

EAEE Transactions on Architectural Education no 41

ten years of heads' meetings

Navigating through
the European Higher
Architectural Education Area

editors : Constantin Spindonidis - Maria Voyatzaki



Socrates



Ten Years of Heads' Meetings

Navigating through the European Higher Architectural Education Area

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The Meeting of Heads of European Schools of Architecture
was under the auspices of the School of Architecture, Aristotle University of Thessaloniki



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10th Meeting of Heads of European Schools of Architecture

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Despite the attempt to transcribe with accuracy the debates from the workshop, the editors wish to apologise in advance for any inaccuracies of the interventions of individuals that could be attributed to the quality of recording.

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Last but not least, we thank all the participants of this event not only for their faith in our efforts but also for their lively presence, constructive comments, participation in fruitful debates, and determination without which the materialization of our effort would be impossible.

Constantin Spiridonidis

Maria Voyatzaki

Preface

In 2007 we celebrated 10 years of Meetings of Heads of Schools of Architecture in Europe. As all the previous meetings, the 10th Meeting took place in Hania, Crete, Greece from 1 to 4 September and was entitled “10 Years of Heads’ Meetings: Navigating across the European Higher Architectural Education”. It was addressed to those who have the responsibility for the management of academic issues of schools of architecture such as Rectors, Deans, Heads, Academic Program Coordinators and their representatives.

In the past years we were confronted with the challenge of a new European Architectural Education environment, respecting the different, considering the other, promoting the particular, supporting the common, upholding the shared values, working for the transparent, the clear, the European. We surveyed, assessed, analyzed what we already have and collectively tried to construct what we expect, what we dream. We worked to formulate visions, values, principles, standards, pledges, goals and objectives but also to develop methods, processes, strategies, means and tools to achieve them. Our partners, from every corner of Europe, have brought to these meetings the spirit of their geographic areas, their cultural particularities, the characteristics of the identities of their schools, and have animated debates on a large number of issues, questions and dilemmas:

We are trying to create our own framework for architectural education in Europe where each school of architecture will have its different and recognizable presence, tailored and trimmed to the perspective of an harmonized European architectural educational environment for transparency, quality and collaboration. We are trying to shape a European version of architectural education more competitive, more reliable, more respectable.

The 10th Meeting of Heads of Schools of architecture in Europe was structured upon four sessions:

The first session was an overview of the 10 years Meetings’ experience and a reconsideration of the achievements, the outcomes, the gains and the losses. The aim of this debate was to trim our orientation, to reconsider eventually our itinerary to be self-critical.

The second session discussed the necessity of the broader collaborations and the communication with schools of architecture from other continents and the contemporary need to develop an international and transcontinental dialogue and debate on architectural education.

The third session focused on the collaborations we have to establish with the professional bodies and the forms that will shape these collaborations. This session continued the discussion we already started last year on the same subject and investigated these forms in the Lifelong Learning perspective.

The fourth session discussed the impact on architectural education of the proposal adopted by the Commission on 5 September 2006 for a Recommendation of the European Parliament and of the Council on the establishment of the European Qualifications Framework for Lifelong Learning (EQF).

The common framework for the discussion of all the above issues was the notion of competences and learning outcomes which we have already started to discuss in the last year as the expression of a new paradigm in the way we can think and structure our architectural education environment.

Constantin Spiridonidis

Maria Voyatzaki

Opening Session

Dimitris Antonakakis, Artistic Director of the CMA, Hania, GREECE

Good evening and welcome to Hania and to the Great Arsenal.

With every year that passes, my time at MIT, in Boston, gets more and more remote, and my – never very good – English gets worse. Thankfully, with the help of Laura Koniordou, who translated these remarks for me, the few things I would like to say to you will at least not be incomprehensible.

Dear friends, the unbelievable and inconceivable catastrophe that we are experiencing in Greece, with the terrifying wildfires that you are all aware of, demands our whole-hearted compassion for the people suffering at this time and our concern for the environmental desolation that the raging blazes have left in their wake, and thus does not allow us to enjoy the great occasion of the tenth anniversary of the Meeting in Hania as fully as we would have wished. The Centre for Mediterranean Architecture, in the framework of the cycle of events entitled “Architecture and Education”, is once again co-organising with the European Association for Architectural Education the 10th Meeting of Heads of European Schools of Architecture, in the Old Harbour of Hania, at the Great Arsenal.

For those present for the first time, the Great Arsenal was built in the 16th century by the Most Serene Republic of Venice to protect and repair her fleet. At the end of the 19th century, under Ottoman rule, a further floor was added, to accommodate the first Christian School of Hania, and this is where we find ourselves today.

The Great Arsenal was bombed in 1941 during the German invasion and was reconstructed by the Municipality of Hania and the Ministry for Culture with the support of the CMA and a grant from the European Community Second Support Framework, between 1999 and 2002, when the construction was completed. Since then the building has housed the CMA headquarters.

The CMA – like this Meeting – was founded ten years ago, in 1997, at which time the Board of Directors entrusted me with its artistic direction. Through the various events that it organizes and hosts, the CMA attempts to create public awareness of the problems of spatial and environmental management and to present them as problems of cultural expression of developing human behaviour.

In this endeavour we attempt, with parallel events, to connect any accomplishments that we present in the field of spatial management with the whole set of cultural, in the broader sense, activities of the era and the broader social framework that produced them.

Accomplishments of space with emphasis on the Mediterranean region, that are directly related to the way of thinking and to the behaviour of the societies that live on its shores, with their particular climate and their various environmental characteristics.

That is the goal we insist on trying to achieve.

This, then, is the 10th year that the CMA has hosted your Meeting, whose very poetic title this year is: “Navigating through the European Area of Higher Architectural Education”. The first Meeting was held in 1998. If I remember correctly, there were seventy-five participants from Europe and one observer from the United States. At this 10th Meeting, there are over 130 participants, including representatives from the United States, Canada, China, Chile and other non-European countries – forgive me if have forgotten some.

What, I wonder, is the reason that brings you all to Hania, a city which you have come to identify with this Meeting? Maybe it all happens here in Hania because of the relaxed environment, for you do not simply meet to express your opinions, but you come, burdened with the problems

you have encountered during the year, prepared and ready for a creative dialogue, an exchange of views, to inform and be informed by others, and to hear and offer in return well-meant criticism, knowing you are among friends and among people who manage the programmes of European Schools of Architecture. In this way you influence in a creative fashion the controllers of Higher Education Institutions from the European Community, who in recent years have been observing the work of the Meeting. In this way you also inform the representatives of the European Professional Architectural Organisations, who take part in the Meeting and try to align themselves with developments in the area of Architectural Education.

Perhaps for these reasons the 10 years of continuous meetings have effectively and fundamentally assisted in the revitalization and in the well-orientated and realistic articulation of the programmes of Schools of Architecture.

Perhaps other factors that have contributed to your success are the lectures of famous architects from across the globe, who with the opportunity provided by the Meeting have visited Hania and given keynote speeches open to the public, which from the first Meeting was something the CMA earnestly desired, and which, positively or negatively, have informed your debates and discussions.

Perhaps because the city has made you so welcome, for your ambassadors, Maria Voyatzaki and Dinos Spiridonidis, to whom we owe so much, have handled things with infinite patience, compassion and sensibility, traits which should characterise all decent, serious and reliable architects.

Perhaps also for other reasons that do not come to mind at the moment, but the fact remains that you persevere. You insist on the need for continual improvement and are constantly open to doubt about what should happen. And those are the characteristics of a good teacher, for which we are grateful. And for this insistence and perseverance I would truly like to thank you...

We do not forget that the CMA draws what credibility it may have from the seriousness of the bodies that trust it and of the important people who, in the words of Kapodistrias, an able Prime Minister of this country, entrust to it "the treasures of their genius".

That is the order to which you here today belong, among you many esteemed old and always very dear personal friends.

Your Meeting is being held under the aegis of the Department of Architecture of the Polytechnic School of the Aristotle University of Thessaloniki, which has repeatedly demonstrated its interest not only in your Meetings but in the many and various events organized by the CMA. We thank the Department and its Head, Nikos Kalogirou, and we do not forget their invaluable help.

Thank you for your attention, and I hope you have an enjoyable and fruitful stay in Hania.

Maria Voyatzaki, Thessaloniki, GREECE

Good evening, dear participants. On behalf of the European Association for Architectural Education and the European Network of Heads of Schools of Architecture we would like to welcome you to our 10th Meeting. For the first-timers what I am going to say is obviously new but for those of you who have been here before it is mostly an explanation of the conscious decision we have made for the format of this meeting, to which I would like to draw your attention. As almost always happens at these events, we have begun with an hour's delay, thus keeping what people comically refer to as "Greek time". In this particular meeting such delays are not only according to a conscious acceptance on our part but are the result of your strong beliefs in

the value of networking and public relations, which are a great part of what a head of school, a director of studies should be about. In a Europe bent on openness, to be introverted and close to your school will not get you very far in the future of architectural education in Europe. Therefore, your attitude to be with people and to network is very important and we have discovered the truth of this in the form of exchanges and formal agreements between schools over these past years – in these ten years we have seen that many conferences, workshops, staff exchanges, sabbaticals, have been organised around this event. Therefore, our decision is not related to the superficial glamour of social events, rather it was a conscious decision to let you people be with each other in a relaxed atmosphere, to establish relationships which we feel are fundamental for the future of architectural education in Europe.

The only frustrating thing this particular year is the national tragedy that Dimitris Antonakakis mentioned earlier, which has limited our scope because the local authorities and municipalities from the different regions of Greece have decided not to allow open air social events and performances to take place. We will still be doing our own thing but mostly within the limits of this building, and we will do our best to ensure that you have some good quality time.

I also wanted to mention that on this particular evening we traditionally hear a keynote speech. This year, we received quite a few communications from people indicating that they would not arrive in time due to their travel schedules. Therefore, we have altered the programme to allow late arrivals to enjoy the lectures tomorrow and the next day. To compensate, we took advantage of this opportunity to follow through with a decision that the EAAE council made a year ago to encompass within this meeting events that are happening anyway but which we only get to know about from websites and newssheets.

The competition that you will hear about shortly and the exhibition based on it was initiated by Emil Popescu, Rector of the Bucharest School of Architecture in Romania and long-time council member, and has been going on for a few years now, but this is the first time that it will be presented publicly by his staff to you and you will be able for the next few days to see the outcome of an EAAE competition around the walls of this building. So, instead of a keynote speech, this evening will see the opening of this exhibition. Another change in the programme will come on the last day and has to do with another EAAE event, initiated by Ebbe Harder from the Royal Danish Academy of Fine Arts in Copenhagen, the prize-giving to the best written piece on architectural education. So these are the two new things as regards the format of the meeting, with the two lectures in between. We hope that you will enjoy yourselves and we are at your disposal in case you have problems or you are not happy with what is going on. We do apologise in advance in case there are problems and we are open to your criticism. Thank you very much for being here with us.

Constantin Spiridonidis, Thessaloniki, GREECE

Dear friends and dear colleagues, it is my turn to formally welcome to you, even though I have already had a chance to greet most of you when you arrived.

I feel very strange thinking that there has been decade of meetings in Hania. Ten years is a long time. It is very strange to feel that we have been meeting in this same place all these years, introducing issues, discussing and developing them, and so I have to confess that I am very happy that we are together again this year. This year we are expecting a greater number of participants than ever before – almost 135 participants from 35 different countries, representing some 120 schools of architecture. Some participants represent the head's of schools

of architecture in their countries, as in the cases of France, Italy, Germany and the Nordics up to a point, since Karl Otto Ellefsen had to cancel his participation at the last minute and will not be representing his school, but there are many others here who can represent the school in his place.

Moreover, not all the institutions represented are from Europe and not all represent educational institutions. I want to bring your attention to the American delegation, representing the Association of Collegiate Schools of Architecture, whom I would like to thank for making the effort to attend our event, as well as the President of the American Institute of Architects and the delegation from the Architects' Council of Europe, whose presence is also much appreciated. For the second year running we have with us a delegation from Latin America, and for the first time we have participants from China and from Palestine, which I think gives us a wider spectrum of ideas and a more global kind of air.

One of the significant changes that have occurred during the ten years that we have been hosting this conference is that this event is no longer just a meeting or just a conference; it has become something more than that. It is an event that requires a whole year of preparation and forms the basis for a lot of other activities that are developed or are generated by the things we do or say here. Therefore, this event has become a starting point for different initiatives and the end point for different initiatives already undertaken. It provides a view of architectural education in Europe and produces information, data, and other initiatives related to architectural education – many workshops are developed in the same framework.

I would like to take this opportunity to say a few words about the structure of the agenda. The idea of the agenda every year is to try to develop a continuity from one year to the next in order to arrive at something more coherent. We do not have any single or very specific objective, but what we are trying to achieve is to keep alive an academic debate on the issues of architectural education in Europe, so that we can develop a better communication without losing our particular, individual identity in our countries and in our regions.

As you can see in the agenda, we have four sessions:

In the first session our focus is on taking a critical approach to what we are doing. Perhaps this will involve an attempt to answer the questions that Dimitri raised previously, why we are here and what we are looking for.

In the second session we will try to continue the discussion that we started in previous years regarding the relationship between education and practice. From an educational perspective redefining these relationships in a more creative and more direct way is something we recognise as a very significant and very immediate concern. This is the reason we invited representatives from the Architects' Council of Europe and the American Institute of Architects, precisely to discuss how this relationship could be developed in the future.

The third session is concentrated around the issue of the Qualification Framework. As you may know, about a year ago, the European Commission launched a proposal for a Qualification Framework for Life-Long Learning, which is an extension of previous qualification frameworks that have already been circulated during the last two-three years during the different meetings of ministers in Bergen and Berlin. What concerns us, of course, is what the qualifications framework will be for architectural education. This issue will be discussed not only amongst us architects but with colleagues that we have invited from other creative disciplines, like music and the fine arts, to give us their views and experiences.

The last session is concentrated on the question of internationalisation, and we would like to inspect possibilities and means for better collaboration with other continents, with North and South America and with Asia, and fortunately we have people with us who will describe what they expect from Europe, what Europe expects from other continents and what kinds of tools and means we can develop in order to facilitate this exchange and to find the objectives of this exchange.

This will more or less be the framework of our work. I will not go into further details at this point; there will be time enough for that tomorrow.

I would like to thank you once again for the tolerance and support you have shown us over the past ten years, for there are some people here who have been involved or have been attending these meetings from the very beginning, and to wish you all a fruitful stay and a productive participation.

I would now like to ask the President of the European Association for Architectural Education, Per Olaf Fjeld, to address his welcome notes to the audience.

Per Olaf Fjeld, Oslo, NORWAY

There are certain memories that are stronger than other memories, that stay with you for a very long time, and there are certain places that evoke these memories more forcefully than other places, and there are also certain events that bring forward memories that stay with you for such a very long time that you realise that they are part of your life and that you have changed with them. I think that these Meetings of Heads are such events. There are certain things that make it that way. One is the generosity of this place and these people. Another is the beauty of the place itself and another is that these meetings in different ways have had the capacity to bring forward an intellectual discourse that spreads throughout Europe and into the schools. For those of us who have participated for a long time I can assure you that these meetings have not left the rest of our lives untouched either. They have brought us a wedding, they have brought us a baptism and they have brought us closer to life and to the relationship between us in many different ways. Without Maria and Constantine this would have been impossible. Their generosity, their intelligence and their belief in architecture has made this Meeting of Heads of European Schools of Architecture into an event that has now been going on for ten years. The memory that it brings forward is a memory that looks into the future because it is a fountain of energy and further discussion. On behalf of the European Association for Architectural Education and the Council I wish you all welcome and I hope we have some good days of discussion ahead of us Thank you.

Maria Voyatzaki, Thessaloniki, GREECE

I would like to invite Professor Nikos Kalogirou, Head of our School of Architecture in Thessaloniki, to say a few words to you.

Nikolaos Kalogirou, Thessaloniki, GREECE

Dear colleagues, this year we celebrate ten years of meetings of the heads of schools of architecture in Europe. As you know, this year's meeting is entitled "Ten Years of Heads Meetings: Navigating through the Higher Education Area" and is addressed to all those who are responsible for managing the academic issues of a school of architecture. This year, as in all previous years, our school, the School of Architecture of the Aristotle University of Thessaloniki, is tak-

ing this event under its auspices. This has been happening since the first event ten years ago and has lasted until now. As in all previous years our school supports these events to help survey, access and analyse what we already have in European architectural education and to collectively construct what we expect and what we dream of for the future of architectural culture. Our school is close to the visions formulated by the meeting and to the values, the principals, the standards, the pledges, the goals and the objectives it has generated, but also to the methods, processes, strategies, means and tools it has developed. The school will remain a supporter of the creation of a framework for architectural education in Europe, wherein each school of architecture will have its different and special presence, until the dreams of a harmonised European architectural educational environment results in transparency, quality and collaboration.

As Dinos Spiridonidis already mentioned, this meeting will focus on four themes: the first is a critical overview of the experience we have acquired during these past ten years; the second will focus on the working relationship we have to establish with the professional bodies and the form that this will take; the third theme is a discussion of the proposal of the European Parliament and the Commission and its impact especially on architectural education; and the final theme will discuss the necessity for broader collaboration and communications with schools of architecture from other continents and the contemporary needs to develop an international and transcontinental debate on architectural education. The common framework for all these discussions will be the notion of competences and learning outcomes as the expression of a new paradigm in the way we think and structure our architectural education environment, a concept which we began discussing over these past years. Once again I want to thank the Centre for Mediterranean Architecture and its director Dimitris Antonakakis for the successful collaboration that we have had all these years and I want to especially thank professors Dinos Spiridonidis and Maria Voyatzaki for their continuous efforts – they are truly the soul of this organisation. On behalf of the School of Architecture of the Aristotle University of Thessaloniki, I welcome you all to Hania. Thank you.

Opening of the Exhibition of the entries
to the EAAE student competition “Forgotten Places”

Constantin Spiridonidis, Thessaloniki, GREECE

After these short welcome addresses, I would like to briefly introduce you to the competition entries that are exhibited right outside this room and to tell you a few words about this competition, its origins, its development and its results. This is why I would like to invite Per Olaf to say a few words as President of the European Association for Architectural Education and as the person who had the overall responsibility for it, then Emil Popescu whose initiative it was to launch this competition and then we will hear a short presentation of the results by Françoise Pamfil, the person responsible for the actual organisation of the competition and the guiding spirit behind it. So I would like to begin by giving the floor to Per Olaf Fjeld.

Per Olaf Fjeld, Oslo, NORWAY

It is easy to forget the students. It is very easy in our academic life and all the turbulence that it contains to forget to focus on the students – what the students think, their capacities to perform and so on – and we are very interested in anything that enables us to support that goal of bringing the students to the fore. Therefore, we also feel that student competitions are essential; not for the competitions themselves, but for the architectural search that such competitions necessitate. And a competition has to contain a search, it cannot be just about winning the prize or satisfying a programme or a project in which they did not discuss in some way the new direction in architecture or the direction of architecture in general. In that there is of course a responsibility. There is the responsibility of making programmes, making competitions that have the capacity to take on that search, and in some ways I think this competition on forgotten places did contained that. It asked questions that engendered a broader understanding of our situation and the way it could develop in the future. So for that reason I think that it was a very important competition and for my part, I must say, that we also had a very good time in judging the competition entries.

