what VELUX represents, the introduction of light and ventilation into buildings. He also referred to the student architectural competition 'The Light of Tomorrow' and the success associated with that competition last year. It is Velux's intention to run the competition again in 2006 and on this occasion it will be open to students worldwide.

A copy of the publications 'Writings in Architectural Education' and 'The Light of Tomorrow Competition' were made given to all who attended the event.

The Chairman of the Jury, Per Olaf Fjeld of the Oslo School of Architecture in Norway, then spoke about the competition itself, the calibre of the various entries and in particular the ten entries that were short-listed and invited to participate in the Copenhagen workshop. This was designed to allow the individual authors to further develop their papers before final selection. In dealing with the vast expanse and differences of architectural education in Europe and North America he said "Architectural Schools throughout Europe and North America are not a homogeneous mass, but

rather a diverse multitude of institutions. Perhaps we struggle to accept this diversity with grace, but what we have in common is also important. The appropriate relationship of architectural education to the digital world becomes more apparent, a new and more sober maturity may change the position of virtual reality in architectural education. 'New knowledge' and 'know-how' will be the key concepts in this discussion."

Per Olaf Fjeld finished by thanking VELUX for their support in the competition and also thanking Ebbe Harder of the Royal Danish Academy of Fine Arts School of Architecture for organising the competition and editing the publication. Ebbe Harder was then invited to announce the winners and read a short citation on each of the selected papers. The prizes were then presented by Per Arnold Andersen of VELUX and James Horan, the President of EAAE. The Prize winners were:

1st Prize:

Frank Weiner
Virginia Polytechnic of State University USA

This essay is able to investigate the competition topic very directly. In a sharp, reflective, and a positive critical approach, the paper offers an important discussion on the future of architectural education. Each of the five horizons stated by the author calls attention to areas in need of urgent critique since the discipline of architectural education will continue to transform in an age of distraction.

- The horizon of criticism
- The horizon of history
- The horizon of theory
- The horizon of philosophy and literature
- The horizon of sensibility

Each topic argues for an active resistance in architectural education relative to the external forces that influence architecture. It should become a primary responsibility of architectural education to share their visions with society rather than reacting to society. The strength of this paper is in its perception of the relationship between social and professional consciousness.

2nd Prize:

Thomas McQuillan
Arkitekthogskolen Oslo, Norway

This is a very interesting essay because of its creative capacity to read the existing situation in and around architectural education and at the same time indicate future direction and essential topics for discussion. The content is optimistically realistic and poetic at the same time in that the author's somewhat direct statements challenge the reader and almost form a conversation. The content addresses three challenges, a set of tensions that could shape the future of architecture and architectural education: Innovative practice – Construction of buildings – Demands for compliance.

Within these three challenges the essay draws a contour of a 'modern world' with all its mistakes and hopes, but also a world in which architecture due to its capacity to react and essential topics for discussion. The content is optimistically realistic and poetic at the same time in that the author's somewhat direct statements challenge the reader and almost form a conversation. The content addresses three challenges a set of tensions that could shape the future of architecture and architectural education: Innovative practice – Construction of buildings – Demands for compliance.

Within these three challenges the essay draws a contour of a 'modern world' with all its mistakes and hopes, but also a world in which architecture due to its capacity to react and transform is again an informed pursuit.

Joint 3rd Prize:

Rachel McCann
Mississippi State University
Kim Sorvig
University New Mexico

Rachel McCann

The text opens with a quote from a Carson McCuller novel that sets a very particular but at the same time broad platform for a discussion on corporeal engagement in architectural education. The author calls attention to this lack appearing on many levels in today's architectural education.

How can sensitivity be taught, and open up for another type of dialogue between body and form? References to Merleau-Ponty's work form a large part of the basis of this essay, which in some ways

could be seen as its weakness, but at the same time the author introduces the reader to a personal and passionate engagement in relation to the given topic.

'On the hither side of depth, positioned at the explosion of the information age' the author calls for an education where we are poised to develop an architectural pedagogy that draws from embodied experience.

Kim Sorvig

Teaching the Paradoxes of Design is rooted in a form of optimistic realism. This straight-forward and thorough paper presents an analysis of the problems architectural education faces within the intricate spatial relationship between virtual and real. The essay generates a discussion and suggests ways in which this relationship could strengthen the future of architectural education in a very positive and inventive way. As the e-world expands, architecture is increasingly likely to become an art of reality, and the author sees this as a tremendous opportunity for architecture and its teachers.

Mentions were also received by the following authors:

- **Deniz Incedayi**
Mimar Sinan Fine Arts University, Turkey
- **Andrew Levitt**
University of Waterloo, Canada
- **Upali Nanda + Irina Solovyova,**
Texas A+M University, USA
- **Jeremy Till**
University of Sheffield, UK
- **Thomas Wiesner**
Kunstakademiets Arkiteksskole, Denmark
- **David S. Willey**
University of Plymouth, England

The Jury for the Prize was:

- **Per Olaf Fjeld** (Chairman)
- **Peter MacKeith**
- **Juhani Pallasmaa**
- **Dagmar Richter**
- **Alberto Pérez-Gómez**

EAAE Prize 2003-2005 - Writings in Architectural Education

Five Critical Horizons for Architectural Educators in an Age of Distraction

Frank Weiner, Virginia Polytechnic of State University, USA,

Introduction:

This essay will establish five horizons related to the education of an architect and will attempt to form a legitimate and shared vision for architectural educators. The five horizons are: *teaching, history/theory/criticism, philosophy, literature, and sensibility*.¹ They are prompted by the European Association for Architectural Education Prize 2003-2005 question: "How will the demands of the information society and 'new knowledge' affect the demand for relevant or necessary 'know-how' in architectural education?" The EAAE Prize question establishes a heightened sense of urgency as to how we see our present circumstances, and calls for thoughtful responses. One could read the EAAE Prize question as implying that the information society and architectural education may represent competing demands. This suggests the discipline of architectural education may be transformed by the pervasive global dispersion of information. At this juncture it is important to determine whether there is a base of shared common knowledge and common sense² in architectural education. Such a common foundation may be at odds with the emergent conditions of the contemporary 'information society'. The EAAE Prize question and its implications have the capacity to instigate a vigorous debate about how we might find shared horizons in a time of great distraction. There are at the moment many competing demands of 'interested' claims that affect most architectural curricula. These distractions range from the *global economy, information technology, sustainability, and accountability to the politics of transparency*.³

The Idea of Horizon:

The following reflections and observations about architectural education are optimistically and perhaps prematurely called *horizons*.⁴ Hans-Georg Gadamer has written that the word horizon

"...has been used in philosophy to characterize the way in which thought is tied to its finite determinacy, and the way one's range of vision is gradually expanded. A person who has no horizon does not see far enough and hence overvalues what is nearest to him. On the other hand, to 'have a horizon' means not being limited to what is nearby but being able to see beyond it."⁵

He adds that "working out the hermeneutical situation means acquiring the right horizon of inquiry for the questions evoked by the encounter with tradition".⁶ For Gadamer our understanding is dependent on what he terms a "fusion"⁷ of the horizons of both the present and the past. Heidegger has written, "The horizon is not a wall that cuts man off, rather, the horizon *is translucent*".⁸ It is by virtue of a horizon that we can look through to the distance and look ahead to the future. It is the luminosity of the horizon that must be recovered in our current situation. For Heidegger the illusion of stability that the horizon and its perspective schema manage to muster occurs amidst the chaos of the "onrushing and oppressing torrent"⁹ The act of forming horizons, according to Heidegger, is part of the essence of what it means to be human.

One of the urgent problems facing architectural educators is finding the right balance between an awareness of the extrinsic forces acting upon architectural education at a societal level and the intrinsic necessities of our own discipline. Given the strong presence of external forces, there is little time or space left for the cultivation of disinterested¹⁰ inquiry into architecture.

The Ethos of Disinterest:

With the accumulation of interested and tendential claims upon architectural education, it is necessary to invoke the ancient idea of disinterest to counter such forces. The idea of disinterest comes from the Greek word *aurtarkia* and means self-sufficiency, and that which exists for its own sake, in and of itself. In Aristotle's *Nicomachean Ethics*, *aurtarkia* is part of the dignity of our ethical life, which is defined by the ideas of happiness, friendship, the good and the excellent.

According to Meister Eckhart, disinterest is not detachment, which suggests a lack of interest, but rather a habit of mind that places one "in virtue to contemplation".¹¹ It is a giving up of narrow self-interest. The disinterested intelligence looks at things *per se*. However, the attitude of disinterested intelligence does not cut itself off from direct contact with the five senses. The recourse we have to our five senses is only to the extent "to which we can guide and lead them"¹² with our intelligence.

Disinterest frees one from the accumulated vagaries, diversions and encumbrances chance brings and permits a more selective perception of the objects of our attention. As Meister Eckhart writes, "Disinterest is best of all, for by it the soul is unified, knowledge is made pure, the heart is kindled, the spirit wakened, the desires quickened, the virtues enhanced"¹³

1. The Horizon of Teaching

The Pathos of Teaching:

"*magic* – the pretended art of influencing the course of events, and of producing marvelous physical phenomena, by processes supposed to owe their efficacy to their power of compelling the intervention of spiritual beings, or of bringing into operation some occult controlling principle of nature, sorcery, witchcraft." (Oxford English Dictionary)

Olivio Ferrari once remarked, "we never talk about the *magic* of teaching".¹⁴ This provocative understatement seems almost unimportant until one thinks about what it implies. It is a reminder that no matter how much knowledge a teacher has, if there is no understanding of the *pathos* of teaching, then that knowledge will become ineffectual. It is clear that a teacher *must have a philosophy*,¹⁵ must know and *believe* in something. A teacher must teach what they know and act upon what they believe. It is not enough to have an idea: one must be able to teach that idea. The act of teaching depends primarily on a kind of sympathetic magic. Teaching is a power passed on from one person to another. It requires a reciprocal operation of empathy between student and teacher, and for architecture itself. The 'magic of teaching' can generate extraordinary results, often through concealed methods. The effects of magic are baffling illusions. A teacher benevolently, indirectly and with a high sense of pathos 'tricks' a student into architecture rather than teaching architecture.¹⁶

Towards a Historiography of Teaching:

The relatively brief history of architectural education has not been written. Nothing approaching Pevsner's *Academies of Art Past and Present* exists for architectural education. We lack a legitimate historiography on the education of architects and the didactic life of great teachers. This in itself should be a cause for reflection. Without a mature

historiographic tradition, schools of architecture run the risk of imitating themselves in a lazy improvisation.

The tradition of a discipline is a primary way to judge the talent that emerges from that discipline. Architectural educators have spent little time documenting their tradition. Today's generation of students and faculty may not feel the resistance of a tradition that is barely visible. What results is talent *without* tradition and the termination of talent rather than its continuation.¹⁷ *If architectural education could have one clear goal it should be to educate and sustain the next generation of talent to have a sympathetic awareness of its origins.*

Like architecture itself, the approach to architectural teaching, particularly in America, was and is dependent upon the importing of ideas and the immigration of key individuals from Europe. The scene today is of course more globalized, but the principles remain intact. The first architecture degree programs in the United States appeared in the mid to late 1800's at places such as The Cooper Union for the Advancement of Science and Art (1859), Columbia (1881) and Harvard (1893). The establishment of programs in Europe began with schools such as the Architectural Association in London (1847), the ETH in Zürich (1855) and *Ecole Des Beaux-Arts* in Paris (1863). Polytechnic institutes and schools, forerunners of the later schools of architecture, emerged in Paris in 1794, Prague in 1806 and Vienna in 1815. This historiography, if it is at all possible to write, is complicated by the seemingly inherent isolation of each school. A school is like a student's desk – a kind of splendid island in a sea of islands. We may find in the end that isolation is a virtue and the quality of a school is based on its ability to construct an educational specificity rooted in a particular place, group of students and faculty.

What is possible after the great and compelling experiments, some still ongoing, undertaken at the *Ecole des Beaux-Arts*, the Architectural Association, Cranbrook Academy of Art, the Vhutemas, the Bauhaus, the *Hochschule für Gestaltung* at Ulm, Black Mountain College, IIT, the ETH and Cooper Union? What is possible after the Texas Rangers and the New York Five? What is possible after great teachers such as Eliel Saarinen, Max Bill, Walter Gropius, Josef Albers, Bernhard Hoesli, Bruno Zevi, Colin Rowe, Werner Seligman, Manfredo Tafuri, John Hejduk and Olivio Ferrari? What treatises will follow upon those of Vitruvius, Alberti, Laugier, Semper, Corbusier, Rossi and Venturi?¹⁸ One should also give credit to the

contribution of great architects who were also great teachers, such as Mies van der Rohe, Louis Kahn, Carlo Scarpa, and Herman Hertzberger. This combination of talent for both making and teaching architecture is rare. It is easy to see the above contributions as a kind of laundry list of places and names. How can one find structure and give form to the history of architectural education? There is an urgent need to record this history before we lose the evidence of its existence in an act of apathetic discourtesy. Without such a history we will lack the context to make the best decisions about the directions we might choose.

2. The Horizon of History/Theory/Criticism

The Triad of History/Theory/Criticism:

During the mid 1960's the role of history in schools of architecture was beginning to be questioned.¹⁹ The debate about the best way to teach the history of architecture entered a new phase. A new category emerged, perhaps borrowed from the tradition of literary criticism and literary theory, which combined the three categories of history, theory and criticism into one now familiar phrase: *history/theory/criticism*.²⁰ The influence of the triad of *history/theory/criticism* has not been adequately assessed with respect to the architectural curriculum.

