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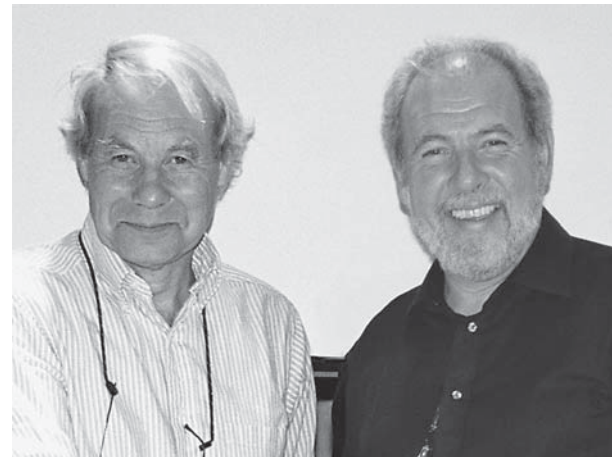
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**EAAE News Sheet**

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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**

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EAAE President Per Olaf Fjeld (Norway) and James Horan (Ireland)  
Photo Credit: Rector Sven Felding, Royal Danish Academy of Fine Arts,  
School of Architecture, Copenhagen, Denmark

## Editorial

News Sheet Editor - Anne Elisabeth Toft

### Dear Reader

Do you know that there is a new Qualifications Directive?

Are you aware that if you change the programme within your school or develop a 3+2 or any other new format within your educational structure that your graduates will not be able to be employed in other European member states unless you have notified the EU of these changes?

Do you know that the architectural education and the associated curricula in Europe will be defined in terms of competences?

These questions will be some of the starting points of the discussion at the **9th Meeting of Heads of Schools of Architecture**. The meeting is directed at deans, rectors, and programme- and exchange coordinators. For the ninth time in a row, the annual meeting is held in Chania, Crete, and true to tradition the meeting will take place in the beginning of September – this year from 2 to 5 September 2006. The meeting is entitled **New Directive – New Directions**. According to EAAE Project Leader **Constantin Spiridonidis** (Greece) who is responsible for the meeting, it will be dealing with “(...) important issues emerging from the new institutional framework which concerns the recognition by the EU of academic titles and has been formulated following the new EU Directive (in force from September 2005) and the various interpretations given to the Bologna Accord by schools of architecture in Europe.”<sup>1</sup>

Mr Spiridonidis also states that the meeting will investigate “(...) the academic consequences on the formulation of new curricula and the emerging difficulties of their compatibility with the new EU Directive.”<sup>2</sup>

On page 9 you can read about the **9th Meeting of Heads of Schools of Architecture**. Last year when the EAAE celebrated its **30th anniversary**, the meeting attracted more than 100 participants from 29 countries. According to the traditional practise, the **EAAE General Assembly** is held in connection with the meeting. In 2005 the presidency was passed on from **James Horan** (Ireland) to **Per Olaf Fjeld** (Norway). In EAAE News Sheet # 73 you

### Cher lecteur,

Connaissez-vous la nouvelle Directive sur les qualifications?

Avez-vous conscience que si vous modifiez le cursus dans vos Ecoles ou bien structurez les études en 3+2 ou n'importe quel autre programme, vos diplômés risquent de ne pas pouvoir travailler dans d'autres pays membres de l'Union européenne à moins que vous ayez notifié vos modifications à l'UE ?

Savez-vous qu'en Europe les études d'architecture et les programmes qui s'y rattachent seront définis en termes de compétences?

Ces questions seront quelques-uns des sujets qui animeront les débats de la **9e Conférence des Directeurs d'Ecoles d'Architecture d'Europe**. Cette Conférence s'adresse aux doyens, aux recteurs et aux coordinateurs de programmes et d'échanges. Pour la neuvième année consécutive, cette Conférence annuelle se tiendra à Chania, Ile de Crète, début septembre comme le veut la tradition, plus exactement du 2 au 5 septembre 2006. Le titre de la Conférence est **Nouvelle Directive – Nouvelles Directions**. Selon **Constantin Spiridonidis** (Grèce), chef de projet de l'AEEA et responsable de la Conférence, il y sera débattu “(...) de questions importantes émanant du nouveau cadre institutionnel ayant trait à la reconnaissance par l'Union européenne des titres académiques et formulé à la suite de la nouvelle Directive européenne (en vigueur depuis septembre 2005) et des diverses manières dont les Ecoles d'Architecture européennes interprètent l'Accord de Bologne.”<sup>1</sup>

M. Spiridonidis déclare en même temps que la Conférence va étudier “(...) les conséquences académiques pour la formulation des nouveaux programmes et les difficultés qui s'en suivent quant à leur compatibilité avec la nouvelle Directive européenne.”<sup>2</sup>

Je vous invite à consulter en page 9 nos informations sur cette **9e Conférence des Directeurs des Ecoles d'Architecture d'Europe**. A l'occasion du **30e anniversaire de l'AEEA** l'année passée, la Conférence a réuni une bonne centaine de participants originaires de 29 pays. Il est de coutume l'assemblée générale de l'AEEA lors de la Conférence. Nous avons assisté en 2005 à la passation de la Présidence de **James Horan** (Irlande) à **Per Olaf Fjeld** (Norvège). Vous avez ainsi



could read James Horan's President's Address and the new EAAE President Per Olaf Fjeld's inaugural speech. As introduction to the General Assembly 2006 that will take place in the afternoon of 4 September, we have chosen also to publish the speeches in this issue of the EAAE News Sheet.

As the speeches were published in English in EAAE News Sheet # 73, we are bringing them in French in this issue. On page 14 you can read James Horan's speech and on page 18 you can read Per Olaf Fjeld's.

On page 5 you can read EAAE President Per Olaf Fjeld's column *The President's Letter* in which he expresses his views on architectural education and the role of the EAAE.

2005 was the year of the EAAE's 30th anniversary. On the occasion of the anniversary, the EAAE Council has decided to publish a special anniversary issue of the EAAE News Sheet. The magazine that will be published in September will be edited by EAAE President Per Olaf Fjeld and EAAE News Sheet Editor Anne Elisabeth Toft (Denmark).

The magazine will include a number of articles that each provides a perspective on the significance of the EAAE as an education political organ. The articles included in the magazine are as follows (mentioned in random order):

- "EAAE 30 Years" by Herman Neuckermans
- "EAAE and its Future Role in Architectural Education" by Per Olaf Fjeld
- "Directives, Declarations, Directions" by James Horan
- "Architectural Education: Defining the Third Domain of Knowledge" by Marvin Malecha
- "Research and Practice-based Doctorates in Architecture" by Hilde Heynen
- (Title to be confirmed) by Merritt Butzholz
- (Title to be confirmed) by Constantin Spiridonidis

*pu lire dans le Bulletin # 73 de l'AEEA les propos qu'adressa James Horan au cours de cet événement, ainsi que le discours inaugural du nouveau Président de l'AEEA, Per Olaf Fjeld. En guise d'introduction à la prochaine assemblée générale 2006 qui se tiendra dans l'après-midi du 4 septembre, nous avons choisi de publier ces discours une nouvelle fois dans le présent Bulletin de l'AEEA.*

*Comme le texte anglais a d'ores et déjà été imprimé dans le Bulletin # 73 de l'AEEA, nous vous présentons aujourd'hui la version française. Veuillez trouver le discours de James Horan en page 14 et celui de Per Olaf Fjeld en page 18.*

*Dans la colonne qui lui est réservée en page 5, le président de l'AEEA, Per Olaf Fjeld, présente dans la Lettre du Président ses vues sur l'enseignement de l'architecture et le rôle de l'AEEA.*

*2005 a permis à l'AEEA de fêter ses 30 ans. Le Conseil de l'AEEA a saisi cette opportunité pour décider l'élaboration d'un numéro spécial de son Bulletin. Cette publication est prévue pour septembre 2006 et les rédacteurs ne seront autres que le Président de l'AEEA, Per Olaf Fjeld, et la rédactrice habituelle des Bulletins de l'AEEA, Anne Elisabeth Toft, (Danemark).*

*Ce Bulletin spécial vous offrira une série d'articles fournissant chacun leur perspective sur la signification de l'AEEA en qualité d'organe politique dans le domaine de l'éducation. Les articles qui y seront insérés seront les suivants (mentionnés dans le désordre):*

- "Les 30 ans de l'AEEA" par Herman Neuckermans
- "L'AEEA et son rôle futur dans l'enseignement de l'architecture" par Olaf Fjeld
- "Directives, Déclarations, Directions" par James Horan
- "L'enseignement de l'architecture : définir le troisième domaine du savoir" par Marvin Malecha
- "Doctorats en architecture, fondés sur la recherche et la pratique" par Hilde Heynen
- (Titre à confirmer) par Merritt Butzholz
- (Titre à confirmer) par Constantin Spiridonidis

EAAE Project Leader **Ebbe Harder** (Denmark) is responsible for the **EAAE Prize Writings in Architectural Education**. The EAAE Prize aims at stimulating original writings on the subject of architectural education in order to improve the quality of architectural teaching in Europe. The EAAE Prize was first awarded in 1991 and has been sponsored by VELUX since 2001. Organized biannually, the competition will focus public attention on outstanding written work selected by an international jury. On page 6 EAAE Project Leader **Ebbe Harder** re-announces the **EAAE Prize 2005-2007**.

VELUX is also sponsoring the award **International VELUX Award for Students of Architecture**. The award is being re-announced on page 11.

EAAE Project Leader **Emil Popescu** (Romania) is responsible for the **EAAE-Lafarge International Competition for Students of Architecture**. On page 7 he re-announces the competition, which is sponsored by Lafarge.

On page 12 you can read about the **EAAE-ENHSA Sub-network in Architectural Theory**. EAAE Project Leader **Hilde Heynen** (Belgium) who is responsible for the network, is organising a workshop in Hasselt, Belgium. The workshop entitled **Content and Methods of Teaching Architectural Theory in European Schools of Architecture** attempts to investigate and chart the various ways in which schools position courses dealing with architectural theory in the curriculum. The workshop will take place from **21 to 23 September 2006**.

A recurring feature in the EAAE News Sheet is various **interviews**. Common to the interviews is that they all deal with architectural education. In this issue we will make the acquaintance of **Professor M.P. Ranjan** who in an exclusive interview on page 21 speaks of the design education at the **National Institute of Design (NID)** in Ahmedabad, India. Professor Ranjan, who is **Head of the NID Centre for Bamboo Initiatives**, has been a faculty member at the NID since the 1970s. EAAE News Sheet Editor **Anne Elisabeth Toft** met him at the **International Design Forum IFG Ulm**

***Ebbe Harder** (Danemark), Chef de Projets de l'AEEA, est responsable du Prix de l'AEEA – Essais sur l'Enseignement de l'Architecture. Le Prix de l'AEEA sollicite des essais originaux sur le thème de l'enseignement de l'architecture afin d'améliorer la qualité de l'enseignement en Europe. Le Prix de l'AEEA, décerné pour la première fois en 1991, est sponsorisé par VELUX depuis 2001. Evènement biennal, ce concours attirera l'attention du public sur de remarquables écrits sélectionnés par un Jury international. **Ebbe Harder**, Chef de projets de l'AEEA, nous annonce à nouveau en page 6 le Prix 2005-2007 de l'AEEA.*

*VELUX sponsorise aussi la **Récompense internationale VELUX** offerte aux étudiants d'architecture (International VELUX Award for Students of Architecture). Nous vous rappelons les données de cette récompense en page 11.*

***Emil Popescu** (Roumanie), Chef de projets de l'AEEA, est responsable du **Concours international Lafarge de l'AEEA ouvert aux Etudiants d'Architecture**. Voyez en page 7 la nouvelle annonce de ce concours sponsorisé par Lafarge.*

*L'article en page 12 est consacré au **sous-réseau de l'AEEAE-ENHSA** sur la théorie de l'architecture. Le chef de projet de l'AEEA, **Hilde Heynen** (Belgique), responsable du réseau, organise un atelier à Hasselt, en Belgique. Cet atelier intitulé **Contenu et Méthodes pour l'enseignement de la théorie de l'architecture dans les écoles européennes d'architecture** (Content and Methods of Teaching Architectural Theory in European Schools of Architecture) tente d'investiguer et de retracer les divers positionnements des cours qui traitent de la théorie de l'architecture dans les programmes des différentes Ecoles. Cet atelier aura lieu du **21 au 23 septembre 2006**.*

*Une des traditions bien ancrées de notre Bulletin de l'AEEA est la publication **d'entrevues**. Ces dernières ont toutes en commun de traiter de l'enseignement de l'architecture. Dans le présent numéro, nous faisons plus ample connaissance avec le **Professeur M.P. Ranjan** qui nous accorde en page 21 une entrevue exclusive dans laquelle il nous entretient de l'enseignement du design à l'**Institut national du Design (NID)** d'Ahmedabad, en Inde. Le Professeur Ranjan, **Directeur du Centre d'Initiatives du Bambou du NID** (Center for Bamboo Initiatives), est depuis les années 70 Membre de la Faculté au*

2005 where he participated as one of more invited experts from within the fields of architecture, design, cultural theory, art and science.<sup>3</sup>

Yours sincerely

Anne Elisabeth Toft

*sein du NID. La rédactrice des Bulletins de AEEA, Anne Elisabeth Toft, l'a rencontré au Forum international du Design, IFG Ulm 2005, où il était invité en tant qu'expert dans les domaines de l'architecture, du design, de la théorie de la culture, de l'art et de la science.<sup>3</sup>*

Sincèrement

Anne Elisabeth Toft

#### Notes and References

1. Spiridonidis, Constantin: 9th Meeting of Heads of European Schools of Architecture: New Directive – New Directions. In: *EAAE News Sheet # 75, June 2006*, p. 9.
2. Spiridonidis, Constantin: 9th Meeting of Heads of European Schools of Architecture: New Directive – New Directions. In: *EAAE News Sheet # 75, June 2006*, p. 9
3. A report from the International Design Forum IFG Ulm 2005 can be read in: *EAAE News Sheet # 73, October 2005*, pp. 47-50.