Emil Popescu, Bucharest, ROMANIA

Thank you very much. This is the first time I have the opportunity to present some idea about the competition and the students involved in it. We started organising the competition in 2003. We found a sponsor in France, the Association Généalogique de Rêve et Research (AGRR), and after discussing the possibilities in Paris we signed an agreement for organising this kind of event for European students in architecture. The total amount was 50,000 € and the student prize was 17,000€. The president for these events was Mr. Mario Botta, who also produced the competition's prospectus. The final competition would be between 65 projects from the 15 European countries. The exhibition was held in the Cité de Universitaire de Paris and the winning design was subject for a special exhibition in the French Parliament. Then, we also organised in France another discussion about an idea for the new architecture for the 3rd and 4th age.

The second competition, entitled "Forgotten Places" was organised in Bucharest and the sponsor was Lafarge, the well-known cement company. They provided 62,000 € and the prize money amounted to 23,000 €. Luigi Snozzi was the president of the panel of judges and the final competition would involve 67 entries from 13 European countries. It was a very important event jointly organised by the EAAE and the "Ion Mincu" University for Architecture and Urbanism.

And now we come to the next step. The next step is the present architecture challenge. I want to introduce my young colleague to present the “Forgotten Places” competition and the new programme for our next competition.

Françoise Pamfil, Bucharest, ROMANIA

Thank you very much for inviting us here. I will be very brief.

The presentation on the “Forgotten Places” international competition for students in architecture will be articulated on three components – general information, winning designs and some thoughts about the outcomes.

I would like to begin by emphasising a unique aspect of this international student competition, that the students were tutored. That is to say that all schools of architecture were involved in the competition theme – professors worked together with the students in the studios and the theme could be approached within the architectural design studio or within a separate workshop or it could be easily approached individually – but the fact remains that the students were tutored. This provides the added attraction that when we announce the winning designs the gain is three-fold: for the student, the professors and the school. However, the most important gain were the debates that were provoked and what people learned from working together.

The international competition for students in architecture had a very provoking title and what those of us working on the exhibition thought important was that, although we expected a continuous line to emerge out of an overwhelming context and although responses to the competition would generate a huge diversity, we should try to overlap them in a meaningful way. This is why both organisers and sponsors were very proud of the international panel of judges, who, faced with a very difficult task, managed to generate effective judging criteria for the very different approaches to what a “Forgotten Places” design means. This is why each member of the panel had a very valuable contribution to trying to map such variety and diversity.

As you were told the prizes were very attractive and the total amount was a very important organisational instrument to deal with.

The argument in favour of choosing this theme was that it overlapped with a European theme, but it was also the result of teamwork for it was selected together with the members of the European Association for Architectural Education out of a list of other possible themes.

The aim of the competition was to enable students by means of architectural design to respond to what a forgotten place means and how they would go about “remembering” or “rehabilitating” it. The strategy consisted of taking the maximum benefit out of the existing assets and hopefully generating a meaningful architectural debate.

The theme was explained in the competition rules, but is mainly stated in the following five points:

- 1) to identify the spaces
- 2) to explain arguments for a proposed rehabilitation
- 3) to expect a scenario of development and in this way to explain the sole potential.

The competition spanned almost a year and as you can see the crucial point in this competition were the final entries of the intermediate schools. The rules made the approach very easy

because having English as the international language made communication easier. This is an image of the exhibition of the final entries that took place in the Atheneum in Bucharest.

I will now give you some information about the number of participants that led to these final entries. As you can see, news of the international competition was received with interest. We had registered entries from 90 universities from various countries outside Europe and Egypt. The projects that entered the final stage were numerous, belonging to 13/30 universities and 12 different countries. The winning projects were slightly different from what the initial rules had stated, but the panel had the freedom to award the prize money as they thought best. The winning projects were celebrated instantly with the announcement of the winners in a public exhibition. These are the mentions, and now I will briefly attempt a synthesis of the jury's comments.

All the members of the judging panel were impressed that participants in this competition got involved so seriously in theme interpretation and although they faced a wide range of definitions of forgotten places, still common elements were to be identified. The jury was also impressed by the ways in which students in schools of architecture responded to the knowledge of forgotten places, with variations ranging from the scale of the object to the intervention, that was highlighted by a common attitude of being responsible for finding a forgotten place, understanding its own characteristics, idealising a scenario for development and eventually relying on architectural means to obtain it.

I will take you now through the winning designs very briefly since they are exhibited in the hall where you can all inspect them at your leisure. The first prize was for a project from Serbia. It is fantastic that this first prize was unanimously recognised for its architectural quality by all the members of the panel. The design consists of an intervention in the eighteenth century walls of the fortified city of Belgrade. The second prize is for a very subtle and gentle look at the Cycladic island of Seriphos, where an abandoned mine may be the scenario of a reconsideration of the space itself, and what is distinct about this design is that it deals also with the approach leading to the mine. The third prize was won by a student from Ireland who belonged to a category of projects addressing the idea of a forgotten place next to the city infrastructure. The next design comes from Lithuania and the major theme was giving children a place to play and the forgotten place here is the possibility for people to use the space left by housing generated by ideologised regimes. This design tries to rely on a fractured logic to anticipate the growth. The quality of this intervention relies probably on the method employed to revitalise an urban space within the city tissue. Another interesting approach was trying to animate a highway of graves scenario with a place to rest and a place to share. As you can see the title of this attitude is "Spiritual Places" and it actually relies on the unification of five different cemeteries belonging to different beliefs. This entry impressed the jury by the subtlety of generating a place of celebration and of memory, and this is again a Serbian student and the project is rather beautiful because it has an almost classical architecture that would be veiled by different human scenarios. Another distinct subtle look towards an abandoned tube that used to serve as loch transportation – it was a water channel that drained the entire volume, and rehabilitation relies on articulated spaces at different levels, such to offer the possibility to act like water within this infrastructure built element. Another design that was highly appreciated for its originality deals with dissimulating a cemetery of memories within a soft hilly landscape in a park. Another design that received a mention was one that looked at the city fabric's possibility to generate interest points that were connected along a old commercial street. A design that tries to link again the sites/signs of the motorway through the characteristic section that acts as a unifier

between the formerly cut barriers; a beautiful questioning of what people gain or lose when they try to improve their transportation but lose the sea connection. This is what the jury appreciated the most, the possibility to reconnect the city to the natural element. Ultimately, a design that looks at the memory of the Crystal Palace and tries by means of architectural design to re-animate not necessarily its architecture but the general enthusiasm that people feel for international exhibitions. And with that, which was the last mention, I will only comment on the outcomes of this international competition.

A fantastic benefit was that students become much more aware of their own identity, of what they have in their cities, places and immediate environments. Another fantastic benefit of the competition was that the people involved in it – and I refer here to the fantastic support of the European Association for Architectural Education, as well as the sponsor and the university – shared a fantastic debate on this topic. A third benefit was that students in architecture participating in this exhibition decided that they wanted to make it public, so the exhibition was entered in a Romanian student festival that was held in Bucharest, on the street, and was also entered in a architectural festival in Cluj, another city in Romania. That is the third benefit, but in my opinion, probably the most important benefit was that it created a continuity.

Just to prove this continuity, our team, that is the EAAE, the university and the sponsor, prepared for you some information and material. You have a DVD containing all the entries, so you can share it with your school or on your webpage. There is another short catalogue about the “Forgotten Places” competition and the next step, and this is where the continuity comes into play, is the new theme of the international competition that we are proud to launch right now. It is “Present Architectural Challenge(s)”. The registration form for the competition, the theme and several other pieces of downloadable information will soon be available on our website.

Last but not least, I would like to acknowledge the help of the EAAE team, of Mr. Constantin Spiridonidis, of Madame Anne-Elisabeth Toft and of Mrs. Lou Schol who already published information about this new competition to the EAAE community. So thank you again and we look forward to having a new competition as fantastic as the previous ones. Thank you.

Keynote addresses

Luigi Snozzi

Prof. Emerit. EPFL

Presentation of the Honorary Guest by Pierre Von Meiss

I am happy to present Luigi Snozzi, who is a very close colleague of mine from the Lausanne Polytechnic. I was asked to introduce him to you briefly, and I will, although I am sure most of you already know who Luigi Snozzi is.

Luigi Snozzi is a born teacher. He is an architect, it is true, but he is also a born teacher. He does not need any pedagogical education, he has it in his bones and in his veins; students love him, follow him – it takes some time for his students to become independent, but eventually they do. But the most remarkable thing about Luigi Snozzi, which is also the basis of the students' admiration for him, is his stand on ethics.

Let's take an example. He has done well over a hundred architectural competitions. But how does he do an architectural competition? The jury throws him out before they even look at the plans. Why? Because he does things like change the programme, if he thinks it's wrong. If he thinks that the programme is wrong, he will tell the jury that the programme is wrong, that the site is not well chosen, that the adjacent site is much better. And even though the adjacent site belongs to someone else, he will still prepare his proposal for that site if he thinks it is the right place, perhaps only with the intention of educating them, knowing very well that his entry will be rejected. There, I think we have a man, an architect, who really stands tall for architecture and urban design, without ever compromising.

So let me present Luigi Snozzi, architect and born teacher.

For an Architecture of Resistance

Introduction

About twenty years ago, when I was appointed full professor at the Ecole Polytechnique Fédérale de Lausanne, I began my opening lecture by saying:

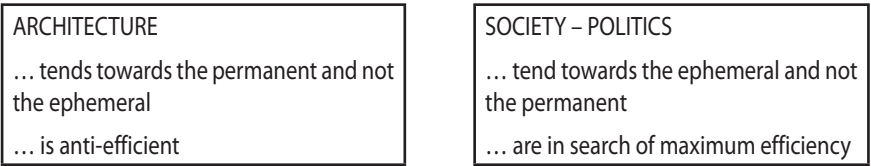
"We live in a world of threatened survival; signs of this situation can be seen everywhere and war still remains a structural reality within a society which aspires to democracy. I believe that the academic community carries part of the responsibility for what is occurring, and thus it has to examine the human condition publicly in terms of its moral qualities. Academia has to succeed in concluding the process towards a substantial democracy. This task remains the main goal for intellectuals and teachers. I mean that the aim of architectural education is not restricted to creating capable professionals, but to educating critical intellectuals with a moral conscience."

With this introduction I tried to highlight the fact that architecture is not a discipline that is neutral with regard to society. At the root of my thinking and work, and therefore at the basis of my way of teaching how to design, there always persists a political and ideological foundation within a socialist worldview, as opposed to a utilitarian efficiency-oriented one. But, within this ideological perspective, I believe that architecture has to maintain its disciplinary autonomy. I think that the only way to confer a political significance to architecture is to foster its own specific research. I am convinced that this is the only way to enable architecture to influence the structural state of society.

"Do not escape responsibility; take care of form and you will re-discover mankind"

Although I do not confer an immediate political role to architecture, I am opposed to the attempt to separate disciplinary studies from political commitment. This implies that schools of architecture also have to defend their autonomy with regard to the profession in order to be able to develop the space for their critical task.

I tried to summarise this question for my students in the following diagram:



If we were to place the most successful contemporary architects on this diagram, the most famous architects in charge of important public works would be on the Society-Politics side. Thus, they are at the service of the present consumer society values.

It will be far more difficult to find architects to list on the Architecture side.

This is why I think that an architect is bound to live in a state of resistance in today's society.

Another central theme of my activity is the man-nature relationship. Much of my teaching has been based on aphorisms I quoted to my students in Zurich in 1973. I shall quote and comment on some of them.

To start with I shall quote two, the first by Carlo Cattaneo and the second by my friend Mendes da Rocha, last year's Pritzker Prize winner, both of which clearly grasp the relationship between architecture and nature.

"A region distinguishes itself from wilderness by the following: it is a huge deposit of human fatigue...this earth therefore is no longer the work of nature, it is the oeuvre of our hands, it is an artificial homeland..."

More radical, bordering on blasphemy, is the aphorism by Paolo Mendes:

"Nature is shit"

From the beginning of human existence, man had to conquer his vital space in a continuous battle to transform nature into culture. On one hand, nature provides the necessary elements for survival; on the other hand, it opposes man's existence with all its hostile forces. The city is but the ultimate stage of this confrontation; I like to call it "the natural homeland of man".

"Thanks to human fatigue, the city contains the fire of the volcano, the sand of the desert, the jungle and the steppes, the flora and the fauna,... the whole of nature."

This dynamic concept of landscape imposes itself as an antithesis to all theories of adaptation and integration, still widespread theories in site protection committees, historical preservation agencies and urban planning offices. Architecture is not the integration of a site, but the building of a new site in a challenge to what already exists and not in submission.

Talking about the city we immediately think of the historical city core. It still represents the most meaningful urban place. The two concepts 'historical city' and 'modern architecture' are indivisible. Without modern architecture the historical city would lose its meaning. It participates actively in the redesign of the city. The history of the place thus becomes a basic material for architecture.

"Nothing has to be invented, everything has to be re-invented"

A further landmark for architectural design is the "Modern Movement", where much experience has been accumulated of which the central theme was housing. But reference to the tradition of modernity implies in any case the rejection of vulgar functionalism of "form follows function".

"The aqueduct is alive from the moment it ceases to carry water."

Design is the major instrument of our discipline. Before being an instrument for the transformation of reality, it is an instrument for its discovery. Thus, design is a good diagnosis.

To counter a consumerist vision of the world, it is necessary to seek new solutions capable of re-proposing forgotten values in architectural terms: I think of the values of land as non-commercial goods, as geographical and cosmic values.

"A real prairie goes as far as the centre of the globe."

I think of values of changing seasons, of day and night, values of primary elements for human survival such as sun, air, light, water, and the values of history and memory.

"What a waste of energy, what an effort to ventilate, to heat, to light, ... when it would be enough to open a window."

"Every human intervention presupposes a destruction: destroy with consequences!"

After these thoughts I would like to present some projects. A common trait in all of them is the search of a concrete response to the long time-span of urban evolution and to the uncontrolled sprawl of today's city.

Conclusion

As we have seen, all the projects attempt to give an answer – be it the long time-spans of urban evolution or the sprawl of today's city. Aware of these problems, urban planners today turn to two different attitudes. The first is to predict the future development of the city – but reality has taught us that the large majority of predictions never common true. Confronted with this reality they then turn towards a more open plan, a flexible plan which allows the city to move differently from what was initially predicted. This also implies that we cease to make decisions. The best plan then is the lack of a plan.

With regards to urban sprawl clear positions do not exist.

To oppose these two positions I propose two alternative answers:

- Against the uncontrolled sprawl of the city, I consider it of the utmost importance to determine a Spatially recognizable growth limit for each city; beyond these borders will be the landscape, as was the case in the historical city. Inside the limits we will aim for maximal densification.
- For the long time-span of urban evolution I answer with the short time-span of architecture's finished designs. This way we are able to evaluate in a very short time the quality of a solution without having to wait for ages before being able to evaluate the design.

For these projects I also referred to my aphorism:

"Architecture is the void; it is up to you to define it."

If this aphorism is evident for the historical city (just think of the space of squares and streets defined by adjacent buildings which made up the public space par excellence), it is questionable for the city of today where the in-between space is a void without meaning. For this very reason, in the absence of a meaningful context, architects today frequently hide behind the object per se, eager to achieve some formal creation at any price, looking for originality in order to propose it as a monument. With the absence of a meaningful context the result is an addition of singular buildings contributing to the monotony of the city.

In my projects (and with my students) I re-introduce the importance of the void, defined this time not so much by buildings but by the infrastructures of roads and trains, capable of assuming a large scale as well.

Let me conclude by citing an excerpt of the Swiss writer Max Frisch, from the speech he made for the occasion of his 75th anniversary, when talking about the fallible...

"A science deprived of moral reason, and consequently scientific research for which no one accepts responsibility of the results, implies the perversion of the enlightenment which was supposed to lead us to maturity. Today enlightenment is a revolt against the blind belief in technology itself.

Beyond enlightenment, is not the mature man, as Kant and all thinkers of the enlightenment had hoped, but the Golden Calf.

I feel solidarity with all those who across the world, as well as here, practice resistance. Resistance also against a legality understood as a stratagem, an opposition who's good is the affirmation of the spirit of enlightenment before it is too late: not as a repetition of history, but by means of historical experience tending towards attempts of adult individuals trying to live together.

I am afraid that without an opening towards moral reason, which may only come through resistance, there will be no next century. A claim for hope thus becomes a claim for resistance."

Translation Pierre von Meiss, 2 September 2007

Odile Decq

Horizon and Adventures

Presentation of the Honorary Guest by Francis Nordemann

First of all I would like to thank Maria and Dino for the excellent idea of inviting Odile Decq to lecture tonight. I would also like to thank them for asking me to welcome Odile and to introduce her. It is an honour and it is a pleasure. I do not know much about what she is going to say – she refused to tell me anything about it, of course – but I know she is going to speak about her life and her work, and that is a major programme for tonight. I will be very careful to make my description of what she is doing very brief, because we have known each other for a very long time and I know that whatever I will say will be immediately denied or contradicted. As I am sure everybody knows, she is a very special person and to confirm this let me tell you that she has been recently appointed as the head of the Ecole Spatiale d'Architecture in Paris. She is the principle of Odile Decq & Benoit Cornette and she also represents the written word with her numerous writings.

So welcome, bienvenue, Madame.

Etre *Spéciale* aujourd'hui

Dans une société où toutes les productions tendent à insidieusement s'uniformiser, faisant fi de tout particularisme culturel, historique ou social, alors que l'architecture quotidienne se débat avec les standards imposés par l'industrie et les pouvoirs politiques et que l'architecture des monuments se pose indifféremment sur la surface du globe, les écoles sont les dernières garanties de la diversité de pensée, de positions et d'actions.

L'ESA est née d'une révolte contre l'académisme et s'est toujours régénérée dans la lutte inventive dans sa pédagogie comme dans ses structures. Aujourd'hui, alors que toutes les écoles d'Europe s'ordonnent dans une réforme salvatrice, mais dont l'effet second pourrait être une forme d'uniformisation du savoir, l'ESA doit renouveler son ancestrale promesse: être *Spéciale*.

Être architecte aujourd'hui encore plus qu'hier c'est, certes, maîtriser un ensemble de connaissances et acquérir la capacité à projeter et conduire un projet, mais c'est aussi pouvoir :

- appréhender des situations et des projets complexes;
- être doué de capacité d'analyse, de conceptualisation et pouvoir prendre position;
- intégrer et conduire des équipes multidisciplinaires;
- innover et contribuer à faire progresser les techniques;
- vivre le monde mais aussi la singularité de chaque culture.

Etre *Spéciale*

- c'est alors prendre à son compte le devoir de diversité : diversité des savoirs, diversité des cultures, diversité des pratiques de l'architecture sans aucun sectarisme ni idéologie d'aucune sorte.
- c'est aussi considérer que la fabrication de l'architecture est d'abord une activité de recherche
- c'est repousser toujours plus les limites de la pensée et de la pratique traditionnelle tout en assurant une compréhension plus globale de l'architecture.
- c'est favoriser l'émergence de nouvelles relations entre les systèmes de pensée, les modalités constructives, les systèmes esthétiques, les processus industriels et les enjeux organisationnels
- c'est alors assurer la formation d'architectes pensant, libres et critiques en prise avec la société et acteur engagés de celle-ci dans une vision dynamique vers l'avenir.

L'expérimentation et l'invention sous toutes ses formes dans leurs acceptations les plus larges contribuent à former ces diverses attitudes.

L'ouverture sur le monde comme l'accueil au monde et aux autres contribuera à la diffusion et au rayonnement de la condition d'être *Spéciale*.

Nous y sommes à présent engagé et la revue *Spéciale* commence à en rendre compte.



ODBC LYON Quai Rambaud



ODBC TANGER Lounge



Shanghai Lateral

Discussion

Pierre von Meiss, Lausanne, Switzerland

Now that you have showed us how you design what you design, what you like, what you love, and given this particular audience, I think it would be very interesting if you could make a little addendum about how you teach and what you teach.