Invoking this phrase was an attempt by architectural educators to better understand the interrelations between the ideas of history, theory and criticism in architecture. This triad had a clear hierarchy, in which history was given primacy, followed by theory and criticism. There was within this hierarchically arranged set of subjects an understanding of their simultaneity and overlap. One could no longer look at a particular work of architecture without taking into account an inter-related framework. There was the *history* of Ronchamp, the *theory* of Ronchamp and the *criticism* of Ronchamp. This served to re-contextualize history within the architectural curricula, and challenge the *when* of architecture with the *why* and *how* of architecture.

The movement away from history *per se* towards history/theory/criticism also spawned the proliferation of new elective courses in schools of architecture, and new approaches to teaching the history of architecture. The influence of history was expanded into the rest of the professional curriculum. Despite the linkages between history, theory and criticism, it may be useful to recover

their differences at a moment when their connections appear to be seamless.

History:

The existence of the discipline of history presents an ultimate challenge to the immutable order of knowledge. It is not surprising to learn that one of the most difficult of all intellectual fields is the philosophy of history. The philosophy of history attempts to find the boundary between the mutable and the immutable. The challenge history presents is that "nothing can be truly clear in history until everything is clear".²¹ It is due to the existence of historical reason that life "takes on a measure of transparency".²² Aristotle's claim that there can only be knowledge of universals placed history in a weak position with respect to knowledge. This position, which privileges the nomothetic over the idiographic, has affected the epistemological status of history to this day.²³ History was not allowed its own inherent legitimacy equal to that of philosophy.

Vico was the first philosopher to detect the force and cyclical nature of history over the individual. He saw the confluence of truth with the things we make played out in the cycles of eternal recurrence. History and architecture share a common idiographic foundation. It is because of this shared idiographic nature that history is an essential part of the architectural curriculum. The laws of architecture are made each time architecture is made, and these laws are constantly re-defined based on individual, particular and unique occurrences. Architecture is idiographically nomothetic. The 'tangled skein'²⁴ of occurrences in the form of projects both built and un-built is what we study, essentially in an *posteriori* fashion. As soon as a project is completed it is history. There is an urgent need to ground the teaching of architectural history within the questions emerging from philosophies of history.²⁵

Theory:

The place of theory in architecture and architectural education has of late been called into question.²⁶ An overriding and diminished form of pragmatism has taken hold. The totalizing tendency of theory has been avoided in favor of an approach that values the particular and the specific. In rejecting theory we may have given away aspirations towards the universal, and thus diminished the possibility of establishing a *telos* for architectural education.

Cennino Cennini in his *Il Libro Dell'Arte* explains that a theoretical attitude arose after Adam and Eve were cast out from the Garden of Eden. Adam and Eve came to what Cennini terms a “theoretical” realization that they must through their own work and craft provide for their survival and sustenance. This ingenuity under pressure led Adam to begin the activity of agriculture with the spade and Eve to begin her work of spinning.²⁷

Heidegger reminds us that the modern understanding of “theory is a constructive assumption for the purpose of integrating a fact into a larger context without contradiction”.²⁸ He adds that theory in the ancient sense is “an essential determination of nature”.²⁹ Concealed behind the modern understanding of theory is the ancient understanding of nature.

The relation of nature to knowledge is embedded in the very idea of theory. We have, then, inherited a twofold notion of theory. The first is theory as our participation in the pregnant sense of nature’s own self-movement. The second is theory as the search for invariant laws of nature in terms of space and time. This essential relation is easily forgotten. There is, then, both the marvel, wonder and spectacle of theory³⁰ and its observed rules posited as laws of nature.³¹ This double condition of theory should not be dismissed but rather embraced.

Theory is steadfast in its refusal to be applied, and allows us to ‘see’ at a distance. The existence of theory prevents knowledge from being prematurely formed and applied as a kind of wallpaper. The existence of a distinct realm of theoretical knowledge as articulated by Aristotle had the virtue of giving poetical knowledge its own legitimacy. Theory creates the necessary space for the praxis of making.

Theories of the Education of Architect:

There is an enduring relevance in the thoughts of Vitruvius and Alberti on the education of architects³² and on establishing principles of knowledge for the discipline of architecture itself. The ‘know-how’ of architectural education essentially emerges from the thought of these two individuals. Vitruvius, long before the fashion of multi-, inter- and transdisciplinary education existed, was the first to understand the various forces that affect architectural education from *without*. His broad list of subjects with which an architect should be familiar locates the education of an architect

within a wider framework of knowledge.³³ In comparison, Alberti works from within the discipline and provides a more demarcated and internally motivated program for the education of an architect. The philosopher Alfred North Whitehead said something to the effect that all philosophy is a footnote to Plato. In terms of the education of architects and architectural theory all thoughts exist under the long shadow of Vitruvius and Alberti. This thought may seem like an exclusive conservatism; however, my hope is that it prompts fresh readings of these canonical texts.³⁴ One should not attempt to apply their theories literally, but instead attempt to understand the contexts and the times in which they lived.³⁵ The debate between Alberti and Vitruvius forms the sky upon which we gaze. This is not to say there have not been important contributions to the sky of architectural theory since Alberti, but rather that Vitruvius and Alberti set out the conditions for theoretical debate. J.N.L. Durand provides perhaps the most vigorous and far-reaching critique of blind adherence to Vitruvian and Albertian principles amidst societal change.³⁶

Vitruvius placed a demand upon students of architecture to study other disciplines as well as the discipline of architecture.³⁷ He thus framed a primary educational principle: the education of an architect is founded on understanding analogous regions of knowledge. According to Vitruvius, an architect must know something about a number of subjects. It is somewhat curious that other professional educations, such as medicine and law, do not require *some* knowledge of architecture.

What is it about the education of an architect in Vitruvius’s view that demands such an anterior and tangential approach? The English playwright and poet Ben Jonson, who owned copies of Vitruvius’s treatise, had sympathy for the Vitruvian approach to knowledge when he wrote: “The reason why a *Poet* is said, that he ought to have all knowledges, is that hee should not be ignorant of the most, especially of those hee will handle”.³⁸

According to Alberti, a secure knowledge of painting and mathematics was all an architect needed to know in terms of being an educated professional.³⁹ If an architect knew more, it would not be held against him or her. We should remember that for Alberti painting and mathematics had a significance and merit far beyond what they may mean to us today.⁴⁰

One could argue that his notion of painting and mathematics includes and condenses all of Vitruvius’ requirements. For Alberti, the education

of an architect is dependent upon the construction of professional legitimacy.

On the one hand we have Vitruvius's expansive program of study with a focus on architecture, and on the other Alberti's more tightly formed program, looking outward at the role of the architect. Vitruvius's formulation has to do with the relationship of an architect to the idea of an educated life, whereas Alberti's formulation is about the relationship of life to the idea of a professionally educated architect. There is a positive tension between these two fundamental positions, and perhaps a good school of architecture should strive for reciprocity between the Vitruvian and the Albertian approaches to architectural education.

Theories of Architecture:

Alberti directly and explicitly criticized Vitruvius's broad educational scheme and developed a radically and self-consciously delimited professionalized field of study for architectural education. These differences are reflected in their theories on architecture. For Vitruvius, architecture was a process of signification consisting of *taxis* (order), *diathesis* (arrangement), and *oeconomia* (eurythmy, symmetry, propriety and economy).⁴¹ He distinguished between the actual work (practice) and the theory of it.⁴² There were three departments of architecture: building (public and private), dialing and mechanics. These were set within the triad of firmness, commodity and beauty.⁴³ For Alberti, architecture or the art of building beautifully consisted of lineaments (design) and structura (construction).⁴⁴ Alberti allowed for both an independent and dependent relationship between these two ideas, thereby forming a duality of mind and body in the building. The building itself divides into six elements: locality, area, compartition, wall, roof and opening.⁴⁵ The idea of ornament plays a significant role for Alberti. Ornament was not simply the application of decoration onto a form. A building in its entirety was understood to be an ornament of the city, with duration and beauty.

Criticism:

In *The Birth of Tragedy*, Nietzsche finds the origins of tragedy through a profound act of sustained criticism. By invoking two ideas, the Apollonian and the Dionysian, he detects the heartbeat of tragedy in the coupling of dreams and intoxication. Without a critical tradition it seems very unlikely that Nietzsche could have formulated the

moment of the emergence of Attic tragedy. His criticism, through the brilliance of his erudition, brings the reader to an intimate confrontation with the essence of Greek tragic form.

Architectural educators forgetful of their origins have no similar method to detect the nascent and eternal beginnings of the art of teaching architecture. Without a consideration of its beginnings, the possibility of imagining the future of architectural education is foreclosed.

If literature has literary criticism, what is the comparable critical apparatus for the critique of architectural education and architecture? One could propose that Aristotle's *Poetics* is to poetry and literature what Vitruvius's *The Ten Books on Architecture* is to architectural education. These works should not be taken on faith, and require dispassionate critiques in order for the original questions to remain alive. Nietzsche's *The Birth of Tragedy* renewed the perennial questions contained in the *Poetics*, as did Alberti's intelligent disagreements with Vitruvius. In the case of Vitruvius and Alberti, there were over 1,500 years between their works. We should not overlook or underestimate the long *duree* between Vitruvius and Alberti. Consider the tradition of literary criticism from Aristotle to Barthes. The tradition of literary criticism was begun by Plato with the banishment of the poets from the Ideal City.⁴⁶ Initially criticism was a fear of poetry or an acknowledgement of the deleterious effects of certain kinds of poetry.

There is of course a degree of censorship, selection and exclusion involved in criticism, and criticism itself is not immune from criticism. However literature and poetry have not suffered, but rather prospered amidst a vigorous tradition of criticism. Nevertheless, architectural education and pedagogy have few formal instruments for their own criticism, and this fact seems to be more than an oversight. Manfredo Tafuri has written that "criticism sets limitations upon the ambiguity of architecture."⁴⁷ Without the setting of limits, confusion prevails and we get "baby-talk, mysterious silences, [and] a whirl of banalities."⁴⁸ For Tafuri, to criticize means "to catch the historical scent of phenomena, put them through the sieve of strict evaluation, show their mystifications, values, contradictions, and internal dialectics and explode their entire charge of meanings."⁴⁹

Where will such a critique of architectural education emerge, and on what basis shall we make critical judgments? The situation is made problematic by a number of considerations. Firstly, the period of time that formally established schools of archi-

ecture have existed in the United States and Europe is relatively brief, dating from the mid to latter half of the 1800's to the present. Secondly, the history of architectural education has not been written, so collectively we have only anecdotal evidence of what has been done. This lack of collective and recorded institutional memory in the architectural academy in turn does not give us much perspective to speculate upon the future of architectural education. Thirdly, most architectural educators have not had formal educations about education, and more specifically about architectural education.

There are few degree programs that address the training of future teachers in architecture. Maybe this is a good thing in that it is simply too direct an approach to a problem of great complexity, namely how best to educate architectural educators. Fourthly, we simply permit the existence of a professional degree in architecture and the profession itself to be synonymous with the adequate development of architects. Lastly, we unduly rely on external critiques by accrediting agencies.

One could take the position that the future is over⁵⁰ and that the brief moment of formal architectural education has passed with all but a faint record of its existence and beliefs. To think about the future of something that has come to an end presents an impossible contradiction. Perhaps it would be more appropriate to look selectively at the ideas and philosophies that have been the most influential. It seems reasonable to look to the past and find new ways to project the historicity of the education of an architect into the present. In this way one might be able to reconstitute a horizon for architectural education in a manner that addresses fundamental changes in contemporary society.⁵¹

The Studio in an Age of Distraction:

In the short experiment called 'architectural education' one has to ask: how long can the design studio model last? This question goes to the heart of what we do. One has a sense of ending when thinking about the studio.⁵² Many forces have intervened since this model of teaching architecture was devised and had its heyday in the late 1960's and early 70's. Nevertheless, we carry on today with this 'new' tradition in a stubborn and unthinking mode. The design studio is understood to be the 'center' of architectural education. Can this 'center' hold? How many conditions surrounding architectural education have changed since this

position was articulated? Can we find a position today that better fits the circumstances confronting us?

A studio depends on a lack of distractions. Today the degree and means of distraction have become so extreme that the existence of the studio model has been put into question. Without an almost monastic condition of autonomous, disinterested reflection, the space of a studio is rendered ineffectual. The studio is a fragile model, considering how even a seemingly innocuous device such as a cell phone ringing can ruin the atmosphere of contemplation and making that a studio sustains. When the studio is invaded by distractions its sanctity is eroded, and the significant effort needed to sustain its vitality is erased in a moment. There is also what appears to be an increasing movement toward the personal and the private in the studio. With headphones and access to the internet, students escape into their own private worlds, with little sense of public obligation to sustain a discourse and an authentic working environment.

Given these forces, there is a need to find fresh approaches and alternatives to the current studio model. These models will be partial and fragmentary at best, but well worth the effort to conceptualize them. How can schools best inhabit the space(s) they have? If one proposed 'eliminating' the studio, how would design be taught and how would the former studio spaces be best used?

History in the Studio and Design in the Lecture Room:

The waning of the studio model suggests a space of possibility in the interchange between design and history in the education of an architect. A significant part of architectural education revolves around understanding the relationships and differences between design and history.⁵³

History collects what happened and design is the inchoate individual will that tends towards novelty and provides history with the examples it needs. The curriculum at the Bauhaus may mark the first time in formal education that the study of history was deferred for the study of design.⁵⁴ This attitude suggests that history can stifle creativity, and has influenced the attitude of many schools of architecture towards history. At the Bauhaus, historical issues were temporarily held in abeyance until the third year of study to create a space or freedom for initial design inquiry at a basic level. This created a kind of purification through the intentional bracketing out of the questions of

history and representation. The design studio became and still might be a place of will *without* representation.⁵⁵

Traditionally, design has been taught in a studio setting and history has been taught in a lecture room. If we accept that this approach has become ineffectual, how could one conceptualize a new model that is more efficacious? One could propose a reversal, so that history is taught in the studio and design in the lecture room.⁵⁶ This model might encourage more thought about how these 'subjects' are taught, and more broadly about how space is utilized in the daily life of a school. For example, larger seminar-scale tables shared by a group of students might replace the typical studio desk scaled to the individual student. With individual wireless access to the internet and cell phones, students have become personal information societies unto themselves requiring little else for sustenance. In this environment there is a decline in face-to-face conversation and interchange. It may be surprising to learn that the very essence of architecture, space, becomes the most significant consideration in considering the educational setting of a school. Where, in the sense of activity and location, does design happen and where does history occur in a school of architecture? This is a question about the locus of design and the locus of history and how we might think about their habitation in schools of architecture.