#### Notes et Références

1. *Spiridonidis, Constantin : 9e Conférence des Directeurs d'Ecoles d'Architecture d'Europe : Nouvelle Directive – Nouvelles Directions. Bulletin de l'AEEA # 75, juin 2006, p. 9.*
2. *Spiridonidis, Constantin : 9e Conférence des Directeurs d'Ecoles d'Architecture d'Europe : Nouvelle Directive – Nouvelles Directions. Bulletin de l'AEEA # 75, juin 2006, p. 9*
3. *Consultez notre rapport sur le Forum international du Design, IFG Ulm 2005, dans le Bulletin de l'AEEA # 73, octobre 2005, pages 47-50.*



## The President's Letter

EAAE President, Per Olaf Fjeld

In many ways the European schools of architecture can be recognized through their diverse and contrasting identities. The research of ENHSA on this topic and the presentation of its results at the Chania Meeting of Heads show that the schools, their profiles and their contents are quite dissimilar on many levels. Yes, there are also a number of common issues and methods, but the differences are very apparent.

One of the reasons for this situation is that for years schools have had a somewhat limited factual knowledge of one another. At the same time a diffuse sense of "we know what is best for our school" prevailed, and we also enjoyed informing the general public that what we do is best. The individual approach of each school was clearly identifiable, but it was also indulgent and to a certain degree insular. At the same time the relationship between the profession and the academic institutions, as well as the graduates' path from finished education to professional accreditation varied from country to country. The education of European architects and its contents have a very distinct individual school profile. In relation to particular geographical, cultural, and economical situations specific to each country the development of this individual approach is understandable, but it also supports a certain type of bias as each curriculum was also an evaluation where specific areas of contents were given priority, and the re-reviewing of these priorities could take time.

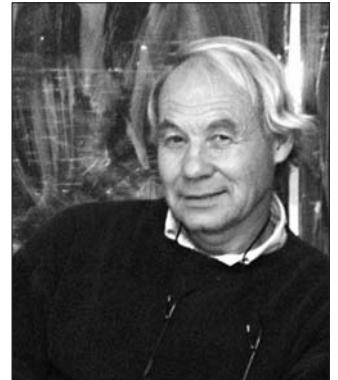
The present situation is somewhat different since communication between the schools is both improved and far more open. For some peculiar reasons architecture also seems to give less weight to cultural and geographical variations. Perhaps the inroads of globalization are influencing architecture in more subtle ways than imagined. The educational discourse is fairly much the same in most schools, but at the same time each institution is in need of an identity in order to survive the competition between schools for students and financial support. This is a situation that will only intensify in the future.

The openness and inter-communication between the schools encourage comparison and new forms of evaluation on many levels. There is a hidden competition between the schools that can be both

healthy and inspirational. At the same time there is no turning back. There is, however, a potential drawback as this situation permits a form of assumption of content, and from this it is a short step to simulate or even copy schools when there is no financial backing or staff that is competent to realize the program. It may generate an airy "image" programme that looks great on paper, but without resources or pedagogic capacity the programme has a limited chance to succeed. This may already be the case for some schools today.

In this sense the Bologna Declaration is rather interesting. Within a very short period, similar to a strong wind hitting a forest fire, almost every school in Europe has changed or is about to change their programme. At the moment a 3+2 cycle leading up to a bachelor's and a master's degree seems to be the most popular setup since it allows the student to change school easily after 3 years. In time this will generate a new type of school mapping in relation to the European architectural education. It may even contribute to a new type of specialization where some schools are stronger at the bachelor level and others put their energy into the last two years of a five-year programme. The competition between the schools will probably increase in relation to the last two years of studies, and some schools will unfortunately eventually be regarded as preparatory schools for institutions offering a master's degree.

In this situation it is very important that each school defines its contents and profile, and that the profile is not latent within other attributes, but clearly communicable. It is also important for the future of architecture that each school in the best way possible commits itself to its five-year programme or at least a minimum of four years as required by the European Commission before specialization. The increased competition and the closer relationship between our schools must both in the short and in the long term assist and heighten the quality of architecture. This is the main responsibility for the architectural education.



## EAAE Prize 2005-2007 - Writings in Architectural Education

EAAE Project Leader, Ebbe Harder

EAAE PRIZE

**2005-2007**

sponsored by

**VELUX**

The EAAE Prize aims to stimulate original writings on the subject of architectural education in order to improve the quality of architectural teaching in Europe.

Organised biannually, the competition focuses public attention on outstanding written work selected by an international jury. The EAAE Prize was first awarded in 1991 and has been sponsored by VELUX since 2001.

The EAAE hereby invites all EAAE member schools of architecture in Europe, and all individual members of EAAE to participate in the EAAE Prize of 2005-2007.

In early 2006, all member schools will receive a poster, and from March 2006, the material and general conditions of the competition will also be available on the EAAE homepage:  
<http://www.eaae.be>.

The deadline for contributions is October 12, 2006.

### **The Theme : Representation in Architecture Communication - Meaning - Visions**

At the present, the tools of the architect are in the midst of an accelerated process of development and change. New technology has opened up for a greater design complexity and spatial variation. The digital working process offers a capacity of 2D and 3D visualisation that simply was not possible half a century ago.

This new mode of communication has changed architectural representation at every level. One may argue that this will change architecture, but in what way? What, then, is representation in architecture today? Does representation have its own architectural content and agenda, and what impact will this have on architectural education?

### **The Jury**

The scientific jury will consist of:

- Hilde Heynen (chair)
- Leen Van Duin
- Allen Cunningham
- Ole Bouman
- Paola Vigano

### **The Organising Committee**

The EAAE Council  
c/o Ebbe Harder

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## Recovering the Architecture of Forgotten Urban Spaces

EAAE – Lafarge International Competition for Students of Architecture

The erasure from the collective memory of the image, presence and vitality of an urban space is a painful act. Reasons for such dissolutions are multiple: ideology, alteration, progress and, in general, change. Architects and planners have the mission to properly question this erasure. They can develop the capacity to turn this erasure into a powerful source of creativity.

The competition theme approaches the forgotten urban spaces through identification, analysis and architectural recovery. These urban spaces may be of the most different kinds: squares, streets, buildings and building groups, large sites, industrial compounds, ports, and so on.

Observation, analyses and proposals for recovery methods address the inventory of problems as well as possible attitudes of intervention.

Consequently, this competition theme might reveal a diversity of cases and approaches that bear witness of the cultural richness embedded in the hidden realms of collective memory. In a 21st century that is overwhelmed by image, information and dynamism, it is particularly important for architects to assume the special role of the creative recovery of forgotten spaces.

### Competition Rules

#### Eligibility

The competition is open to all students of architecture enrolled in an educational institution affiliated to the EAAE. For schools that are not affiliated to the EAAE, the registration fee/school is 100 Euro.

The projects can be designed individually or in groups supervised by a professor at a school of architecture.

#### Registration

Each entry will be registered when it has been filled in and sent.

The competition form must be e-mailed to the competition secretary no later than the deadline announced in the competition schedule.

#### Jury

The assessment will consist of two phases:

- A jury at each school of architecture will select 3-5 entries for the competition
- The final assessment of entries

#### Juries at the Schools of Architecture

In this phase the jury composition and process will be conducted by each participating school of architecture and will aim at selecting the 3-5 best projects representing the school in front of the final jury.

#### Final Jury

The final jury's assessment of the entries will take place at the University of Architecture and Urbanism "Ion Mincu" Bucharest, Romania.

Prizes and mentions will be decided for the best entries.

The jury's members will decide the selection criteria and assessment process.

#### Final Jury Members

- President, Alvaro Siza, Portugal
  - Luigi Snozzi, Switzerland
  - Constantin Spiridonidis, Greece
  - Emil Barbu Popescu, Romania
  - James Horan, Ireland
  - Per Olaf Fjeld, Norway
  - Lafarge 1- Representative
- 
- Secretary, Beatrice Joger, Romania

#### Note

None of the professors who tutored an entry project can be a jury member or secretary.

#### Format

Hardcopy

- 2 A1 paper formats (420X594cm). Drawings must use a Portrait format of A1. (420cm horizontal and 594cm vertical)

Digital

- a CD with a bmp extension (300 dpi) consisting of the two A1 images.

The contents of the entrants' proposals consist of the following compulsory items:

- site plan 1/500 (1/1000)
- a set of site pictures indicating the intervention zone
- 2 characteristic sections 1/100 (1/200)
- all elevations 1/100 (1/200)
- all plans 1/100 (1/200)

- representative perspectives
- other graphic items that will facilitate a deeper understanding of the proposal
- Scale of compulsory items will be chosen by participants in order to best illustrate each case.

#### **Insuring Anonymity**

Each paper in format A1 must display in the lower right-hand corner a code made of 6 digits (numbers and letters) written with a 1 cm high Arial font body text. This code must be written also on the CD cover, disk and folders.

The same code will be written on the A5 sealed envelope.

In the sealed envelope an A4 paper will state the following:

- First name and surname of the Entrant(s). In the case of group entry, the group leader will be pointed out.
- First name and surname of the supervising professor
- The name of the school of architecture where the student (group of students) is enrolled
- A declaration on self-responsibility stating that the invoiced project is original and is designed by the indicated entrant(s). In case of group entries the group leader will sign the declaration.

The CD and the sealed envelope must be in the same packaging and sent to the organizers.

#### **Questions and Answers**

Competitors may send questions to the international competition secretary by email on [competitionaeea2006@iaim.ro](mailto:competitionaeea2006@iaim.ro)

They will also receive (on the sent e-mail addresses) the list of all questions received and answers provided by the international competition secretary.

#### **Prizes**

- |             |                  |
|-------------|------------------|
| 1. Prize    | – 6000 Euro      |
| 2. Prize    | – 4000 Euro      |
| 3. Prize    | – 3000 Euro      |
| 10 Mentions | – 1000 Euro each |

The Jury has the right to convey these prizes or to distribute in another agreed manner the prize fund.

#### **Publication of Results**

The results of the international competition will be communicated to each school that has participated in the competition.

The results will also be announced on the homepage of the University of Architecture and Urbanism “Ion Mincu” Bucharest www site.

A press release will be sent to main architectural magazines.

We expect to publish an Official Catalogue with the best projects.

#### **Rights**

The organizers reserve the printing, editing and issuing rights to all entries (be it integral or partial) and also the right to organize exhibitions of the projects.

Both the Hardcopy and Digital formats become the property of the organizers and consequently will not be returned to the entrants.

By entering this competition the participants accept that the organizer EAAE and the sponsor Lafarge publish and disseminate the submitted projects. The authors of all submissions shall retain the copyright of their proposals.

Participation in this international competition represent, implicitly, the acceptance of the competition terms by the entrants. ■

#### **Competition Schedule**

15 October 2006

Deadline for juries at schools of architecture

25 October 2006

Deadline for reception of entries

1-7 November 2006

Final jury's assessment of entries and selection of winners

December 2006

Announcement of results and exhibition of projects

## 9th Meeting of Heads of European Schools of Architecture

Chania, Crete, Greece 2-6 September 2006

### New Directive – New Directions...

## What is the Academic Direction of our Schools in this New Context?

EAAE Project Leader, Constantin Spiridonidis

Host: Center for Mediterranean Architecture

The Ninth Meeting of Heads of Schools of Architecture in Europe will take place in Hania, Crete from 2 to 5 September 2006 and is entitled "New Directive – New Directions... What is the Academic Direction of our Schools in this New Context?"

It is addressed to those who had the responsibility for the management of academic issues of schools of architecture such as Rectors, Deans, Heads, Academic Program Coordinators and their representatives.

The Meeting will be dealing with important issues emerging from the new institutional framework, which concerns the recognition by the EU, of academic titles and has been formulated following the new EU Directive (in force from September 2005) and the various interpretations given to the Bologna Accord by schools of architecture in Europe.

The Meeting will also investigate the academic consequences on the formulation of new curricula and the emerging difficulties of their compatibility with the new EU Directive.

More specifically the issues to be tackled and will constitute the agenda of the Meeting are:

- The Mapping of Architectural Education in Europe
- EU Recognition of Diplomas and Qualifications
- Graduates' Academic and Professional Profile
- The Relationship between Architectural Education and the Profession(s) of Architecture

The topics being discussed this year have been developed in collaboration with Prof. James Horan and the EAAE Council.

The Ninth Meeting of the Heads of Schools of Architecture in Europe will debate these issues and attempt to provide answers.

It is very important to have a broader range of schools from all regions of Europe in order to have more representative results and conclusions.

Registration forms must be submitted by 10 July 2006.



Venetian Lighthouse, Chania

## 9th Meeting of Heads of European Schools of Architecture

Chania, Crete, Greece 2-6 September 2006

### New Directive – New Directions...

## What is the Academic Direction of our Schools in this New Context?

EAAE Project Leader, Constantin Spiridonidis

Preliminary Agenda

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#### Welcome Session

Saturday 2 September 2006  
19:30-21:00

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#### Session 1: Mapping

Sunday 3 September 2006  
9:30-13:00

- Do you wish to know how the different Schools of Architecture of Europe operate and how they are planning for the future?
- How many interpretations of the Bologna Accord can be found in the Schools of Architecture in Europe?
- What are the different contemporary profiles of graduates in the Schools of Architecture in Europe?
- Can we map the main competences and skills associated with these profiles?

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#### Session 2: EU Recognition

Sunday 3 September 2006  
14:30-18:00

- Are you aware that if you change the programme within your School or develop a 3+2 or any other new format within your educational structure that your graduates will not be able to be employed in other European Member States unless you have notified the EU of these changes?
- Do you know that other Member States are entitled to raise doubts about these changes should you adopt them?
- If your School is located in one of the ten new Member States, did you know that your graduates will only benefit from EU Recognition until the end of the academic year 2006? The privileges associated with acquired rights do not extend beyond this date and unless you have notified the EU, your graduates will not be able to be employed in other Member States in Europe?
- Do you know the process in which you should engage in order to apply to the EU for recognition?
- Do you know that there is a new Qualifications Directive?
- Are you aware that the Architect's Directive will cease to exist on 20 October 2007?
- Do you understand the consequences of this?