Odile Decq, Paris, FRANCE

First of all I think that I am not a teacher, I am just a coach for the student. I always tell students that I do not have anything to teach them, but that I am just there to help them to do their own projects and to help them find their way to reach the horizon, as I said at the beginning. The last theme I gave to students to develop – because I do not teach anymore, I have been too busy with the office and being director of the school – was about cities, the development of cities and making proposals for the 21st century. So in the first part of the semester, the first months, I asked them to study in groups the latest developments in science – in medicine, astrophysics, biology, etc. – in order to understand where the world is headed, where society is headed, where research is headed, and then to present what they found to the other students and to try to understand with these new developments in mind what the society where they will be working as architects will be like, who they will build for or to who they will propose architecture. The next step was to try to find ways to transfer the knowledge that they learned into developing a project for a specific city. Once it was Paris. I let them destroy Paris if they wanted, and some did. They added things, they played with communication, etc. We also did that for Brussels, bearing in mind all the transformations that have occurred in Brussels since the 60s, the different currents of modernity, post-modernity, etc., and that Brussels could become the capital of Europe. So, it was interesting to think about what could be done in Brussels, if it is chosen as the capital of Europe, so that it represents Europe, in terms of politics and everything. Because I do not think that architecture is isolated. I cannot think like that.

For me architecture is really a part of the world, and it is nourished by everything around us; not only by architecture itself, but by technology, by biology, by politics, by everything, and it has to be made in reference to different kinds of knowledge. So if I say I am a coach it is because I do not dare to – and I know that some of you will not agree with me, but that is to be expected – I do not dare to tell them how to design a form, I do not want to ask them to correct a form. I say, all right, this form is possible but if you do that it might be easier to build it or it could be like that, but I think they have to find their own way.

Session 2

10 Years of Heads' Meetings What we have achieved and what we can expect

How do you value the previous meetings of Heads?

What was their impact on the debate
on Architectural Education in Europe?

Most significant achievements (if there are any)...

How well did the meetings cover burning issues
on architectural education?

What issues stayed out of the debates?

What future can be sought to this type of events?

In what direction must these events go?

Can these meetings contribute further
to the restructuring of architectural education in Europe?

Chair: **Maria Voyatzaki**, Thessaloniki, Greece

Introductory panel:

Laughlin Kealy, Dublin, Ireland

Richard Foque, Antwerp, Belgium

Juhani Katainen, Tampere, Finland

Anne Elisabeth Toft, Aarhus, Denmark

Joaquin Braizinha, Lisbon, Portugal

Stefan Wrona, Warsaw, Poland

Maria Voyatzaki, Thessaloniki, GREECE

Good morning, everyone. It is going to be a long day, but hopefully an informative one. We wanted our first session to be retrospective of the past ten years that we have been holding this event. I am not going to dwell much on the agenda, but as you can see the presentations and the discussion in this session are focused on answering a series of questions.

At the beginning we did not really know which direction to move in and so started out in a very speculative and tentative manner, although the framework of Bologna gave us certain pointers. Throughout these years, people have always come back to us with feedback and well-meant criticism, and this has always been very useful to us in structuring the next meeting. The main criticism we heard after the first few meetings was that we were generalists; but this was something that we could not really avoid since, as I said, it was hard to know where to start. However, if you have a chance to go back to the proceedings of these events you will see that we were delving deeper and deeper into the burning issues in architectural education with every meeting. But there are always things that we have not touched on sufficiently, and these give rise to the next meeting and so on and so forth, with highlights some factual results last year, with real numbers on charts, tables, and so on and so forth.

But in the end, it is not for us to put criticism on the table, but for you to tell us what you think. The members of the panel are veterans of this event, people who in some cases have not missed a single meeting, and we have invited them to share with us the insights they have gained from their different experiences.

I would like to start with one of the most voluntarily hard workers for the association in this group, Anne Elisabeth Toft. She teaches at the Aarhus School of Architecture in Denmark and has been working on the EAAE newssheet since 2000. Not only has she given the newssheet a very updated format, but under her supervision it has acquired a very enriched content with a much more academic profile. In her work for the newssheet over the years Anne Elisabeth has spoken with many of the key figures of this event. So I will pass the floor to Anne Elisabeth Toft, who is going to go give us a retrospective of her perceptions of the meeting, through her work as an editor of the EAAE newssheet.

Anne Elisabeth Toft, Aarhus, DENMARK

Thank you, Maria. My name is Anne Elisabeth Toft and I am an assistant professor at the Aarhus School of Architecture in Denmark. I have participated in these meetings for the past six years, as a member of the EAAE Council and as the editor of the EAAE newssheet. I am not a dean, and I am not a head of school; however, I have been very involved in school politics at my own school for a number of years and I participated in the reorganization work that has been carried out there. I have been working in groups and committees that came up with proposals for the curricula and right now I am an appointed member of a steering committee for the school's development strategy.

As the EAAE newssheet editor I have interviewed many heads of schools from a great number of schools of architecture around Europe. I have also interviewed heads of schools from the US, China, India and South America. These interviews, which paint a picture of the various schools and educational systems, were all published in the newssheet.

Today we are here to discuss the experience of the 10 Meetings of Heads of European Schools of Architecture. The purpose of this session is to make a critical review of the past events in order to rethink the future. Since I have participated in most of the meetings, Constantin kindly asked me to present my views today and I would like to thank him for that. I will try to briefly comment on the six questions that are the focus of this session. As I said, I did not participate in the first four meetings and I could find little material that could tell me about the discussions that took place at these meetings, except for Constantin's article in newssheet N°76, the anniversary newssheet, called "Formulating the Future of Architectural Education in Europe". However, I have talked to many people who did participate in the first four meetings and as far as I can understand these meetings were not as political as the later ones. The reason for this is probably, as we all know, that the reforms that took place in the 90s were very different from the ones that we have experienced in the last few years. The former were mostly motivated by the internal dynamics of the schools, as those dynamics emerged in the specific national context, while the latter were often introduced or imposed by the broader framework of the EU related to higher education.

Since 2000-2001 the meetings in Hania have very much evolved around the Bologna declaration and the EU directives and subjects that were or would be influenced by these. As a consequence of this, the purpose or the aim of the meetings became, and I am now quoting from the preface of one of the books of proceedings of these meetings, "...to develop a positive milieu for the exchange of views and decisions, criticism and proposals, for the support to schools of architecture to integrate in the under-construction European Higher Architecture Education Area". I think that the main questions around 2000 seemed to be whether the heads of European schools of architecture, as a collective body, can play a significant role in the creation of the European Higher Architecture Education Area and whether they can contribute to the definition of what the studies in architecture in Europe should be. These questions among others led to the foundation of the so-called EAAE Hania Statement in 2001. In my view, the formulation of this document is the most significant achievement of the Heads Meetings.

Another significant achievement is that the Meeting of Heads has become an institution in itself. I think that is very important. The ENHSA Network is a body of heads of schools, and that is an important and powerful thing. There is no alternative to these meetings, at least not to my knowledge. So in that respect the meetings are also both unique and significant.

This said, however, I think that you could use the network more and it could perhaps be more productive than it is at present. You could take more initiatives, as a collective body, and in doing that you may have more influence on whatever you find important. Right now you meet only once a year, and in this specific context. You could do many other things and you could take authorship of more discussions. I guess what I am trying to say is that in a way I do not think that you have yet fully understood the power – the political power, that is – that you possess as a body.

So, did the previous meetings cover the burning issues in architecture education? Yes, I think they did. As I mentioned before I have interviewed many heads of schools since 2000, and I reread most of the interviews just before coming here, and the burning issues for the people that I interviewed were in fact in many cases the same as those that were debated at the meetings in Hania. So, yes, I think the meetings did cover some important issues and they also influenced the debate in Europe on architectural education - no doubt about that. The harmonisation of architectural education in Europe seen in the light of the Bologna declaration seemed to be of the utmost importance to the schools. And the definition of the contemporary profiles of models of architectural education in Europe to which schools had to adapt their curricula was in fact the main issue that concerned the heads that I interviewed from 2000 onwards. I also know that it was and still is a very important issue at my own school

Which issues remain outside of the meetings' approach? Well, of course, there were many issues that the meetings have not addressed – for instance, many important issues concerning globalisation. Since 2006, when Al Gore came out with his movie, the whole world seems to be concerned about the climate changes that we are experiencing. The main issue these days seems to be how we can save the planet. And there are other issues, like sustainability, migration, the outsourcing of work to Asia, pollution, aging, security and lack of resources, to mention but a few that get paramount attention. These are issues that influence everything in society and therefore architecture and architecture education. I think we need to discuss at future meetings here in Hania how these issues might change architecture education. We need to discuss what to do, individually and as a collective body – a collective body of heads of schools. We need to discuss what our agenda is or could be. For instance, what are the subject matters that we ought to be teaching our students? Due to the issues I just mentioned, I think it could very well be that we all have to completely change our curricula in the near future.

So do the heads' meetings have a future? Yes, I certainly think so, and I hope so. We have many important things to discuss and many important things to do.

As a final remark, I would like to add that one of the things that has always intrigued me about the heads' meetings is that there are somehow two kinds of discussions going on at the same time and this adds its own special dynamic to the events. Maria referred briefly to this yesterday evening; there are the official discussions that take place in the auditorium and then there are the unofficial informal discussions that take place at the lunch and dinner tables. I must say that I have often learned more from discussions at the lunches and dinners than from discussions in the auditorium. So what I want to say is that I think we should all acknowledge the informal discussions and networking more and maybe even try to come up with strategies for how to incorporate them in new ways in the programme of the future meetings. Thank you.

Maria Voyatzaki, Thessaloniki, GREECE

Thank you, Anne Elisabeth. I would like to present the next speaker on the panel, professor Loughlin Kealy, the Head of the School of Architecture of University College Dublin in Ireland.

Loughlin Kealy, Dublin, IRELAND

I am going to centre more or less on the six questions that Dino invited us to address; there are quite a few more questions perhaps that one could ask but these six are not bad for a start.

The first question was, how do we value these meetings. I think I would agree with most of what Anne Elisabeth just said, so I will just clarify in what way I value them. I think the first thing these meetings have done was to create an opportunity for dialogue that did not exist before. They provided a forum for discussion and they provided a means whereby people could actually engage together and discuss issues that concern them, although with some limitations, which I will get back to later on. But I believe that the most fundamental thing that these meetings have done has been to create a consciousness among heads of schools that there were indeed common issues that could perhaps be advanced, or the understanding of them could be advanced, through meetings like this; and equally importantly there was an understanding, a consciousness, among heads of the profound differences in architectural education across Europe and of the fact that these profound differences were also extremely useful, and that it was important for us to develop a view of architectural education that accommodated differences as well as commonalities.

I think that sort of understanding was a progressive one. My memory of early meetings is that very many of them were quite frustrating for a lot of us because people arrived with their own agendas, their own problems within their own schools, hoping to find a place where somehow those problems could be solved, only to find out that these meetings were not actually about that; that there might be in the dialogues between individuals plenty of the help we had in informal sessions, but the meetings were not concerned with allowing people platforms to explain everything about their own schools or indeed to solve domestic problems as such. Of course, also, these meetings provided a reference point for other activities that were going on, activities of other networks, and this meeting provided a way in which heads could see those activities within an overall context.

Now, what was the impact of the meetings on the debate on architectural education in Europe? I suppose it is really hard to get beyond the fact that the biggest issue that had to be confronted in the early meetings was the impact of the Bologna accord and subsequent accords on architectural education, and in a way that was quite a struggle for these meetings. They were structured in such a way that the organisers had people here from the European Commission, and there were workshop sessions around various issues, and as a result, in one extraordinary meeting, there was the production of the Hania declaration, which was, I think, for many of the participants, a great step forward. I might be wrong in this but my recollection is that this was the first time that this group, as a body, coalesced around some very specific points, which they felt underlay architecture education in Europe. The fact that a meeting of such diverse schools, different countries and so on, could reach that point was a very significant achievement and by far in my view the most significant to date.

But there were other achievements as well, and in terms of the impact of the debate on architectural education I would return to some of these. The meetings certainly provided an impetus for the creation of new links – the links with the Architectural Council of Europe, for example, have been stimulated and supported through meetings of this sort – and I believe that they have also had an influence on the strategies and the activities of the EAAE, though I could be corrected on that. And most importantly also – and yet there is a paradox in this – is that this meeting has also seen the production of very important information that would have been very difficult for heads of schools to have accessed on their own. A number of studies and surveys were carried out and the results presented at these meetings that provided a picture – incomplete, perhaps, but nonetheless a very important and indicative picture – of the structure of architectural education in Europe. I think that the availability of that kind of information could only help in the kind of thinking that went on here and our ability in a way to transcend our local issues and look at the more general patterns that we were being asked to consider.

The next question really was how well did the meetings cover burning issues in architecture education. Well, in this I have a more qualified response, in the sense that I think that some issues were covered very well, but one very key issue that I think we were not really able to address, perhaps because we might have not formulated it in a way that we could address it, was the key issue of the impact of the research agenda on architectural education. And this was something that we considered, and that we certainly discussed here on a number of occasions, but perhaps not enough. I have a qualified view about how successful those discussions were, and how far we could take them was I think limited by the nature of the occasion and the type of meetings we could have. I suppose the effect of those discussions was mainly again in raising awareness across the board of the importance of that issue. And certainly I found in the informal discussions that Anne Elisabeth mentioned a great deal of insight from my colleagues and a great deal of assistance in formulating the response within my own school. So perhaps one of the characteristics of this meeting itself was that general issues could be ventilated here in a colloquial setting, whereas actually looking for steps forward depended very much on local conditions and local considerations. I think this meeting has also been extremely valuable in flagging emerging issues, particularly say the issue of the relationship between architecture education and the profession of architecture. That issue, which we will be considering today and tomorrow and for the rest of this meeting, has been prefigured quite a number of times in meetings in the past, and there have been papers presented here at this meeting which discussed some of the aspects of the relationship between teaching and the profession, and certainly in the UK and Northern Ireland, where some very particularly important papers were presented in that regard some time ago.

In terms of the future and whether these meetings can contribute to a restructuring of architecture education in Europe, I do not believe that it is a coincidence that, post-Bologna, the focus has shifted towards the relationship between teaching and practice. It seems to me that, as many schools have tried to address the question of research in general, they have also started to experience a tension between addressing the demands of their institutions and addressing the demands of the architectural profession. I suppose they resolve this in different ways (or maybe not); but I believe it is not a coincidence that, as this knowledge economy imperative takes shape, the practice, the relationship of architectural education to the requirements of practice, also becomes more firmly the focus. The fact that these things cannot be considered

in isolation is perhaps one of the most demanding challenges that we face individually in our own schools, and one to which this meeting can contribute as to how we must address it. And I often wonder, too, if it is a question of the relationship between education and practice or the relationship between architectural education and professional activity that is governed by professional institutes, because it is not quite the same thing. And I see, in terms of changes in the architectural profession in Europe, the emergence of the Architects Council of Europe and the new role that council is having in substituting from previous arrangements under the Architects' Directive. Those are, I think, very considerable shifts.

Finally, I just want to touch on the question of the contribution of the meetings into the future, and I want to be very brief on this. I do have some thoughts on it, but to be honest I am far more interested in hearing what other people have to say, as my opinions are just my opinions. We are seeing a move towards internationalisation, and in a way the complexity of the meeting that we are engaged in this time takes some of its character from that move towards the internationalisation of architectural services and perhaps through the internationalisation of architectural education. I suppose the big question for me in just thinking about that is how meetings like this can be helpful to schools as they face any of these assorted issues; perhaps that may require a restructuring of these meetings if we are actually to address it. How we should do that I do not know, but it would be interesting to think about it.

I will just finish off by saying, perhaps in the same way that Elisabeth finished, that the drivers of changes in architectural education are issues of life as they are experienced in our communities and the continuing and almost accelerating organisation of the European territory; and this is an issue which I think strikes at the heart of what we teach and the kinds of subject areas that we consider relevant to architecture education.

The question of life-long learning is, again, one of these issues which has got institutional aspects to it, and one that also causes real challenges for schools of architecture in their existing institutions. We have heard the suggestion that the question of life-long learning will be approached in a different way across Europe in the context of the new directives; that in itself will suggest that the walls of the school of architecture will become much more permeable than they are at present. I think it looks for a new relationship between schools of architecture and the architectural profession. How this meeting can actually advance that discussion is something that I think we may have to see in the future. Thank you very much.

Maria Voyatzaki, Thessaloniki, GREECE

Thank you, Loughlin. Our next speaker is Richard Foque, from the Henry Van de Velde Institute in Antwerp, Belgium, who I know has not missed any of the meetings and whose input I am sure will be very valuable.

Richard Foque, Antwerp, BELGIUM

I am one of the veterans that Maria mentioned who have attended all ten meetings, and maybe that is the reason I was asked to comment on them. I will begin with my personal impressions when I arrived at the airport in Hania for the first time, because I think they say something about the analogy between the rise of the city of Hania and the way this conference evolved over the years. The first thing I saw when the plane landed was barbed wire, because it was a

military airport and we had landed in front of a kind of barracks which had been converted into a kind of airport terminal. At the time I think Hania was only a modest tourist place and now it is one of the major tourist destinations in Crete. When the conference started ten years ago I would say it did so in a small, pioneering way, but with a lot of expectations and a lot of good will and a lot of engagement on the part of the people involved in it. We were about 50-60 people attending at that time and this year I think we have more than doubled that, so that says something about the relative interest and importance of this meeting.

Having said that, I will also try to answer the questions Dino and Maria have put to us, and I will try to put them into three main points: what we did achieve, what we did not achieve and what we still could achieve. Of course, I will only be expressing my personal views, and I am sure that you will all add a lot of things also, and I will not be surprised if there is some repetition of points. In fact, I can already see from the remarks I heard my two colleagues just make that my presentation will repeat some of the same things that they have said.

So, what did we achieve? The way I see it, the impact of these meetings was on three levels: there was the impact on architectural education itself, the impact on the EAAE as an organisation, and, judging from my experience, an impact also on individual participants. I will start with the impact on architectural education. I think that perhaps the most important thing this meeting achieved was, as Loughlin mentioned, the creation of a kind of informal platform for discussion and dialogue about architectural education, its essentials, its content, and so on. And by informal, I do not mean that there was no commitment, there was no engagement, but in the sense that this meeting allows the people coming here, who are in important decision-making positions and are involved in all sorts of internal or local politics, a kind of freedom. It provides a forum where they can speak freely, which is something they cannot always do in their own institutions and schools. That is an important factor because it allows for a more open and unrestrained discussion, and I think that we should be grateful that ten years ago Maria and Dino took this initiative and gave us this platform.

Another effect of this meeting was that it promoted an understanding of the diversity, the variety and the complexity of architecture education in Europe. This is very important, because we are all living on our own island, so to speak, and being made aware of the different situations in architectural education in the different countries gave us a much more broader insight into global problems.

The development of a common strategy is something else that has been mentioned already. This meeting played an important role in implementing Bologna along the line, and I think we are still profiting from it. And then of course there was the Hania declaration, which was a major breakthrough, a very important point in these ten years and one that was not easily reached. I probably do not need to explain to you that if you have ten architects in a room you have ten different views, so having more than a hundred architects make a common declaration was a major achievement.

This meeting also achieved the more practical purpose of simply getting us acquainted with colleagues across Europe and beyond, which of course facilitates international exchange and cooperation. We also began working on improving the relation between architecture education and the profession, and that is something that I believe we should continue to do.