3. The Horizon of Philosophy:

Philosophy enables us to limit our confusion as to what is mutable and what is immutable. To paraphrase Hans-Georg Gadamer, the stability of being announces itself in the relativity of perception.⁵⁷ He writes that "immortality has really only been proven for the idea of life, for the idea of soul, not for the indestructibility of the discrete individual. This is a problem that runs through all of philosophy"⁵⁸ The search involved in the determination of universals means that "philosophy wavers back and forth between the beginning in the sense of origin...and the beginning in the sense of cognition and thinking".⁵⁹ Gadamer locates the beginnings of philosophy in Plato and Aristotle, who then in turn give us access to interpret the Pre-Socratics who came before them. Gadamer employs a historical reversal to find a philosophical order, so as not to historicize philosophy.

For Heidegger it was important to distinguish between *ontic* and *ontological* evidence. That we see

a table constitutes ontic evidence. That we know a table is constitutes ontological evidence of its being.⁶⁰ Heidegger writes that "philosophy has always, from time immemorial, asked the question about the ground of what is".⁶¹ In the absence of finding a ground, our thought is caught in a perpetual state of unfulfilled quest and expectation.⁶² Ground is what one finds at the bottom,⁶³ the original source and *physis*⁶⁴ of thought. Following Aristotle, what is primary in the order of being is last in the order of knowing. Philosophy moves from the perceptible to the imperceptible, from the sensible to the non-sensible.⁶⁵ For Heidegger, one should not force or make such differences, but should stand before the openness of what *is*. Philosophy is "a thinking that breaks the paths and opens perspectives of the knowledge that sets the norms and hierarchies, of the knowledge in which and by which a people fulfills itself historically and culturally, the knowledge that kindles and necessitates all inquiries and thereby threatens all values".⁶⁶ As to the use of philosophy, Heidegger remarks:

"It is absolutely correct and proper to say that "You can't do anything with philosophy." It is only wrong to suppose that this is the last word on philosophy. For the rejoinder imposes itself; granted that we cannot do anything with philosophy, might not philosophy, if we concern ourselves with it, do something with us?"⁶⁷

For Heidegger, language plays an absolutely fundamental role in the search for philosophical ground; it is the house that philosophy inhabits. The meanings of words are not simply a matter of semantics. Every word has its etymological and philosophical universe. Heidegger had a great respect for language in relation to philosophical thinking, and for the way philosophy is engaged with the mystery of language.

One of the most prominent contemporary philosophers, Alain Badiou, contrary to Heidegger, wants to tear the veil of mystery from any narrative or revelation, so as to free the truth philosophy seeks.⁶⁸ Alain Badiou is one of the few contemporary philosophers who advocate a 'return of philosophy'. For Badiou, the operation of philosophy "tears truths from the straightjacket of sense".⁶⁹ He writes that the truths seized by philosophy "exposes them to eternity"⁷⁰ Philosophy is in his terms a senseless but rational act of subtraction that breaks the mirror that is the surface of language. Literature operates on this surface while philosophy attempts to penetrate beneath it. For Badiou, philosophy, in a kind of surgical operation

reminiscent of Descartes, separates truth from sense and thought from presence.

Reminder: The Reciprocity of Ethics and Aesthetics

At the core of the education of an architect are ethics and aesthetics⁷¹ and the priority of ethics over aesthetics.⁷² To ignore this priority would be to promulgate a vapid form of visualization. A proposition about architecture by a student or architect is ultimately a proposal about an ideal form of human conduct. Students are proposing a way of life, both for themselves and others, in the form of an architectural project.⁷³ A 'project' is the necessary vehicle for such inquiry, and has the virtue of poetic specificity and physicality. Here the disinterested form of aesthetic contemplation links in a remarkable way with the perennial concerns of human dignity, duty and conduct. A project's beauty must be related to its ethical stance. Aesthetic considerations are grounded in primary deontological considerations. The education of an architect appropriately grounds the visible with the ethical.⁷⁴

4. The Horizon of Literature

Ezra Pound wrote that "literature is language charged with meaning".⁷⁵ According to Pound, there were three primary ways that meaning can be achieved: phanopoeia, melopoeia, and logopoeia.⁷⁶ We are indebted to Pound for reminding us that language projects images into the reader's imagination and that literature has a sound and a voice. For Pound there is the need to "recover the art of writing to be sung".⁷⁷

Literature is the very sense that we have of our literal relation to the inner world of our imagination. Literature is the hold that letters exert upon us.⁷⁸ Each letter in an alphabet makes an elemental claim made exponentially more powerful by virtue of a certain order of letters forming words and sentences. The existence of literature testifies to the unbroken chain of literalness bringing letters into a relation with our imagination. Literature is our imagination made literal.⁷⁹

Despite the fact that Plato banished the poets from the Ideal city of the Republic, never has there been a more poetic and more literary philosopher. Plato exiled the poets from the Ideal City with a certain literary style. Literature is as interested and

engaged as philosophy is disinterested. Literature is, as Sartre said, an "appeal to the reader".⁸⁰

Literature has an aim and a purpose; it allows us to construct an imaginative existence that seems literal and believable. Borges said that "[I] believe in Don Quixote as I believe in the character of a friend".⁸¹ When Borges writes, he tries "to be loyal to the dream and not to the circumstances".⁸²

Literature is the canon of civilizations unfolding over time and the record of how we preserve, question and represent those canons.⁸³ Literature is the canonization of an 'intangible' tradition. Literary tradition is "the power of that network of texts which humanity has produced and still produces, not for practical ends (such as records, commentaries on laws or scientific formulae, minutes of meetings or train schedules), but rather for its own sake, for humanity's own enjoyment".⁸⁴

Umberto Eco states that the principle lessons of literature are about fate and death. The imaginative characters of literature serve to shape the ways we live our lives. He writes that "we are clear what we mean when we say that someone has an Oedipus complex or a Gargantuan appetite, that someone behaves quixotically, is as jealous as Othello, doubts like Hamlet, is an incurable Don Juan, or is a Scrooge".⁸⁵ For Eco, literature provides us with metaphors which become our obsessions. Eco speaks of "Montale's sharp shards of bottles stuck in the wall in the dazzling sun, Gozzano's good things of bad taste, Eliot's fear that is shown in a handful of dust, Leopardi's hedge, Petrarch's clear cool waters, [and] Dante's bestial meal".⁸⁶ For Eco, literature helps us ask *who we are*, *what we want*, *where we are going*, and, maybe most importantly, *what we are not*, and *what we do not want*.

The Relation between Philosophy and Literature:

How is architectural education possible and on what grounds does a teacher of architecture proceed?⁸⁷ The content of architectural education is mainly based on the nature of architecture itself. However, architectural educators need to broaden and deepen this foundation. On the one hand, there is the need for a teacher to work from an epistemological and ontological framework, and on the other hand there is the need to establish an imaginative, fictional dimension. The source of this depth and breadth is located at the intersection of two poles of thought: the philosophical⁸⁸ and the literary.⁸⁹ If the philosophical provides the capacity for disinterested inquiry, the literary provides the capacity for promoting a fictive sensi-

bility concerned with the 'realization of life'.⁹⁰ To think of *architecture as knowledge* is to think about it dispassionately. To think of *architecture as literature* is to think about it passionately. The education of an architect, like a Platonic dialogue, exists in the overlap between and the simultaneity of two limits: the philosophical and the literary.

William Gass has written about both the commonality and acrimony existing between philosophy and literature.⁹¹ They both share an obsession with language. The philosopher is driven by an abiding respect for the true while the writer is indifferent to it. The writer follows a sensibility for sublimity. A writer "is not asked to construct an adequate philosophy, but a philosophically adequate world".⁹² These worlds are "only imaginatively possible ones".⁹³

That which we cannot conceptualize we must poeticize and that which we cannot poeticize we must conceptualize. This idea follows the thought of the Italian philosopher Benedetto Croce, who categorized the architectonics of thought into concept and intuition.⁹⁴ Here the demonstrable clarity of logic is distinct from but not unrelated to the lyrical character of the poetic. The complex foundation of architectural education resides in the questions we have about *both* the considerations of architecture as logical knowledge and the truth of our poetic imagination.

5. The Horizon of Sensibility

There is at the moment within architectural education a focus on the study of material innovation and the activity of building.⁹⁵ Related to this interest in material and activity is a growing distaste and even suspicion for the life of the intellect. One concern is that over-intellectualization in architectural education will produce 'eyes that do not see'. A counter-concern is that a reliance on the sensual creates a mind that does not think. We have then a double condition of an overreaction against the intellect and what is viewed as an outmoded intellectualism, along with an intense retreat into a form of Epicureanism. The risk is that we are forced to make false choices and become either a rational self or an empirical self with no recourse to a unified approach. It may be too simplistic to define the conflict as one between rationalism and empiricism. It would be more productive to speak of better understanding the involvement of thinking with feeling and perceiving.⁹⁶

To avoid the extremes of either a sterile rationalism or an overly indulgent empiricism, perhaps a reliance on the idea of sensibility⁹⁷ may provide one useful avenue to explore. There is a tendency to undervalue the role that romanticism played in constructing modern sensibilities. These sensibilities were perhaps never more profoundly or clearly expressed than in individuals such as Goethe or Balzac. Sensibility appears as an invention of the romantic period and a final blow to any attempt at constructing a 'science of the beautiful'. We tend to focus on the darker side of the Enlightenment, not realizing the effects of positive ideas such as sensibility.

Sensibility can lead us to a position which lies between the intellect and the senses, or what C.S. Lewis defines as *gumption plus perception*.⁹⁸ The question is: *what is sensibility and how can it be taught?* George Santayana's *The Sense of Beauty* provides a ground for exploring these questions. Santayana had a profound mistrust for a 'science of the beautiful'; therefore his ideas about beauty do not attempt to explain the metaphysical depth of the inexplicable, but remain at the active surface of human responsiveness to the existence of beautiful things and our deep feelings towards them.⁹⁹ At the core of his approach is the idea that one need not didactically or historically explain what beauty is, or what feeling is, but rather take an approach that focuses on the felt qualities of things, both in nature and those that we make. It is a kind of philosophy of human sentience and the values that suffuse it.

As Santayana writes, "A sunset is not criticized, it is felt and enjoyed."¹⁰⁰ The pleasure we feel in seeing a sunset he would term as 'disinterested' and without motive. He writes, "Every real pleasure is in one sense disinterested. It is not sought with ulterior motives, and what fills the mind is no calculation, but the image of the object or event, suffused with emotion."¹⁰¹

Santayana wants to hold in abeyance the epistemological and ethical from our appreciative capacity.¹⁰² This gives us the freedom to appreciate and admire the beauty of something and take fuller responsibility for it. On this point he writes, "If we were less learned and less just, we might be more efficient. If our appreciation were less general, it might be more real, and if we trained our imagination into exclusiveness, it might attain to character."¹⁰³

At the moment we seem to be educating architects towards what Santayana called an *insensibility* to sensuous beauty. Santayana termed this an indif-

ference to primary and fundamental effects.¹⁰⁴ This cultivated indifference to the sensual can have devastating educational consequences.¹⁰⁵ Santayana's program for educating sensibility would be to vary the observational skills of students, expand their capacity for disinterested discrimination and thereby deepen their values. This approach would cultivate in students an *intimacy with respect to effects*. A lack of intimacy has serious consequences and 'ex-communicates' one from the experience of beauty felt. Santayana would not be against the current interest in the materialization of architecture, but only that we fail to see the 'beauty of material' as questions of form and expression.

Ben Jonson, in his *Timber: Or, Discoveries*, makes an eloquent argument for the importance of the idea of sense for the poet.¹⁰⁶ He writes that many writers perplex their readers with barbaric phrases of "meere Non-sense"¹⁰⁷ and that "sense is...the life and soule of language, without which all words are dead".¹⁰⁸ He adds, "sense is wrought out of experience, the knowledge of human life, and actions."¹⁰⁹

Conclusion

Disinterest in an Age of Interest:

The late Robin Evans ends his remarkable essay on the Barcelona Pavilion with a section entitled "Distraction".¹¹⁰ Invoking Sartre, he writes not of the attraction of beauty but rather the distraction of beauty and its overwhelming disinterested sadness. According to Evans, the "paradoxical" beauties and symmetries of the pavilion helped contemporaries forget the politics and violence of the time. Speaking in more general terms about the role of art, he writes "that the distractions supplied by art have been essential to the development of our equilibrium, our humanity, our enlightenment".¹¹¹ On the architectural qualities of the pavilion he writes:

"By virtue of its optical properties, and its disembodied physicality, the pavilion always draws us away from consciousness of it as a thing, and draws us towards consciousness of the way we see it. Sensation, forced in the foreground, pushes consciousness into apperception. The pavilion is a perfect vehicle for what Kant calls aesthetic judgment, where consciousness of our own perception dominates all other forms of interest and intelligence. But, he insists, out of this apparently

purposeless activity, we construct our own destiny...Oblivious to the tremors that beset the present, we intimate a pattern for a potential future."¹¹²

His interpretation of the Barcelona Pavilion is perhaps an apt symbol for our present moment. We are caught in the matrix of the brilliant polish, reflectivity and shimmer of the surface and breadth of things. We no longer dwell in the height or depth of things; rather we live at the poetic skin of the appearance of things – at the very *topos* of sensibility.¹¹³ We are in need of a philosophy that makes *sense*. Such a philosophy involves a movement or displacement from the intelligible to the sensible, and a reversal of the ancient privileging of the intelligible over the sensible. It is important to find what is intelligible *in* the sensible and the phenomenal. The divided line of Plato¹¹⁴ has been reoriented to what Alberti would term "a more sensate wisdom".¹¹⁵ The *physis* of architecture needs to be recovered and made part of the study of architecture.¹¹⁶ In this way we might better grasp the phenomenal horizon of architecture.