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#### Session 3: Graduates' Academic and Professional Profile

Monday 4 September 2006  
9:30-13:00

- Do you know that Architectural Education and the associated curricula in Europe will be defined in terms of competences?
- Has your School defined the competences and skills associated with the profile of the graduate it wishes to deliver?
- Do you wish to be part of the discussion that defines these competences?
- Have you thought of the consequences and impact the definition of competences and skills of your graduates will have on your school curriculum?

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#### General Assembly

Monday 4 September 2006  
14:30-17:00

- President's report
- Treasurer's report
- EAAE - new and old council members and project leaders
- President's speech: EAAE challenges and future perspectives

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#### Session 4 : Relationships with the Profession(s)

Tuesday 5 September 2006  
9:30-13:00

- Should the Profession(s) be involved in defining these competences?
- How will these issues reflect the relationship between education and the profession(s)?

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#### Session 5: Synthesis and Conclusions

Tuesday 5 September 2006  
14:30-16:00

- Excursion in the broader Hania Region and Dinner

## Light of Tomorrow

International VELUX Award 2006 for Students of Architecture

2,037 students of architecture representing 496 schools in 92 countries have registered for the International VELUX Award 2006.

The large number of registrations and the number of countries represented marks an important milestone for the award, making it a truly global event. Compared to 2004, when the award took place for the first time in Europe, the number of registrations has almost tripled in 2006.

According to the international award rules, registration is required if the students want to submit a project and thus participate in the competition for a total prize sum of 30,000 Euro. Only registered students will receive the submission form to be enclosed with the project submission. The project submission must be signed and backed by a teacher, making the teachers an initial jury of the student projects.

Students submitting a project before 5 May 2006 will get it judged by an international jury that will convene in Madrid in June and elect a winner and a number of honourable mentions. The winners will be announced and celebrated at an award event in the Guggenheim Museum in Bilbao on 23 October 2006.

The jury of the International VELUX Award 2006 for Students of Architecture consists of the following members:

- Kengo Kuma, Japan
- Reinier de Graaf, the Netherlands
- Róisín Heneghan, Ireland
- Omar Rabie, Egypt
- Douglas Steidl, USA (UIA representative)
- Per Olaf Fjeld, Norway (EAAE representative)
- Massimo Buccilli, Italy (VELUX representative)

### More about daylight

With the award theme "Light of tomorrow" it is the aim to pay tribute to daylight and strengthen the role of daylight in building design. The students who have now registered for the award are therefore encouraged to work with daylight – as a central architectural factor. For links to daylight topics and literature, the students are invited to visit [www.thedaylightsite.com](http://www.thedaylightsite.com).

VELUX runs and facilitates the site and by that aims at creating a forum where relevant material, tools and information on daylight can be accessed and shared - with specific focus on daylight quality - and the promotion of daylight-aware building design.

The International VELUX Award for Students of Architecture takes place every second year and is part of VELUX continuous effort to establish close relations with building professionals – not least architects and educational institutions. The award is organised in close cooperation with the International Union of Architects (UIA) and the European Association for Architectural Education (EAAE).

### About VELUX

For more than 60 years VELUX has assisted in creating better living environments worldwide by providing daylight and fresh air. Our core product is the VELUX roof window and skylight, but the system also comprises decoration and sun screening, roller shutters, flashings, installation products and solar energy. A persistent focus on quality has made VELUX the global market leader within our field. With direct representation in more than 40 countries, VELUX has become one of the strongest brands within the building material industry. Our daily business is closely related to architecture, and we communicate and cooperate with a large number of architects. Read more about VELUX at [www.VELUX.com](http://www.VELUX.com)



### For further information, please contact:

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[lone.feifer@velux.com](mailto:lone.feifer@velux.com)  
 Tel. +45 40464991

## EAAE-ENHSA Workshop on Architectural Theory

School of Architecture, University of Hasselt, Belgium, 21-23 September 2006

### Content and Methods of Teaching Architectural Theory in European Schools of Architecture



#### Call for the First EAAE-ENHSA Sub-network

This is the first sub-network workshop in the field of architectural theory. It therefore attempts to investigate and chart the various ways in which schools position courses dealing with this discipline in the curriculum. It wants to address history, contents, aims and objectives as well as the means, methods and pedagogic practices required to ensure expected learning outcomes and competences.

As many European schools of architecture are faced with the challenge of establishing a more 'research based' curriculum and implementing plain research activity, the workshop will also want to deal with this aspect.

This first encounter will further act as a social platform for getting to know colleagues who share similar concerns. It is assumed that it will conclude with an agenda for consecutive encounters.

#### Programme

##### Thursday, 21 September 2006

- 17:30 Welcome & opening of the conference
- 18:00 Key-note lecture:
- **Stephen Cairns**  
School of Arts Culture & Environment,  
The University of Edinburgh
- 20:00 Dinner

##### Friday, 22 September 2006

- 9:00 **Session 1**  
The History of Architectural Theory  
and its Present Mission  
Speakers:
- **Ole Fischer**  
ETH, Zürich;
  - **Svein Hatløy**  
Bergen School of Architecture;
  - **Mariann Simon**  
Budapest University of Technology and  
Economics;
  - **Tore Tallqvist & Mariann Verhe**  
Tampere University of Technology
- 10:30 coffee break
- 11:00 **Session 2 (part I)**  
Innovative Approaches - Interrelations  
with Studio  
Speakers:
- **José Depuydt**  
Vrije Universiteit Brussel
  - **Katja Grillner**  
KTH School of Architecture Stockholm
  - **Ilmari Lahdelma, Seppo Aura & Anna-Maija Tuunamen**  
Tampere University of Technology
  - **Lynda Wilson**  
Edinburgh College of Art
- 12:30 Lunch & Visit Japanese Garden
- 14:30 **Session 2 (part II)**  
Innovative Approaches - Interrelations  
with Practice



	Speakers:		<ul style="list-style-type: none"> <li>• <b>Claus Peder Pedersen &amp; Henrik Oxvig</b> The Royal Academy of Fine Arts Copenhagen</li> <li>• <b>David Vanderburgh</b> Université Catholique de Louvain-la-Neuve</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Adri Proveniers</b> Technical University Eindhoven</li> <li>• <b>Yves Schoonjans</b> St Lucas School of Architecture, Brussels</li> <li>• <b>Lara Schrijvers</b> Technical University Delft</li> <li>• <b>Laurent Stalder</b> ETH, Zürich</li> </ul>	12:30	Lunch
16:00	coffee break	14:30	<b>Session 4</b> Research and Design Speakers: <ul style="list-style-type: none"> <li>• <b>Philippe Gruloos</b> St Lucas School of Architecture, Brussel</li> <li>• <b>Hilde Heynen</b> Catholic University of Louvain</li> <li>• <b>Wouter Trappers</b> University of Ghent</li> <li>• <b>Caroline Voet</b> St Lucas School of Architecture Brussels</li> </ul>
16:30	<b>Session 2 (part III)</b> Innovative Approaches - Interrelations with other disciplines Speakers: <ul style="list-style-type: none"> <li>• <b>Sylvain De Bleckere &amp; Koenraad Van Cleempoel</b> PHL, Association of the University of Hasselt</li> <li>• <b>Johan Mårtelius</b> KTH School of Architecture, Stockholm</li> <li>• <b>Chris Younès</b> Ecole nationale supérieure d'architecture de Clermont-Ferrand</li> <li>• <b>Concha Diez-Pastor</b> University of Segovia</li> </ul>	16:00	coffee break
		16:30	<b>Closing session</b> This session will attempt to make a synthesis of all previous sessions in order to draw some conclusions on the themes discussed and to present topics and challenges for future meetings.
18:00	return to the hotel passing the medieval city center of Hasselt, including St Quintinus Cathedral & Beguinage	20:00	Dinner
20:00	Dinner		
<b>Saturday, 23 September 2006</b>			
09:00	Key-note lecture: <ul style="list-style-type: none"> <li>• <b>Deborah Hauptman</b> Technical University of Delft</li> </ul>		
10:30	coffee break		
11:00	<b>Session 3</b> Media in architectural theory & history Speakers: <ul style="list-style-type: none"> <li>• <b>Karin Lehman</b> Department of Architectur, FH Bochum</li> <li>• <b>Helen O'Connor</b> University of Dundee</li> </ul>		
		09:30	Guided tour to architectural sites & muse- ums in Maastricht

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**For further information please contact:**

KVanCleempoel@phlimburg.be

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**For subscription and practical information:**

see for 'workshops' on  
<http://www.eaae.be>

## Assemblée générale de l'AEEA

Le 6 septembre 2005, à Khania, en Grèce

### Transcription du discours devant l'Assemblée Générale

James Horan, Président de l'AEEA

Cette année, l'AEEA célèbre le 30<sup>ième</sup> anniversaire de sa création. Quand je promène mon regard sur la salle ce matin, lors de la 8<sup>e</sup> Conférence des Directeurs d'Écoles d'Architecture ici à Khania, je perçois le double sentiment de stabilité et de vitalité qui anime notre Association. La Conférence des Directeurs d'Écoles d'Architecture invite cette année dans une large mesure à la réflexion sur le travail accompli en vue de définir clairement la plate-forme sur laquelle nous nous trouvons, et afin de nous permettre de forger la stratégie adéquate et de prendre les bonnes décisions pour le futur.

C'est pourquoi, dans mon dernier discours en qualité de Président, je pense qu'il convient de récapituler devant vous ce que le Conseil de l'AEEA a accompli pendant les deux années de ma présidence, et notamment au long de cette dernière année qui a suivi notre Conférence 2004 ici à Khania.

Le Conseil a favorisé une approche professionnelle sur la façon de conduire ses affaires et de réaliser ses travaux. De nombreux documents politiques ont été élaborés pour contribuer à la clarté des processus de décision et pour fournir à nos successeurs les informations nécessaires sur les raisons à l'origine des décisions du Conseil. Les Conférences du Conseil ont été minutieusement consignées, et une méthode de communication rigoureuse entre le Secrétariat de Louvain en Belgique et le Bureau du Président à Dublin a contribué à la bonne marche des travaux de l'AEEA. Cela aurait été impossible sans le soutien dévoué du Secrétariat dans les deux camps. Le Conseil et moi-même souhaitons exprimer notre profonde reconnaissance à Lou Schol à Louvain et à Patricia O'Callaghan à Dublin.

Aucune association ne saurait fonctionner sans fondement solide. La structure financière de l'AEEA est donc d'une importance cruciale pour ses activités. Il est particulièrement essentiel de trouver et d'identifier les fonds nécessaires aux divers projets. La décision a été prise d'augmenter le taux des cotisations, une décision qui n'a pas été facile à prendre car le Conseil n'ignore pas les contraintes financières qui régissent dans de nombreuses écoles. Je suis néanmoins heureux de rapporter que l'augmentation des cotisations n'a pas conduit à la perte d'une seule école membre et que cette augmentation a contribué à donner à l'AEEA un fondement financier actuellement plus solide.

C'est à notre Trésorier, Herman Neuckermans, qu'a incombé la responsabilité de préparer le budget annuel, de dépister des finances et mettre de l'ordre en général. Herman, qui vous le savez est ancien Président de l'AEEA, consacre depuis de nombreuses années un temps considérable aux travaux de l'Association et nous lui exprimons aujourd'hui nos remerciements et notre gratitude.

Quelles que soient la minutie avec laquelle le travail est organisé et l'application dédiée à la gestion financière, une association telle que l'AEEA ne peut fonctionner que si elle a la capacité de s'engager pleinement dans une communication avec ses membres et le vaste monde extérieur. Les divers types et méthodes de communication au sein de l'AEEA ont été un élément vital de ses activités. Notre réseau de communication a de nombreuses flèches à son arc.

Notre **Bulletin** est probablement l'instrument de communication le plus important dont dispose notre Association. Il est passé d'une simple feuille pliée en deux à une publication convaincante. Non seulement son format s'est élargi, mais son contenu s'est aussi approfondi. La qualité des articles et notamment la qualité des interviews avec d'éminents architectes ont fait de notre **Bulletin** une publication sérieuse élaborée avec rigueur et diligence. Cette année il est valorisé par son nouveau design qui lui confère un style neuf et de son temps. C'est Anne Elisabeth Toft qui a porté notre **Bulletin** à cette nouvelle hauteur, grâce à un travail empreint de professionnalisme et de rigueur académique. Nous lui exprimons pour ces efforts notre profonde reconnaissance, ainsi qu'à Peter Kjær de l'École d'Architecture de Aarhus qui l'a sans cesse supportée dans ses activités.

Si notre **Bulletin** est l'organe imprimé de l'AEEA, notre site constitue son organe électronique. Depuis que Ramon Sastre, de l'Université Polytechnique de Catalogne à Barcelone, s'est joint au Conseil en 2004, il s'est chargé de renouveler et de développer le site de l'AEEA. Vous aurez certainement remarqué dans la description des 30 ans de l'AEEA, réalisée par Herman Neuckermans, que les nouvelles images du site sont tout à fait impressionnantes. En collaboration avec Mathias Casaer notre webmestre de Louvain, Ramon vient de s'attaquer à la tâche de télécharger l'ensemble de ces informations pour lancer le nouveau site. Ce nouveau site permettra à ceux qui en ont l'accès non seulement de consulter la

base de données de l'AEEA, mais aussi de trouver les liens des sites Web de chacune des écoles membres. Merci, Ramon, pour tout ce travail.

Le document parallèle au site est le **Guide imprimé de l'AEEA sur les Ecoles d'Architecture en Europe**. **Leen Van Duin**, de l'Université Technique de Delft, a déjà conçu deux éditions de ce Guide. La troisième édition est actuellement en cours d'élaboration. Ce document est d'une valeur exceptionnelle tant pour les Ecoles concernées que pour leurs étudiants, notamment ceux qui s'engagent dans les programmes d'échange tels qu'**Erasmus** et **Socrate**. Il est prévu que cette troisième édition contribue à améliorer et à renforcer la liaison entre les documents imprimés et électroniques de l'AEEA.