The second area of impact this meeting had was on the EAAE. In my opinion these conferences have helped make the EAAE a more mature and professional organisation. I think there is now

more clarity in relation to content and mission, because these are more openly discussed here as well as in the informal talks during the dinners, etc. And there is, of course, more transparency too that way, because you know more of what is going on in the board, in the several working groups, and so on. Another effect on the EAAE was an increased level of engagement on the part of its members. Over the years, more individual members have become involved in the working of the EAAE through these thematic networks and the different sub-network conferences, more schools have organised their own meetings locally or within their own countries; and all of this was a result, perhaps an indirect result, of these meetings. And of course, I do not think this has been mentioned at all, but for me it was very important that gradually, every year, there were more and more people coming from what we call the new countries, the eastern European countries, and I think that was very important too. I think this created an openness towards Europe not only as a political entity, but also as a geographical, cultural and architectural entity.

To go on to the impact these meetings have had on the participants. Now, this is very personal, of course, but I have really cherished the personal and direct contacts with my colleagues here. And as Loughlin and Anne Elisabeth mentioned previously, I do not think that the social events at meetings like these should be underestimated, because they lead to direct communication on the level of policy-making and organisation. And also, as I said earlier, the insight we get into each other's position, the difficulties we each face in our own country, can really teach us a lot. For each of us coming here every year I think is kind of like returning to the source, a kind of retreat, so we can go back refreshed to start the academic year. So the creation of personal networks is a very important aspect of this and maybe the most important is friendship. I discovered a lot of friendship here and that is one of the most important points for me.

Now, to go on to what we did not achieve. There were a lot of things that we did not achieve, maybe there are more things that we did not achieve than what we did achieve, and I think it is good to have some reflection after ten years on that as well. I tried to group the things we did not achieve into three main categories: some unfinished issues or open questions, some complex problems that we never touched on but should, and some weaknesses. And let me say, although I will come back to this later, that weaknesses sometimes are also strengths in my view.

So let's go first to what in my opinion are some open questions. One has to do with this field of tension that we see between the idea of educating for the profession and architecture as a scientific discipline within a context of constant and increasing change. We see that the profession is changing in a dramatic way and the question is whether it is important that education should follow that and whether we as educators should play an active role in that or stay on the sidelines; whether we should take a more reflective stand or perhaps even a critical stand, and whether we should change at the same pace or whether it is perhaps more prudent to have more gradual change, etc. We also see that there is a significant trend towards globalisation in the profession, with architectural offices all over the world becoming more and more similar, and this gives rise to the question of whether this should also be the case with architectural education. Maybe it is important to have diversity, to keep diversity, as it may be a good feeding ground for these globalised firms. So as you see there is still a lot of room for discussion with regard to this issue, and I believe we should continue our debate in this direction.

Then there is the issue of design research and how we should embed that in architecture education. I do not think there is an obvious answer. Then, also, there is the question of the position

of the school of architecture in the university complex, where the ideas of scientists and the scientific approach are not always compatible with the way we deal with problems.

Competences also seem to be a key issue now, and we touched on that last year. I did not know that it was so important, but apparently Europe feels that it is, so maybe we should have further discussion on that. Then, I already mentioned the issue of European diversity, but how do we deal with that? And how do we see the position of Europe in a globalised world? I think it is important that we look at what we do in Europe, then look outside Europe and see how we can position ourselves within such a global economy. And if you look at the programme you will see that it includes a roundtable discussion with people from South America, from the United States, from Asia, and so on, so we are already moving in that direction.

Untouched problems. I think we did not touch very much on a central preoccupation of architectural education in the 21st century: sustainability. Systems of quality management are another issue that we sometimes touched on but never really focused on. Can the EAAE play a role in quality assessment, in accreditation and so on, as our sister organisation in the United States is doing? And is it important? I do not know, but it is certainly something to discuss. Cross-referencing is also something that might be interesting to see and particularly how to reposition ourselves in relation to other professional educational systems, such as medicine, law, business administration, etc. And of course, the most evident thing is to develop a new mission statement for the next ten years. So I am sure that you will all come up with many more things that we have not focused on, which we can look at in the future.

Now: the weaknesses. I think that we have a much too introverted attitude. We are looking too much inside and not enough outside, and in my opinion that could be a weakness of these meetings. The second weakness I see is repetition of the arguments. Of course there are reasons for that: attendance changes, heads are usually for four-five years and then they change and new people come in, new countries have joined, new schools have joined, and so on. So maybe that is not really a weakness – if you remember I said earlier that weaknesses can also be strengths, and maybe it is a strength. Maybe it is good that we discuss the same things over and over, because it sharpens our focus and enables us, or even pushes us, to set out our arguments more clearly and more explicitly. So this may be both a weakness and a strength. Another thing we have to look at, that is related to the previous point, is what we do between meetings. I mean, there is very little reported on the follow-up of these meetings. We have our bath, our intellectual and social bath, we exchange ideas with our colleagues, we leave here and that is that. There is very little reporting on the follow-up and building on the results of the previous meetings. Something else we should try to remedy is the uneven representation of countries at this conference. Of course this is not the fault of the organisers, but you all know that some countries have been fully represented here all these years and others have not. And it is a pity, because we need to hear from them too. Also, I think we have very little political professional impact. I do not know if that is important, but I have always believed that as an organisation and as a conference of heads of schools we can play an important role. There is a certain fuzziness about the internal function of the EAAE as an international organisation, and of course it plays a good role and as I said earlier it has improved over the years, but I think that we can still improve the transparency of the organisation of the ENHSA.

With regard to the question about future topics, I have thought of some actions we can take and some directions we might move in. I think architectural education provides a role, that

has already been put forward; building of centres of excellence in Europe; admission criteria – I think we all suffer from input and output quality; management and leadership in architecture education – I think this is a forum maybe to discuss that; the role of the PhD as a requirement for teaching and as a requirement for the professional, or not; few points of collaboration between the professional body and the further professionalisation of our own organisation. To sum up, I believe we need to have more follow-up activities; to advance architectural education in a consistent way; to change our introverted attitude to an extroverted one; to increase our political impact; to increase transparency; to increase internal cooperation; to increase coherence of governments and developments. Thank you.

Maria Voyatzaki, Thessaloniki, GREECE

Thank you very much, Richard. I will now call Juhani Katainen from the Tampere School of Architecture in Finland.

Juhani Katainen, Helsinki, FINLAND

I enjoyed very much the previous speakers. They put forward just about everything that could be covered here, so I will try to make a very brief statement on a personal level. I have been here from the beginning, and we started on the walls of the next building, without air-conditioning, sitting in a huge space where they used to build warships for the Venetian fleet. When I first came here, I was the Dean of the Department of Architecture of the Tampere University, and I stayed there for twelve years as a Dean and seventeen and a half years as a professor, and now I am about to retire. I am very happy to be here with you, looking at your work in architectural education. The first time was really fantastic for me; it made me realise how many of us there are, and that was something important to begin with. So many people involved with architecture education, coming from our small countries and our small schools, learning that we are not alone, that we are working together. So those walls were covered with a very important message. And today we sit here, in this hall, in this space that is important for architects and architecture, and I think that the fact that this place exists here is due in part to these meetings. And there is an architecture school in Hania now and that is also an effect, a very real effect of these meetings and of what has been going on. My colleagues have already analysed in their very fine talks what has happened and what the impact of these meetings was. I think the most important thing is the exchange of knowledge that happens here in this room and in the coffee breaks and in the lunches and dinners.

During these ten years what has happened in Europe, as you know, is that we have had wonderful architectural dialogues given the direction of our education in the universities and we have also had some very interesting partial papers – I do not know how many of you have today the so-called recommendations. So this is one matter, whether you have seen those recommendations and whether you are ready. So these recommendations should be looked at and then taken into account in thinking about the future, because that floor for making the recommendations does not exist after the 20th of October this year, as you know very well. We were lucky, actually, in Europe because the recommendation for architectural education was referred to the new directive, but we were left unaware of what is really going to happen. So that is the future we are facing.

The future of these meetings is really important because this is the only forum where these matters can be dealt with with professional knowledge, because you know what is going on in the schools, and together we can work on in these issues and send our messages. The 2001 Hania declaration was a very good message; it was a fantastic piece of work. So perhaps we need another Hania declaration. It is not easy to do, I am sure, but this is something to think about, to state the common opinion of this board, saying what we want to be taken care of in our architecture education in Europe, and not only in Europe but also worldwide. So that is what this exchange of knowledge can do, and I think it is very important.

I brought messages from these meetings back to my school and I wrote about what I learned each time and I put it in our weekly newssheet for architects. I do not know what the effect was, but the knowledge was circulated. And I feel that the message that is sent from here to the schools is very important, but it is also important that it reaches the commissioners, and especially at this time the Commission needs some good advice, of that I am very certain.

I came to the first meeting in Hania with the hope of seeing what other schools in Europe were doing. I wanted to learn what kind of schools there are in Europe, and I had not been able to do so. I later learned that this is a very difficult question because it really is not easy to say what kind of school you have. And we had some meetings where we discussed the programmes of studies in the schools, but just looking at the programmes is not enough, you really need to delve into the programmes in order to get a clear picture. So my suggestion to you is: go to the other schools, meet your friends, make evaluations and accreditations, and make knowledge knowable, to see what is really going on.

We speak about diversity in Europe; this is a double-edged word. We accept diversity and we are including in our architecture world more and more international ways of presenting ourselves as a space-makers and architects and urbanists. This is a big issue, how to keep real, good diversity alive, rather than the wrong kind. It is an open question and we need to find the answer. So what we need today are fresh minds.

Maria Voyatzaki, Thessaloniki, GREECE

Thank you, Juhani. Our next speaker is Joaquim Braizinha from Lisbon, Portugal. I think this is the tenth for you as well, isn't it?

Joaquim Braizinha, Lisbon, PORTUGAL

Yes, it is. I think I have been included in this panel because with more and more people coming for the first time it becomes increasingly important for those of us who have been coming here for ten years to leave a message. And to start, I can remember the meeting in 1998, and someone mentioned that there were about 50 or 60 people present, but I think that there were no more than 30. However, that was enough to start discussing the idea of having an annual meeting of heads of schools to organise our common future. I remember two discussions with my colleagues from Portugal that were present at the time, and with our present president and Dino, about creating the opportunity for further meetings.

As you can imagine, it was very important for countries located on the periphery, like Portugal, that were always for various reasons turned not towards Europe, but towards the Atlantic, the

Orient, Brazil and so on, to be finally included in the discussions about Europe and about the schools in Europe and the teaching that goes on there. It was very important for us to be finally in the centre of the discussion and to learn our differences. We have passed from a very difficult period, political period, where political candidacies were not always thinking and acting in the same way in Portugal and people of my generation feel that what we have in common is not as important or more important than the differences that exist among us. So over these years this has been the place for us to learn about these differences and to understand the degree of difference that exists in teaching in European schools. In this context, I suppose that the most important contribution was the Hania declaration because it was the first time that so many different schools and different cultures had a common vision of architectural education. It was a way to proclaim that we are here and we are thinking about our common future.

The Meeting of Heads was able to discuss general issues, without specific countries or schools discussing internal issues. I suppose that we all understood the importance of these subjects. Of course when we returned to our schools, there were confrontations with specific rules and specific laws of our countries and so on. The discussion of Bologna was also very important. And in the point of view of the assembly of the architects and the schools, the relation of profession and education was also very important. And for the future I believe that perhaps we need to make a second Hania declaration, perhaps, to close this first cycle of ten years.

There are a lot of schools that are still not in Bologna. There are countries that are not in Bologna – Spain is not in Bologna, not one school. No public school in Portugal is in Bologna; they are still at war with the Ministry over various issues. But since there are lots of countries that are still not in Bologna, maybe in the future we should help those who are not here with this new model to achieve the conditions they need to be here. And I suppose another important subject is the communication of information.

With regard to my own experience, we are now seeing the implementation of a new law, a juristic vision of the organisation of the university, that proposes among other things that the schools must have one Doctor for every 30 students and it seems that this law is organised to create schools that will be organised by Doctors, organisations, and not professionals. I suppose that all our schools in the past have always had a significant participation of well-known professionals who brought their experience to the schools and made them go forward. Now, it is as if we are trying to make an army only of generals, without soldiers. This is dangerous. Schools without professionals, schools without specialists, schools without people who want to do good work in a university career but also want to work in teaching and running the school. This is a dangerous future that we are facing, and that I think we must discuss during the next ten years.

Of course all these opportunities that we have had together to be here in Hania over these ten years are connected with the dedication and the passion and the intellectual activity of Maria and Dino. Without them maybe it would have been impossible. So thank you, Dino and Maria, thank you for your presence and your participation and your legitimating of our meetings over these past ten years.

Maria Voyatzaki, Thessaloniki, GREECE

Thank you Joaquim. Maybe we should start thinking of a pension scheme in Hania, if we are going to be here for the next ten years, because that will make it twenty, so we may be able to

retire from the university five years early. Last but not least is Stefan Wrona from the Warsaw School of Architecture in Poland.

Stefan Wrona, Warsaw, POLAND

Thank you. It is very difficult to add something new after so many ideas and voices, but I would like to describe the way that we in Poland view these ten years of meetings. First, in my opinion, the Meetings of Heads in Hania happened at the right time and in the right place. Why it is the right place is very easy to explain, because I know all of us love this beautiful island and the lovely city of Hania, but the moment that we chose for these meetings was truly very special. For Poland it was especially important because at the time it was a new member of the European Community, and these meetings gave us a forum for the exchange of information and knowledge in the field of architectural education. Of course my opinion of the Hania meetings is high, that goes without saying, but I would like to underline that the quality of the meetings was continually improving and I believe that the most important moment in this development was the creation of a European Thematic Network, supported by Erasmus.

In my opinion, Constantin introduced a new formula for these meetings. I have heard a lot about the format of the meetings of this organisation, but it was different in the early meetings; there has been a broadening not only of the discussion about teaching methods in architecture education, but of the discussion of the issue of architectural education systems. So it was very important for us. The most up-to-date programme in my opinion was influenced by a new European education system proposed by the so-called Bologna process. The new system of studies still has errors, and it has created a lot of problems. I think this system was really a big experiment that was conducted on a very large scale, on a European scale, and as you know such big experiments do not always end in success. We should remember of course that the main goal of the Bologna process was to increase the flexibility of studies and facilitate the mobility of students and teachers, but the fact is that it brings a danger of far-reaching standardisation and also an autonomic limitation of our academic organisations.

In these meetings we discussed a lot of the Bologna proposals, about the architect's profile as this was proposed by the old European directive, Directive 85, which by this year will be Directive 84, and about the new qualifications directive. We heard ideas and proposals from the Architects Council of Europe as well as proposals on the preparation of our students for professional activity. But perhaps we have not talked enough about the future of architecture and architects and the role that research and experimentation will play in future developments. We often forget that today the teaching process should prepare our students to be the future architects and that it usually takes 20 years for someone to reach their top level of professional ability. So, the question arises of whether the profile and the role of the architect in just 20 years will be the same as today and I think that sometimes the representatives of our professional organisations do not discuss this enough.

The most important factor of our activity was, as I said before, the exchange of information. It is not so important that there were not very many common conclusions and statements, what is important is that we came to know each other and were able to develop personal relations and friendships, as Richard said. We also learned a lot about other organisations: about the European Association of Architects and about the Advisory Committee.

And in the end, answering the question of what the contribution of our meetings was to the restructuring process of architectural education in Europe, I must say that a very important thing was that we started preparing and analysing statistical data and formulating common opinions and conclusions in the field of architectural education. I must say that some data from the previous meeting was very useful in my activity in Poland in arguing, or discussing, with representatives of our government about the new standards in architectural education. Thank you.

Discussion

Maria Voyatzaki, Thessaloniki, GREECE

Thank you very much, Stefan, and thank you all for your presentations.

I think we should start the debate on today's first session with questions or remarks you might want to make on the presentations we have just heard.

Patrice de Rendinger, Bordeaux, FRANCE

Regarding the presentations we heard this morning, I want to say that I do agree with the idea that diversity is something we should value. I would even say that diversity should be a necessity, especially now that we are dealing more and more with sustainable development in architecture. It is no longer possible to have an international style. I do admire the architecture of somebody like Glen Perkins, but Glen Perkins in Bordeaux would be a catastrophe. I do admire the architecture of many people from Germany, but it would not make sense to put the same housing in Bordeaux, because there would be overheating in the summer and so on. So I think that diversity is now a necessity. And it is not exactly a new subject but it leads us to life-long learning, and, as I tell my students, the day you do not feel that you have anything more to learn is the time to retire.

Herman Neuckermans, Leuven, BELGIUM

I fully appreciate all the suggestions that have been made regarding the future and I have two modest additions. As I have said before, I think that as an association we have to do things that we cannot do alone. So one direction for the future could be e-learning, which could be part of life-long learning. I think this is a hot topic and one which I expect will become even more so in the future. Another thing I think we should focus on is the list of journals and the ranking of the list of journals, because everywhere in the world academics are graded or evaluated or assessed according to their publications and we are not in the Science Citation Index. So if we can come up with a list of journals or magazines, and if we can do this as a joint effort with the our colleagues in the US, then we can produce something that is a general work, that there is a broader agreement on, and that will be used and accepted in universities. Because I know people who have made a list and it is in circulation now, and I know also that there are people in the States who are interested in this, so this is for me an area of activity we could pursue.

Carlo Olmo, Turin, ITALY

I want to mention some things that we could discuss in a future session. Firstly, I think that we have a problem not only in relation to the profession. Our faculty has a big problem with the formation of a single identity of our students, a critic's identity of our students. The culture of our students is too technocratic in this part of the spectrum. This is a problem. Another problem is the shifting that we have between the public school and the private school, a system in which public funding and the raising of funds in the private sector is not real, and this creates big problems for every school. And I think that these topics are typical of the sort of thing we discuss in a meeting like this.

Another problem has to do with the governance of the system. In Italy at this moment we are changing the organisation of the conference of the heads of the architecture schools, and I

think the problem of the governance of the architecture schools in Europe is another topic that is very important. The last problem has to do with the impact factor of architectural studies, and I think that this is the organisation to tackle that. I work in a Polytechnic School that has both engineering and architecture. Engineering has an impact factor system that, thorough or not, effective or not, nevertheless exists. When you discuss the destination of funds, destination of money, destination of new possessions, the engineers always have an objective reason to put forward. We have only cultural or academic reasons, and this is not a good situation. Since I am also the head of this conference for the heads of architecture schools I have worked on trying to organise this kind of impact factor of architecture in Italy, but I think that this is better done on a European scale, and not just in Italy or in France or in Germany, and so on.

With regard to the question of what our mission statement should be for next ten years, I think a problem arises from the guidelines of the Advisory Committee, a very important cultural problem. With regard to the 3+2 system, I think that in a structure like that we are right to organise the three years on more similar lines and the two to be different. We are right to support the more important cultural and social mission of the university, which is mobility between different countries. So I think the most important aspect of the 3+2 system is that it can help us increase the mobility of our students and our professors.

Philippe Lequenne, Grenoble, FRANCE

Just some personal reflections about the title that you have chosen. I do not know how you have chosen this title, but the concept of “navigation” struck me. For me, each time I have been here, the impression I have is that I am leaving my school and the internal problems of my school and I have come here to share some things that we all have in common in teaching architecture. I think that we do not know exactly in which direction we are navigating or what our destination is, but what we share here is a very rare experience. We explore different islands. We try to recognise and share a common culture. It is the only time in my professional life where, as Richard Foque said this morning, we can speak of Europe as a geographical, cultural and intellectual entity. Most of the time in France we speak of France, of national problems in education, we do not speak of problems from a European point of view. And I think that this image of navigation is very inspiring for the future of the EAAE. Perhaps at some point we will know where we are going, I do not think that we can say that know where we are going at the moment. But we hear mostly good ideas, we form good contacts, and those are some very good benefits. So I do not know exactly where these meetings will lead but they are very useful and they are very helpful for people like us to share our experiences with people like you.