As regards the architecture curriculum and the activity of teaching, there are three primary areas that may serve to improve architectural education in light of the five horizons. We should reintroduce the study of nature as an arcadian *physis* and its corollary the city into the architectural curriculum. We should enable our students to get closer to the feeling of beauty and its pleasures. Finally, we should renew our commitment as teachers of architecture to study the best teachers that have emerged in our field.

There is a need to establish a strategy of active resistance of architectural education to the external forces that affect it.¹¹⁷ The primary means for developing this strategy are the critique and reestablishment of the complex horizons of thought involved in the teaching of architecture. The final call for sensibility is an attempt to fuse the five horizons into single vision. How can we best cultivate an atmosphere of disinterested awareness about the sense of the *pleasure of architecture* and instill this sympathy in a generation of students and faculty almost subsumed by the growth of and unfettered access to information?¹¹⁸ In the end the feeling and belief we have for what we know are the most important things to remember.

Five Questions:

A series of simple questions could be posed about the prosaic forces of information technology, the

global economy, sustainability, accountability and transparency that are acting upon architectural education. These forces are so pervasive that they have become almost invisible. We should not advocate ignoring these forces, but rather seek to understand them more fully so we can act more efficiently. The following five questions may serve as a reminder of what is at stake if we merely accept these forces uncritically. Our answers to these questions may help us find the right direction in a time of confusion. Where is the *knowledge* in information technology? Where is the *oikos* in the global economy? Where is the *sustenance* in sustainability? Where is the *responsibility* in accountability? Where is the *translucency* in transparency? Addressing such questions may allow us to recover the potential that resides in the way we understand what it means, despite the dangers, to engage our very contemporaneity. We need to choose our distractions well, so that we can answer the question: how do we find shared horizons in an age of distraction?

Afterword: The Recovery of a Fallen Horizon

The idea of horizon is important to the constructive thought of the architect Sverre Fehn. The fall from grace of the horizon Fehn detected has important implications for both the making and teaching of architecture. When the world was understood to be flat it had an imagined end, and the horizon marked this condition. When this picture gave way to the notion of the world as a globe, “the horizon ceased to be the end of the world”¹¹⁹ The development of artificial perspective further facilitated the appropriation and loss of crucial archaic and existential dimensions of horizon. The idea of a natural horizon as a room providing safe harbor for other rooms was lost. For Fehn the essence of the idea of horizon is the roots of a tree “as they burst through the ground into the light.”¹²⁰ ■

Notes and References:

- 1 These five horizons were selected for the broad range of issues they raise and the interrelations between them. The foundation or presupposition for these five horizons is the idea of *horizon* itself and the fragile ground that allows the freedom of a horizon to appear. The horizon is where our ability to find the ultimate ground ends and the threshold of our incapacities with respect to our own phenomenality begins. We may find that although the horizon itself may act as a foundation, the foundation is supported by an impenetrable transparency. Socrates’ admonition to ‘know thyself’ is an acknowledgement of the difficulty that individuals have with respect to their own self-transparency.
- 2 Prof. Steven Thompson, personal communication (undated).
- 3 These five forces have become so much a part of the contemporary scene that there may be a tendency to take them for granted and to assume their ascendancy. The idea of transparency has typically been studied with respect to specific disciplines, as in Rowe and Slutsky’s influential essays involving spatiality in painting and architecture. The work of Rowe and Slutsky could be characterized as the development of a specialized formal vocabulary related to the perception and cognition of various spatial conditions. Today there is a need to vigorously re-open the question of transparency as a fundamental and perhaps inaccessible ground of phenomenality across the disciplines of praxis. The phrase I have elected to use – the *politics of transparency* – is a way of formulating the general problem of our lack of knowledge of transparency and our incapacities with respect to it. Here transparency is invigorated to include and subsume all forms of opacity and obscurity, obliterating what had been understood as fundamental differences between the thought of Descartes and Husserl and causing a re-reading of the basic terms of engagement for such problems. Descartes’ clarity and Husserl’s obscurity may in fact share a common and to an extent inaccessible source: transparency. For the idea of transparency considered from a neurophilosophical standpoint, see Thomas Metzinger, *The Self-Model Theory of Subjectivity*, (Cambridge, Massachusetts: The MIT Press, 2004).
- 4 The word *horizon* has been selected as a guiding concept for this research. It has the virtue of being relevant to both the act of vision and intellection. One cannot form a ‘perspective’

- without establishing a 'horizon.' The primary reference to the idea of horizon is the thought of Hans-Georg Gadamer (see endnote 5) and Heidegger's readings of Nietzsche. Gadamer credits Nietzsche and Husserl for giving the concept of horizon a philosophical dimension. Husserl detected the fundamental horizontality of the individual's conscious encounter with the past and the present. He termed this a 'vital horizon.' See, Edmund Husserl, *The Crises of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy*, translated by David Carr, (Evanston: Northwestern University Press, 1970), 149.
- 5 Hans-Georg Gadamer, *Truth and Method*, Second, Revised Edition, translation revised by Joel Weinsheimer and Donald G. Marshall, (New York: Continuum, 2003), 302. This was originally published in 1960 under the title, *Warheit und Methode*.
 - 6 Hans-Georg Gadamer, *Truth and Method*, 302.
 - 7 For the concept of *fusion* of horizons see, Hans-Georg Gadamer, *Truth and Method*, 306-307.
 - 8 Martin Heidegger, *Nietzsche*, Volume Three, edited, David Farrell Krell, (San Francisco: HarperCollins Publishers, 1991), 87.
 - 9 Martin Heidegger, *Nietzsche*, 86.
 - 10 The idea of *disinterest* can be located within the larger framework of an ethical life in which the autonomy and self-sufficiency of an individual is a crucial aspect of a good life. I refer the reader to Aristotle's *Nichomachean Ethics* for the full development and relationship of these ideas.
 - 11 Raymond Bernard Blankey, *Meister Eckhart: A Modern Translation* (New York: Harper & Brothers, 1941), 91. This quotation and those that follow are from the translation of Meister Eckhardt's writing entitled "About Disinterest".
 - 12 Blankey, *Meister Eckhart*, 87.
 - 13 Blankey, *Meister Eckhart*, 90.
 - 14 Prof. Olivio Ferrari, personal communication (undated). Professor Olivio Ferrari taught at Virginia Tech from 1965 until his death in 1994 and was instrumental in bringing national and international prominence to the architecture programs at Virginia Tech. This statement was said to me with a smile on Professor Ferrari's face. It was a surprising and highly illuminating thought. It suggested to me that even if a teacher had great erudition and a strong set of beliefs, the ability to convey them to a student was the most important issue of teaching. This is a question of how one teaches rather than what one teaches. Not so much as a technical discussion of pedagogic methods but rather the atmosphere a teacher must provide. A good teacher conjures an atmosphere. For a better sense of the 'magic of teaching' see the reminiscences of Prof. Olivio Ferrari's former colleagues and students in *Ferrari: Portfolio*, (Blacksburg, Virginia: College of Architecture and Urban Studies, March 1996) with introductory remarks by Prof. Robert Dunay.
 - 15 Olivio Ferrari, quoted in *Ferrari: Portfolio*.
 - 16 Prof. William Galloway. Personal communication (December, 2004). The idea of "tricking" a student into architecture can be attributed to Prof. William Brown (former Chair of the Graduate Program in Architecture at Virginia Tech). Prof. Brown once commented to me that "a studio is like a *house* for the students". Here again the idea of cultivating a good atmosphere is important.
 - 17 The relationship between talent and tradition is brilliantly explained in T. S. Eliot's essay, "Tradition and the Individual Talent" in Frank Kermode, editor, *Selected Prose of T.S. Eliot* (New York: Harcourt Brace & Company, 1975), 37-44.
 - 18 In this regard the writings of the contemporary architect and educator Bernard Tschumi come to mind. See Bernard Tschumi, *Architecture and Disjunction* (Cambridge, Mass.: The MIT Press, 1994).
 - 19 For a discussion about the rise and influence of the triad 'history/theory/criticism' within architectural education, see *The History, Theory and Criticism of Architecture*, Marcus Whiffen, editor, Papers from the 1964 AIA-ACSA Teacher Seminar. Held at Cranbrook Academy of Art, 1964. (Cambridge, Massachusetts: The M.I.T. Press, 1965). This little volume includes papers by major figures such as Peter Collins, Bruno Zevi, Sibyl Moholy-Nagy, Stanford Anderson and Reyner Banham. In 1966 the first editions of Robert Venturi's, *Complexity and Contradiction* and Aldo Rossi's *The Architecture of the City* appeared. These texts were decidedly historical, theoretical and critical in nature. Less known but influential in the area of theory was Victor Hammer's *A Theory of Architecture*, published in 1952. In the late 60's and early 70's the formation of the Institute for Architecture and Urban Studies in New York and the now defunct journal *Oppositions* made important contributions to establishing a theoretical and critical discourse in architecture and architectural education. In this regard one should

- mention the journals *Via, Perspecta, Assemblage and Daidalos*.
- 20 The idea of history/theory/criticism has recontextualized many disciplines in addition to architecture, particularly literary theory. One can no longer study the history of a discipline without studying its theory and criticism. This approach has allowed many disciplines to elaborate on the finer grains of autonomy residing within each discipline. This approach may have reached an end condition in terms of its efficacy. History has been questioned for its grand narratives, theory for its totalizing tendencies, criticism for its conservative protection of the canon. One senses a movement away from history/theory/criticism *per se* towards an ideology of history/theory/criticism.
- 21 José Ortega Y Gasset, *History as a System and other Essays Toward a Philosophy of History* (New York: W.W. Norton & Company, 1961), 221.
- 22 Ortega y Gasset, *History as a System*, 214.
- 23 As regards the distinction between nomothetic and idiographic, I am indebted to Prof. Sal Choudhury for leading me to the thought of Wilhelm Windleband (1848-1915). See Wilhelm Windeband, *History and Natural Science*, Guy Oakes, translation, *History and Theory*: February (1980): 165-85. In this rectorial address, Windleband replaces the distinction between the natural sciences (*Naturwissenschaften*) and the sciences of the mind (*Geistwissenschaften*) with that between those sciences that are nomothetic and idiographic. The nomothetic is knowledge that is law-abiding and the idiographic is knowledge that is particular and unique. What is invariably the case is termed nomothetic and what was once the case is termed idiographic. The nomothetic natural sciences follow laws and the idiographic historical sciences find a once-occurring structure of validity. The nomothetic establishes a theoretical abstraction and the idiographic is based on visible and intelligible perceptuality. The same subject can have idiographic and nomothetic dimensions. In architecture one begins idiographically and ends nomothetically. See Frank Weiner, "Value + Creativity: Windleband's Idiographic from an Architect's Perspective", C. Calhoun Lemon Colloquium on Philosophy and Values, Clemson University, April 8-10, 1999.
- 24 The phrase 'tangled skein' is taken from Henry Adams, *The Education of Henry Adams* (New York: The Modern Library, 1931), 302.
- 25 One cannot teach history without philosophy. The beauty of this relationship is between mutability and immutability.
- 26 For a contemporary view of theory see Michael Payne and John Schad, editors, *life.after.theory* (New York: Continuum, 2003). This book includes valuable interviews with Frank Kermode and Jacques Derrida. See also *The States of "Theory": History, Art, and Critical Discourse*, David Carroll, editor (New York: Columbia University Press, 1990).
- 27 Cennino d'Andrea Cennini, *The Craftsman's Handbook: "Il Libro dell'Arte"*, translated by Daniel V. Thompson, Jr. (New York: Dover Publications, Inc., 1960), 1-2. This passage was called to my attention by Prof. Steven Thompson.
- 28 Medard Boss, editor, *Martin Heidegger: Zollikon Seminars* (Evanston, Illinois: Northwestern University Press, 2001), 199.
- 29 Medard Boss, *Martin Heidegger*, 199.
- 30 See, Indra Kagis McEwen, *Socrates' Ancestor: An Essay on Architectural Beginnings* (Cambridge, Massachusetts: The MIT Press, 1994).
- 31 This is a reference that Heidegger makes to the thought of Kant, in Medard Boss, *Martin Heidegger*, 26.
- 32 Vitruvius is the key early thinker on the education of architects. Vitruvius placed educational concerns at the beginning of his treatise while Alberti located his ideas about education towards the end of his treatise. Closer to our own time, the late John Hejduk's thoughts on the education of architects are worthy of study. Hejduk's publications on the education of architects are extensive. I point the reader to two works in particular, *Education of an Architect: A Point of View* (1971, reissued in 1999 by Monacelli Press) and Bart Goldhoorn, editor, *Schools of Architecture* (Netherlands: Netherlands Architecture Institute, Publishers, 1996), 8-22. This book contains the text and images from an untitled lecture delivered by John Hejduk in the autumn of 1996 at the congress of the International Union of Architects held in Barcelona, Spain.
- 33 Vitruvius, *The Ten Books on Architecture*, translated by Morris Hicky Morgan (New York: Dover Publications, 1960), 5-13. Hicky's translation was originally published in 1914. Vitruvius's list of subjects locates the education of an architect within what I would call a university of knowledge. The relevant passage reads as follows: "Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with