Du point de vue des Directeurs des Ecoles d'Architecture, le plus important moyen de communication et de contact est parfaitement illustré par cette Conférence, ici à **Khania**. C'est la huitième fois que les **Directeurs d'Ecoles d'Architecture d'Europe** se réunissent. Or, cette année est plus significative que les autres puisque la Conférence des Directeurs d'Ecoles d'Architecture d'Europe a été précédée par un atelier ouvert aux professeurs d'architecture et un autre destiné aux étudiants d'architecture. Ces trois événements, qui se sont succédés ici à **Khania**, ont clairement démontré que l'AEEA travaille à tous les niveaux de l'enseignement de l'architecture, et que les **Réseaux thématiques** qui sous-tendent ces Conférences constituent l'un des grands éléments de réussite de notre Association.

**Constantin Spiridonidis** et **Maria Voyatazaki** ont été les pivots de cette initiative. **Dinos** et **Maria** ont probablement consacré plus de temps et d'énergie au travail de l'AEEA que tous les autres membres réunis. Ils ont inlassablement préparé les travaux des **Réseaux thématiques**, les divers ateliers organisés aux quatre coins d'Europe et ils ont veillé à ce que les activités de ces ateliers soient dûment publiées afin de continuer à tisser le fil du processus de communication.

Au milieu de tout ce travail, ils ont réussi à partager avec nous le côté humain de leur existence d'une façon que je crois être tout à fait exceptionnelle. Il y a deux ans, nous avons participé à leur mariage, ici à **Khania**, et cette année nous avons le privilège d'être invités à la célébration du baptême de leur fils **Alexandros**. Il est difficile d'exprimer à quel point nous sommes reconnaissants envers **Dinos** et **Maria**

et de décrire la place privilégiée qu'ils occupent dans notre Association et dans nos cœurs.

L'AEEA souhaite également adresser ses remerciements à l'Université d'Aristote à Thessalonique qui a en tout temps soutenu **Dinos** et **Maria** dans leur tâche.

Les Conférences sont l'une des principales plateformes d'où émanent débats et discussions ainsi que l'exploration des thèmes et de nouvelles idées. Elles permettent également de repousser les frontières de la connaissance et de l'expérience. Chaque année, l'Association s'efforce d'animer et de soutenir un certain nombre de Conférences. Cette année a connu les Conférences à **Louvain**, **Delft** et **Anvers**, et une quatrième Conférence est prévue pour octobre à **Bucarest**. La Conférence « **The Rise of Heterotopia** » (**A l'aube de l'hétérotopie**) à Louvain en Belgique a été organisée par **Hilde Heynen**. **Hilde** était aussi présente à la Conférence conjointe de l'AEEA/ARCC sur la recherche à **Dublin** et elle nous a communiqué son rapport. La Conférence "European City" était organisée conjointement par **TU Delft**, l'Ecole de **Leen Van Duin**, et l'Institut **Henry Van de Velde** à **Anvers**, l'Ecole de **Richard Foqué**. Les débats de cette Conférence ont déjà été publiés. Au mois d'octobre, une Conférence intitulée « **Diversity** » se tiendra dans l'Ecole d'**Emil Popescu** à **Bucarest**.

A l'heure qu'il est, l'AEEA a fait sienne la tradition de remise de **Prix** récompensant les efforts développés en architecture tant par les étudiants que par les professeurs. Le **Concours de l'AEEA/AG2R ouvert aux étudiants** désireux de concevoir un environnement de vie pour le 3<sup>ème</sup> âge était proposé par **Emil Popescu** de l'Université d'Architecture de **Bucarest**. Ce Concours a éveillé l'intérêt de participants issus des quatre coins de l'Europe et nous avons cette année assisté à la publication des noms gagnants. **Emil** est actuellement en train de négocier un prochain **Prix étudiant** qui serait sponsorisé par **la Groupe Lafarge Ciments**. Nous remercions **Mac** pour son action dans ce domaine et nous lui souhaitons que ses efforts assidus portent leurs fruits.

Le **Prix** le plus significatif de l'histoire de l'AEEA est peut-être celui qui a couronné les **Nouveaux Ecrits sur l'Enseignement de l'Architecture**. Sponsorisé par **VELUX** au **Danemark** et organisé par **Ebbe Harder** de l'Ecole d'Architecture de l'Académie Royale des **Beaux-arts** à **Copenhague**, ce **Prix** a déjà produit

deux Ecrits d'une grande portée, élaborés au plus haut niveau. L'AEEA a le bonheur de vous annoncer que le Prix récompensant les meilleurs Ecrits sur l'Enseignement de l'Architecture sera de nouveau décerné cette année et que nous nous réjouissons d'avance, dans l'assurance que les participations seront d'un tout aussi haut niveau que lors des deux précédents Concours. **Ebbe Harder** a fait preuve d'une application exemplaire dans le cadre de ce projet et il s'inscrit véritablement comme un grand ambassadeur de l'Association Européenne pour l'Enseignement de l'Architecture.

Comme je l'ai mentionné dans mon introduction, la huitième Conférence des Directeurs d'Ecoles d'Architecture d'Europe s'illustre par le niveau de maturité qu'a atteint notre Association. Les discussions qui ont été les nôtres figurent parmi ce que j'ai entendu de mieux. La Conférence a englobé des points de vue académiques et d'autres pratiques, philosophiques et politiques, pragmatiques et professionnels, et, d'une certaine manière, si le merveilleux piano de **Jordi Querol** pouvait être opposé aux tentatives de danse grecque du **Kriti Bar**, sublimes et ridicules. Merci, **Jordi Querol**, pour ce beau récital.

Lors de notre Conférence de Khania l'an passé, vous avez donné votre accord à ce que notre Association engage un dialogue sur des sujets mutuellement profitables avec l'ACE, le Conseil des Architectes d'Europe. Précédemment cette année, les représentants de l'AEEA et de l'ACE se sont réunis à deux occasions. Ces réunions ont été à la fois bénéfiques et décisives. Elles nous ont permis de mettre l'accent sur la valeur de tels rapports. L'ACE représente plus de 450 000 architectes de plus de 45 instituts professionnels, à qui la qualité de l'enseignement de l'architecture et la qualité de la pratique professionnelle de l'architecture importent beaucoup. Cela est particulièrement d'actualité alors que la nouvelle Directive sur la Reconnaissance des Qualifications est sur le point de remplacer les anciennes Directives sectorielles, dont la Directive sur l'Enseignement et la Formation des Architectes.

La Section de la Commission Européenne chargée des nouvelles Directives professionnelles a manifesté un grand intérêt envers le Groupe de travail conjoint établi par l'AEEA et l'ACE. Le Chef de Division et deux représentants de la Commission ont assisté à notre deuxième réunion à Bruxelles en vue d'éclaircir la signification de la nouvelle Directive

professionnelle et le protocole qui la régit. A la suite de ces réunions, les représentants de l'ACE et ceux de l'AEEA sont d'avis qu'il est fortement possible que la Commission fasse appel au Groupe de travail conjoint pour que celui-ci lui fournisse son avis d'expert en ce qui concerne la reconnaissance des qualifications scolaires et professionnelles.

Dans leurs présentations, tant **Jean Paul Scalabre**, représentant de l'ACE pour les affaires éducatives, qu'**Adrian Joyce**, Conseiller principal de l'ACE à Bruxelles, ont notamment exprimé la valeur qu'ils attachent au Groupe de travail conjoint et aux relations entre les deux Associations. Nous avons toute l'intention du monde de poursuivre les avancées du Groupe de travail conjoint et de mettre les compétences de ses membres à la disposition de la Commission Européenne quand ces compétences sont requises.

A l'issue de ma Présidence, j'ai l'intention de continuer comme membre du Groupe de travail conjoint et de faire des relations entre l'ACE et l'AEEA un projet personnel.

A l'amorce d'une année nouvelle et sous la direction d'un nouveau Président, le Conseil de l'AEEA a demandé à **Stefano Musso** de l'Ecole d'Architecture de Gênes en Italie d'endosser les fonctions de Chef de Projet. **Stefano**, qui a un vaste registre d'intérêts dans l'enseignement de l'architecture, a accepté de mettre en perspective le rôle de la conservation dans l'architecture au sein de l'AEEA et de développer un lien plus fort avec les Ecoles italiennes. Bienvenue à **Stefano** à ce poste.

Au cours de ces deux dernières années, j'ai eu en tant que Président beaucoup de plaisir à vous servir et à faire grandir l'AEEA pour accroître encore sa portée dans l'arène européenne. Il y a cependant un membre du Conseil sans l'aide et le soutien de qui mes fonctions de Président auraient été bien plus laborieuses. Je fais bien entendu allusion à notre Vice-président, sous peu notre Président, **Per Olaf Fjeld** de l'Ecole d'Architecture d'Oslo en Norvège. Comme membre du Conseil et Vice-président de l'AEEA, **Per Olaf** a apporté un élément de stabilité et de sagesse à nos réunions. La profondeur de ses réflexions et sa clarté de pensée ont joué un rôle vital dans le processus de maturation que j'ai mentionné. C'est un professeur riche d'expérience. Il me revient à l'esprit une circonstance, l'année passée, alors que

*j'étais membre d'un Jury aux côtés de Glenn Murcutt, John Pawson, Craig Dykers, Ahmet Gulgonen et Ole Bouman, pour le Concours d'étudiants « La Lumière de demain » (The Light of Tomorrow). Après avoir étudié 287 dossiers et désigné à l'unanimité un lauréat à la fin de la troisième journée, vous pouvez imaginer ma satisfaction et ma joie quand j'ai découvert que l'étudiant récompensé venait de l'Université d'Oslo et était élève de Per Olaf Fjeld.*

*Il ne fait dans mon esprit aucun doute que la prochaine direction de l'Association est entre d'excellentes mains et je vous invite maintenant à accorder votre soutien à notre nouveau Président, Per Olaf Fjeld, en l'applaudissant chaudement.*

*Je vous remercie tous de votre immense soutien durant ces deux années passées. ■*

## Assemblée générale de l'AEEA

6 septembre 2005, à Khania, en Grèce

### Discours inaugural du Président de l'AEEA devant l'Assemblée générale

Per Olaf Fjeld, Président de l'AEEA

Chers membres de l'AEEA et chers amis,

Dans notre intérieur, chacun de nous porte un système de valeurs intrinsèques qui réclame régulièrement notre attention. C'est une énergie qui émerge d'un étrange mélange de sentiments, de convictions et d'impressions que nous ne pouvons ni écarter ni esquiver en faveur de pensées plus faciles et plus directes.

Je suis convaincu que l'architecture est un facteur d'ancrage important dans une relation constante et pourtant changeante entre l'humain et l'espace. Mais ... comme partout ailleurs, l'architecture a besoin de se nourrir et de se ressourcer pour que cette interaction puisse se produire. Dans l'actualité, je ne conçois aucun autre lieu que les écoles d'architecture, où cette recherche et cette discussion demeurent un point focal. C'est cela à l'esprit que j'accepte les fonctions que vous m'avez confiées. Je suis touché et honoré de me mettre à votre service en tant que nouveau Président.

Ces fonctions supposent une bonne part de responsabilité, mais c'est aussi un fort défi sur la manière de renforcer plus encore notre organisation et la faire avancer, tant dans l'immédiat qu'à long terme, dans une direction qui renforce l'enseignement de l'architecture et par là même la qualité de l'architecture.

L'AEEA peut aussi être vue comme un vaste laboratoire, un terrain d'expérimentation mentale pour toutes nos activités, une plate-forme invitant à débattre des relations entre la culture et l'architecture, l'architecture et l'espace, et de l'importante tâche qui incombe aux écoles d'architecture et aux professionnels en vue de promouvoir ces débats.

Nous devons continuer à créer un forum ouvert aux sujets importants, nous devons créer un forum qui permette d'anticiper les pressions, transformations et situations qui influenceront dans le futur les écoles d'architecture européennes et leurs programmes d'études. Nous avons besoin de faire face aux changements imminents dans l'enseignement de l'architecture, mais avons aussi besoin d'un espace de réflexion. Nous devons comprendre les étudiants.

La gestion d'une part créative et d'autre part productive d'une organisation telle que l'AEEA est avant tout un travail d'équipe. Chacun de nous ici présent fait partie de cette équipe, et nous vous invitons à participer.

Dans ce sens, je voudrais exprimer ma reconnaissance au Conseil et aux divers Chefs de Projets avec qui j'ai eu le bonheur de travailler pendant plusieurs années. Notre collaboration s'est révélée tout à la fois fructueuse, stimulante et enrichissante.

Merci à vous, **Anne Elisabeth Toft**, pour votre recherche constante d'une certaine forme de perfection. Vous avez maintenu captive mon attention jusqu'à la véritable conclusion d'une tâche.

A vous, **Maria Voyatzaki**, pour votre sagesse, votre sollicitude et votre diligence naturelle.

A vous, **Ramon Sastre**, pour votre tendance à la réserve dans la parole, mais non dans la capacité d'action.

A vous, **Hilde Heynen**, pour élever la qualité de nos discussions.

Et aux trois Présidents que j'ai servis de diverses façons :

**Constantin Spiridonidis**, merci pour votre impressionnante énergie et habileté à mettre les choses en œuvre. Pour moi, vous serez toujours le synonyme de Khania et de ses Conférences, mais aussi le symbole de l'AEEA dans son souci d'apprendre et d'aller de l'avant.

**Herman Neuckermans**, merci pour votre infinie aptitude à vous passionner pour les choses même les plus infimes et votre exceptionnel intérêt pour pratiquement tout ce qui se passe.

Et puis **James Horan**, merci pour votre talent à réunir les gens de sorte qu'ils se sentent tous les bienvenus. Il semble que vous nous placiez, nous charriez pour que chacun donne le meilleur de soi-même. J'ai eu grand plaisir à travailler avec vous en tant que Vice-Président. Merci pour toutes nos discussions captivantes, votre optimisme constant et votre intensité professionnelle et humaine. Nous nous sommes beaucoup réjouis et nous avons fait équipe.

Enfin :

Un remerciement spécial à **Ebbe Harder** qui m'a présenté à l'AEEA. Vos efforts et votre acharnement constituent l'un des piliers de l'AEEA, mais c'est votre amitié que j'apprécie le plus.