Herbert Buehler, Munster, GERMANY

I agree with the proposals for the future that I have heard, but I think that we should add an important point to our work in the future. Most schools of architecture now have a new programme in consequence of Bologna, and in most cases it is accredited but on the lowest level. Accreditation does not necessarily mean quality and I think that it is necessary that we in Europe discuss standards of quality for evaluating the schools in the future. I think it is also important to our cooperation and therefore I think that these are some other problems that we should discuss in future sessions.

Shadhi Ghadban, Birzeit, PALESTINE

There were a few things I want to say about the Bologna declaration too, but I will leave it for the final session on international and intercontinental cooperation. However, I have a question regarding the Hania declaration. I have heard two or three of people say that we need a new Hania declaration, but I did not hear the reasons. Why do we need it? It is not sufficient just to say that we need a new declaration, but we need to say why; we need to see first where we succeeded with the previous one before seeing where we have to go. So please if you could explain just briefly the reasons behind this need for the new Hania declaration, I would be grateful.

Patrice de Rendinger, Bordeaux, FRANCE

There was a slight problem and think it is a question of vocabulary with regard to “evolution of the profession” and “research”. I think these are two different things. The profession has always evolved and this was in strong connection between studies and professional training. And research is something that is less connected with the profession. This year we have 80 diplomas, only three of which were about research. So we must be careful about our aims in teaching and not orient teaching too much towards pure research, which is about sociology, about technical features and so on. I think that architecture does not evolve in the same frame as research.

David Porter, Glasgow, SCOTLAND

I agree with almost everything that was said this morning, but in terms of going forward I think it might be useful to clearly separate the means from the ends. And I say this because we have colleagues from Palestine, colleagues from China, colleagues from North and South America, who might wonder why we spend all the time talking about a small historic town in Italy. The reason why we talk so much about Bologna is that it has a purpose, as well as instruments for achieving that purpose. And Loughlin touched on it this morning: the purpose of Bologna is to achieve a knowledge economy in Europe. That is the end’ the means are the 3+2 structure, the structure of mobility, the structure of curricula, and the same applies to the new European Qualifications Directive and the work on competences. So I think one of the discussions that we all need to have is about the structure of architectural education. The other discussion is about how the knowledge economy is achieved and about centres of excellence and about research. And I think that it might be useful to separate those two, the higher curricula objective from the means that we have been given to try to bring that about.

Selahatin Onur, Ankara, TURKEY

First of all, I would like to thank Dino and Maria and everyone who has contributed in making this meeting possible. I think these ten years of meetings have been a great achievement in itself. Hearing the presentations today I was glad to see that the 2001 Hania Declaration is commonly understood and accepted as the most important achievement of these meetings. The first meetings were primarily about getting to know each other and where we stood. Then after the first three meetings, about a hundred people came together and unanimously agreed on a common statement. Now why did this happen? Architectural colleagues have never come to any decisions so easily. Perhaps this was in part due to the threat that was perceived in the Bologna accord. In any case, I think that this short declaration should be memorised

by all members of this group to remember the stand that was taken then. I also think that in this ENHSA network of heads we have something very important and we should continue our work here. Today, as Elizabeth mentioned, we are discussing, certain subjects, among which, how to shape the curricula. Although we cannot have a common curriculum, we can have an understanding of common competences; each school can keep its own individual character and can design a curriculum that can provide the kinds of competences that are required now and for the future. And there are, I think, many issues involved in this: immigration issues, issues of sustainability, natural disasters – like the fires the Greeks are experiencing now in the Peloponnese. That, or similar disasters, could be avoided perhaps with more consciousness. So, I think that architecture has to have something beyond the discipline, going beyond the normal range of things that are expected from architects, and this requires research. And one of the things that has been lacking to date, as Loughlin mentioned, is an incorporation of research in education. This, of course, is very much linked to the issue of PhDs, which we have not discussed very extensively so far.

This also has to do with what Maria and Herman, I think, were saying about sub-thematic workshops and subjects, and how here, all together, we cannot go into individual subjects, and how we must find a way to incorporate them into our curricula. I think that sub-thematic network workshops should continue, where colleagues from different disciplines, from different subjects can come together and be able to put down the kinds of competences that are required and share them with the profession as well, so they can inform the schools in making or designing their curricula. I believe that what is needed at the moment is a European Qualifications' Framework for architecture, which does not exist. At a national level, I think, we are now doing something of the kind, but we should also network our findings and come up with a cohesive European Qualifications Framework for architecture. This is the direction in which we are going to be navigating, I think. Thank you.

Ramon Sastre, Barcelona, SPAIN

Thank you. I just want to make a reflection on the title of the session. We have had the opinions of people on the panel and I think these opinions indicate a positive attitude because they have been repeated by most of the people who are here. However, we should probably also ask the people who have not been as positive, who came once and did not come again, whether this was because they could not come or because they did not want to. And, perhaps, if we know some of these people, we should ask them what they did not agree with or what they thought was wrong.

The other thing I want to refer to concerns the present and the future. Many of us say that coffee breaks, lunches and suppers are more interesting than the sessions, but I think that this depends on the sessions. If the sessions are interesting, coffee-breaks are more interesting than if there is nothing interesting in the sessions; so sessions should be chosen with care. And the same goes for the future and future navigating; if you are navigating a small sea – the Adriatic or the Mediterranean – maybe you do not even need a map, but if you are navigating the Pacific Ocean you definitely need a map.

So architecture is either small or big, and we have to decide whether our problems are small or big. And if they are big then we need a map; we need to map the new things that are coming next year and in the future. This is as important as the meeting itself. And to go back to what

I was saying before, if we do not have something to talk about even the lunches and coffee-breaks will be boring. Thank you.

Pierre von Meiss, Lausanne, SWITZERLAND

Mr. Foque, I like this last page, where, after discussing what has gone before, you talk about what should be done and what could be done from now on. One of the things that I think is important is to find a way to somehow influence a total re-shaping of ERASMUS and SOCRATES programmes. I think that from the time that we accept the 3+2 system or something close to it for architectural education, then – I am sorry but I am going to be a little bit rough – the tourist programme which is actually running right now and which they call ERASMUS will not make sense any longer. Because, once that has happened, students will be able to choose the place where they will study for three years and will then be able to move around and to select a different university to do an MA; one where they really think they will find the right competences. So I think that it is time for ERASMUS to stop subsidising tourist programmes and begin to subsidise real exchanges. Perhaps, we can debate this during our discussion, or at a later date.

Zdeněk Zavrel, Prague, CZECH REPUBLIC

I am the Dean of the Faculty of Architecture Czech Technical University of Prague. This is the first time I have attended this meeting and, although it is interesting to hear from the founding fathers of this organisation, who look back over the past ten years and see how they established the organisation, newcomers like me expect to hear something of the real work, rather than the establishing or the re-establishing of what has already been established, and are enthusiastic about going on to more practical issues. My expectation, I cannot call it any differently, is that we have an exchange of views on existent burning issues, which many schools do not know how to deal with.

Then, I very much liked hearing recognition of the fact that schools are different and that they should not be standardised, they should not be the same – in fact, I think, that it would be a disaster for European architecture if they were. So let us keep the diversity but let us help each other in developing specific issues. And the specific issue which is on my mind, and which I seem to share with several colleagues, is how to establish reasonable architectural research. Architectural research, as I understand it, is somehow tackling the invisible problems, raising them above water, so to speak, to discuss and work on them together with the students. So, for me, it is very important that we get a kind of informational survey about the doctoral programmes of the schools, because the basic curricula are much more connected to the traditions of different schools, but the doctoral programmes are new, I think, for all schools, and we have to map them and to develop some strategies which could be very different but which could also be in some ways similar. Thank you.

Maria Voyatzaki, Thessaloniki, GREECE

Thank you for your input. I guess that what we have to do at some point for people who are here for the first time, is to give them a list of the sources where they can get the information that has been generated during our past meetings. Because now they sit around hearing all these things about the Hania Declaration and Tuning and the statistics from last year, and so

on and so forth, and it seems to me they get lost in navigating to nowhere. So we will have to accommodate them in this.

Professor Carlo Olmo wanted to say something, I think.

Carlo Olmo, Turin, ITALY

Following what Ramon said, I think that this session will be interesting. This is a meeting of the heads of the schools and I think that the changing from public schools to private public schools completely changes the position, the identity, the role and the function of the head of a school. This is a problem. This is a problem for the schools that had to choose their Deans based not only on the scientific or academic programme, but also on a person's capacity of raising the necessary funding. Changes in the heads of the schools will begin in the next year, and the outcome will be a plethora of "managers" of studies, rather than academics discussing research, the profession and academia; I repeat, this is a problem. The heads of schools need to discuss this and the diversity among our different situations. The deans of Nordic countries, of Mediterranean countries, Italy and Spain, and so on, need to discuss this together. I think these are topics that, particularly in this session, we can have the possibility to discuss with one topic in the centre.

Richard Foque, Antwerp, BELGIUM

I listened very carefully to all the comments and suggestions so it is difficult to make a résumé, but it struck me that perhaps the most important contributions from the floor were about the position of research, vis-à-vis the profession and education. Many people mentioned this and Joaquim further pointed out that, apparently, in Portugal, there is the tendency to have at least one Doctorate for the students – I do not know how you are going to do that in architecture schools, but it indicates a tendency nowadays, which I think is more or less universal and is certainly the case in Europe, where without a Doctorate somebody is more or less forbidden to teach at a university, or at least is not taken seriously. And this is a real difficulty because, as Joaquim already pointed out, we need not only people with PhD's (although of course we need them too, that is not under debate), but we also need good practitioners, people who really know how to make architecture, how to build. I see that there is a tendency now even in my school towards more theoretical approaches and on a personal level I do not mind, but if this is at the cost of losing design quality and design ability I think we are on the wrong course. And in my opinion it should be maybe one of the major issues that we have to tackle in our next conference: What is the role of research?

At the moment there are architectural schools, if they are not already at the university, they are brought to the university; academies, individual institutions, they get university stature. And of course, as Herman Neuckermans pointed out, we do not have any reference journals, we do not have journals that are considered scientific, whatever that may be, and so it is all related, all those issues are related. So I think we have to make a stand, perhaps make a second Hania declaration to make it standard, with a firm statement as we did in the first one. So perhaps a second Hania declaration should be about the role of research and PhDs, about what kind of doctorate we want and what kind of research we want, because I think there is still a lot of debate about that too. So that is my reaction to what has been said by the floor.

Maria Voyatzaki, Thessaloniki, GREECE

Kees Doevendans. Another veteran, I guess.

Kees Doevendans, Eindhoven, NETHERLANDS

I just want to make one remark. I am not sure that there aren't any journals, scientific journals. If you go to the Science Web, the Thomson Directory or the Science Citation Index, there are many journals on architecture and urbanism in the official citation index. So I do not think it is true what you say about scientific journals not existing. So I also doubt if what Herman says about making your own system is the right strategy, because then again you are an outsider. You cannot make your own citations.

Herman Neuckermans, Leuven, BELGIUM

Personally, I am not against the Science Citation Index and I know there are magazines and journals there, but they are mostly on planning, rather than architecture. So I stick to my point, and it is not only my point, because the list that we have has been made in conjunction with people from the Netherlands and has been checked with people from Spain and they all agree that there is a need for these kinds of things. And I have seen the list – I do not have it here – but it is a long list and it is twenty times bigger than the one that is in the Science Citation Index.

Kees Doevendans, Eindhoven, NETHERLANDS

Maybe it would be a better strategy to make some of the journals part of the official index.

Maria Voyatzaki, Thessaloniki, GREECE

I would prefer if we do not get into a dialogue about this, because it will be too difficult for the others to follow.

Kees Doevendans, Eindhoven, NETHERLANDS

But I think that it is very important, because it has to do with the question of whether we are an honorary type of science or part of general science? That is one of the main questions. I am sorry, Maria, I will stop here.

Constantin Spiridonidis, Thessaloniki, GREECE

It is funny. Maria Voyatzaki and I made a promise to each other that we will not speak in this session because the question was to make a critical review of what has been happening during that past ten years in Hania and we thought that we are not the appropriate persons to comment on that.

Maria Voyatzaki, Thessaloniki, GREECE

It is OK if you say negative things.

Constantin Spiridonidis, Thessaloniki, GREECE

OK, then. In any case, since I suspect that we are coming to the end here, I would like to say a few words about the way that we, as organisers, experienced this meeting.

To begin with, I would say that the first and last meetings have nothing in common. They are so different in nature and in concept, that it makes it even more interesting to see all the developments that have happened over the years. We did not give the first meeting any title other than the 1st Meeting of Heads, and we called it the first not because we expected to have a second one but because it was not possible to define a title. So the first meeting was really an event without any coherent orientation strategy or policy. During the years, these meetings were transformed into something other than just meetings; they became something much more complex and all-embracing. The reason for that was the fact that in the European Union a policy appeared for higher education and suddenly the schools of architecture found themselves under pressure to apply different policies without having any involvement in the decision, without having any say in the decision and without having any practical way of reacting. This forced these meetings to become a place where we could try to define our position in this new imposed policy, because it truly was a policy imposed from above. So after this condition the overall concept became to discuss what we were doing under those circumstances: whether we would react, whether we would participate, whether we would try to make something different and whether we would have any chance of making something different. That was the main issue behind the atmosphere that was created at that time and there are many people here who remember that. And, as Selahatin already mentioned, when we heard about the Sorbonne declaration the reaction was "What is that?" and "Who will impose that on us?". And after some years it appeared that many schools were forced to be involved, like in Italy, where there was a law that imposed these new conditions. Therefore, the Hania declaration was the expression of the willingness of the schools to possess the liberty to remain either in the 3+2 system or in the 5-year system of continuous studies and the underlying message of this declaration was that we were making a stand because we expected and wanted to have the freedom to decide.

So after that we expected that in this room there would probably be some schools that had already become involved in this new system, so they would have new problems to discuss, and that there would also be other schools who were not part of this system and who would also want to discuss how to deal with this new condition. And because of that, because of this condition, we started to think of the meeting in a different way. Fortunately, we had this ENHSA project as a Thematic Network initiated by the EAAE, which gave us the possibility to do what Philippe Lequenne defined "a necessary thing": to map where we are, who we are, how we are organised. This is why approximately four or five years ago we started this mapping process, which was part of the project of the Thematic Network and which made the Hania event the end point of this process and this effort.

I would just like to remind those of you who already know and to inform those that do not, that we tried to map: 1) the systems that the schools of architecture in Europe apply in their education; 2) to make a radiography of the curricula of the schools and the teaching hours schools dedicate to each subject area; 3) the evaluation systems that the schools of architecture develop in order to evaluate the programmes; 4) the relationships that the schools of architecture in Europe have with the profession; 5) the research activities that the schools develop, so we could map the level of research that schools of architecture undertake. That was the first phase of the mapping.

Now, Philippe Lequenne's comment that it is necessary to have this map in order to navigate, gives me the opportunity to express my complaints, because when we sent those questionnaires to make that mapping that you now consider very significant, you put them in the waste-basket. Not all of you of course. And I would like to thank very much those of you who spent time in order to think on the issue and fill in the questionnaires. But at that time only 50-60 schools reacted, making the information that we collected unreliable and losing us the unique opportunity to have some very significant material: a map with very precise data and coordinates of where we are and where we are going. And when we felt that this process was not sufficient, we tried another way. We thought that since it is not possible to make a concise radiography of our educational system let us try to proceed in a different way and to find other tools in order to describe what we are and what we are expecting to become. And in that moment, four years ago, we incorporated the notion of competences in the concept of the meeting. Because, of course, the notion of competences was not something that we invented in this meeting, but it was a kind of general reform that started to appear in the formation and organisation of curricula in Europe, that was not based on what students have to know, but mainly on what we they have the capacity to do knowing some subject areas. And in that effort to define the profile of the graduates we launched those questionnaires where again you were invited to add your expertise and to help us map how we, the teachers, understand the profile of the graduate in terms of competences. And we tried to circulate this questionnaire, and when we sent it to professionals we collected 600-700 answers, thanks to Adrian Joyce and the ACE, but when we circulated it in our schools we collected less than half that number. Again the concept of mapping was in all practicality rejected by the audience.

This means that, the claim for a real mapping was not in the consciousness of the participants and for this reason, Maria and I are frustrated that this event did not achieve the objectives and the strategies that we had put down. And now, as we presented in the previous meeting, we have a list of competences that could describe a profile for the BA level, a list of competences that could describe the profile for the MA level and a separate list of competences that could describe the profile for PhD level, but because of the low participation of our members we now have to create a committee of experts, of which we will not be a part. We ourselves failed to define what we would like and the tuning project asks us now to create a committee of ten experts in order to validate what we have already produced. So I express the reasons for our frustration and probably now you can understand why we attributed to this session, the first one in this meeting, the claim of a critical approach.

Something else I wanted to mention is the following and it has to do with research. We have discussed the issue of research many times and Kees Doevendans ran one of those inquiries on research that I spoke of previously and we had the results described, but behind this mapping we have to develop a policy towards increasing the research done in architecture. And I feel that this is not something that can be done only amongst ourselves. Research in architecture does not exist as a subject in the list of research areas financed by the European Union. We are not there. In order to receive money to do research in architecture we have to work as historians, we have to work as sociologists, we have to work as environmentalists, we have to work as urban economists, and not as architects. So this is a political objective and in order to achieve this redevelopment of research in our area I think that we have to develop more concise and coherent actions in this direction. This is why this year we collaborated with the Network of Fine Arts and the Network of Music, because we consider that the term "creative disciplines" could be a key term in this process and in the policy to redefine research in

this domain. Not research in architecture but research in the creative disciplines, which must appear as a separate item in the list of disciplines financed for research. And in the framework of this collaboration we organised a meeting this year in Tallinn as a first step in this direction. And we made an effort that, as it turned out, was not very fruitful, but that started as an idea to produce a common document which would demand this position as our right, in order to develop the role of the creative disciplines in society, in contemporary culture, in the contemporary culture of Europe.

So, I think, that this is a line of policy that this meeting has to think about; otherwise we will remain here discussing what research is. Of course, discussing what we consider research to be is very significant, I do not want to be misunderstood, but I think that we also have to discuss undertaking initiatives with specific objectives, concepts and aims.

I want to close by responding to a remark Philippe Lequenne made, that “ ‘navigation’ is an interesting definition “. I agree with you, it is an interesting definition. The truth is that a lot of thought went into the wording of the title. We discarded words like ‘driving’ or ‘moving’, but decided that the word ‘navigating’ implies that we have a choice about where we want to go and how. This is also why we asked our colleague to include a compass in the design of the poster. Thank you very much.

Maria Voyatzaki, Thessaloniki, GREECE

I was very happy that Constantin opted to be the one to express our frustration because he has the reputation of being the mild one, whereas I have the reputation of being the tough one; however, I find myself now wanting to apologise on his behalf because he sounded very aggressive to start with – surprisingly so. But to put the record straight, I think that it is passion rather than aggressiveness, and it is a passion for professionalism and a commitment more than anything, not so much to the EU or whatever, but to you people who have trusted us to deliver and all along we have felt that we are not doing so to your satisfaction.