- astronomy and the theory of the heavens" (5-6).
- 34 See Indra Kagis McEwen, *Vitruvius: Writing the Body of Architecture* (Cambridge, Massachusetts: The MIT Press, 2003).
- 35 This issue was raised by Prof. Alberto Perez-Gomez a jury member in the 2003-2005 EAAE Prize workshop held in Copenhagen November 25th-27th, 2004.
- 36 The reminder not to dismissing the importance of what has occurred in architectural theory and education since Alberti was shared with me by Prof. Alberto Perez-Gomez. Perhaps one could say that Durand is the antagonistic 'hinge' between Alberti and the present. See Jean-Nicolas-Louis-Durand, *Précis of the Lectures on Architecture*, translated by David Britt (Los Angeles: The Getty Research Institute, 2000).
- 37 It may be possible to legitimately claim Vitruvius invented the student of architecture and therefore the education of an architect well before the inception of formal schools of architecture.
- 38 Ben Jonson, *Timber: or, Discoveries*, in C. H. Herford Percy and Evelyn Simpson, editors, Ben Jonson, Volume VIII (Oxford: Oxford University Press, 1947), 620 (lines 1873-1876). This work by Jonson was first published in 1640. According to A. W. Johnson in his book, *Ben Jonson: Poetry and Architecture* (Oxford: Clarendon Press, 1994), Jonson possessed two copies of Vitruvius's *Ten Books on Architecture* in his personal library and actually underlined the passage where Vitruvius lists the subjects an architect should know. Clearly Jonson had a great sympathy and admiration for Vitruvius's position on education.
- 39 Leon Battista Alberti, *On the Art of Building in Ten Books*, translated by Joseph Rykwert, Neil Leach and Robert Travenor, (Cambridge, Mass.: The MIT Press, 1989), 317.
- 40 See Leon Battista Alberti, *On Painting*, translated by John R. Spencer (New Haven: Yale University Press, 1976).
- 41 Vitruvius, *The Ten Books on Architecture*, 5-13.
- 42 Vitruvius, 5.
- 43 Vitruvius, 17.
- 44 Alberti, *On the Art of Building in Ten Books*, 7.
- 45 Alberti, *On the Art of Building in Ten Books*, 8-32.
- 46 See, Ramona Naddaff, *Exiling the Poets: The Production of Censorship in Plato's Republic* (Chicago: The University of Chicago Press, 2002).
- 47 Manfredo Tafuri, *Theories and History of Architecture*, Giorgio Verrecchia, translation (New York: Harper & Row, Publishers, 1976), 231.
- 48 Tafuri, *Theories and History of Architecture*, 231.
- 49 Tafuri, *Theories and History of Architecture*, 1.
- 50 Prof. Steven Thompson, personal communication (undated).
- 51 See, Charles Burchard, "A Curriculum Geared to the Times", *AIA Journal* (May 1967): 101-105. See also, Charles Burchard, "The Next Horizon", *AIA Journal* (October 1973): 46-7.
- 52 Frank Kermode, *The Sense of an Ending: Studies in the theory of fiction*, with a new epilogue (Oxford: Oxford University Press, 2000). Originally published in 1966.
- 53 The late Colin Rowe, who spent most of his career teaching at Cornell, was perhaps the most articulate and influential proponent of the place of history in relation to the design. One should also mention Bruno Zevi in this context. For the extent and breadth of Rowe's numerous writings, see Colin Rowe, *As I Was Saying: Recollections and Miscellaneous Essays* (Cambridge, Massachusetts: The MIT Press, 1996), 3 volumes. For a more general treatment of the subject of teaching history, see Gwendolyn Wright and Janet Parks, editors, *The History of History in American Schools of Architecture 1865-1975* (New York: The Hoyne Temple Buell Center for the Study of American Architecture and Princeton Architectural Press, 1990).
- 54 See Gropius, *Scope of Total Architecture* (New York: Collier Books, 1970), 45 and 57. Gropius makes the argument that history can self-consciously hinder or stifle design exploration in the initial stages of education.
- 55 One could take this idea further and claim that representation has been overtaken by simulation.
- 56 The idea of reversibility has implications beyond this particular example. One could look at the entire curriculum and reverse the order of subjects taught. For example, 'basic design', one of the most subtle and esoteric of all subjects, could be taught last, and one could begin with more practical subjects.
- 57 Hans-Georg Gadamer, *The Beginning of Philosophy*, Rod Coltman, translation (New York: Continuum Publishing Company, 1998), 106.
- 58 Gadamer, *The Beginning of Philosophy*, 58.
- 59 Gadamer, *The Beginning of Philosophy*, 57.
- 60 Medard Boss, editor, *Martin Heidegger: Zollikon Seminars* (Evanston, Illinois: Northwestern University Press, 2001), 6-7.
- 61 Martin Heidegger, *Martin Heidegger: An Introduction to Metaphysics*, Ralph Mannheim,

- translator (New Haven: Yale University Press, 1987), 24.
- 62 *The Best of Meister Eckhart*, edited by Halcyon Backhouse (New York: Crossroad, 1993), 25.
- 63 Martin Heidegger, *Martin Heidegger: An Introduction to Metaphysics*, 2-3.
- 64 In his *Introduction to Metaphysics*, Heidegger attempts to recover a sense of the original Greek meaning of the term *physis* not as the nature of modern science, but the ancient awareness of *physis* as a power of emergence and endurance. This paraphrase hardly does justice to what is one of Heidegger's real philosophical accomplishments, reminding both scientists and philosophers of the complex and subtle ground of nature with respect to philosophy.
- 65 Medard Boss, editor, *Martin Heidegger: Zollikon Seminars*, 6-7.
- 66 Martin Heidegger, *Martin Heidegger: An Introduction to Metaphysics*, 10.
- 67 Martin Heidegger, *Martin Heidegger: An Introduction to Metaphysics*, 12.
- 68 Alain Badiou, *Infinite Thought: Truth and the return of philosophy*, Oliver Fedman and Justin Clemens, translators (London: Continuum, 2004), 92.
- 69 Badiou, *Infinite Thought*, 166.
- 70 Badiou, *Infinite Thought*, 166.
- 71 Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, C.K. Odgen, translator (London: Routledge & Paul LTD, 1988), 183. Originally published in 1921. For the relation of architecture and ethics, see Mario Botta, *The Ethics of Building* (Basel: Birkhauser Verlag, 1997). Historically the most important work is John Ruskin, *The Seven Lamps of Architecture* (New York: Dover Publications, 1989). Reprint of the second edition of 1880.
- 72 This idea is from a lecture delivered by Prof. David Leatherbarrow at Virginia Polytechnic Institute and State University in the spring of 1996. In this lecture Prof. Leatherbarrow defined an architectural plan "as an ideal form of human conduct".
- 73 Prof. Sal Choudhury, personal communication (undated). In this view a project is a necessary pretext for larger questions about life.
- 74 Prof. Mark Schneider, personal communication (undated).
- 75 Ezra Pound, *ABC of Reading* (New York: New Directions, 1987), 28.
- 76 Pound, *ABC of Reading*, 37.
- 77 Pound, *ABC of Reading*, 206.
- 78 A colleague remarked to me that "letters have their feet on the ground and their heads in the clouds". Prof. Mark Schneider, personal communication (summer 2004).
- 79 The words 'literature' and 'literal' share a common root.
- 80 Jean-Paul Sartre, *What is Literature?* Bernard Frechtman, translation (New York: Philosophical Library Inc., 1949), 46.
- 81 Jorge Luis Borges, *This Craft of Verse*, The Charles Eliot Norton Lectures 1967-1968 (Cambridge, Massachusetts: 2000), 93.
- 82 Borges, 115. The idea that architecture can be understood as *a dreaming in matter* was shared with me by Vic Moose.
- 83 For the idea of the canon in relation to literature, see Frank Kermode, *Pleasure and Change: The Aesthetics of the Canon*, The Berkely Tanner Lectures (Oxford: Oxford University Press, 2004). Prof. Steven Thompson brought this fine book to my attention.
- 84 Umberto Eco, *On Literature*, Martin McLaughlin, translator (New York: Harcourt, Inc. 2004), 1.
- 85 Eco, *On Literature*, 10-11.
- 86 Eco, *On Literature*, 11.
- 87 Prof. Sal Choudhury, personal communication (undated).
- 88 Concerning the importance of philosophy in the education of an architect and architecture, Kenneth Frampton has written that "all graduate students ought to receive some instruction in philosophy during their architectural education...it is philosophy that affords the evaluative ground on which to construct a truly public realm and discourse, without which no architecture worthy of the name can come into being". He adds that "architecture has more in common with philosophy than any other poetic discourse". These passages are quoted from Kenneth Frampton, "Topaz Medallion Address at the ACSA Annual Meeting," *Journal of Architectural Education* 45, no. 4. (July 1992), 195- 196. See also Ludwig Wittgenstein, *Culture and Value*, where he aphoristically speaks of the similarity of architecture and philosophy. Wittgenstein writes that "architecture like philosophy is really a working on one's self".
- 89 For the relationship between architecture and literature, see Via, No.8, 1986. The teacher John Hejduk was noteworthy for his reliance on a literary sensibility in educating architects.
- 90 The phrase 'realization of life' is a reference to the work and thought of the poet Rabindranath Tagore. See his *Sadhana: The Realization of Life* (New York: The Macmillan Company, 1915). Tagore brilliantly articulates the differences between the life-world of the West via Greece and that of the East via India. He distinguishes between the Western

- tendency toward acquisition and the Eastern tendency towards realization. Here the 'desire to know' is contrasted with the desire to be. Literature is in a unique position to gauge the tenor of the realization of life.
- 91 William H. Gass, *Fiction and the Figures of Life* (Boston: David R. Godine, 1971) and *The World Within the Word* (New York: Basic Books, 1976).
- 92 Gass, *Fiction and the Figures of Life*, 9.
- 93 Gass, *Fiction and the Figures of Life*, 9.
- 94 See, Benedetto Croce, *The Aesthetic as the Science of Expression and of the Linguistic in General*, translated by Colin Lyas (Cambridge: Cambridge University Press, 1992).
- 95 One of the most significant experiments in many US schools of architecture over the last decade has been the so-called "design-build" phenomenon. Much of this laudable activity, which involves students directly in the act of building, was the result of the remarkable and inspired work of the 'Rural Studio' at Auburn University founded by the late Sam Mockbee. Through a number of built projects, Mockbee was able to address fundamental social issues such as rural poverty while maintaining the highest standards of architectural form. It is important given the widespread influence of design-build projects to better understand the educational intent and impact of such projects.
- 96 Prof. Steven Thompson, personal communication (undated).
- 97 I am indebted to Prof. Steven Thompson for pointing out to me the importance of sensibility in the education of an architect, rather than an adherence to an aesthetic approach. Here one may compare Kant's magisterial *Critique of Aesthetic Judgment* with his smaller work, *Observations on the Feeling of the Beautiful and Sublime*. For the idea of sense as the paradox of direction, see Gilles Deleuze, *The Logic of Sense*, translated by Mark Lester (New York: Columbia University Press, 1990). This was originally published in 1969 under the title, *Logique du sens*. For the complexities of formal aesthetics with respect to the education of architects, Prof. Hans Christian Rott has provided me with invaluable insights on many occasions.
- 98 C.S. Lewis, *Studies in Words* (Cambridge: Cambridge University Press, 1967), 133. I refer the reader to Chapter 6, "Sense" and Chapter 5, "Wit".
- 99 For the idea of surface effects in relation to sense, see Deleuze, *The Logic of Sense*. Deleuze takes the classical category of appearance and reorients it towards what he terms a "science of surface effects". Sense does not exist outright but rather inheres or subsists at the surface of things. On page 22 he writes, "*Sense is both expressible or the expressed of the proposition, and the attribute of the state of affairs*. It turns one side towards things and the other side toward propositions.... It [sense] is exactly the boundary between propositions and things". Sense is the "minimum of being that befits inferences". For Deleuze the critical task is the "production of sense". See pages 72-73.
- 100 George Santayana, *The Sense of Beauty: Being the Outlines of Aesthetic Theory* (Cambridge, Massachusetts, 1988), 13. The original was published in 1896. I was reminded of Heidegger's thought, "The rose is without 'why' (*gelassenheit*) and that life can be meaningful without the 'why'".
- 101 Santayana, *The Sense of Beauty*, 27.
- 102 This position is not without its dilemmas, as it separates knowledge and ethics from questions of beauty.
- 103 Santayana, *The Sense of Beauty*, 30.
- 104 In this regard Santayana seems to have much in common with Corbusier and Ozenfant and their ideas on Purism. See Le Corbusier and Amadée Ozenfant, "Purism" in, *Architecture and Design 1890-1939: An International Anthology of Original Articles*, edited by Tim Benton and Charlotte Benton with Dennis Sharp, (New York: Watson-Guption Publications, 1975), 89 – 91.
- 105 I am indebted to Prof. Hans Christian Rott for pointing out the condition of alienation from the object of beauty that is prevalent in many students today. This problem of a distancing from the sense of beauty is an important issue for contemporary educators to address.
- 106 Ben Jonson in his *Timber: Or, Discoveries*, 635, understands the poet to be a 'maker', following the Greek definition of the word *poet*.
- 107 Ben Jonson, *Timber: Or, Discoveries*, 620.
- 108 Ben Jonson, *Timber: Or Discoveries*, 621. The idea of sense as that which captures a feeling for the fertility of natural life is reflected in the words of Hugh of St. Victor quoted by Ivan Illich: "All nature is pregnant with sense, and nothing in all the universe is sterile". This passage is quoted from Ivan Illich, *In the Vineyard of the Text*, 123.
- 109 Ben Jonson, *Timber: Or, Discoveries*, 621.
- 110 Robin Evans, *Translations from Drawing to Building and Other Essays* (Cambridge: Massachusetts, 1997), 266-272.
- 111 Evans, 269.
- 112 Evans, 270.
- 113 Deleuze, *The Logic of Sense*, 72.