*A vous tous maintenant : dans quelle sens allons-nous poursuivre nos travaux ? Où aller d'ici où nous sommes ?*

*Je vois l'AEEA évoluer dans quatre domaines, qui se recourent de plusieurs manières et s'ordonnent quand on les réunit.*

### **La communication**

*L'AEEA a une forte valeur sociale de par sa nature de plate-forme de communication. L'AEEA devrait avoir pour dessein d'aspirer à une énergie commune. L'importance des initiatives prises pour nous rassembler ne devrait jamais être sous-estimée.*

*Oui, les écoles d'architecture sont différentes les unes des autres, les régions sont différentes les unes des autres, mais ce qui nous rapproche, c'est la conviction de l'importance de l'enseignement de l'architecture pour le développement de notre monde physique. Nos différences sont un atout, et nous nous devons d'exploiter cette ressource, non de la gâcher. L'AEEA doit faire preuve de vigueur dans son rôle social et déployer des efforts cohérents pour faire se rencontrer des groupes d'intérêts divergents. Le Réseau thématique fait à ce titre office d'exemple.*

### **Le rôle politique**

*Les établissements d'enseignement de l'architecture ont besoin d'une voix qui s'infiltrer au sein des institutions décisionnaires politiques en Europe. Nous devons être capables de communiquer les besoins et les changements de notre monde éducationnel dans l'arène politique et notamment d'assurer le retour d'information nécessaire sur les programmes et les questions auxquelles s'intéressent les politiques. Pour le moment, seule l'AEEA possède la position et l'aptitude organisationnelle qui permette d'assurer ce lien. Personne d'autre ne peut promouvoir l'enseignement de l'architecture.*

*L'AEEA ne peut prendre de décision puisque nous n'avons pas d'influence dans ce sens. Nous ne devons aucunement avoir le droit d'interférer avec les décisions prises au sein de chaque école d'architecture, mais ensemble, nous pouvons représenter une voix: nous pouvons trouver un consensus sur certaines questions. Être invisible, c'est courir un grand risque. Nous avons besoin d'être plus démonstratifs dans nos relations avec les institutions politiques et profession-*

*nelles européennes et notre collaboration avec le Conseil Européen d'Architectes revêtira une grande importance dans les années à venir. Cette nouvelle équipe et son programme vont demander notre attention et notre concentration, car nous devons fixer un ordre du jour et une direction à suivre.*

### **Un rôle d'initiateur**

*Comme promoteur de nombreuses activités diverses, l'AEEA devrait à mon sens inspirer tant les éducateurs que les étudiants à jouer un rôle plus actif au sein de l'AEEA. Notre Association a d'ores et déjà un centre de production dynamique avec de nombreuses activités variées. Les publications qui sont le fruit de ces activités sont impressionnantes et leur portée s'étend bien au-delà du cercle des participants.*

*A mon avis, un vrai défi pour le futur consiste en la transformation de ces informations qui constituent notre base actuelle en d'autres défis tels que l'émergence de nouveaux questionnements.*

*En d'autres termes, nous devrions éviter de répéter/recopier le contenu de la base et plutôt l'utiliser comme une toute nouvelle plate-forme de travail dans des domaines nouveaux qui accentueront notre rôle institutionnel, tant au plan individuel qu'envers la profession et la société dans son ensemble.*

*Le défi est maintenant d'activer cette base de documentation en vue de générer un autre type de débat, un contenu orienté vers l'invention et l'inspiration, tout en continuant à exprimer une conscience sociale et culturelle.*

*La fonction initiatrice de l'AEEA ne devrait pas être isolée. Notre documentation, les actions mises en œuvre et leurs résultats ne devraient pas rester au sein de l'Association, bien au contraire. Il nous faut constamment mettre notre travail à l'épreuve et espérer qu'il nous survive et fasse la différence.*

### **Un rôle critique**

*Nous avons besoin de jouer un rôle activement constructif et critique tant du point de vue professionnel de l'architecture qu'en ce qui concerne les institutions politiques qui ont une incidence sur les politiques de l'enseignement. Nous devons jouer un rôle ouvert et bénéfique à l'intérieur de nos propres écoles d'architecture. Nous avons la responsabilité sociale d'encourager nos éducateurs et nos étudiants.*

*J'ai le sentiment que l'AEEA a besoin de projeter son contenu potentiel et existant avec plus de clarté. Nous avons besoin d'engager un plus grand nombre d'écoles d'architecture européennes dans nos activités, de sorte de l'AEEA devienne réellement une Association d'écoles d'architecture européennes. Nous devrions prêter plus d'attention aux archives de tous les travaux réalisés durant ces dernières années et communiquer à nos membres l'importance de cette documentation. Celle-ci devrait être visible à de multiples niveaux, et dans ce sens le site web sera très important, et elle se devra avant tout d'être accessible.*

*Comment saurons-nous continuer à défier notre diversité et notre base commune ?*

*Comment défierons-nous nos attitudes pour être capable d'affronter les changements à venir ?*

*Ce n'est pas seulement une question de programme qui mène à un système parfait, il s'agit plus exactement de notre capacité à lire le monde. Nous avons besoin d'une vision ou d'une sorte de passion.*

*Or, pour que nous puissions atteindre ce niveau d'intensité, nous devons également être sensibles aux découvertes et aux inventions même les plus minimes dans notre discours architectural. Quelques-unes d'entre elles sont déjà sauvegardées dans notre nouvelle base.*

*Avons-nous la possibilité de les consulter ?*

*Avec quelle clarté sommes-nous à même de lire notre situation de tous les jours et nos relations avec les autres, d'avoir conscience des choses, et en fin de compte est-ce que les contenus ont beaucoup d'importance ?*

*Il s'agit de plus en plus d'un défi de concentration, d'un acte créateur.*

*Je vous remercie. ■*

## Profile: National Institute of Design (NID), Paldi Ahmedabad, India

Interview with Professor M.P. Ranjan, NID, Paldi Ahmedabad, India

In a country with more than one billion people and a vast mix of different cultures, the *National Institute of Design, Ahmedabad (NID)* is one of India's 86 design schools. The institute, which is recognised as one of the largest and most significant design institutes in India, was founded in 1961. In 1958 the Government of India asked the American architects and designers Ray and Charles Eames to recommend a programme of training in the area of design which would serve as an aid to the small industries of India. On the basis of the so-called *India Report* written by the Eameses in 1958, the Government of India set up the National Institute of Design as an autonomous national institution for research, service and training in Industrial Design and Visual Communication. The aim was to provide a multi-disciplinary approach to design and to satisfy the complex problems of India's changing environment. NID took as its reference a number of famous design schools such as among others the Bauhaus and the HfG Ulm. Today - some 45 years after its founding - NID offers 9 graduate programmes and 15 post graduate programmes.

*Professor M.P. Ranjan* was born in Madras in 1950. After his schooling and junior college in Madras he joined NID as a design student in 1969 in the PG programme in furniture design. He joined the faculty at NID in 1972 and for a short while, between 1974 and 1976, worked as a professional designer in Madras before returning to NID in 1976 as a full time faculty member. He now teaches fulltime at the National Institute of Design, Ahmedabad, and for the past two years he has been on the NID Governing Council occupying the faculty representative seat on the Council.

At NID Professor Ranjan has been responsible for the creation and conduct of numerous courses dealing with design theory and methodology, product and furniture design, and numerous domains of digital design. He has conducted research in many areas of design pedagogy, industrial and craft design and on the role of design policy in various sectors of the Indian economy. He has held many administrative positions at NID and is currently Head of the NID Centre for Bamboo Initiatives. He is the author of numerous publications on design and design matters.

As a professional designer he has handled many design projects for industry, government and international agencies in areas of product design, interior design, exhibition design, craft design and design policy. As Chairman of NID's Consulting Design Office from 1981 to 1991 he was responsible for managing over four hundred professional design projects handled by the institute in that period. He has headed the NID's Publications and Resource Centre as well as the information technology initiatives as Chairman of the Computer Centre and Head of the Apple Academy at NID. He completed several major projects for the UNDP and government agencies to demonstrate the role of bamboo as a sustainable craft and industrial material of the future. These innovations contributed to the creation of new strategies for the use of bamboo in India. He is an advisor to many state and central government ministries in formulating strategies for the future use of bamboo and design for development. He is currently Chairman of the GeoVisualisation Task Group of the Department of Science & Technology, Government of India.

EAAE News Sheet Editor *Anne Elisabeth Toft* met *Professor Ranjan* at the *International Design Forum Ulm* in Ulm, Germany. Professor Ranjan was one of a number of international experts that had been invited to participate in the 2005 seminar entitled *Transformation*. The seminar took place from 22 to 24 September 2005 and dealt with the future and re-branding of the IFG Ulm <sup>1</sup>.

The interview with Professor M.P. Ranjan was done as an e-mail-interview in May 2006.

### What does it take to become a designer in India?

India is a country rich with traditional industries, crafts and small scale enterprises which offer many avenues to acquire skills and abilities outside the format of the formal design education system. Design is still one of the few sectors that does not always depend on formal qualifications, although the number of schools offering design educations are increasing across the many disciplines that are now on offer; individuals with talent and ability are welcomed by industry, and many professionals

in such positions are self-made people without formal design training.

Architecture was one of the early sectors to become formalised through the Architects Act of 1972 which regulates all recognised schools of architecture in the country as well as the profession and its code of conduct. However, in spite of this early start, age-old practices of getting buildings approved by civil and structural engineers continue all over the country, especially in the domestic housing industry. Many buildings are still

made and decorated by skilled craftsmen without the mediation of architects and engineers, following the age-old practices of the trade that live across the country.

In the formal education sectors, the numerous fine and applied arts institutes within and outside the university system produce many skilled practitioners for the advertising and publishing Industry as well as the performing arts and the media sectors. There are a few well positioned schools of media and communication studies in India with some focusing on film, video, animation and multimedia sectors. Engineering colleges and technical institutions are another channel for building design talent for the manufacturing industry, and a number of fashion and textile design schools have been set up to meet the demands of this large industry in India.

The schools of industrial design and visual communication have of late been getting increased attention, and many new schools are being set up in response to a growing demand across all sectors of our economy due to global pressures of expanding growth and rapid change. The National Institute of Design, Ahmedabad (NID) was the first major multi-disciplinary education, research and practice based Institution to be set up by the Government of India in 1961. Today the Government is looking at the establishment of a national design policy and the setting up of six new NIDs is being contemplated by the National Planning Commission in the years ahead. The major Indian institutes of technology (IITs) have set up design programmes in their large campuses, and the university system too is looking at the establishment of new schools of design with leadership coming from the progressive Delhi University. The private sector is entering the design education space in a big way and with the national and state government policies favouring the entry of private players into education, the stage is set for a large number of privately funded and managed design education programmes across a large number of sectors and at many levels of entry and performance.

India, therefore, still offers many formal and informal routes to enter the design profession, and in recent years I have been personally involved in the creation of a few new schools of design that are

focussed on the needs of specific sectors of our economy. The Accessory Design Discipline, NIFT, New Delhi (1993), The Indian Institute of Crafts and Design (1995), the Bamboo and Cane Development Institute, Agartala (2001), and more recently the Srinagar School of Crafts (2004), and the Uttaranchal School of Crafts (2006 under consideration) have been modelled after the BCDI Agartala initiative in which it was found to be effective to use design education as a vehicle for craftsmen training that could create entrepreneurial capabilities along with product and innovation attitudes and capabilities within the specific sector of its focus. With the thrust towards the nurturing of "Creative Industries of the Future", we can expect the Government of India looking to multiply these sector specific design institutes, and we can anticipate that many more will come up in all kinds of formats in order to encourage the use of design by the sectors in need; all 230 sectors that we advocate are in need of design services.

**How many schools of architecture and design are there in India? Where are they situated?**

There are 108 recognised schools of architecture distributed across India, all of which are regulated by quality standards set by the Council of Architects that was established by an Act of Parliament in 1972.

They are situated in as many as 22 different states in the country and a bulk of the schools are located in Maharashtra (33) Karnataka (15) Tamilnadu (13) Gujarat (6) Andhra Pradesh, Kerala and Uttar Pradesh (5 each) Madhya Pradesh and New Delhi (4 each) Punjab, Rajasthan and West Bengal (3 each) and the rest in Bihar (1), Chandigarh (1), Chattisgarh (1), Goa (1), Harayana (2), Himachal Pradesh (1), Jharkhand (1), Orissa (2) and Uttaranchal (1). (A total of 110 schools of which 108 are recognised by the Council of Architects)

Few of these schools have programmes in interior design, landscape design and town planning being offered at master level. Recently the School of Architecture in Ahmedabad has offered doctoral level programmes through an affiliation with the local university. In spite of the national level regulation the quality of teaching in these schools varies quite considerably, and some of these

schools such as CEPT Ahmedabad, SPA New Delhi and a handful of others have a far better reputation based on the performance of their alumni than the bulk of the schools from other locations in the country. Each school has an intake of 20, 30 or 40 students giving a total capacity of over 3200 students per year across all schools in India.

The design schools in India can be categorised into the traditional faculties of industrial design, communication and graphic design, film and media communication, animation design, textile & fashion design, and software and new media design. The NID is a multidisciplinary school while the departments at the IITs have product design, graphics and new media, and the National Institute of Fashion Technology has eight centres across India teaching fashion, textiles and accessory design. The film and media trade have set up many schools for film and video communication, and the animation industry is growing exponentially, and a number of schools have been set up to address the skilled human resources for the sector. Fine and applied art institutes have graphic design and multimedia programmes while at university level many schools of communication studies offer programmes in mass communication and advertising.

In all there are a growing number of schools in all the sectors, and the list below gives a glimpse of the current status of these schools. There is little standardisation between these schools by way of either their infrastructure or in the programmes offered by them. This is an area that is in desperate need of a regulatory mechanism since most of these fall outside the AICTE (All India Council for Technical Education), the UGC (University Grants Commission) or any other body for the regulation of design related programmes. Some programmes are under the purview of the deemed university or in the case of the IITs, by their internal senate.