People kept coming back each year saying that in a way we are just repeating the same things we said in previous years, slightly developed but not as far as we all would have liked. So, somehow, if there is still room for future activities, this is probably the time for us to sign an invisible contract of commitment to respond. Unfortunately all these things have to happen via e-mail, so at least now that you know the importance of these things and if you still consider that our map has to become as precise as possible so that we do not become lost navigating, it's important that you get these questionnaires and you either fill them in yourselves or you direct them to the right people so that we get some responses. It is important that we get as much information as possible.

I think Loughlin Kealy wanted to say something.

Loughlin Kealy, Dublin, IRELAND

I did want to say something, but much of what I wanted to say has been somewhat overtaken by Dino's passionate impatience with our progress. What I did want to say simply is this: that, bearing in mind what this session was about, which is to say to some extent retrospective and perhaps to some extent raising the question of the future, I took some notes of people who made their contributions from the floor and there are a number of common threads that I think it is worth remembering and that, although people may have phrased their concerns differ-

ently, there are a number of links between the sorts of things that people were raising that we should, I think, just park at the backs of our minds for future consideration.

The one thing that jumped out at me was that, taking into account that we are now operating within an imposed European structure for education with greater or lesser degrees of freedom, there has been this whole question of the balance within education of what is traditionally being a design-orientation in architectural education and the emerging salience for research, and what that means and so on. And what that means, in turn, for our relationship to the architectural profession and the question of architectural practice; and, in turn, what that means in terms of competences which as teachers we have transmit to our students; and, in turn, what that means in terms of validation of quality and so on. These are interconnected issues. They have been bubbling away on the surface of our discussions for the past ten years and I think it would be good thing now, as Dino has indicated, to take our discussion one step further.

I would share some of Dino's regrets in terms of the completeness and the strength of the information that we have been able to develop about the characteristics of our schools, but I will leave that consideration to one side. Personally, as an academic politician, I have already found even this partial, incomplete information very useful, so I am not dismissing it; but I do agree that we need to make the next step.

I would just like to conclude by thanking Dinos for his passionate conclusion to the discussion.

Herman Neuckermans, Leuven, BELGIUM

I would like to take the opportunity to make an announcement in the line of what Dino was saying. Our association, the EAAE, is trying to expand the impact that we have in the schools and one of the means would be by expanding our database. So you will receive – and please do not throw it in the bin – an e-mail asking you to provide us with the e-mail addresses of your teachers. Today as contact people in your schools we have the Dean and we have some people, but in no way is it a large number of teachers. So the EAAE would like to have this information and on the basis of the participants list and what we have from the EAAE we will ask you for that information. I am asking and taking up your time now because although I will talk about it more in the context of an initiative that the EAAE is undertaking, the MACE project, in the EAAE general assembly, I expect that many of you will not attend it. Thank you.

Session 3

(Re)structuring the education/profession relations in the perspective of a Competences-Based Education and Lifelong Learning

Why a new relationship between education and practice is expected?

What is the new concept, the objectives and the perspectives?

What must be the 'new', the 'other', the 'different'?

How a 'competence based education' can become a catalyst to a new approach to this relationship?

Common language, common framework, common terms.

What can Education expect now of the Profession?

What can the Profession expect now of Education?

How will the new relationship respect the autonomy of the parties involved and the differences of the context in which each one must develop?

What forms of collaboration between Education and Profession can develop in the new European context?

Does the Lifelong learning perspective offer a new opportunity and how (ex. results of competences inquiry to professionals)?

Chair: **James Horan**, Dublin, Ireland

Introductory Panel:

Luciano Lazzari, Vice President of the Architects' Council of Europe

Adrian Joyce, Senior Advisor, Architects' Council of Europe

Jean Paul Scalabre, President of the Joint Working Party on Education,
Architects' Council of Europe

Marvin Malecha, President, Elected by the American Institute of Architects

James Horan, Dublin, IRELAND

The theme of the session is dealing with the pertinent issue of the relationship between education and the profession and how the new requirements for competences might impact on how that relationship develops and grows. At the table with me this afternoon we have, working from left to right: Adrian Joyce, Senior Advisor of the Architects' Council of Europe, Jean-Paul Scalabre, chairman of the work group on education in the ACE, Luciano Lazzari, Vice-President of the Architects' Council of Europe, with whom we jointly share the chairmanship of the Joint Working Party between the ACE and the EAAE, and, last but not least, Marvin Malecha, Dean of the School of Design at Reilly, North Carolina, who will also become president elect of the American Institute of Architects on the 14th of December this year, taking up his presidency in the year 2009. So to some extent the purpose of this discussion is to deal with issues that are both national and international and the questions relating to the precise relationship and the developing relationship between educators and professionals will be at the core of our discussions.

Before we begin, I would just like to say a couple of words about this particular relationship and the significance that it has right now, particularly in the political context of Europe. Traditionally, we, as heads of schools, have been very much concerned, in the first instance, with our own back garden, our school: what we are doing, our curriculum, our staff and how the school can function as an entity and by extension, that entity's function within its own national context, because there are governments and there are departments of education and there are various others who have a stake in what the schools of architecture are doing and who very often have a precise legal say in what schools do and how they operate.

On the slightly bigger picture we have the European position and by that I am referring to the European Union and its member states and its legislation, which is being constructed around the future of education in general and around the future of architectural education in particular. You are already aware of the fact that since 1985 there has been the Architects Directive which has informed Europe and its educational systems as to what is acceptable and what criteria are necessary for a school of architecture and its graduates to be recognised in the European context. On October 20th, literally six weeks from now, that Architects Directive ceases to exist. It is finished and it is being replaced by what is now known in Europe as the Qualifications Directive, and the Qualifications Directive covers all of the professions, architecture included. There is a slight exception for some aspects of medicine, which is of no interest to us, but they have been given a particular status in Europe because of what is regarded I suppose as the seriousness of medical matters – and the older one gets the more one realises this.

However, in the context of the Qualifications Directive up to now there has been an advisory body in Brussels which has been providing the advice to the Commission as to whether schools of architecture and qualifications in architecture across the European Union were in compliance with the Architects Directive. On October 20th this year that body also ceases to exist. Therefore, we are faced with the interesting prospect that there is nobody in any official position to advise the Commission as to whether a programme in architectural education is compliant or not.

Obviously, you can immediately begin to see that this has very serious implications for architecture throughout the European Union and indeed beyond that. The purpose of the joint working party between the EAAE and the ACE is somehow, among other things, to consolidate

the position of architecture as opposed to architectural education in isolation; to consolidate the position of architecture as an important entity of European life and also perhaps to make the expertise available to the Commission, if it decides to consult, as to the standards of architectural education, architectural qualification and who in Europe is entitled not only to practice architecture in their own country but to transfer to other member states and practise architecture there. It is complex and it is unclear. Consequently, we in the EAAE and also the members of the ACE believe that the association between us has become more important than ever before.

And maybe, if I can be just philosophical for a few moments, and before starting the discussion, I want to say that from a personal point of view architectural education is at the very least a fifty-year process. It is a life-long activity, and what we in the schools propose to provide is a very short but intense part of that process. I remember, when I was an architectural student there was sort of the notion that when you graduated and you had your diploma, or your degree, or your piece of paper, that was it and then you went out and did this thing called practise. That is no longer the case. The situation is now that practitioners have realised that education is a continuing process and continuing architectural education is part of the longer-term relationship between the school and the profession. In some member states there is already an established protocol for accreditation of the schools' educational activities by the profession and this has been the case historically in some member states. In other member states there is no such relationship and in many cases the academics are suspicious of the professionals because they think that the professionals are making a demand as to how the schools should perform and deliver. I prefer to think of it a bit like peer review. We in academia understand the notion of peer review totally, we expect our peers to decide whether the papers we write and the work that we do academically has reached a certain standard. There is no reason why the professional activity of graduates should not be subject to peer review by the professionals.

The other side of this coin is that the professionals, and the way they behave and the activities they undertake, should be subject to the review of the educators. This is a partnership. It is not two groups who are standing at either side of a fence looking across at each other. I do not know how many of you have a dog at home or how many of you have a cat at home but let me just draw a slightly different parallel to having a dog in the household or having a cat in the household. If you have a dog you will know that it will ask permission to go for a walk. It will go to the hall door and jump up and down and look at the lead that hangs on the coat-hanger and it will expect you to take it for a walk. It will be one hundred percent totally faithful to you and will do whatever you want. A cat on the other hand... have you ever seen a cat ask permission to go for a walk or leave the house or do anything? Absolutely not! A cat is sustainable, self-contained and able to make up its own mind. As architects we have designed this thing in the back door of our house called a cat-flap; you never hear of a dog-flap, a dog has to get permission to go in and out, whereas a cat comes and goes when it wishes. The analogy I am making is that we in education and the people in the profession must be able to cross the line, over and back without permission, without anyone telling us we can do it or not, to understand the continuity that is fundamental to ultimately the success of the independence and sustainability of architecture – there has to be a cat-flap between the two activities! Architecture is not just the educators, or just the professionals. So the purpose of this meeting is to somehow bring together the people who will avail of this cat-flap and who are able to make this transition between these two positions comfortably, over and back on

a day-to-day basis. And because of this the amount of discussion, the amount of debate, the amount of dialectic that can result from this relationship is enormous and it enriches both the educators and the professionals together.

I am going to ask each of the people at the table today to make a short presentation of the position that they find themselves in so as to hopefully open up this wonderful area of investigation, which has for many years been slightly left in the realm of the shadow, and bring it right out into the daylight.

Luciano, would you like to begin?

Luciano Lazzari, Trieste, ITALY

Vice-President of the ACE and Co-Chair of the Joint Working Party

Thank you, Jim. I must admit you had me a bit worried over this dog/cat analogy and where it was leading. A bit like the joke we told at lunchtime. Anyway, I would like to first thank the ENHSA and the EAAE for the hospitality and the invitation, Constantin and Per Olaf in particular, on behalf of the ACE and on behalf of our president. This is my first time here and I hope it will not be the last.

Maybe I should begin by saying a few words about the ACE. I think most of you know what the ACE is and what we do, but two words to remind you who we are. The ACE is based in Brussels. It is made up of 44 member-organisations representing the 27 EU countries, two non-EU countries, Switzerland and Norway, and two observer nations. It represents chambers, regulatory bodies and associations. It is the only European body that represents the profession at a European level and as such it is articulated into three columns, various work groups, dealing with all aspects of the profession, and of course education, and interacts with the European Commission on all matters pertaining to the profession and the formation of the architect in Europe.

Jim has set a high standard talking about wisdom and I hope we will be able to reach it. I don't know about the wisdom, but I feel authorised to speak as I am a sort of premature testimonial of the globalised educational system. I was born in Italy and I live in Italy, but I grew up in Africa. I started studying in South Africa, I was educated by the Christian Brothers in the 60s – so those of you who have had that wonderful experience know exactly what I mean by the Beat Generation, at least as I discovered in the 60s with the Christian Brothers, at the hands or at the straps of the Christian Brothers – and then I went to London where I qualified as an architect before returning to Italy. So, if you like, I have had a very wide experience of education, on three continents, if you count the UK as a continent and I think most people would – or wouldn't, since I see that some of you do not agree.

So I am pleased to be here and to have been given this opportunity to open this debate. Jim has very eloquently set down what I was going to say about the importance of this collaboration, which up to now has been very well tested in the Joint Working Party and which has great prospects. I think that we can all agree that education is no longer two-part process. I mean, if the formation of an architect is A-Z, it is no longer that you take care of A-G and we take care of H-Z. It is very much A-Z together from the beginning. And the profession has to interact with the schools; this cat-flap, if you like, has to start from kittens and not from adult cats, and that is the only thing I would like to add to the cat analogy. So: theory and practice together.

We have got a paper, which is in your documents and which you have all obviously read very carefully many times. We will not go through it in detail because obviously it is long, but we can use it as a basis for the debate. The whole point of it was to throw up questions rather than give answers. As we say in Italy, "there is a lot of meat on the grill", and I am sure it will come out.

I think we can also all agree on the importance of being an architect. Seeing we are all architects we can say it without the fear of being contradicted: it is the profession that most profoundly impacts on the quality of the built environment both in a positive and in a negative way. In the words of Alain de Botton, "the mistakes that architects make can be seen from outer space", and this is something that we have to be aware of.

– What is an architect? I was asked this question last night, just before 01:00 am and after a bottle of ouzo. The question had me stumped, but it is not a question that can be lightly ignored. And I remembered something funny that happened to me two years ago in Rome. We were at an assembly of all the presidents of Italy, the presidents of the Chambers, 110 architects, plus the national council. During the coffee break I went for a walk and there was a woman outside who asked me what was happening inside. I said, “It is an assembly of architects” and she said, “Architects? What is an architect?”. So I immediately ran back in and said, “Look, there is something terrible going on here, there is somebody outside who literally does not know who we are!”. So this was something that really made us think at the time and that should make all of us think today.

In a survey done by a national council in Italy, the overwhelming majority of people when asked “Would you hire an architect to design a private house?” would answer “No, if a technician”. Engineers would do museums, railway stations, airports and important buildings. Architects were given churches. That is the only thing that the Italian public saw architects as being fit to design: churches and museums. Everything else was either engineers or technicians. So this again is a cold shower for us.

According to the national UK polls institute (Institute for the Management of Information Systems – IMIS perhaps?), the approval rating for architects was something like 14%, if I remember correctly, as opposed to doctors who have an approval rating of something like 70%, .

These are all questions that we need to ask ourselves. You and us both, architects.

As Jordi Querol says, we are no longer gods. I mean, gone are the days when we could walk onto a building site and everybody would bow down and scrape and we could just do a little sketch on the wall and walk off with a fling of our cloak over our shoulders. We have to find a way to gain the credibility that we have lost and are still losing.

The star system helps. There is a lot of publicity in all the glossies about star architecture, but I feel it is a little bit like expecting a solution to the problems of motherhood from listening to Angelina Jolie talking about her experiences as a mother.

The profession is under attack. I will refer again to Italy, where it is more pronounced. The new government has done away with fees, but this is all part of the process which we feel is a European process. The Lisbon agenda plans for Europe to become the most competitive knowledge-based society in the world by 2010 and the way they see this happening is by liberalising the market. Governed by a free market philosophy, the market will magically guarantee everything: quality, our environment, everything. This is something we believe is just not true. In fact, we are having a conference in April 2008 in Brussels on this very point: “Designing for the future: the free market vs. quality of life”. We believe that sheer economics and allowing the free market to reign does not and cannot solve the problems that we are facing and the problems that we would like to solve. So the attacks that we have been facing in Italy are happening everywhere – with regards to fees, they see the Chambers as being feudal societies that are holding back the masses from gaining extreme and unlimited wealth, which of course, if you think that the average earnings of an architect, approximately 27000€ in Italy (ok, some of you will say we hide half of it!), is simply not true. So these are the political pressures we are experiencing, and we can talk about this later and about the fact that we are seen as holding back the free and unfettered development which would rightly be possible if the chambers did not exist and if we did not have regulatory bodies.

We have seen the difficulties of the competition process and public procurement. I mean, in some countries, like France, to get a job you would have to get an invitation, so that means, you know, actually wasting time or money doing something. The downside with being invited is obviously, that if you are a new young architect it is very difficult to get invited. The other aspect, where everything is free and open, means that you are actually losing a lot of money investing and giving to society, rightly so, your work and your ideas, but with a very limited success rate and a lot of expense; so, in a way, we are all working for free.

Then there is the whole circus hoop syndrome. When you work for public clients, public bodies, they make you do all sorts of things, all sorts of papers, all sorts of legal documents, they pay you whenever they want, they make you do whatever they want, and you just jump and leap through the hoops and ride around on a little bicycle. And you do all these things because you have to, because you are forced to. So this whole process of actually getting work, be it private or public, is very, very demeaning in some ways.

So this takes us through the education, the pressures, the economic difficulties of being an architect, the public procurement mechanisms, to the interaction between the education and the profession, if you like, the two worlds. One is the factual, which in many countries involves learning the machinations of the stifling bureaucracy, the planning process, but it is just the knowledge of actually being an architect. You have a graduate who comes out with his little rubber stamp that says that he can be an architect. His auntie asks him to design a veranda and he has no idea what he actually must do to present such a job, such a project; whether it needs planning approval, town planning, safety, health, a declaration, a letter, whatever. In Italy, we are represented as Chambers in the state exam and we find students who are completely and utterly unaware of anything remotely to do with the realities, the bureaucratic realities of what the profession requires and of what the state requires of someone who wants to be a practising architect.

The other problem, or the other aspect, is the information age, and we have talked about building information modelling which is a powerful and costly tool and is certainly going to become part of our future and could become what CAD is today. We have seen what computer technology has liberated because, and this is in no way saying its negative, I mean, architects, Gehry, Zaha Hadid, could not design what they do without computer technology, but Peter Cook, Archigram, to name somebody from my day, envisioned things that are made possible today with this technology. So this is something that has to very seriously be taken into account. Our state exam in Italy actually includes a six-hour drawing exercise with pencil and paper, and I would say that 90% of people sitting the exam have never done a pencil and paper drawing; they are lost without their laptops. This is again a complete paradox between the reality and what is expected of them. These are the things that need to be faced.

The World Wide Web of course allows complete access to architecture. This is more or less related to the point before and the fact that everybody feels that they are somehow able to design for themselves, especially the interiors; they just look at the magazines on interior design and everybody feels that it is very easy to do.

Responsibility; we have a responsibility in our role as architects, as members of the social community. It is a very strong responsibility and it is a very strong responsibility which is specific to Europe. Our urban culture in Europe is unique. The context within which we work is unique. This is a richness that we have to deal with, recognise and ultimately sell. If we look at the top

hundred architectural firms in the world in terms of numbers of architects – I think the biggest one has something like 1,000 architects, but we are certainly talking hundreds – 70% of them are Anglo-Saxon. Only the US and the UK cover 62%, and if you add Australia, Canada and Ireland, in fact they cover the whole thing. This says a lot about what I, my personal experience of the wealth and the use of Anglo-Saxon architectural education which is the 5+2, interactive 3+1+2+1. This has been recognised for many, many years as being somehow an optimum, but this is something which again is being questioned and which is not reflected at all in the Architects' Directive, as Adrian will illustrate very soon. To return to responsibility, we have the responsibility of working as a team. We are no longer gods, but we are no longer alone. We need to work with other disciplines; this is something that needs to be taught, it needs to be highlighted, it needs to be reinforced. And thirdly, I would say we have a responsibility to this often over-used word "sustainability" and to climate change, which is probably the ultimate challenge we face to our own existence.

Very briefly, these were the points that we have made in our paper. There is one more point that I will leave to Jean-Paul Scalabre, which deals more specifically with education, the Bologna Accord and what he feels, what we all feel that graduates should know and have to be aware of in terms of competences, which is a very, very thorny issue I know in Italy, with various professions – this happens I think everywhere, various professions are vying for work, which is not only limited to architects, of course. Then, there is a final point that Adrian will talk about and that deals with the Qualifications Directive, which he has been following very closely. Finally, having made these two little asides, we should perhaps come back to make a few conclusions before Marvin gives us his point of view and we open the debate.

James Horan, Dublin, IRELAND

Thank you, Luciano. Luciano has touched on some very significant responsibilities that we, as architects in the broader sense, have to address. Before I ask Adrian Joyce to introduce the next part of the discussion I will just refer very briefly to a paper that I was handed this morning by Pierre Von Meiss. It is a paper he is writing about what architects are, and I will just read one sentence echoing what Luciano has just said. Pierre says: "...when responsibility towards the client as well as society at large is still the basic ingredient it is worthwhile insisting on a more recent parameter: the responsibility to carefully manage the world's resources and landscapes in the long run." And in many ways that is a seminal statement that changes fundamentally what our responsibilities are from the first day of our education to the last work we do as professionals.