- 114 For an interpretation of Plato's famous divided line in Book VI, see Harold Bloom, translator, *The Republic of Plato* (Harper Collins Publishers, 1991), 464 (note 39).
- 115 Leon Battista Alberti, *On Painting*, 43.
- 116 *Physis* – today reductively called 'nature' – was defined by Aristotle as "the principle and cause of motion and rest for the things in which it is immediately present". Aristotle extended the idea of *physis* from the realm of animate things to include inanimate things. Animate things had an active principle of movement and inanimate things had a passive principle of movement. With respect to the architectural curriculum, coursework on the ancient and modern science and philosophy of nature (natural philosophy) is a critical component that is absent from most professional programs in architecture. Here courses in 'sustainability' would be more firmly grounded in the study of nature. The corollary to courses on nature would be the study of the city. For the complementary relation of nature and city, see Joseph Grange, *The City: An Urban Cosmology* (1999) and *Nature: An Environmental Cosmology* (1997). For a 'modern' view of nature, see Alfred North Whitehead, *Concept of Nature* (1920). Finally, the poets' relation to the rural arcadian landscape has perhaps never been more finely expressed than in the ancient works of Virgil.
- 117 I am adopting Kenneth Frampton's use of the term *resistance* as he applies it to the making and practice of architecture in relation to forming a comparable strategy for architectural education.
- 118 I am inspired by Kermode's invocation of the idea of pleasure (via Roland Barthes) with respect to the canon of literature. Here one sees the relevance of finding pleasure amidst change within the canon of architecture. In an age of distraction we may be witness to the disappearance of pleasure. Prof. Steven Thompson reminded me of the timely importance of the idea of 'canon' for architectural education.
- 119 Per Olaf Fjeld, *Sverre Fehn: The Thought of Construction* (New York: Rizzoli International Publications, 1983), 26.
- 120 Per Olaf Fjeld, *Sverre Fehn: The Thought of Construction*, 27. The image of the roots of a plant or tree bursting through the surface of the ground has also been invoked by the Danish architect Jorn Utzon, in *Jorn Utzon Logbook, Vol. I, The Courtyard Houses*, Mogens Prip-Buus, editor (Hellerup, Denmark: Edition Blondel, 2004), 10. The spirit of this moment

becomes the inspiration, literally and figuratively, for grounding the making and teaching of architecture. I refer the reader to the drawing by Professor Olivio Ferrari which appears at the beginning of this essay, and which expresses these same sentiments.

Acknowledgements:

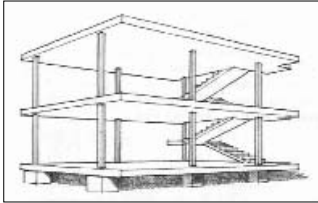
I would like to extend my gratitude to the European Association of Architectural Education for organizing this essay competition, and to the generous sponsorship of VELUX. The Royal Danish Academy of Fine Arts, School of Architecture should be commended for hosting an extremely productive workshop for the finalists. I would like to thank *all* my colleagues in the School of Architecture and Design, College of Architecture and Urban Studies, Virginia Polytechnic Institute and State University. In many ways I have received my best education through numerous informal and formal discussions occurring over the past 17 years with my colleagues. I am indebted to readers of earlier drafts of this essay: Michael O'Brien, Mark Schneider, Paul Knox, Hans Rott and Kay Edge. A number of other colleagues shared constructive comments with me that have hopefully improved the arguments I present: Scott Poole, Susan Molesky and Sal Choudhury. Finally I would like to thank Steven Thompson for his unfailing intellectual rigor, William Galloway for his ability to think under pressure and Vic Moose for intelligent discussion about the broader questions posed by this essay.

EAAE Prize 2003-2005 - Workshop

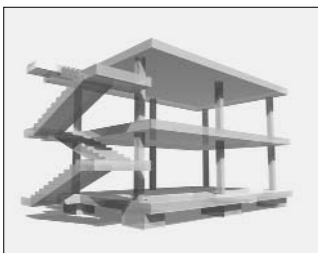
KA, Copenhagen, Denmark, 25-27 November 2004

The Dom-In(f) House

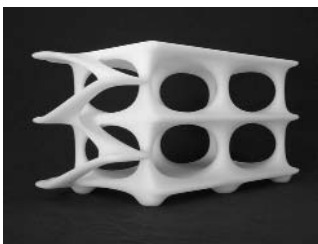
Professor Dagmar Richter, Staatliche Kunstakademie Stuttgart, Germany



Sketch of the original Dom-ino skeleton by Le Corbusier.



Computer Translation of the Dom-ino's construction



Computer driven 3-D stereolithography of the computer read Dom-ino skeleton.



Computer Translation of the Space of the Dom-ino skeleton.



Computer driven 3_D stereolithography of the resulting space of the Dom-ino skeleton

How does the use of sophisticated computer equipment in design and construction influence our discipline's conceptual and tectonic thinking? This is a central question in my recent teaching and experimentation. In this short essay, I will try to demonstrate how I attempt to meet the enormous challenges posed by this new technology, using one recent example from my research studio at the Academy of Fine Arts in Stuttgart, where the use of sophisticated computer programmes and equipment became a specific subject of research and experimentation.

In 2002, when I started as a new professor at the Academy of Fine Arts in Stuttgart, located directly beside the prominent Mies van der Rohe-planned Weißenhof housing complex, I learned firsthand to navigate the famous State-governed and State-funded educational system in Germany. This education system, a system which was proud to provide the student with a fully funded education with practically no fees, was a new terrain for me, as I had just arrived from the US. Unfortunately, at my time of arrival it had become evident that German architectural education had seriously fallen behind its international competition, which is mostly privately funded. Many of Germany's best students already studied abroad, since the country lacked the equipment and expertise necessary for finding employment in a globally operating discipline and getting a head start as an original, independent professional. The Academy of Fine Arts in Stuttgart, like most schools of architecture in the country at that time, had its funding substantially cut. The school was determined, despite its enormous financial difficulties, to try to equip its highly acclaimed students with badly needed up-to-date tools. The Department of Architecture was able to apply for specific computerization funding from the State of Baden Württemberg, since, for two test years in a row, the school has demonstrated its unquestioned first place in the ranking of architecture schools in Germany. The Department of Architecture at the Academy of Fine Arts in Stuttgart used this happy occasion to vote for a manifesto in which it pledged to keep this ranking with aggressive financing, and compete internationally for good students. When I started teaching, computers were ordered, programmes tested and our first experiment prepared for the newly opened DR_D Lab at the school. With my new assistant Jonas Luther

and 12 international students, we then started our first research studio in the autumn of 2002, which I would like to present here.

This first research studio tested the spatial and material assumptions which were deeply ingrained in our design methods and our conceptual thinking because of our modernist roots. I chose the modernist icon, the Dom-ino skeleton from 1914-15 by Le Corbusier, as a starting point for research and further spatial elaboration.

Le Corbusier's early architectural career was partly accelerated by his co-invention of this boldly constructed prototype, which was based on the use of Ferro-concrete in connection with standardization. Le Corbusier believed he had originated a "pure and total concept of construction". (As he wrote, "*L'institution agit par éclairs inattendus. Voici en 1914 la conception pure et totale de tout un système de construire*".) Hence his attempt to officially patent his 'invention' as a prototype for mass production.

The idea, rooted in military concepts such as 'armoured concrete', seemed at first sight genially simple. A stackable system of floor plates carried by gridded columns would provide a free plan for essentially any useful variation and specificity. One could venture to claim that the remaining tasks for architects were practically consolidated into the aesthetization and cladding of the engineer-chosen structure, which was to carry weight and action. Questions of enclosure, ornamentation and specific site-related circumstances were largely left in the background of the architectural debate.

This iconic prototype was used in 2002-2003 by DR_D Lab to retest its hypothesis of the substantial mass of architecture and the pure and total concept of construction being the surface. Surface was to be the principal diagram in our following experimentation.

We directly investigated the old prototype and then produced a new non-standard Dom-in(f)o skeleton, an indefinite variable dependent on the performance criteria used as parameters. In this project, performance criteria such as connection, non-hierarchical relationships, communication, adaptability and surface-as-structure were directly linked to the modelled transformations from the

old to the proposed new surfaces. Instead of conceptually and technically attaching all additional performances 'after the fact' to the mass-produced skeleton that performs only one task – to be erect – we used our performance criteria to entirely drive the transformative process of the given surface. This means that the skeleton was permanently challenged with the new criteria, which also included atmosphere, humidity, temperature, light, recycling, supply and waste. In this respect, whereas the Dom-ino house was a direct reaction to standardized skeletal production for new housing needs after the First World War, our proposal will have to react in an adaptable and fluid way to shrinking cities, permanently shifting densities and new types of living for different nomadic life cycles of a constructed and permanently reconstructed biography. In the first phase of this research project, we arrived at the stage of the skeleton. This skeleton then underwent a second test phase in fragments, where additional aspects of atmosphere and visual traits were used as transformative forces.

The Research Unit of the DR_D Lab at the Academy of Fine Arts in Stuttgart has produced several investigations ranging from an analysis of the existing icon and how it is automatically read, through surface animation programmes, to many new readings of the resulting prototypes. We used contemporary social data and its new demands to create new housing models for different speeds and velocities for our prototypes. We came up with a collection of skeletal prototypes which directly test and link the theoretical discussions to a new topology for living.

Two distinct conditions are shown here.

Firstly, the 'skeleton' of the Dom-in(f)o house. Here a direct link to the new role of the architectural surface as a performing surface is made through a prototype with new combinations of structure and surface, inside and outside, mass production and adaptability.

Secondly, the Dom-in(f)o house's 'vener' and adaptable 'furnishing'. Here we try to demonstrate the further development of the Dom-Info house through an extensive use of our new surface library. Our surface library was built up from scratch by all members of the Lab by constructing

basic geometric prototypes and then testing them against different performance criteria, such as visual access, filtering, shading, body support and ability to contain and use water within a 10-by-10 metre surface.

After the found prototype was remodelled into the required surface construction using an animation programme, the new skeleton was permanently bombarded with the performance requirements of our time. Firstly, the possibility of high-rise stacking for short-term and long term living was tested through some abstract scenarios in metropolitan areas. Here a dense urban public space was to connect all units through the vertical cityscapes. Secondly, the possibility of low-rise constructions through single attached units in a suburban setting was tested for short and long-term living. Here we tried to develop new possibilities of connecting the surrounding landscape to the different units, as well as interconnecting and interweaving water, the outside and inside, and neighbouring constructions.

With the help of a fleet of large and very sophisticated 3_D printers, we then had the opportunity to test numerous prototypical models and study their different tectonic logic. We were aware that several engineering units were at the same time seriously engaged in research into large-scale, computer-driven construction equipment, where the basic construction process was to be executed by large-scale robots on-site. With our new models in hand, we experienced a massive paradigm shift in our deeply rooted modernist architectural ideology, in terms of our logic of tectonics. The resulting models are attempts to illustrate a new prototype of a topology for living in our time.

Project Credits:

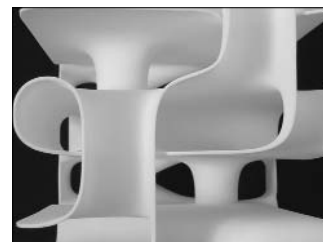
DR_R LAB;
Staatliche Kunstakademie Stuttgart

Director: Prof. Dagmar Richter
Research Director: Jonas Luther
Research Assistants:

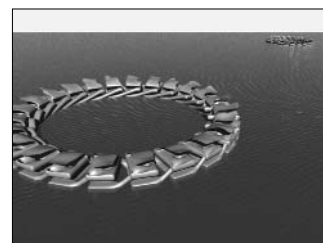
Martijn Eefting, Erik Hökby, Hartmut Flothmann

Members of the LAB:

Daniela Boog, Ines Klemm, Klaudius Kegel,
Claudia Kreis, Johannes Pellkofer, Philipp Rehm,
Michael Scheuerer, Tomoko Oki, Isabell Ziegler



Prototype for horizontal living



Further performance test at a scenario in the Florida Everglades



Case scenario: Vertical short-term



Case scenario: Vertical short-term

Light of Tomorrow

Yearbook of the International VELUX Award 2004 for Students of Architecture



The book presents the ten awarded projects by showing the drawings, models and project descriptions of each project. The book also features a description of the jury's work, the jury report, a lecture on daylight by Craig Dykers and an essay on the theme by Ole Bouman, who were both among the members of the Award Jury.

The International VELUX Award for Students of Architecture is biennial and is scheduled to take place again in 2006.

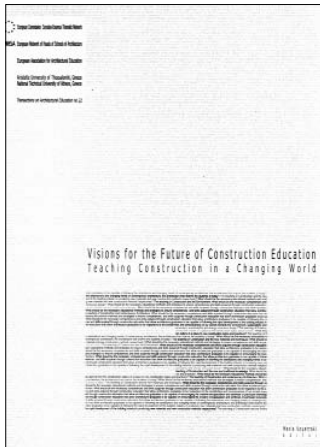
Yearbook
104 p.