Industrial product design: 18  
 Furniture & interior design: 5  
 Communication design graphics: 15  
 Animation design: 8  
 Film and video: 9  
 Multimedia and new media: 5 (and numerous training set-ups in industry)  
 Textile and fashion: 22  
 Accessory & jewellery design: 8  
 Crafts design: 6

### **Can you study architecture and design at the same schools?**

Very few schools offer architecture and design programmes within the same premises with a few exceptions in the area of interior design and landscape architecture that was mentioned earlier.

We expect, however, to see many of these schools of architecture establish design related programmes in the near future, especially in the interior and building products category, due to growing pressure from the building industry that is booming with the rapid growth of the infrastructure and housing industry in India today.

### **Are most of the design schools affiliated to technical universities or to academies of fine arts?**

India has made some very impressive investments in the network of technical schools that include the Indian institutes of technology (IITs), the Regional Engineering Colleges (RECs) and hundreds of public and private engineering colleges and technical training institutes (ITIs) located all over India. A huge proportion of these are located in the south Indian states giving the southern region a huge advantage in the manufacturing and software industry sectors. Some of these IITs have set up departments of design at the post-graduate and undergraduate levels, and more are expected to come up in the near future due to growing demand. Similar action is being contemplated in the RECs, and design programmes are expected to mushroom in the near future, and I am sure that we will need to import design teachers just as China has to do in their rapid adoption of design as a critical discipline for development of their economy.

### **In which way does NID differ from other schools of design in India?**

NID is perhaps the only truly multidisciplinary and integrated design school in the world offering as many as 9 graduate programmes and 15 post-graduate programmes under one single roof. The programmes at NID, while they are called by the names of specific disciplines, have so far always offered a generalist perspective, and many learning

situations that are created are in a multi-disciplinary format since students are involved in live projects and research programmes that bring together multi-disciplinary teams to handle complex assignments from industry and from numerous social sectors and development contexts.

This is very unusual for most programmes elsewhere, but it is perhaps a unique proposition that is offered by NID which was originally modelled after the Bauhaus (its foundation programme for the graduate level students) and after the HfG Ulm (Hans Gjelot) for its product design programmes and after the Basel School (Armin Hoffmann) for its graphic design programmes, all set up by a plethora of famous international designers in the sixties and then modified and evolved by Indian design teachers in the subsequent decades of development of the schools' philosophy and work practices and ethics.

However, in recent years there has been a sharp decline in quality and direction with a misguided emphasis being placed on specialisation and on the post-graduate programmes which was further adversely impacted by a substantial increase in intake of students due to governmental interference, perhaps just as it happened at the Bauhaus and at the HfG Ulm in the thirties and the sixties, respectively. Design as an arena for generalist and cross-disciplinary action is neither understood nor appreciated by the policy makers and management, while the momentum of the past decades have been continued in the longer duration graduate level education programmes, the thrust is being lost in the shorter duration and specialised post-graduate programmes at NID in recent times. Since they are far too short in duration to equip entry level designers with the broad attitudes and abilities that the graduate programme candidates seem to possess at the end of their individual programmes at NID, a more wholesome understanding of design as well as a more versatile ability to use multiple skill sets at a high degree of excellence.

Most other schools in India offer specialisation in particular disciplines, and they do not afford the broad multi-disciplinary learning platforms that are a hallmark of the NID way of education and campus interaction that has been fostered by the faculty and students over the years. This work

culture is, however, changing fast due to increase in numbers and in the shifting attitudes that are being supported by the policy of opening many specialisations, each being conducted in isolation due to shortage of faculty resources, shortage of time and furthermore due to the lack of shared perspectives among the teachers of these new disciplines.

### **What degrees do you offer at NID?**

NID offers a Graduate Level Diploma in 9 disciplines and Post-Graduate Level Diploma in 15 specialised disciplines. The disciplines at the graduate level fall under three broad faculties: the Faculty of Industrial Design which includes product design, furniture & interior design, ceramic design; the Faculty of Communication Design which includes graphic design, film & video programmes, animation film design and exhibition design; and the Faculty of Textile and Apparel which offers programmes in textile design and apparel design and merchandising.

The post-graduate programmes too are offered under four broad faculty streams and they cover 15 disciplines: the Faculty of Industrial Design offers product design, transportation design, furniture & interior design, and ceramic & glass design, and toy design; the Faculty of Textile and Apparel offers programmes in textile design, lifestyle & accessory and apparel design and merchandising; the Faculty of Communication Design offers programmes in film & video communication (FVC), animation film design (AFD) and graphic design; while the Faculty of Digital Design offers programmes in multimedia design (NMD), information & digital design (IDD), and software and user interface design (SUID). Another new discipline at NID is the strategic design management (SDM) area that educates managers and designers from a management perspective. While this programme is new and shows promise, the preparatory work for strengthening this new discipline is far from over

Besides these regular programmes, NID offers short-term programmes for industry participants and has conducted faculty training programmes and skill and design sensitisation programmes for crafts persons in a variety of crafts.



**Please tell me about the historical background of the school. When was it established? Which professional tradition is it based upon?**

NID was established in 1961 based on a vision report written by Charles and Ray Eames called the “*India Report*” (1958). Gautam and Gira Sarabhai acted as the founding leaders of the institute, and with their vision and contacts in the design world they were able to mobilise financial support from the Ford Foundation and the Government of India for setting up the institute at Ahmedabad. They managed to attract a large number of eminent designers from across the world to come to NID and help set up the training programmes in all the traditional disciplines that were offered under an excellent infrastructure with state of the art facilities obtained with generous grants for international donors. Over 100 international designers and design teachers travelled to NID in the first ten years and helped train the first batches of Indian design teachers in the first eventful decade of its existence.

The graduate level programmes were started in the seventies and the five-year programme created some of the finest design talents for India across a number of disciplines, but the low output in terms of numbers was a source of constant criticism for the institute. However, the quality of these designers helped set a new benchmark for design action that is still a source of huge influence in India and overseas, and it has helped maintain the brand equity of the institute and has supported the reputation for quality across many industry sectors.

In addition to education of young designers, the faculty at NID handled many research and professional assignments that were taken up by the school. None of the faculty had their own private practice since all work was done officially within the institute as part of their formal duties at the school as practitioners and teachers, all rolled into one person.

This meant that there was a constant benchmarking of design education with the demands of professional design and many major projects were undertaken by the institute in which both students and faculty participated regularly in a project based learning mode.

**Does the teaching take place in units, or are the students given individual project guidance? What is the student/teacher ratio?**

Teaching at NID includes studio teaching at the basic design level in the foundation programme, field studies for presentation and special skill training inputs and project based learning for understanding the application of design from simple to complex assignments, as the student progresses from junior years to more mature levels within the discipline. Individual and group projects are the norm for design learning and in many cases students worked with faculty on major projects that were carefully selected to suit the pedagogic level of the programme while the task was delivered to the client by the teachers.

The fees gained from these assignments were collected by the institute and used for conducting the programmes and activities of the institute. In most disciplines the student/teacher ratio was very low, as much as 1:2 or 1:3. In recent years, however, the ratio has been badly skewed due to a shift in the student intake policy and a simultaneous reduction of faculty due to retirement of older teachers in recent years. The present official ratio is 1:10, but in practice it is far worse.

**Has the mode of teaching changed because of the technological development in recent years?**

There has been a considerable change in the project tools and skill sets used by design students with the advent of digital tools across many disciplines at NID. However, the basic design programme at the foundation level and the use of hands-on prototyping and model building traditions have not changed much in the industrial design and textile design areas although huge investments have been made in the setting up of the digital design studios with rapid prototyping and visualisation facilities which are not used much. Graphics and animation on the other hand has moved almost entirely to the digital platform while the new disciplines of digital design fail to use the traditional tools of drawing by hand, although the students are introduced to these approaches by teachers who wish to bring a degree of sensitivity which seems to get missed out when dealing solely with the use of computers.

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

Research at NID is done based on faculty interests and these being supported by institutional supports. At the student level some of our courses have an inbuilt research content such as the Craft Documentation Project that takes students to field situations and provides them with exposure to rural crafts and work methods that are documented in great detail as part of the required study in textiles, and industrial design faculties. This programme has been sustained over many years and the documents collected in our resource centre are a unique collection of studies numbering over 800, all products of over four decades of sustained research into Indian crafts and local traditions.

Besides these crafts studies and documentations, many areas of pedagogic research have been conducted by faculty from a variety of disciplines, and some of these have been published by the institute. History of Indian design, Indian anthropometric data, textile traditions and communication strategies for rural populations have all been research subjects that were conducted by faculty at NID from time to time. My own book on the “**Bamboo & Cane Crafts of Northeast India**” and our massive ongoing project “**Handbook of Handicrafts: Handmade in India**” are examples of such research. While a few faculty conducted such research and documentations, the focus of the rest was on professional assignments dealing with brand building for Indian industry, industrial product design and many other projects of a multi-disciplinary nature such as exhibitions and communications projects using multi media channels of communication. Few of these have been carefully documented although a huge body of experience that was gained was fed directly into education programmes through the direct involvement of students as apprentices and participants on these projects.

**You are Head of the NID Centre for Bamboo Initiatives. Please tell me about the centre.**

Bamboo has been a long-term story for me, but in recent years the sector has shown promise of

taking off in India as it has in China where it is now a two billion dollar business that is growing.

I started working on bamboo in 1977-78 with some exploratory forays into the material and its history in India. My wife Aditi Ranjan, a textile design teacher at NID, made brave journeys through the wild East and wrote her book *Textile and Bamboo Crafts of Northeast India* in 1979, I followed up her lead and headed a team of designers on an intensive survey of the traditional bamboo culture, one that is still alive in the north-eastern region of India with funding support from the Development Commissioner of Handicrafts, Government of India.

Using tools borrowed from anthropology and ethnobotany along with a typical designer’s curiosity and drawing skills, we conducted a passionate and detailed mapping of the traditional wisdom of bamboo. We worked with tribes of the region, collecting more than 400 baskets and studying as many as 200 immovable objects such as bamboo houses and bridges. Working as designers, we investigated their culture for lessons to be used in the process of economic development of the region. Over fifty local tribes were studied in the field in about one year of active field work. That was exhilarating.

This culminated in my first book **Bamboo and Cane Crafts of Northeast India** published in 1986 and reprinted last year in paperback format. Our work on bamboo continued over the years driven by invitations to conferences triggered by the book and through design explorations done by students in my systems design class at NID. In 1998 the United Nations Development Programme (UNDP) in India invited me to envision an economic development project that could use bamboo as the key resource and driver. I used a framework that I had proposed in my 1995 paper for the World Bamboo Congress in Bali and offered a report titled “**From the Land to the People: Bamboo as a Sustainable Human Development Resource for India.**” My report was accepted and implemented through the Government of India’s Ministry of Textiles from 1999 to 2002-03.

Some of this funding came our way, allowing my teams to undertake several projects dealing with product innovation in bamboo. The results were showcased at major exhibitions for policy makers

in Delhi and the north-eastern states. The new products created were also market-tested at the International Trade and Gift Fairs at New Delhi in 2002, 2003 and 2004 with remarkable success. In 2002 we were involved in the strengthening of the Bamboo & Cane Development Institute at Agartala, again with UNDP funding. We were able to innovate a design curriculum and entrepreneurship training aimed at human resource development for India's rapidly unfolding bamboo sector.

In 2003, the Government of India formally launched the National Mission on Bamboo Technology and Trade Development with the publication of the Mission document by the Planning Commission, Government of India in April 2003. Unfortunately, my recommendation that the Mission's report should have "Design" as a separate chapter and also be included in the title of the document was not accepted although many of our suggestions did find a place in various chapters throughout the report. One key argument that we had made over the years was that bamboo needed to be taken out of the forest sector, repositioned as a farm-based material and managed as an agri-product through appropriate channels.

While our tangible products were appreciated and even admired in the media, the invisible part of our strategy was not taken seriously because we were talking in a design language not understood by the administrators. Furthermore, we were getting increasingly involved at the policy level where the macro-economics of planning and delivery of infrastructure and resources was the need of the day. It is here that I felt the need to equip myself with the working concepts of economists and bankers since we were being called upon to deliver complete bankable reports that could help kick-start rural development in many districts.

I realised that design at the strategic level is an activity of massive partnerships. In order to work with economists and bankers, though, we as designers are required to understand the underlying concepts adequately in order to get our foot in the door with our concepts for the total system rather than just at the product creation level. In India technology and science hold sway on most funding. There is more money available for standardization than for innovation. It is a bit like putting the cart before the horse, but this is the

climate that we have had to work in. Our efforts to make design a central discipline is slowly taking root since the liberalization and competition era began in the early nineties. I am hoping that the eventual success of our sustained efforts in growing the bamboo sector will through our design strategies open the door wider for design in India. My students and I have developed a list of 230 sectors of our economy that are in critical need of design. Many of them are still not aware of this lacuna. It was in this context that the Centre for Bamboo Initiatives at NID (CFBI-NID) was set up to provide us the flexibility to operate across multiple disciplines and carry out tasks that would not usually be perceived as design or even design related.

**In a number of European countries it is free to study at institutions of higher education. The students also receive financial support from the government for their studies. Is it expensive to study at NID? What does it cost to study at NID?**

In India both systems are practised. In schools of higher education in the technology institutes the students are paid a stipend at the master level. However, at NID both graduate and post-graduate students have to pay tuition fees and procure all the materials needed for their education with the exception of studio material that is used for prototyping and skill training assignments that are part of the curriculum. The fees have increased regularly since the subsidies provided by the government has been declining on a continuous basis, and it now stands at approximately INR 100,000 for a year (approximately EUR 1,750 per year). International students are charged a higher fee.

**Are there many young people who apply for admission to the design and architectural studies in India? (= is design a popular study in India?)**

When compared to the disciplines of engineering and technology, management and medicine, the disciplines of architecture and design are not that hotly contested. The competition for those disciplines is a subject of national debate each year while architecture and design are not yet on the national agenda. However, the few places that are available are contested each year, but the growth in

demand has not yet reached very high levels, but it is anticipated to grow exponentially as the media catches up with these possibilities in the days ahead. Design is not yet a popular area of study in India, but the demand for designers is bound to explode with the liberalisation of our industry, and the open economy has created a healthy competition within industry which in turn has brought home the awareness that design matters in industry and in areas of government investments in the social and development sectors of our economy.