So, please, Jean-Paul Scalabre, then Adrian Joyce.

Jean-Paul Scalabre, Paris, FRANCE

Chairman of the ACE Work Group on Education

There are three of us here representing ACE and we form a team. As you know, I am French and I am involved in the ACE, which is a European organisation that brings together all professional bodies existing in Europe. I am also involved in the working group on education.

First of all, I would like to say that the school and the profession in the European context share something very important, and I think that there should be a little more consciousness of it as it is obvious that we do not always take sufficient notice of it. We have a common cultural background that organises the way we conceive architecture and this is something that has to be taught in preparation for professional activity. We also share a common urban culture. Europe has passed through two world wars and succeeds in keeping its cities alive and connected with their own historical development. I believe this heritage is what differentiates us from other parts of the world and that this common cultural background should be put forward in the cities in future.

I will pass on to a more practical problem, the Bologna accord. As you know, the Bologna accord, with all its consequences in the way courses are organised in schools of architecture, is the expression of a European Ministry of Education decision. It is not a decision coming from the European Commission. And this decision intends to settle a common frame, BA and MA degrees, in order to enhance the cross-border circulation of students and to facilitate the equivalence of diplomas.

The Bologna accord gives rise to an important question: what is the significance and utility of the 3-year BA diploma? You must know that in some new European member-states – Croatia, for example – currently there is an increasing demand from students to be able to work professionally without the complete five years of courses. Why is this? Partly, because the economy, particularly in the construction sector, is very dynamic and there is a demand for a new type of professional to be part of the economic activity. Another contributing factor is that it is much easier for a young person with a BA to enter directly into professional practice than it is to follow the difficult and very selective academic courses, which is the case in Croatia. So this is one of the effects that the Bologna accord and the introducing of this BA degree has had in this part of Europe. However, the situation is not as harmonious in other countries. There is a feeling of fear coming from professional organisations when faced with junior architects with three years of education coming into the market – a market that is not strong and yet it is saturated. I believe this is the situation in Italy. This fear may very likely be based on an illusion of the actual extent of the danger, but it is a real fear nonetheless. From another point of view, one can argue that the first degree of education is an opportunity for students who want to change their orientation as it offers them the possibility to choose another direction after three years of study. And, of course, from a professional perspective, it is normal for different ideologies of education to exist in an office. So, I believe that there is a place in that sector for people who are educated in architecture but are not full architects. So, as you see, the effect is quite complex and the situation quite different from one country to another.

I would like to introduce another series of questions on a rather sensitive subject, the traditionally controversial debate between teaching architecture and practising architecture. We believe that this opposition between the supposed good theoretical and artistic transmission of archi-

tectural knowledge in schools and the supposed pragmatic and sometimes cynical practice of architecture in business is no longer productive. Let us remind ourselves of two simple truths: teaching architecture is essentially teaching the project and practising architecture requires a strong architectural education and culture. So I think we have to stop seeing each other as enemies. A young student arriving in a school is an architect as well as a 50-year-old, wise professional. Architecture I think cannot be understood and transmitted without a professional knowledge of architectural practice. However, although we need to leave this unproductive opposition behind us, we also need to make a clear distinction between the core of architectural education, which has to be permanent, and professional knowledge and adaptation to building production, which is constantly changing. The approach that we are promoting in the ACE consists of a two-year professional practice period after a student has graduated as a full architect with an MA. That period may be assessed and evaluated together by the school and the professional body. In the UK, for example, the problem is solved because in parts 1, 2 and 3, this period is included, and that could be another way of realising this aim, this goal.

So let me try to make a partial conclusion as an introduction to our future debate. I think it is long past the time that the divide between schools of architecture and the profession was mended and that their relative positions in forming architects must be seen as two parts of the same whole. I believe definitely that schools of architecture are no longer, at this period in time, the laboratories of a new approach, like they were for example in the Bauhaus period. The avant garde period of the modern movement is over; we live in a less exciting period, a period of transition where the avant garde is for the moment just one way of accessing the market. On the other hand, I believe that the profession – *entredit*, in French, because I believe the word 'profession' is an abstract term – is not strong enough to impose anything on schools and I am sure that it does not want to anyway. At least, this is certainly not the strategy we are adopting in the ACE. The profession feels deeply the need to defend and protect and develop architectural practice, therefore the profession needs to reinforce its direction and to forge partnerships, strong partnerships, with other architects, especially those who contribute to organising and development of the schools of architecture. The ACE is looking forward to realising the conditions for such a collaboration, with equal respect on each part, for the sake of our common cultural values. Thank you.

Adrian Joyce, Brussels, BELGIUM

Senior Advisor to the ACE

Thank you, Jim. Good afternoon ladies and gentlemen. Most of you know me already. My name is Adrian Joyce and I am an Irish-born architect with 18 years of practice experience in the UK and Ireland before I moved into what I call architectural politics. I have now been working for five years at institutional level on architectural policy and the last four years as Senior Advisor to the Architects Council of Europe, of which Luciano is Vice-President. He presented to you in a few words what the ACE is and we can always answer more questions on that if it is of interest during the debate.

I hope that you have seen from the interventions so far that the profession is very concerned about the quality of education and training that architects receive and that it is willing and in fact is seeking to have a stronger dialogue with the education sector in architecture in order that we can strengthen the profession for the benefit of society. And it has been heartening to hear this morning a number of interventions around the concept of sustainability and the fact that the age of the modernist movement is over and that the resources of the planet must be much more cherished and understood by all.

I have been asked to speak about the regulatory framework within which this concern for the quality of qualifications exists at the European level, because whether we like it or not we are in an age when the European Union and our governments together negotiate legislation that afterwards we have to deal with, you as a school and we as the profession. And that is a situation that we in the ACE seek to influence during the writing stages of the legislation, but it is a very difficult job and we rarely win all of our points.

Jim has briefly told you that the Architects Directive, which we have cherished for twenty years, is soon to be abolished and is to be replaced by the Qualifications Directive, and this concerns the profession a great deal. Why does it concern us? The Architects Directive is born out of the internal market approach of the European Commission. The internal market is about free movement of persons, goods and services. It is a one-track policy, and the European Commission will do almost anything to break down what they perceive as barriers to the free movement in these three categories. To put it bluntly, I am personally convinced that a number of high officials in the European Commission would be delighted if anybody could be an architect with any qualification, so that a person who has studied policing of suburbs could become an architect of suburban architecture – I'm exaggerating to make a point. So within that framework we struggle to win our arguments about why it is crucially important that there is a high level of education and training for architects. The difficulty that we most often face is the fact that the education of architects, unlike the other, let's call them classical liberal professions, doctors, dentists, pharmacists and so on, is not harmonised at European level, and the profession, and I think the schools also, do not want it to be harmonised at a European level. We enjoy and draw strength from the diversity of our different approaches and it is that diversity that has enriched our cultural environment and our cities over time. Because of that non-harmonised nature we need to have a mechanism whereby qualifications can be automatically recognised for those persons who move from one country to another within the European Union and the mechanism that the new directive proposes is a group of government officials deliberating on whether or not a notified qualification meets or does not meet the requirements of the directive. The requirements of the directive are the 11 skills and attitudes that have been listed in the

Architects Directive and are well known, I hope, to all of the heads of schools. So we are very concerned that in the existing regime schools and the profession were consulted about these qualifications whereas they will no longer be systematically consulted in the future. Therefore the guardianship of a high par for architectural qualifications falls into the lap of civil servants and government officials and that is something we are alarmed about.

Another aspect in the directive, which for the profession is of crucial importance, is the dropping of a provision that allowed a member state to require professional practice experience of migrant architects from other countries. In other words, if in Austria, for example, the Austrian government requires of its own nationals three years of professional practice experience tested by an exam before that person can practice independently as an architect, the Austrian government could impose that requirement on the French, on the Czechs, on the Polish, on the Irish, etc, who wish to come and establish themselves in Austria. It seems that this par has also been taken away by the new directive, so the profession is quite concerned that there could be what is called qualification shopping and that students will now start going to countries where the education phase leading to the receipt of a listed qualification is the easiest and then go back to their own country and legally be able to establish as architects but with holding a lower level of qualification; the problem being, that over time the overall level of qualification will be significantly eroded.

So we are very concerned about these matters and for that reason the Joint Working Party sought a legal opinion on these aspects and it looks like our worst fears are confirmed, at least in the letter of the law. What can do to ameliorate it? It seems to me personally and I think to the ACE that there is an opportunity for the professional representative organisations and our regulatory bodies in every country to draw up a mutual recognition agreement between them so that everyone in Europe would impose on those persons who wish to practice architecture a period of professional practice experience prior to being able to practice, the reasoning being that if it became an accepted standard across Europe then it would not be in breach of the directive because it would be required by every country of its own nationals.

So these are a range of concerns we have about the quality of qualifications that were compounded by the Bologna process, on which Jean-Paul spoke previously. The profession has been deliberating on these standards, on these issues for some time and maybe more predictably at global level in the International Union of Architects, the UIA, that set up the Professional Practice Committee in 1994, which has been jointly chaired by the Chinese Society of Architects and the American Institute of Architects, and they have worked hard over a period of five years on a set of recommended international standards of professionalism in architectural practice. Those standards were unanimously adopted by all member-sections of the UIA in 1999 in Beijing and every EU country national representative body that are members of the ACE are signatories. Why do I underline this, why do I have a copy of the document here? It is because in this document under Section 3: Fundamental requirements of an architect there is a listing of what the profession believes and states should be the competences that are acquired by students at the point they leave university or their other third level, and I know, because historically I heard what happened, these competences listed are based strongly on the requirements of the Architects Directive but they are significantly elaborated. So it makes very interesting reading for educationalists to see a listing of competences that are judged, at a global level and by every European country, to be those competences that are or should be delivered to an undergraduate before he leaves university. And what strikes me from it,

and I bring it up just to emphasise one of the points Luciano made, is that the administrative procedures, the business approaches and the ability to manage practice are listed naturally in this set of competence. As a profession we feel that in the interests of society and the maintenance of this quality of the built environment that we have cherished so much that those aspects must somehow be delivered to the undergraduate before they leave university. We have been quite provocative in our paper by saying that we believe that students should be profitable (although I do not think that we used the exact word) to a company the day they leave university. This is provocative, I know and I am waiting to hear your reaction to it, but I wanted to underline it.

I will stop here for the moment, but I think we are looking forward to a lively debate and Lucian, Jean-Paul and I are here to answer and field your questions and concerns. Thank you.

James Horan, Dublin, IRELAND

It is interesting that the three speakers from ACE have, in my opinion at least, touched on some really important and sensitive issues from the point of view of architectural educators. The word sustainability has cropped up and in many ways we are faced with the dilemma that it is not possible even in a full five years of architectural education to expose the student or introduce the student to all of the aspects that they are going to encounter in the world of practice and real architecture. Consequently, I think we should be taking the view that it is the responsibility of the school in this very short period of the students' development to make the sustainable graduate: the student who has learned enough to continue his or her own educational process without the support of the university. In my view, that is the measure of success in architectural education. Adrian has identified very clearly the major issue that we deal with in Europe with the new Qualifications Directive, the elimination of the Architects Directive and the advisory body on education and training of architects. If we were to go back twenty-five years to 1985, when the directive was first introduced, many of us in the schools of Europe were able to use the Architects Directive as the reason to persuade the people who ran our universities as to why architectural education had to be delivered in the way that it has been. There is a risk that this weapon is being taken away from us. Twenty years ago we looked to Europe to find the support for our individual schools in advancing our own educational philosophy. Today, I believe, that the argument is global and that we Europeans should look to the global scene to find the arguments and the discussions that we need to support what we do. And there is no one better placed to give us the outsider's opinion, in my opinion, than Marvin Malecha. For ten years Marvin has been coming here from the United States and at times in the past, when we have had what can be only called vicious debate among the schools of Europe about issues locally, and I use Europe as the locality, Marvin has always been there as the outsider, the person who stood back and waited till the last day of the meeting and then made a contribution that suddenly allowed us to stop and see things from a different perspective. I'm hoping that today Marvin will bring similar wisdom into the discussion and will help us see the global picture, because now I believe is the time when we need to cement our relationships, not just amongst ourselves in Europe, but globally, and this is the first step.

Marvin Malecha.

Marvin Malecha, Raleigh, N.C., UNITED STATES

President of American Institute of Architects (AIA)

I was feeling comfortable up here until somebody mentioned profitability; then I began to think that this was going to be a dangerous podium, and then Jim did that to me in his introduction. I'm not sure... sometimes I feel like I am the house-guest who stayed. I have enjoyed coming back here year after year for the past ten years because of the incredible amount that I have learned, because my observations about the similarities and differences here have been a wonderful example for me and because the acquaintances I have made at this meeting have been wonderful in terms of my own understanding of being a teacher and educator, which has allowed me to bring some things home that I could not have otherwise done. I come here this time a little bit differently, with a slightly different perspective. I have always come as a Dean, as an educator, past president of the Association of Collegiate Schools of Architecture, somebody up to my elbows in the accreditation process and the education of students; this time I come as the soon-to-be president-elect of the American Association of Architects. I have already said this to some people, I feel as though I have transformed from the chicken afraid of the fox every time he comes into the coop to suddenly being the fox. But just so that you know what the American Institute of architects is: as an organisation it is 90,000 members with chapters all over the world, it constitutes an annual operating budget of 65,000,000 \$ plus or minus, it has 220 staff members in Washington D.C. with quite a diverse portfolio of responsibilities and I will get into that in a few minutes more as I begin to try to give you the professional perspective and what it is that the American Institute of Architects does. I am taken by the incredible commonality of the paper that was produced by the ACE and many of the attitudes I have heard from practitioners around the United States. There are many things that are the same in terms of defending our profession and the boundaries of our profession, understanding our responsibilities to society, our legal responsibilities, and how we prepare individuals to enter this dynamic profession. And in fact, the American Institute of Architects right now, along with our other partners, the ACSA, the National Architectural Accrediting Board (NAAB) and the National Council of Architectural Registration boards, are all in the process of preparing papers because there is going to be a major reconsideration of the accreditation process this following year, so we are all busy preparing position papers. And I have the first three pages of the position paper being developed for the American Institute of Architects, because I was immediately added to the discussion list when I was elected; which, by the way is an interesting process I can share with you over a drink – you truly have to become a politician to get elected to the job of president. But it is interesting how the AIA started this process, which in some ways took me aback.

They began the process by identifying trends and then by identifying what they saw as strengths and opportunities, weaknesses and threats, inside education in order to be able to match these trends in the profession. I have had a great deal of influence now over what the strengths and opportunities are relative to education and a great deal of debate over what the weaknesses and threats are. But it has been an interesting process and this work is actually complementing the work of a committee that is underway. The issues of Europe and the United States, I believe, are growing closer and closer each year. Coming here over the past ten years I have seen a drawing together of the issues, an incredible commonality, as I have already said. Practice models are developing in the world today that are a dynamic crossing

of national borders with the speed of digital information and that is I am sure as much an issue for you as it is for us; in the United States we call it out-sourcing and off-shoring, but an increasing amount of work is being done by offices in India and China that we would normally talk about being done inside of the offices in the United States. And this is raising incredible kinds of issues in the licensing of architects in the United States, because it says in the Licensing Acts of most of the States that this work should be done under the direct supervision of an architect licensed in one of the States. Now, what does direct supervision mean in this new technological age? It is an unanswered question and one that has to be taken into account as we think about this.

There are also many fundamental themes that affect education and practice and from these fundamental themes there are competences that will have to be addressed if we are going to prepare people to work in the profession. What is the profession and what are these themes, are only two of those fundamental questions. We are finding a great diversity in the practice of architecture and the definition of the architect. When I was in school there was this great commonality of what the image of the architect was. It came down to smoking a pipe and having patches on the elbows; usually a middle-aged man, white, doing particular services. It was really easy to define and to lay down a curriculum. Well, that is an inadequate model obviously. It did not do any good to the profession to be seen in such an elitist position and I would argue that one of the reasons we are having such trouble with the public today is that we have not kept up with the relevancy of societal issues. The face of the profession in the United States is not diverse enough given the diversity of our society and I know you must feel that too because the diversity of Europe is incredible.

Large office practice is something that is also evolving. Offices like Gensler, Perkins+Will. Perkins+Will is owned by a conglomerate in the United Arab Emirates, its main operating office is in Chicago and it has offices all over the world. My daughter works for Perkins+Will Chicago and she told me they now have 3,000 registered architects worldwide. She also told me something very interesting about the software they are using. They are beginning to dictate to the software companies what they would be willing to purchase in terms of software, so they are looking at various software usages, testing them and feeding back to the software companies what it is they want and what they are willing to buy, and they are large enough and have enough influence that the software producer will modify the packages specifically for them. The fact is that these large offices have become quite accustomed to specifying changes in software development, in management practices, in ownership transition models and in issues addressed by the American Institute of Architects. The AIA holds what is called the Large Firm Roundtable, and these large firms are quite influential over the issues that get addressed by the Board of Directors and the Executive Committee of the AIA, because they employ 90% of the architects in the United States. Although, 90% of the firms in the United States are small and only 10% are large, that 10% employ 90% of the architects, so when it comes to issues and membership services it is not genius management practice to know that the American Institute of Architects is going to pay attention to those large firms. So it is perfectly reasonable that educators will now feel similar pressure from those offices, because, as the largest employers of graduates, they have a vested interest in the preparation of the individuals whom they will employ. They have become accustomed to this behaviour and they will begin to talk to us. They already do talk to us through advisory panels at the schools, interaction with the offices, etc.

This situation is further aggravated in the United States by the fact that many times we visit those offices that have one or partners who are graduates of our schools when we are looking for scholarship contributions or endowed chairs or whatever it is that we are dealing with and the truth is that you never get money without some request for influence, that is just another sort of basic rule of thumb. So it is perfectly reasonable to expect that they are going to put pressure on us and in fact, in many universities it is part of expected practice (I know it is at mine) to conduct satisfaction surveys of employers. Annually, I get feedback by way of one of the student affairs offices in the central university that sends out a questionnaire to all the offices that have a graduate of ours working with them. So we get feedback through satisfaction surveys and I do believe that this is coming your way. And a very interesting thing about these surveys is that they are almost entirely dominated by competency expectations.

You know I really began to understand this better after my first son went to college, or rather after he began the sort of meandering path he called his college education – he is rather an independent spirit, he became a designer, he would not just study architecture because he said it was too boring for him – and although we all say how wonderful this kind of meandering path is, I have been an educator all my life, but as a father I began to wonder when he was going to be able to make enough money to support himself. So this notion of people having expectations from educators to actually prepare people for living is not something that should be taking us by surprise. Think of you own children, think of what you expect.

So the profession now comes to us with a list of things they would like to see us do. Life-long learning, on the other hand, is another matter entirely. In the United States, I believe, there are five fundamental forces at work that cause life-long learning to happen. First, life-long learning is a required part of something called the internal development programme, which is required of recent graduates in order to sit for their licensing. It is approximately three years worth of work distributed across approximately fifteen categories all the way from construction supervision/observation to community service. It is managed by the National Council of Architectural Boards and it spans these three years under the direct supervision of a licensed architect and it is intended, by the way, to begin the process of life-long learning as well.

Second, there is a continuing education requirement to maintain your licence in the United States and this is entirely dominated by what is referred to as the health, safety, welfare requirement, twelve hours of health, safety, welfare. That relates to new laws, new construction methods, anything to do with new codes, the international building code right now is very popular as a learning model, and extends from twelve to eighteen hours, some states requiring more than others (e.g. North Carolina requires twelve hours).