Contact:

VELUX, Lis Gamst
Tel 0045 45164 756
Lis.Gamst@VELUX.com

The Award Jury:

- Glenn Murcutt, Architect, Australia
- John Pawson, Architect, UK
- Craig Dykers, Architect, Project Director Snøhetta, Norway
- Ole Bouman Cultural and architectural historian, Editor-in-Chief, Archis, The Netherlands
- Ahmet Gülgönen, Architect, UIA representative, France
- James F. Horan, Architect, EAAE President, Ireland
- Michael Pack, General Manager, VELUX, Germany



Visions for the Future of Construction Education. Teaching Construction in a Changing World

Transactions on architectural education no 22

The book contains the keynote addresses, participants' contributions on the allocated themes and the debates that emerged from these presentations, in the context of a meeting organised by the EAAE, the ENHSA, the School of Architecture of Aristotle University of Thessaloniki and the School of Architecture of the National Technical University of Athens. The meeting was the third of a series of workshops of construction teachers entitled: "Visions for the Future of Construction Education: Teaching Construction in a Changing World", hosted by the School of Architecture of the Technical University of Athens, from 27 to 29 May 2004.

Proceedings

EAAE Members 20 Euro
Non-EAAE Members 25 Euro

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Editor:

Maria Voyatzaki

Monitoring Architectural Design Education in European Schools of Architecture

Transactions on architectural education no 19

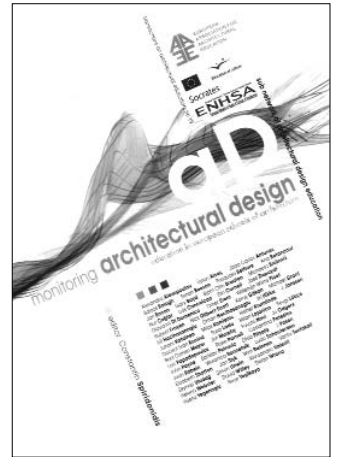
The book includes a series of texts that describe courses taught at schools of architecture in Europe and is focused on the design of architectural space. The collection of these texts was realised and funded by Socrates Thematic Networks, in the framework of activities of the European Network of Heads of Schools of Architecture (ENHSA) Thematic Network.

Proceedings

388 p.

EAAE Members 20 Euro

Non-EAAE Members 25 Euro



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EAAE Prize 2003-2005: Writings in Architectural Education

Transactions on architectural education no 26

The EAAE Prize 2003-2005 invited teachers from all schools of architecture in Europe and the ARCC member institutions in the USA and Canada to participate in the prize "Writings in Architectural Education." The challenging EAAE Question for 2003-2005 was: How will the demands of the information society and "new knowledge" affect the demand for relevant or necessary "know how" in architectural education? 75 papers were submitted from 20 countries.

This publication contains 10 papers selected by the EAAE Prize Jury.

The EAAE Prize Jury:

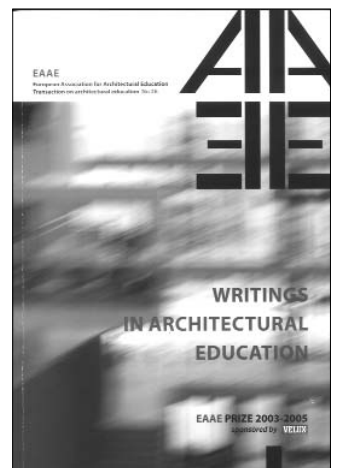
- Per Olaf Fjeld (Norway)
- Peter MacKeith (USA)
- Juhani Pallasmaa (Finland)
- Dagmar Richter (Germany)
- Alberto Pérez-Goméz (Canada)

Proceedings:

216 p.

EAAE Members 20 Euro

Non-EAAE Members 25 Euro



Editor:

Harder, Ebbe

Secretariat AEEA-EAAE

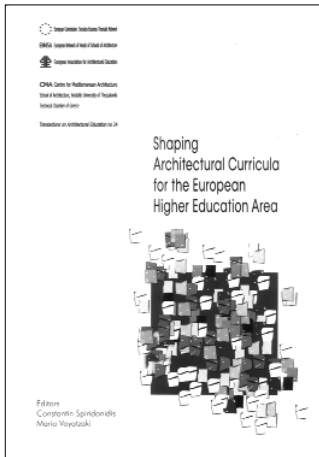
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Shaping Architectural Curricula for the European Higher Education Area

Transactions on architectural education no 24

The 7th Meeting of Heads of European Schools of Architecture entitled "Shaping Architectural Curricula for the European Higher Education Area" took place in Chania, Crete, Greece from 4 to 7 September 2004. This volume presents the lectures, the dialogues, and the debates of this framework. The 7th Meeting of Heads of European Schools of Architecture focused on the curriculum and in particular on its structure and the content of studies. The main objective of the meeting was to schedule procedures for the development of tools and mechanisms which will more decisively support schools of architecture in their effort to be integrated in the European Higher Education Area.

Editors:

Spiridonidis, Constantin
Voyatzaki, Maria

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Proceedings

312 p.
EAAE Members 20 Euro
Non-EAAE Members 25 Euro



The European City. Architectural Interventions and Urban Transformations

Transactions on architectural education no 25

In the last days of October 2004 the cities of Delft and Antwerp were the scenes of the EAAE conference on "the European City". This international conference, jointly organised by the Delft University of Technology and the Higher Institute of Architectural Sciences Henry van der Velde, focused on the interaction between "Architectural Interventions & Urban Transformations", both now and in the past.

Contact:

T.U. Delft

Editors:

Claessens, François
van Duin, Leen

Keynote speakers at this conference were:

- Piet Lombaerde (Belgium)
- Bernardo Secchi (Italy)
- Anne Vernez Moudon (USA)
- Anthony Vidler (USA)

Copies of the transactions are on sale at T. U. Delft

Proceedings
488 p.

Between Research and Practice

Transactions on architectural education no 23

These proceedings are from the 4th international research conference co-sponsored by the European Association for Architectural Education (EAAE) and the Architectural Research Centre's Concoctium (ARCC).

The conference took place in Dublin, Ireland from 2 to 4 June 2004. Some 85 delegates from both European and American schools of architecture participated in the event.

Keynote speakers at this conference were:

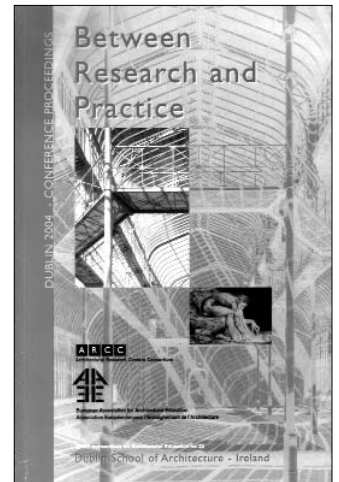
- Chris Lubkeman (UK)
- Ciaran O'Connor (Ireland)
- Brian Norton (Ireland)

Proceedings:

354 p.

EAAE Members 20 Euro

Non-EAAE Members 25 Euro



Editor:

Grimes, Brendan

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Monitoring Urban Design Education in European Schools of Architecture

Transactions on architectural education no 20

The book includes a series of texts that describe courses taught at schools of architecture in Europe and is focused on the design of urban space. The collection of these texts was realised and funded by Socrates Thematic Networks, in the framework of activities of the European Network of Heads of Schools of Architecture (ENHSA) Thematic Network.

Proceedings

190 p.

EAAE Members 20 Euro

Non-EAAE Members 25 Euro



Editor:

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Architecture + Art = New Visions, New Strategies

Jyväskylä

19–21 August, 2005

Call for Papers

The 2nd International Conference on the Research of Modern Architecture organized by the Alvar Aalto Academy is framed around the theme "Art + Architecture = New Visions, New Strategies." The focus will be on developments in the post Second World War era, which fostered fruitful links between art and architecture. Starting from the quest of New Monumentality in the late 1940s, architects have looked to art as the saviour of modernism, since modern art was thought to represent softer, more human values and to be more accessible to a large audience than modern architecture. The call for a "synthesis of arts" resulted in collaboration between artists and architects and introduced sculpture and murals into buildings. From the late 1950s onwards various European avant-garde groups consisting of artists and architects sought to break free of the notion of the artistic or architectural object. The notion of the "open work" called for active participation on the part of the viewer by introducing temporality and interactivity into the

perceptual process. From the 1960s onwards, artistic practices such as minimalism, pop art, land art and conceptual art further distanced themselves from the confines of object-art by endorsing popular culture, media and site-specific installations. The "spatialization" of art was paralleled by architecture's endorsement of popular iconography, communication infrastructures, and environmentalism in the 1960s and 70s. More recently both art and architecture have exploited new electronic media as a means to manipulate and expand our spatial and temporal experience. The shared project, as it stands, could be understood as the expansion of our perceptual and experiential field.

A new generation of art critics and historians have become increasingly interested in the work of artists and architects of the post-war era. The rich web of actual collaborations between architects and artists, shared representational techniques, program manifestoes, political positions to perceptual paradigms, art and architecture working within the period share a common terrain. The organizers want to enrich and support the shared research project by generating discussion around,

but not exclusively, the following topics:

- Avant garde group formations consisting of artists and architects during the postwar era (e.g. Situationist International, Archigram, Independent Group, Cobra, Archizoom, etc.)
- Collaborations of architects and artists (e.g. Eero Saarinen and Harry Bertoi)
- Links between aesthetic and social formulations (e.g. New Monumentality, Mass Aesthetics)
- New Strategies/Intellectual Exchanges (e.g. film and architecture)
- Artistic/architectural movements (e.g. minimalism in art/minimalism in architecture)
- New technologies enhancing collaboration between artists and architects (e.g. AEC software, CAM programs)

The symposium is chaired by Eeva-Liisa Pelkonen, Ph.D. of Yale University. Invited Speakers include Caroline Bos (Holland), Romy Golan (Italy/Israel), Branden W. Joseph

(U.S.), Joan Ockman (U.S.), Juhani Pallasmaa (Finland), and Felicity Scott (Australia).

Call for Papers

- Abstracts of 250 words are due 15th December, 2004 either by email or fax to the address below. Paper Format Guidelines will be sent upon request and upon receipt of abstract. (Referee advice will be progressively circulated.)
- Notification of acceptance by 15th January, 2005.
- Drafts due 15th March.
- Final papers due 15th June 2005.
- Accepted papers will be published in a pre-conference publication.

For further information:

Alvar Aalto Academy
Tiilimäki 20
FI-00330 Helsinki
Finland
academy@alvaraalto.fi
www.alvaraalto.fi

tel: +358 400 772 636
fax: +358 9 485 119

UIA 2005 Istanbul congress

Cities: Grand Bazaar of Architecture

30 June - 10 July

The Congress will be realised in the 'Congress Valley' of Istanbul, which will be structured along the concept of bazaars, including alternative events besides conventional congress sessions.

Participants can select the mode of participation that is most appropriate for their contribution, and send an abstract or outline accordingly.

Following a blind peer-review process, the Scientific Committee may suggest

the participants other forms of participation in order to enhance the effectiveness of the submission. Options include the following:

- Papers
- Displays
 - Poster Presentations
 - Multi-media Shows
- Forum Activities
 - Topical Meetings
 - Chat Rooms
 - Speakers' Corners

Keynote Speakers

- Shigeru Ban, Japan
- Charles Correa, India
- Zaha Hadid, UK
- Sumet Jumsai, Thailand
- Kengo Kuma, Japan
- Fumihiko Maki, Japan
- Glenn Murcutt, Australia
- Mikhail Piotrovsky, Russia
- Joseph Rykwert, USA
- Alexandros Tombazis, Greece
- Robert Venturi, USA
- Ken Yeang, Malaysia

For further information:

www.ui2005istanbul.org
or:

Deniz Yncedayi,
Barıyb Onay,
Scientific Committee Secretary
I.T.U. Faculty of Architecture
Tabkypia No:125 34437
Taksim, Ystanbul

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F: (0-212) 252 94 24

Second International Congress on Construction History

Queens' College, University of Cambridge

29 March - 2 April 2006

Call for Papers

The First International Congress on Construction History (which was held in Madrid in 2003) attracted speakers from all around the world and established itself as the leading outlet for all aspects of the history of building construction. Speakers are now sought for the Second Congress to be held at Queens' College, University of Cambridge hosted by the Construction History Society. Abstracts of 300-600 words are sought for papers on any topics relating to any aspect of the history of building construction, including (but not limited to):

- Structural analysis and the development of structural forms
- History of the building trades

- Organisation of construction work
- Wages and the Economics of construction
- The development of Building Regulations
- Trade unions and Guilds
- Development of construction tools, cranes, scaffolding, etc
- Building techniques in response to their environments
- Building materials, their history, production and use
- History of services (heating, lighting etc.) in buildings
- The changing role of the professions in construction
- Building Archaeology
- Computer simulation, experimentation and reconstruction
- Use of construction history for dating of historic fabric
- Recording, Preservation and Conservation
- Construction in architectural writing
- The role of construction history in education
- The bibliography of construction history

All accepted papers (which will be 4-6000 words) will be published and available at the conference. The writers will be asked to give short 15 minute summaries of their papers.

All papers and abstracts must be in English, but delegates may present at the conference in English, French, Italian or Spanish.

Papers to be submitted by post to:

Malcolm Dunkeld,
Chair Organising Committee,
Construction History Society,
147 Leslie Road,
London, N28BH,
United Kingdom.

or by e-mail to:
abstracts@chs-cambridge.co.uk.

Deadline for Submission of Abstracts:

April 30, 2005

Fees, registration and details of accommodation:

www.chs-cambridge.co.uk

Competing and Caring: Urban research For European Urban Policy

Amsterdam, 14-17 September 2005

The conference is a joint initiative of the Standing Committee on Regional and Urban Statistics (SCORUS Europe), the City of Amsterdam (Department for Research and Statistics (O+S)) and KCGS International.

It is designed to assist cities with practically oriented research and concrete policy instruments to reinforce the economic and social strength of cities.

At the European summit held in Lisbon in March 2000, European leaders made it their goal to ensure that Europe became 'the world's most competitive and dynamic knowledge economy'.