**Is there a high rate of unemployment among newly educated designers and/or architects in India?**

This varies from school to school and from discipline to discipline. Amongst architects there is a period of apprenticeship that is required before they are considered skilled enough to take on independent projects. So, young architects tend to work at low level tasks of detailing and supervision tasks that are not very well paid, and after gaining some experience they either go for higher studies or take on more independent responsibilities in their advancing career.

In the early years there was no support from industry for designers, so many young designers in the seventies and eighties set up their own consultancies or took on free-lance commissions and through these acted as self employed designers in the service of industry and government. In recent years, however, placement opportunities are many and all these designers, particularly those from the more reputed schools, are immediately placed in very challenging positions within the design industry and in manufacturing as well as in the education sector. The demand for designers from graphic design, animation and new media are very high, and these students find high performance positions within the industry at a very young age. Similarly, the demand for textile and apparel designers is very high in India. A small number migrate overseas for higher education at international universities and design schools. NID graduates enjoy the highest employment potential in India and the opportunity for setting up their own design practices at a young age is also an active possibility that is taken up by many graduates of the institute.

**What does it take to become a teacher at one of the schools of design in India – does it for instance take an pedagogical education?**

In India the design teacher is not required to have any special teaching qualifications nor are they required to take any special examination. With many design schools coming up in India today there is a steady demand for design teachers, and we expect that many schools will be open to international designers as well as for teaching positions in India.

At NID the induction of faculty goes through many stages. Young designers are apprenticed with senior faculty as teaching associates, and after gaining experience they are given independent teaching responsibilities. Faculty are given opportunities for research and practice within the framework of the Institute's routine work, and they are given learning opportunities through participation in conferences and through specific travel grants. Some faculty have been inducted through a tailor-made faculty training programme and others have been sent overseas for specific discipline-centric training, whenever funds are available. Faculty are also encouraged to obtain higher qualifications through self study and research while the internal professional tasks are a fertile ground for experience building and the creation of opportunities for self development efforts.

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

The NID is managed at the policy level by a Governing Council that is appointed by the Government of India and our parent ministry is the Ministry of Industries and Commerce at the national level. The chairman of the governing council is usually an eminent personality and is responsible for managing the institute. An executive director is appointed by the governing council and the ministry to manage the day-to-day administration of the institute. The faculty is organised by discipline and faculty streams, and a faculty council meets twice a year to help articulate academic matters and policy for education. The management of the various departments include faculty who are appointed by rotation to positions

of chairmen and coordinators of the various faculty streams, design disciplines and activity areas such as consulting, research and education and all these faculty along with the executive director from the Policy and Planning Committee of the institute. Faculty have channels of participation in the policy formulation of the school, but vast powers are given to the executive director and a lot depends on the openness of the incumbent to involve faculty in the decision making processes of the institute. There have been periods of turmoil in academic matters when faculty have taken up issues with the management, but the scale and culture of the organisation has helped in forging the directions in a positive manner.

Students too are encouraged to provide feedback on programmes at the institute, and at times they have been a positive influence in shaping the quality of our programmes in a positive manner by their active interest and participation in the Consultative Forum and in discipline meetings which were the formal channels for directing such feedback to the institute's management. Students Activity Council (SAC) is another platform for collective representation on academic and hostel matters concerning the student body at the institute. However, many of these cultural institutions set up over the past forty years have gone through a massive change since the increase in intake at NID caused the abandoning of the Consultative Forum as a regular platform for interaction and debate. This has created a vacuum in the processes of dialogue which has seen some of the feedback being directed through the email system, and the NID Intranet is becoming another platform that is trying to cope with such needs of the student and faculty community.

**What is the average age of the academic staff at the school? (Is it similar at other Indian schools of design?)**

NID being one of the oldest design schools in India, its faculty profile is quite different from those of the others. Many senior and experienced faculty at NID have retired in the past few years, and the older generation will move out completely by the end on 2008. In the meantime NID has been inducting many young faculty through direct appointment as well as through the faculty train-

ing and apprenticeship routes. The faculty is now very young and will grow younger when all of the senior faculty retire in the near future.

**How many female professors are there at NID? (Is it similar at other Indian schools of design?)**

NID has nine female faculty out of a total of 50 faculty including the executive director as listed on the NID website. Design does attract several female practitioners and therefore many design schools have a similar ratio of males to females on their faculty in India. This is not the case with departments within technological universities such as the IITs although they do have a policy of taking a fair number of female candidates for the faculty positions there. Our student ratio is on an even keel with as many male as there are female students in both the graduate programmes and in the post-graduate programmes at NID. Amongst the faculty trainees and faculty associates we have five females and two males. This makes the ratio 14:57 which is nearly 1:4.

**In which way and how often are the students' works evaluated?**

NID had a unique qualitative evaluation system that was recently replaced by a system of grades and credits called the Credit Evaluation System. The traditional NID system was innovated and implemented in the mid seventies, and it did not compare one student with another but benchmarked the individual's own growth by teacher and jury comments as the student progressed through his or her career at the institute.

This created a very healthy non-competitive, inward looking system of evaluation that worked extremely well although it was difficult to maintain without constant effort since the education system outside NID used only grades and marks as a method of evaluation. All new faculty and the visiting faculty had to be constantly monitored for the proper use of this system. The teacher's report was qualitative in nature and commented on both the quality and method of work and also on the attitudes and motivation of the student. This required constant contact and a student teacher ratio that was close to 1:2 or 1:3.

In the last four years the system has gone through a drastic revision and grades have been introduced along with a computer driven set of comments that include qualities of the student to be filled in by the teacher. Instead of commenting on the work done in the assignments, the teacher is now expected to grade the student and comment on four broad attributes: cognition, creativity, skills and application. With the numbers growing, the contact time going down, this form of evaluation is causing some discontent amongst the students who do not get good feedback and amongst faculty who find it difficult to use in order to provide the required guidance.

The Semester End Jury system reviews all work done by a student in a particular semester and a report for the semester is generated. The final Diploma Project is evaluated by a separate jury and the student is awarded a diploma if found successful. One other tradition of great value has unfortunately been abandoned due to the increase in numbers and that is the culture of a "Pre-Diploma Presentation and Jury" where each student would display all their career work at NID to be viewed by a jury and by the internal public in an open exhibition as a peer review platform that made visible the status of both the student and their discipline before they were allowed to take up a Diploma Project.

This was a rich source of learning for all at NID, and it set the agenda for a multidisciplinary learning climate which has now been lost due to shortage of time, space and patience in our indecent haste to expand and provide more designers for the Indian industry. Some faculty and many students have been calling for the reintroduction of the "Pre-Dip", as it was fondly called, but only time will tell what has been lost by its withdrawal from the NID curriculum.

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

The NID curriculum has always been extremely flexible and responsive to changes in global and local demands and pressures as they are perceived by the faculty through their constant contact with the research and professional spaces at NID.

Another avenue has been the constant flow of International experts who visit NID to teach or interact in other ways since NID has always been the contact point in India for many design professionals and across many disciplines. NID alumni too have played an active role in curriculum review and in suggesting change in teaching methods and content.

There have been periods of crisis and change at NID when external committees and task groups have been set up to review the work of the institute and to suggest change that may be diagnosed by that group. The Wanchoo Committee Report (1972), the Thappar Committee Report (1975), the Kamla Chowdhury Report (1988) looked at the management processes at NID and the content and delivery of education and suggested directions that had to be followed by the faculty and NID administration since they had the sanction of the Governing Council. India follows a process of five-year plans for government expenditure, and NID being dependent on government grants had to prepare its own plans for each five-year period. Each of these gave the faculty and the director an opportunity to review the achievements and the mandate while making plans for the future.

A major curriculum review exercise was conducted in 1991 by an internal faculty committee and the whole process was documented in detail and I was personally involved in this committee along with three other colleagues. This provided many insights for the faculty and also a benchmark for curriculum changes that took place thereafter. Copies of the reports were placed in our Resource Centre, and they have been actively used by NID faculty and others to plan and create new courses and assignments at NID and at other schools with whom it was shared. The Faculty Forum was another institution that helped manage the change in the curriculum on a continuous basis. The Faculty Forum was conducted regularly twice a year since 1976, each session taking place before the beginning of each semester, and since 2002-03 it is now called the Faculty Council with much the same format and contents except that the executive director is now the chairman of the council instead of the chairman of education who used to chair the Faculty Forum. This platform worked as a bi-annual educational conference, and all matters of academic nature are discussed and debated while



leaving the decisions to those given the responsibility to manage education at NID and to individual teachers to improve or revise their courses in the light of the inputs given to them.

Student feedback is another channel for instituting change. Students have been active in making demands on the system to change at various stages and both faculty and administration have been responsive to such suggestions, and over the years a very good system of consultation and discourse had been built up at NID which has held it in good stead in managing the quality of its education.

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

NID has an active engagement with industry across many sectors through the involvement of its students and faculty in research and consulting tasks that are commissioned by the industry or by government. A number of projects are undertaken by the institute for industry and government, and through these that faculty come into direct contact with the Industry across many sectors of our economy. Further NID faculty are involved as advisors on numerous government and industry bodies, and this too is an active platform for interaction and for the induction of new ideas and processes in education. NID has had formal arrangement with industry bodies such as the Confederation of Indian Industries (CII) and with the design and business media, which has increased substantially in recent years.

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

NID has always maintained a very good level of contact with major schools across the world. NID faculty has visited these schools and invited many international designers to visit and teach at NID. In the early years generous Ford Foundation grants enabled the institute to invite over 100 expert designers from across the world to help establish the design profession in India. In the mid-eighties another major injection of funding came from the

UNDP (United Nations Development Programme), and this too enabled NID faculty to connect with numerous schools and individuals across the world of design. Many of these contacts opened up many platforms for exchange and interaction with some of the finest design minds in the world. In the mid-nineties the Apple Design Projects and the involvement of NID in the IICSID and ICOGRADA created many opportunities for interaction and exchange. In recent years there has been an effort by the executive director to consolidate and centralise the signing of MOUs (Memorandum of Understanding) with many university and design departments across many nations, and in this process 20 MOUs have been signed for faculty and student exchange, several include old contacts that have continued over many decades and they were sustained by faculty contact at a more informal level in the past.

**What is, in your opinion, the main challenge facing design today? Is globalisation the dominant question?**

In India design is still seen as a glamour discipline, as in fashion and styling activities in the clothing and automobile sectors. The communications and media sectors are major users of graphic design and advertising skills. The packaging and retail marketing sectors have now started investing in design at the tactical and elaborative levels (the first two levels out of my four level classification of design). A few industries have, however, integrated design into their core set of activities. Those who have used design in the early years are today emerging as market leaders in the industry segment that they represent, be it consumer products, machine tools or value-added services. But the government's use of design lags far behind. India still does not have a National Design Council or any other form of organized promotional body charged with the responsibility to promote design and support its use by the 230 sectors that critically need these services.

In spite of the general lack of appreciation of strategic design in India there is a small but committed group of designers working out of educational institutions and small home offices. These designers have been exploring and applying principles of strategic design to many opportuni-

ties that come their way through hard-earned credibility and a reputation for delivering both quality and value. Today some of these young design agencies are merged together to form mega design offices and it promises to start a new era of design action in India. Yes, globalisation is on every agenda today.

**What is the primary agenda for you and your school in the near future?**

Getting India to accept design as a strategic resource and for this to get the National Design Policy implemented is a critical need. The institute is well placed to advocate the proper use of design by a variety of sectors, and it will have to continue to play that role in an effective manner that includes its alumni and faculty in a positive manner. The spread of design education needs to be encouraged as well as regulated in order to ensure that the quality standards are met adequately. This is necessary for the smooth assimilation of design in all sectors of critical need in our economy since people who believe only in science need to be converted to the Design Way, and this process should not be derailed by poor delivery or false promises which can cause a severe set-back for the credibility built by the profession over the past forty years.

*Quality* is the agenda and not *quantity*, although many policy makers believe that if we scale up quickly, the quality issue will take care of itself, nothing can be further from the truth. The success of the design agenda hinges upon the delivery of quality and for this to happen our education system should be producing individuals and teams that can deliver quality. This can easily become a single point agenda for design education in India, and the rest of the linkages will then take care of themselves. We will need to look at broadening the base for design to make it a people's movement and here our efforts of the past of building sector specific institutes as centres of excellence would need to be expanded and unfolded across many other sectors of the Indian economy where design has not yet reached, but where it is critically needed as a resource in the hands of people and administrators alike. ■

**Notes:**

1. A report from the International Design Forum IFG Ulm 2005 can be read in:  
*EAAE News Sheet #73, October 2005*, pp 47-50

**References and research sources:**

Charles and Ray Eames, India Report, National Institute of Design, Ahmedabad. (1958) Reprint 1971

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[http://www.coa-india.org/school/gen\\_info.htm](http://www.coa-india.org/school/gen_info.htm)

Indian Institute of Architects  
<http://www.iiia-india.org/index.shtml>

Education@IndiaVarta.com  
<http://www.indiavarta.com/education/apex.asp>

I Watch (India Watch)  
<http://wakeupcall.org/index.php>

Design in India  
<http://www.designinindia.net>

Prof. M P Ranjan  
<http://homepage.mac.com/ranjanmp>

## The Complexity of the Ordinary

October 5-6, 2006, The Royal Danish Academy of Fine Arts School of Architecture

### A specific architecture - context seen as response to circumstance and situation

Many new buildings do not seem to bother to take their context into account. It often seems to be the case that the formal idiom has been chosen rather arbitrarily, and the buildings could just as well be situated someplace else. Even when there does appear to be some basic understanding about the context as something other than - and something transcending - the immediate surroundings, it is frequently difficult to make out what kind of context we are dealing with. Present-day architecture apparently has a great deal of difficulty expounding the correlation between formal idiom and context. For this reason, there are obstacles standing in

the way of the field's aspiration to establish viable architectonic strategies that can be implemented in the setting of a globalized world.