The Gothenburg EU summit of June 2001 added to the Lisbon agenda with aspects stressing sustainability and social policy. Since then there has been

a general consensus that the key to successful urban policy lies in the combination of greater economic competitiveness and attention to social inclusion and sustainability.

The question is, of course, how this can be measured and how research can contribute to innovative urban policy.

The conference Competing and Caring will provide cities with an overview of innovative instruments, practically oriented research and case studies that can contribute to an economically and socially stronger Europe. Particular attention will be paid to the Urban Audit, which has collected fundamental statistics on 258 European towns and cities.

Europe's major cities are finding it increasingly important to be able to

determine and set out their place in Europe, for which comparative research is vital. The four-day conference is thus calculated to build bridges between theory and practice and between researchers and policy makers.

Who will this conference appeal to?

- urban and statistical researchers in the EU;
- urban policy makers and decision-makers in the EU;
- policy makers in government departments and at the European Commission.

Practical information

Participation in the conference is free. Registration is obligatory as the number of places is limited. Participants must make their own travel and accommodation arrangements.

Venue:

De Balie, just off the famous Leidseplein in the heart of Amsterdam.

Registration:

Please register online at:
www.kogs.nl/conference

Beyond the Boundaries: From Fragmentation towards Integration

International Summer School, Eastern Mediterranean University, Faculty of Architecture, North Cyprus

17-24 June 2005

Cities are always in a rapid pace of transformation witnessing a high-speed of modification. Cities Fragmented -Cities Integrated- Cities Deserted, Cities De-populated, Cities Deteriorated, Cities Re-generated, Cities Transformed, Cities Re-moulded and so on.

The city of **Gazimagusa / Famagusta / Ammochostos** is one of those unique cities, which underwent dramatic changes throughout its turbulent history. This depends not only on the negative circumstances, defects and impossibilities, which traces how it was fragmented, de-orientated, and decayed; but also refers to positive attributes with its progress and re-generation in last four decades. Still, there is accumulated potential to recover itself through creating new impulses and better resolutions.

The Summer School will introduce this theme "From Fragmentation Towards Integration" of the cities having similar characteristics as Gazimagusa wishing to whisper its Urban History, Architecture and Culture in the cases of marginalities and extreme situations.

All Art and Design Students are kindly invited to join the series of workshop orchestrated by professionals from different parts of the world such as:

- Architects, Interior Architects, Urban Planners, Industrial Designers, Landscape Designers
- Graphic Designers, Painters, Sculptors, Multi Media Designers, Film-Animation-Video Artists, Musicians
- Psychologists, Sociologist, Urban Historians, and so on....
- Citizens, Non-Citizens And Guest Citizens

- Elderly, Women, Children of Gazimagusa
- will also be there to participate in this exciting event with you all....

This inspiring scenario is going to be empathized with you if you appreciate to participate in this joint effort. Accordingly, an interdisciplinary study aims to raise innovative ideas and implement some of the design ideas in the city of Gazimagusa.

We are looking forward to seeing you with us..

Organizing Board:

Faculty of Architecture
Eastern Mediterranean University

- Naciye Doratli
- Beril Özmen Mayer,
- Turkan Uraz
- Hifsiye Pulhan
- Senih Çavusoglu

Assistants:

- M. Selen Abbasoglu
- Maziar Zandi
- Yara Saifi
- Bülent Potak

Participation Fee:

120 \$; 120 YTL.

For further information

www.emu.edu.tr/boundaries.
boundaries@emu.edu.tr
+90 392 6302252
+90 392 6301139.

ERA-Link

A Network for European Researchers in the United States

A new network is being developed for European researchers in the US. It will provide web based and other services for researchers who are interested in strengthening their contacts with other European researchers in the US and Europe.

ERA-Link is a new initiative to network European researchers presently working in the United States, that the European Commission is launching in collaboration with the European Embassies in the U.S. The ERA-Link network and services are expected to be fully operational during the second half of next year.

ERA-Link will offer our expatriate researcher community in the U.S. a chance to stay informed about the evolving reality of research in Europe: notably

collaboration opportunities (including joint activities, student exchanges, etc.), as well as job, mobility, training and funding possibilities.

The user survey that has just been launched, addressed to European researchers in the U.S., will help assess the needs and expectations of the potential users and to define what services the ERA-Link network should offer them. The on-line questionnaire can be found for the next four weeks

For further information

www.evaluationpartnership.com/surveys/eralink.htm

How Designer's Teach

Conference, Rome, Italy

12 September 2005
Call for Workshop Participation

HCI Education workshop 'How Designers Teach' Interact 2005

The workshop 'How Designers Teach' is intended to be a discussion forum on different issues in design and HCI education.

Between 2002 and 2004 an extensive study was carried out based on in-depth interviews with design educators. The results of this study are available in form of K. Baumann's doctoral thesis.

The aims of the workshop are (1) to give feedback about the outcomes of the study to the contributors and the HCI education community, and (2) to gener-

ate further discussion that should lead to a better insight in the field of didactics of design and HCI.

Organisers:

Konrad Baumann
Paula Kotz
John Zimmerman

For further information

<http://www.cs.unisa.ac.za/interact/>

PROJETAR 2005

II seminar on Teaching and Research in Architectural Design: Assemblage, Practice and Interfaces

November 08 -11, 2005

Rio de Janeiro, Brazil

The first aim of "Projotar2005" Seminar is to debate the most common issues related to the construction of knowledge in the field of architecture and design teaching taking into consideration its assemblage, practice, interfaces and dialog with other areas. The leading action towards this effort was first held in the Federal University of Rio Grande do Norte, 2003, with the I Seminar on Teaching and Research in Architecture Design, which we take as a precursor.

Organization/Sponsoring:

Post-graduation Program in Architecture
-PROARQ/FAU/UFRJ

Design Teaching

Specificities of some disciplines and interfaces with other fields of knowledge; approaches and teaching techniques; conception and representation tools (simulation, physical and computer modelling); post-grad courses and the fulfilment of design teachers.

Design as Research

The state-of-the-art; perspectives and possibilities of academic researches;

theoretical, methodological and critic approaches; new themes for investigation; dares and challenges of Post-grad courses regarding architecture design.

Assemblage, practice and interfaces

The update situation of design practice; symptoms and reflections in the international sphere; cultural dimension; interfaces and politics; discussions with society and extension programs; social commitment of designers.

Registration/Fees

Papers are accepted in Portuguese, English and Spanish. The selection of the

papers will be done following a double-blinded procedure. All the selected papers will be published in the Proceedings Book.

Key Dates/Submissions:

June 6th, 2005: deadline for full papers;
August 4th, 2005: Executive Committee's announcement of selected papers.

For further information:

www.fau.ufrj.br/proarq/projetar2005

Le Rôle de l'Esquisse Architecturale dans le Monde Numérique

Ecole d'Architecture de Paris-Val-de-Seine, Paris, France

1 et 2 décembre 2005

Objectif

L'objet de ces journées est de rassembler les chercheurs concernés par la problématique de l'esquisse architecturale et de faire le point sur les recherches, pratiques et développements spécifiques du domaine. Les recherches récentes et les nouvelles technologies permettent de dessiner et d'exploiter des croquis sur ordinateur. Ces nouvelles possibilités invitent les architectes à se questionner sur la place de l'esquisse architecturale dans un monde numérique. D'autre part, l'utilisation récentes des derniers outils informatiques de conception par les architectes, notamment les outils interactifs 3D, suggère, à priori, un changement des modes de représentation et d'échange.

Mais peut-on encore appeler esquisse un tracé avec un stylo digital? Les formes géométriques émergentes qui sont visualisables de manière dynamique grâce aux outils logiciels actuels constituent-elles une nouvelle forme d'esquisse de conception? Provoquent-elles de nouvelles représentations, de nouvelles significations? Convoquent-elles de nouveaux processus cognitifs qui vont inférer sur la conception même? L'esquisse est-elle unique ou plurielle?

Quels sont alors les points communs et les différences entre une esquisse numérique et une esquisse traditionnelle?

Ces journées permettront de préciser les apports spécifiques à la compréhension de l'esquisse architecturale dans un univers numérique, de présenter les méthodes, les concepts et les objets travaillés par ces nouveaux outils, de questionner les différentes approches présentées afin de savoir si les nouveaux procédés informatiques les font évoluer ou permettent d'autres objets architecturaux.

A l'issue des communications, une session de réflexions est prévue autour des problématiques soulevées qui permettra de déboucher sur la formulation de réponses discutées.

Principaux thèmes

Les quatre thèmes principaux, d'égal intérêt, se regroupent autour de cette problématique :

- Aspects sémantiques et/ou sémiotique : émergence du sens et des formes dans le geste et l'image.
- Aspect cognitif: raisonnements et mécanismes cognitifs, perceptions de l'environnement et représentation des informations.

- Aspect psychologique et / philosophique: émergence de l'idée et son déroulement, évaluation des outils.
- Aspects technologiques: outils d'assistance au croquis architectural et leurs produits associés.

Mots-clés

Conception architecturale, processus de conception architecturale, esquisse assistée, croquis de conception, sémantique de l'esquisse, interprétation du dessin, interfaces d'esquisse, évaluation des outils d'assistance, outils d'assistance aux dessins, raisonnement visuel, modèle et raisonnement cognitif.

Dates importantes

- 10 juin 2005 : limite de soumission des propositions
- 30 juin 2005 : notification de l'acceptation aux auteurs
- 3 octobre 2005 : limite de soumission des articles complets
- 1 et 2 décembre 2005 : journées à l'école d'Architecture de Paris-Val de Seine

Comité scientifique

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Site web

scan05.dyndns.org/SCAN/default.php

Eurau 2005

2nd European Symposium on Research in Architecture, Urban and Landscape Design

Considering space on a large scale

Lille School of Architecture and Landscape, France
French Ministry for Culture and Communication

23 to 25 November 2005

The second meeting of European Architecture Researchers will be held from 23rd to 25th November 2005. Launched by the Architecture and Heritage Department of the French Ministry for Culture and Communication, it is organised by the Lille School of Architecture and Landscape with the partnership of the European Association for Architectural Education (EAAE).

This second session of European days of architectural, urban and landscape design research will be examining the issue of "space on a large scale" especially where the following are to be found in the disciplinary approaches taken, the professional practices applied and the resulting scientific productions:

- diversities linked to the nature of its structures and research subjects requiring an interdisciplinary dynamic,
- singularities formed by contact with a dual culture of spatial analysis and spatial transformation.

Further developing the ideas raised by the EURAU 2004 held in Marseille on "Considering the implementation of doctoral studies in architecture" - its objectives, methods and innovations -, the Lille School of Architecture and Landscape this year proposes a theme entirely devoted to the issue of "space on a large scale". The papers chosen for these study days will need to provide an understanding of the potential developments facing this scientific community brought about by the incorporation of the "large scale" in the fields of architecture, urban and landscape design, whether on an institutional level or in terms of scientific contents, within the framework of a European harmonisation of curriculums and degrees. Characterised by the emergence of new forms of territoriality, governance and systems used by the

concerned players, the context of contemporary changes in Europe demands that scientific research questions its own roles, aims and purposes as well as its tools and investigation methods. This mobilising approach is organised around the scales of perception, representation and action linked to large territories. Consequently, through the following four themed directions, it concerns a large number of players involved in the architectural, urban and landscape design research sectors.

Topics

These four topics are open to European researchers, professors, teachers, recent PhDs and doctoral students involved in research in architecture, urban and landscape design:

- Territorial scales and architectural education
- The challenges represented by "large scale" in doctoral education
- Land-use planning and project management professionals
- "Large scale" space and the client body

For further information:

EURAU 2005 website
www.lille.archi.fr

Information

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EAAE News Sheet offers publication space

As the circulation of the News Sheet continues to grow the Council of EAAE has decided to allow Schools to advertise academic vacancies and publicise conference activities and publications in forthcoming editions. Those wishing to avail of this service should contact the Editor (there will be a cost for this service).

Yours sincerely

James F Horan, President of the EAAE.

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EAAE

The EAAE is an international, non-profit-making organisation committed to the exchange of ideas and people within the field of architectural education and research. The aim is to improve our knowledge base and the quality of architectural and urban design education.

Founded in 1975, the EAAE has grown in stature to become a recognized body fulfilling an increasingly essential role in providing a European perspective for the work of architectural educationalists as well as concerned government agencies.

The EAAE counts over 140 active member schools in Europe from the Canary Islands to the Urals representing more than 5.000 tenured faculty teachers and over 120.000 students of architecture from the undergraduate to the doctoral level. The Association is building up associate membership world-wide.

The EAAE provides the framework whereby its members can find information on other schools and address a variety of important issues in conferences, workshops and summer schools for young teachers. The Association publishes and distributes; it also grants awards and provides its Data Bank information to its members.

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EAAE Calendar / AEEA Calendrier

27	08	2005	■	EAAE/ENHSA Student Workshop Chania / Greece	L'Atelier de l'AEEA/ENHSA Chania / Grèce
01-03	09	2005	■	EAAE/ENHSA Workshop Chania / Greece	L'Atelier de l'AEEA/ENHSA Chania / Grèce
02	09	2005	■	EAAE Council Meeting Chania / Greece	Réunion du conseil de l'AEEA Chania / Grèce
03-06	09	2005	■	8th Meeting of Heads of European Schools of Architecture Chania / Greece	8^e Conférence des Directeurs des Ecoles d'Architecture en Europe Chania / Grèce
23-25	09	2005	■	EAAE/ENHSA Workshop Barcelona / Spain	L'Atelier de l'AEEA/ENHSA Barcelone / Espagne
26-29	10	2005	■	EAAE Conference Bucharest / Romania	Conférence de l'AEEA Bucarest / Roumanie
22-26	05	2006	■	EAAE Conference Leuven / Belgium	Conférence de l'AEEA Leuven / Belgique