At the upcoming conference, architects and architecture theoreticians will be setting forth both concretely specific and theoretical bids on how working consciously and purposefully with the notion of context can serve to motivate architectural projects in ways that face the challenges that radiate from the situation described above.

Many of the conference's keynote speakers and presenters will be practicing architects who are preoccupied in their efforts with a notion of a context that also subsumes elements from an

anonymous culture of everyday life - "complex ordinariness", as the English architects Alison and Peter Smithson have so aptly labeled this. In doing so, the Smithsons were referring to certain ways of thinking that it might be possible, incidentally, to rediscover and retrieve for instance certain modern northern European building traditions.

The architects who are invited as keynote speakers are:

- Tony Fretton,
- Adam Caruso,
- Quintus Miller (Miller & Maranta),
- Anne Lacaton (Lacaton & Vassal),
- Andreas Hild,
- Johan Celsing
- Wilfried Wang.

We are soliciting presentation papers discussing the following themes:

- The general and the particular
- The local within the global - the global within the local
- Architectonic exchange between dense and open contexts
- Dynamic and operational aspects of various historical notions about context and contextualism
- Presentation of ongoing projects from practitioners

### For Further information:

[www.karch.dk](http://www.karch.dk) (please follow the indicators to the strategy project's site).

## Planning and designing healthy public outdoor spaces for young people in the 21st century

5 - 7 July 2006, Bristol, UK

### Call for abstracts

In recent years, new public health challenges have brought the issue of the decline of young people's physical activities to the forefront. It has been highlighted that one of the biggest epidemics facing the World in the 21st century, is the growing obesity in children. The epidemic of childhood obesity has been attributed largely to a decline in total energy expenditure. This has often been associated with growing sedentary lifestyles amongst children and adolescents. Indeed, many aspects of social life have changed to encourage a more sedentary lifestyle. Sedentary pursuits

that can lure children away from physical activities are becoming more available.

Consequently, every effort should be made to help young people to develop healthy lifestyles, including increasing physical activity. The virtues of outdoor playing have been widely endorsed.

In addition, emerging evidence suggests that the design of the built environment can have an important impact on play and increase the level of physical activities.

In order to promote young people's outdoor play, it is important to reflect on the opportunities offered by creative

design of outdoor spaces to stimulate outdoor physical activities. It is also critical to identify the barriers and potential effective strategies for surmounting the problems that hinder outdoor play.

The aim of the conference is to determine what should be expected from public outdoor spaces in the 21st century to encourage outdoor play and promote regular physical activities.

It seeks to explore the role of inclusive design of outdoor spaces as a vehicle to promote play and to overcome some barriers that inhibit outdoor physical activities.

### Submission of expression of interest:

Spaces Conference  
Faculty of the Built Environment,  
University of the West of England, Bristol,  
Frenchay Campus, Coldharbour Lane,  
Bristol, BS16 1QY, UK  
facsimile: + 44 (0) 117 328 3899  
e-mail: [publicspaces@uwe.ac.uk](mailto:publicspaces@uwe.ac.uk)

### Further details are available on the conference website:

<http://environment.uwe.ac.uk/public-spaces/conference>

## International workshop for young researchers

Faculty of Architecture, University of Karlsruhe

### Methods and Concepts of Research in the Urban Sector

7-9 September 2006

#### Objective

The research on settlements in the south is a trans-disciplinary endeavour par excellence. Naturally, a whole array of disciplines, from social sciences, engineering, to natural sciences is involved. While traditionally the sector of rural development was prominent, today we witness a change of paradigm represented by a range of megacity related research initiatives.

The seminar intends to be a forum for the discussion and exchange of methods, experiences as well as philosophies of interdisciplinary research on urban matters today.

Young international researchers are invited to present and discuss their working methods and approaches. The workshop is intended for a maximum of 20 European young researchers, including doctoral and master students. International young researchers are welcome

#### Key Questions

- Research after the post-modern - is it possible?
- How do different disciplines conduct research today?
- Did the research-landscape change over the last 25 years?
- Can the different paradigms of social sciences vs. natural sciences ever be resolved?
- How to apply for conferences and be accepted?
- How to write a successful conference paper?

#### Organisational Background

The seminar is part of the annual workshop of the Network Association of European Researchers on Urbanization in the South 2006.

Theme:

- International Aid Ideologies and Policies in the Urban Sector

Date:

- 7-9 September 2005

Location:

- Host: Prof. Kosta Mathey (PAR)

Call for papers

- <http://www.naerus.net/sat/workshops/2006/call.htm>

#### Application and Deadline

Participation will be open to researchers accepted to the main N-Aerus conference.

Registration will take place on the web site.

Applications should include a short letter of intent (max. 250 words) describing the project to be presented with particular emphasis on the research philosophy and methodology, as well as a one page CV. They should be submitted by e mail to: [glora2006@naerus.net](mailto:glora2006@naerus.net) by May 28th

#### Co-ordination:

Peter Gotsch, University of Karlsruhe, Lab for Planning in a global Context (GLORA). Society for the Scientific Research of Planning and Building in the Third World (TRIALOG).

Scientific Committee, "Network Association of European Researchers on Urbanization in the South" ([www.naerus.net](http://www.naerus.net))

#### Host

Prof. Alexander Wall, Chair of Urban Design and Planning, Faculty of Architecture at the University of Karlsruhe

## Colloque Internationale Pour Jeunes Chercheurs Europeens

Faculté d'Architecture, Université de Karlsruhe

### Méthodes et approches de recherche dans le secteur urbain

7-9 septembre 2006

#### Objectif

La recherche sur les questions urbaines dans le Sud est par définition interdisciplinaire et doit faire référence à toute une série de disciplines, des sciences sociales à l'urbanisme aux sciences naturelles.

Comme on le sait bien, dans les pays en développement les questions liées à l'urbanisation et à la ville prennent de plus en plus d'importance et imposent un changement d'orientation dans le domaine de la recherche.

Le Colloque s veut comme opportunité de rencontre entre jeunes chercheurs/chercheuses européens/ennes issus/es de différentes disciplines. Son objectif est de faciliter la communication et l'échange entre approche de recherche diverses.

Le Colloque fait partie de la Conférence du Network Association of European Researchers on Urbanization in the South sur « L'aide internationale et les idéologies et politiques de développement urbain ».

Il est envisagé pour un maximum de 20 jeunes chercheurs européens, y compris doctorands et maitrisards. Jeunes chercheurs non-européens seront aussi les bienvenus.

#### Questions à débattre

- La recherche après le post-moderne : est-elle encore possible?
- Recherche interdisciplinaire et approches disciplinaires
- Est-ce que et comment le scénario de la recherche a évolué dans les 25 dernières années ?
- Quelle possibilités de surmonter les différences perspectives de recherche à la base des sciences sociales et des sciences naturelles.

- Comment écrire un texte pour qu'il soit accepté à un colloque international

#### Inscription

La participation au Colloque est réservée aux chercheurs ayant été acceptés à la Conférence N-Aerus. Pour s'inscrire il faut envoyer une lettre d'intention (max. 250 mots) resumant le projet qu'on veut C.V. d'une page.

La demande de participation doit être envoyée à : [glora2006@naerus.net](mailto:glora2006@naerus.net) avant le 28 mai.

#### Coordination

Peter Gotsch  
University of Karlsruhe, Laboratory of Planning in a Global Context (GLORA) - TRIALOG

#### Le Colloque est accueilli par

Prof. Alexander Wall  
Professeur en Urban design et aménagement, urbain, Faculté d'Architecture, Université de Karlsruhe

## Architecture and Phenomenology

An International Conference at The Technion, Israel Institute of Technology

### Call for Papers

20-24 May, 2007

In recent years, the architectural intellectual discourse underwent a significant transformation as the historical and historiographical scholarships were influenced by critical theories and methodologies. Architectural history is not any longer considered as a grand-narrative, but rather interpreted as a multiplicity of political conditions of identity created by spatiality and architecture. Nevertheless, while most researches effectively elaborate on the interrelations manifested by space and architecture, they sometimes collapsed into narrow points of view, neglecting to address the multilayered significations of the architectural texts as such.

In order to propose a broad discourse, in this conference, we would like to return to phenomenology and reconsider the relations between this philosophical discipline and architecture. In parallel to intellectual inclinations in other fields and in the light of the social and technological revolutions we witnessed at the end of the millennium, the conference will

seek scholarship that is based on phenomenological interpretations. Through phenomenological examinations of, among others, the following themes – the relations between subject and object, the state of body in space and place, matter and memory, the ethics and politics of the poetic, and senses of place – we would like to reexamine the significance of phenomenology for contemporary architecture. In the light of contemporary cultural, political, technological and social conditions, how can we think in phenomenological fashion about architectural concepts such as place, space, tectonic, matter, and dwelling? What are the means that phenomenology provides for the architectural discourse and practice today?

### Important Dates

We are inviting historians, theoreticians, researchers and scholars of various fields and backgrounds to submit a paper proposal for one of the below listed themes. Please email a 500 words abstract, describing the paper proposal to the following email address [archphen@technion.ac.il](mailto:archphen@technion.ac.il) by June 22, 2006. Accepted papers will be notified by July 24, 2006. First drafts of the papers are

due on October 22, 2006. Final papers are due on March 22, 2007. Registration fees are \$400 per academic professionals, and \$100 per students.

### Venues

The conference will take place at the Faculty of Architecture and Town Planning at the Technion – Israel Institute of Technology between 20 and 24 of May, 2007. Israel's prominent technological institution, the Technion is located in Haifa on the Carmel Mountain. As the center of the northern Israeli metropolitan, Haifa offers a unique view on local region and culture.

Internet

### Themes:

- Glocalism: Place-Making in Global Conditions
- Digital Culture and the Reshaping of Experience
- Essentialism: In-between Object and Subject
- Architectural Selves: the Embodiment of Place
- Matter and Memory: the Objects of Consciousness
- The Transcendental in Architecture and the Question of Origin

- Revisiting Husserl and Heidegger
- The Depth of Vision: Phenomenological Re-presentations
- Architecture In-between Ethics and Poetics
- Becoming Place: Performance in and of Space
- Spatial Thinking in Sartre, Merleau-Ponty and Levinas
- The Time of Space/The Place of Time
- The Sustainable in Architecture

### Scientific Committee:

- Alberto Perez-Gomez,
- Andrew Benjamin,
- Antoine Picon,
- Arie Peled,
- Dalibor Vesely,
- David Seamon,
- Edna Langenthal,
- Eran Neuman,
- Hagi Kanaan,
- Ion Copoeru,
- Iris Aravot,
- Juhani Pallasmaa,
- Kenneth Frampton,
- Robert Mugerauer

## 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](http://www.evaluationpartnership.com/surveys/eralink.htm)

## Archiprix International 2007

Shanghai, April 2007

### Call for entries

Archiprix International invites all universities and colleges teaching architecture, urban design and landscape architecture to select their best graduation project and ask the designer(s) to submit the selected project for participation.

Designers graduated since 1 September 2004 can apply. Projects will be presented in the exhibition, on the website and in a book with DVD. The designers of the projects will be invited for the workshops taking place in April 2007 in Shanghai. Participation is free of charge.

### Tongji University Caup, Shanghai 2007:

After successful editions in 2001 in Rotterdam, 2003 in Istanbul and 2005 in Glasgow, Archiprix International will again stage a unique presentation of the world's best graduation projects in the fields of architecture, urban design and

landscape architecture. Archiprix International 2007 takes place in April 2007 in Shanghai. This fourth edition will be hosted and co-organised by the Tongji University, College of Architecture and Urban Planning.

Over 1200 faculties from more than 100 countries have been invited to take part. This makes Archiprix International by far the biggest competition for recently graduated architects, urban designers and landscape architects. No other competition for young talented designers displays such a broad insight in worldwide trends in education and the fields of architecture, urban design and landscape architecture in general.

Until September 15th of this year the selected graduates can submit their projects. In autumn all entries will be reviewed by an international jury and from the middle of April the entries are on display in the CAUP Tongji University, Shanghai.

### Hunter Douglas Awards:

On April 20 2007 the best projects will receive the Hunter Douglas Awards, during a special award ceremony in Shanghai. The awards carry the name of our partner Hunter Douglas, producer of well known brands like Luxaflex and Luxalon.

The award ceremony in Shanghai is accompanied by a conference, a series of presentations of participating projects, and an exhibition. The designers of the best graduation projects can also participate in an international design workshop the week before the award ceremony.

### Web Presentations:

The Archiprix website will display a growing web presentation of the submitted projects. This website also contains a presentation of the projects submitted for the 2001, 2003 and 2005 editions and

the world's largest database of universities and colleges teaching architecture, urban design and landscape architecture.

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### For further information:

please visit our website:  
[www.archiprix.org](http://www.archiprix.org)

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## EAAE News Sheet and Website 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).

### News Sheet

School members:

- 1 page 300 Euro
- 1/2 page: 170 Euro
- 1/4 page: 100 Euro
- 1/8 page: 60 Euro

Non members: + 50%

### Website

School members:

- 2 weeks: 170 Euro
- 1 month: 200 Euro
- Any additional month: 100 Euro

Non members: + 50%

Yours sincerely

Per Olaf Fjeld, 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**

	<b>09</b>	2006	■	<b>9th Meeting of Heads of European Schools of Architecture</b> Chania / Greece	<b>9<sup>o</sup> Conférence des Directeurs des Ecoles d'Architecture en Europe</b> Chania / Grèce
01	<b>09</b>	2006	■	<b>EAAE News Sheet</b> Special Anniversary Issue	<b>AEEA Bulletin</b> Numéro Spécial
21-23	<b>09</b>	2006	■	<b>EAAE/ENHSA Workshop</b> Hasselt / Belgium	<b>L'Atelier de l'AEEA/ENHSA</b> Hasselt / Belgique
12	<b>10</b>	2006	■	<b>EAAE Prize 2005-2007</b>	<b>Prix de l'AEEA 2005-2007</b>
	<b>12</b>	2006	■	<b>EAAE-Lafarge International Competition for Students of Architecture</b>	<b>Concours international Lafarge de l'AEEA ouvert aux Etudiants d'Architecture</b>