Third, there is a requirement to meet continuing education units to maintain membership in the American Institute of Architects and that is eighteen hours, twelve of which has to be health, safety, well-fare, and these can overlap with the state requirement, but nevertheless the message of the American Institute of Architects and its members is that to remain a member you must maintain a life-long learning education of your own and this is a very major part of what the American Institute of Architects does and I will talk about that in a minute. Incidentally, this requirement has made a significant difference to our annual AIA meetings. For example, in San Antonio, last May, where I was elected, there were 22,000 members at the convention. In Boston we are expecting somewhere between 25,000 and 30,000. The people in Boston, who believe in the beauty of their city, expect some 30,000 participants; the meeting

planners on the other hand expect 25,000. I, who am now a politician, say between 25,000 and 30,000. The San Francisco convention, where I will be president, is expected to have 30,000 participants. This is a dramatic change. Over 500 continuing education programmes will be held at the conventions. There were 550 in San Antonio; there will probably 650-700 in San Francisco. So it is an amazing event bringing forward all forms of learning.

Fourth, is the need to change and develop within the office. It is now not unusual within large offices to connect continuing education with annual performance reviews, so it is quite typical now for people in large firms to be told that in order to qualify for promotion to project manager or construction supervisor they have to take certain courses. This is something that is happening. Also, thank goodness, and I say thank goodness because this reaffirms my belief in the human spirit, there is a growing desire to do continuing education just because it is a good thing to do, and we see this growing in the AIA and it is really refreshing for me to see this.

Finally, as a further sort of pre-cursor to some very specific comments about the AIA and in great deference to my European professional colleagues, I want to say that I am acutely aware that what we have evolved in the United States has a lot to do with the differences in the ways we have organised ourselves, and I know, as anyone who is a designer knows, that nuances have a lot to do with great differences in a final product. I am on your turf here, so I have not come to talk about how I think you should do things. I just want to share my experience with you and this set of differences is something that we can all learn from, not to mention that learning from other people's experiences is something that I feel has always characterised this meeting.

The strategic position of the American Institute of Architects says: "The American Institute of Architects is the authoritative source and the voice of the architecture profession in service to society". This translates into four major goals, the first of which is for the AIA to be the authoritative source. There are 22 knowledge communities inside the AIA, a very diverse group of people, all the way from people who deal with education, the design of educational facilities, the design of detention facilities, the design of medical facilities, urban design, housing, I could go on and on, and these 22 knowledge communities are expected in fact to generate new knowledge and to transmit new knowledge and in fact to prepare continuing education programmes. This is something that has, I think, been becoming richer and richer over the years. I believe that is going to continue to grow and, in fact, the new website (<http://soloso.aia.org>) that the AIA is developing is intended for just such a purpose: so that the general public can have access to information on architecture. This has to do also with our interaction with the National Science Foundation and the Department of Energy and it is very interesting that recently the department of energy in particular has declared that the architecture profession is a valid research group relative to building energy research in the United States. And this is a big deal for us because a great deal of money is going to be moving in this direction in the near future. The NSF is also beginning to change its attitudes, through the lobbying of the AIA and other groups, and it appears that we are on the verge of having architecture considered a valid research discipline with them as well. And of course, being able to get access to NSF research dollars will make a big difference for American universities.

The American Institute of Architects is also a source for contracts – for instance, we are the source for ONAR Architecture – and there is a full range of contracts that the American Institute of Architects generates and is very nearly the sole source for architectural contracts, the development of new contracts in the United States.

The AIA is the voice of the profession. We have a substantial communications and public relations policy. We spend more than a million dollars a year; it is not unusual to turn on public radio in the US and hear that the AIA is the sponsor of a public radio station. Our communication programme has been growing over the last several years; most recently we have seen a whole new development in how important this is and it is a major effort for us.

Our second goal is lobbying Congress on major issues. The General Services Administration of the Federal Government is the largest owner of building properties in the world and this past year we have had several major laws passed in the US aimed at reducing energy usage by 50% in all federal buildings by the year 2010 and that by 2030 all new construction will be carbon-neutral. That is an AIA policy, the US Council of Mayors and the Council of County Governments both passed on that and there is an effort going on in universities around the US to sign on to it also, so as you can imagine there is a substantial lobbying of Congress going on. Moreover, in celebration of the 150th anniversary of the AIA we did something called "AIA 150: Blueprint on America", which involved 150 public service projects around the United States, and there will be a book coming out on that.

In terms of member development, member value is our third goal, and this means trying to develop a website and form partnerships around the world, with industry, with adjunct associations, etc. The US Council of Homebuilders, for instance, is an association of general contractors who make alliances and allegiances across all the spectrum of the building industry.

And then the final goal, which I will not bore you with, is called optimal organisation; namely, how to deliver in the most effective way, with regard to the dues that we charge our members and given the size of our organisation, which ranges across 50 states with chapters all over the world.

The priorities of the AIA at this time are: sustainability, integrated practice, diversity and education. In the area of education there is a major continuing education initiative underway. As I have already mentioned, for the past two years I have been sitting on a panel that is called the 'continuing education quality assurance panel' and no continuing education programme can be offered without that panel reviewing the material. There are four major categories of continuing education programmes: design, practice, building technology and leadership. There is a very strong feeling that we should be teaching leadership to our profession. This is also where the relationship with the schools happens.

Sustainability is a priority for obvious reasons. I know you have heard a lot about that and we have very similar feelings about that in the AIA. Then, integrated practice is something that is changing dramatically. We refer to Building Information Modelling or BIM as the software, but integrated practice is the attitude, and integrated practice is transforming all levels and scales of offices today. It is moving very quickly and it is changing what we used to call the five phases of service: schematic design, design development/construction, documents negotiation and bidding and then, finally, construction. All that is being mixed and mashed in many interesting and different ways; everything from how you write a contract for those services to how you receive fees for those services – all of that is being looked at and developed.

What does it mean for the schools? I believe that there are five major things that we can talk about, but first of all let me say that it means for the schools that we have education for architecture and then we have education for architects, and we have to be very clear about

that. Because we still have a transmission of culture, because we still have to take individuals that, in the case of people in the US, may have never been out of the small town of five thousand or ten thousand people in North Carolina where they grew up and who suddenly find themselves studying architecture. Well, we have to bring them the culture of practice, we have to get them to study at our Prague Institute, we have to move them into the world and the culture that we have developed, so that is number one. Number two is fundamentals, but I think that this is something different. We are questioning the Bauhaus method now, because if you think about integrated practice what we are really thinking about now is design as a way of thinking. That really is it. It is not about the artefact anymore, although we still have to do beautiful artefacts, don't get me wrong, but it is about the process of thought, how you process information, diversity of information and the speed of information, where you get it and how you transform it and how you bring it together; that is the world that we are living in, so we have to teach that.

We have to participate in the building knowledge base and that means research, and schools cannot stand aside from that of course but research is already happening in the offices as well. Offices have transformed into something called learning organisations and those offices that have specialised in the building type are very likely to have done some very advanced research; they may not have shared it, but not sharing it does not mean they are not doing it; not sharing it just means that they are keeping their lead out over other offices who they are in competition with, and let me tell you that competitive edge is getting more and more sharp all the time – that is just a fact of life. We have acquaintance with technology and means of applications and the meaning of applications that we have to do in school. We must teach students not only applications but what it means to use those applications. In other words we have the responsibility to teach students how to question an application. In offices they do not have time to question an application, they have time to put it to use. But somebody has to teach them about questioning the thought process that underlies the application. These students we are dealing with are native to new technologies but they do not necessarily question it, they just start using it, not unlike what happens in an office. We have to teach them to question it because those software applications lead to something and lead to conclusions. We need to be careful about that. And, finally, we have to teach them to address societal need, that there is relevance about what we do, if we want to be valued in society. Because, there is a threat to our profession, there is no doubt about it. People are saying why can I not go and get that person for half the price – well, they can. The answer is they can in a free market. So we have to be there to teach these students to make the bridge to societal value, to societal need. You know there are people living in cardboard boxes in this world and we bring the talents to the table that can address that, and if we do not we will not be valued, so we have to take that into account.

Now what does it mean when we talk about the education of architects. I think that it is much simpler in some ways because it really is focused on comprehensive practice and we have to be willing and at the advanced levels of what we do in school to teach comprehensive practice as the highest level of thought in the school, right there with theory and history and cultural development. I think for too long we have taught practice as something lesser and because we have taught it as a lesser activity we have brought in lesser people to teach it. We do not have the same standards for those who teach practice as we do for those who teach history or who teach in the studio. Well, I think that we need to bring in the best and the brightest to bear on

to who teaches this integrated comprehensive practice method and be as challenging there, because there are new rules, amazing new rules in the profession.

One of the reasons we are having trouble defining the architect and defending the role of the architect is that these young people coming out into the profession are dramatically changing the profession. There exists a tremendous diversity. It is difficult to say what the role of an architect is today because it is all over the place. It is really wonderful, it is an amazing time, and there is only one point on which I would disagree with the colleagues that preceded me and that is that we do not get to determine where and when the avant garde emerges, it emerges and it is emerging and this avant garde has a different colour face, it comes from different cultures, it comes from different mental attitudes, it sees roles differently that we have seen in the past in terms of architectural applications and it is really quite wonderful and it is the reason why I decided to stand for President of the AIA, to be President of the professional association, because I think that there is an essential role between us, between practitioners and educators.

In closing, somebody told me earlier today, when I mentioned my fox and chicken simile, that there is an ancient Greek fable that says something like: "Ok, the chickens have all banded together and caught the fox, now what do they do with it? What do you do with the fox now that you have caught it?" And so the question for me and for us generally is what do we do with this new situation? We have kind of caught each other and it is wonderful, but what do we do now? I think that it is an amazingly interesting time. Yes, the market is pushing us around at the moment, new technologies are pushing us around at the moment, new roles are emerging in ways that we cannot predict, but we simply cannot stand one aside from the other and we cannot impose upon one or the other either. We are sort of locked in this brotherhood/sisterhood that we have to embrace, and for me that is the wonderful moment that we have. It is a search for dialogue but we are kind of linked arm in arm. The cat flap is good as an example because we must pass across this boundary back and forth. I think you heard the message in the paper here and it is really wonderful, I think, because it is blunt, it is to the point. You know, you want your good friends to tell you what they are thinking and they have told you that. So now I would suggest that it is time to respond and with that same kind of honest bluntness that friends respond to each other with. And I think that is where a meaningful dialogue emerges. Thank you.

Discussion

James Horan, Dublin, IRELAND

Thank you, Marvin. We seem to be developing a very strong relationship with the animal kingdom in this session, what with dogs, cats, chickens and foxes, but I suppose there is a biological parallel to what we talk about. In particular, when we talk about the quality of our environment, it would also be useful to mention a little type of entity that grows on stones and rocks called lichen, and particularly in northern Europe, in the slightly damper climates, we see a huge amount of this lichen. Interestingly enough it is a measure of the quality of the air. If you have deterioration in the quality of the air, the first victim of this deterioration is lichen. And lichen is what is known biologically as a symbiotic relationship, it actually consists of two different organisms, neither of which can exist in the absence of the other; I think that is the point we are at with educators and professionals. And with that I throw the floor open to discussion. Would anyone like to make a contribution?

Loughlin Kealy, Dublin, IRELAND

I am quite happy with the idea of cat-flaps and chicken coops that are two-way streets for foxes and chickens and all sorts of things like that, but the idea of partnerships between educators and members of the profession is obviously a little more complicated than the metaphors that we produce. And, I suppose, the main thing that was crossing my mind when the ACE representatives were presenting their position was that the picture they were painting was not a very inviting one for young students of architecture to contemplate; they were invited to enter into a bear pit, if I can continue the sort of zoological analogy. But from an educator's point of view one of our main jobs is to inspire, to train also, to prepare people to function in the world later on. In the systems that I am aware of we depend also on architectural practices to fulfil their side of the bargain. The kind of schools that I work in are actually developed within an idea that the schools and the profession are jointly responsible for the preparation and training of the architect; that is the fundamental, underlying idea.

That is an ideal, not a reality, I think. Because it is very difficult to see, when I look at the professionals, how they are looking at the performance of their members with regard to how they support and train and assist the young graduate architects who enter their offices. Now, I think, that within the spirit of cooperation and collaboration we should be as quick to develop systems of monitoring for the professional treatment of young graduates as we are in terms of developing systems for evaluating young architects passing their academic examinations. To me it is part and parcel, the other side of the same coin, and I think that many educators will be very happy to participate and work with members of the profession if they were seriously engaged in that task. Thank you.

James Horan, Dublin, IRELAND

Thank you, Loughlin. There is a concept being developed in some parts of Europe at the moment and indeed in the United States, which is that of the teaching office, the architectural practice that specifically states its responsibility in the continuing education of the young architect. And we are currently developing guidelines and protocols for such practices to identify their

responsibility to the graduate and what they must give to allow that graduates' education process to continue.

Carlo Olmo, please?

Carlo Olmo, Turin, ITALY

There are too many problems on the table, so I choose to discuss only three of them. I think behind the old relationship exists the idea of a liberal profession that this one has changed completely. I think that one of the topics which we are to discuss, think about, is whether architecture is really a liberal profession now. I am not sure. I am not sure that this is the point of view from which we can organise all the reflection that we have this afternoon. I think that we are not only in an amazing period but also in a very contradictory period, in which we have innovation throughout the field but also a real problem of the formation of an oligarchic elite. Are we sure that the mission of our institution is to form a small number of oligarchic designers? I, for one, am not sure.

Now, the problem of fees. If you have three years in a research university after a period of working for a MA, after a period of working for a PhD and so on, the fees of such an education begin to pile up with the result that it is approachable only by a few. I am not sure that the notion of public service we have been talking about can be compatible with this. There is a contradiction between the two, a large contradiction, and I think that if the Commission, the architects, the schools, do not think about it and work on it the result will be that the majority of architects will work for a few people working in positions of leadership and not for the people working in public service or in small cities away from the star system market. And so I think that this is the second question we should approach: the price of training architects and whether Europe can move in the same direction and whether the European Commission's Directive will also consider the problem of the responsibility of all architects, not only those that have reached the top of the profession. And so I think that this is a very serious problem of the model.

The last intervention explained very, very well, making a very interesting note, the model of the United States, the market and the civil services; but the reality is different. In the real model there are different universities; there are elite private universities and there are public universities, and their organizational level and mission statements are completely different. The European universities are public universities and this is an idea of democracy that is a little different, if I may say so, to that in the United States, and if the architect is to perform a public service the idea of democracy is important in the mission of a university.

The last topic I wanted to discuss is the issue of responsibility and responsibility means an education in ethics. Ethics are not included in the curricula of European schools of architecture; theory, history, yes, but not ethics. In the United States, in MIT for instance, there are courses on ethics and on professional issues in the theory and history programmes or in the humanities department; in Europe this does not exist. Ethics has to do with responsibilities, with public service, with the idea of democracy. It is also another reason why architects are different from civil engineers; not only because architecture is a creative discipline, but also because urban democracy is the responsibility of architects as it is a part of cultural heritage. Ethics and profession; I think that this is a topic on which the school and the profession can find a true field of work together and which has not been mentioned so far. Thank you.

James Horan, Dublin, IRELAND

Thank you, Carlo. Your comment is really interesting because this is very complex and there are many aspects to this discussion and we are really only just beginning to talk about this very complex issue. I think Luciano might want to make a response.

Luciano Lazzari, Trieste, ITALY

I just wanted to say that I agree that perhaps we did not put all the problems on the table, of which there are many. This was a photograph of the situation and it was not meant to be pessimistic by any means. It was a photograph worth taking.

I did not mention that the ACE represents half a million architects, 480,000, the majority of which are in Italy. Specifically, in Italy we have 120,000 registered architects, whereas, as you heard, our colleagues in the US have 90,000. This means we have the second highest number of architects per capita in the world, after Japan, and this makes us a bit cautious. But I would like to reassure Loughlin that with the same intensity we believe in the future. We did not come up with solutions here because we were hoping to get invited next year, for a sort of sequel if you like.

Marvin actually came up with some very good proposals and solutions to the questions we posed. When I talk about hyper-marketisation of architects, it is this whole large office problem, which came out in Marvin's intervention and the danger of big markets. I personally believe that we need to find a way out of it. Perhaps here, in the company of educators, we should be asking ourselves whether this rather quaint pet character, with the little car, the little leather bag, in other words this fuddy-duddy version of the GP architect, can continue to exist. I mean, big offices have big specialisations – they offer a complete package and they are eating our little grocery stores out of existence. But this year in the UK there has been a 73% increase in organic food sale, so I believe the little corner shop is going to make a come back.

So this is what we have to work for, this is the credibility that we need to re-establish, this is what we need to sell as a model, because, Europe, if it has anything it has this cultural model that is envied by everyone, and we are losing it to the hyper-markets. We need to realise that the Wall-Marts are going to take away the big jobs, but we need to keep our niche, and I believe we will.

David Porter, Glasgow, SCOTLAND

I think it is a very exciting and provocative session. There was a word I want to introduce which I do not think was used and this is the word risk. It seemed to be a session almost all about the control and management of risk, for continuous professional development is about controlling risk. And there was a point in the discussion, Adrian, when you were talking about young architects in Europe who could qualify in one country, call themselves an architect and without any practical experience practice in another. Suddenly I felt threatened by that and I am not quite sure why. I think it would be interesting to know why that is threatening.

I felt threatened as an architect and at risk as an educator. Because, when you think about it, if someone does that – studies, gets to be called an architect, goes to another country with no practical experience and gets a big commission for a little fee – and something goes wrong, in my country those in the know would say that the client had taken an undue risk in employing someone like that. Such people may be called architects but they are not suitably qualified, and evidently so, to carry out that role; therefore, at least some degree of responsibility falls

to the client. And in this free market that we are talking about, and the free market is there because of risk, the reason why the European Union is very keen on the free flow of people, services and goods, is the risk that otherwise the citizens of Europe will not be able to sustain a good standard of living. That is the bridge for commitment. In the management of risk, certainly in the United Kingdom, if you practice as an architect you are obliged to carry insurance. Now, if you were an insurance company and you were looking to insure someone you would begin by looking at whether they were insurable, and if that person was operating in a country with a paper qualification but no practical experience and no knowledge of the locality, would you seriously think about insuring him?

And I raise this because my suggestion for next year, taking into account how this organisation has been greatly strengthened by the contributions from the ACE and from America, is that we should invite someone who really knows about risk and the insurance of risk. I think that is going to be the other aspect in all of this because that would probably override legislation.

Francis Nordermann, Paris, FRANCE

Thank you. I would like to make a point on the relationship between education and the profession that also somehow touches on the mapping of what is taught in the schools. Of course, architectural education is about the learning of a special way of thinking about design projects, with a specific system or a specific discipline that aims at building something or developing cities. That is one thing, but when it comes to professions, there are many professions that can be done from an architect's point of view. Of course, it is very important to have architects that can build, that can do urban design or urban city planning, but in addition to that we can and do have – though perhaps we should have more – architects working for clients, architects working in banks, architects working with politicians, architects involved in programme specifications. And I think that it is very important for architects to be in the process, whenever they are not with the pen in their hand, rather than engineers, sociologists, geographers, ect.

Tore Haugen, Trondheim, NORWAY

I am Tore Haugen, from the Norwegian University of Science and Technology in Trondheim, Norway. It is my first time here and it is great to be here and I am also grateful for the discussion and the presentation you are giving. What I heard in the morning session was the need for diversity in education, in the school, in the whole system we have. Then, in the afternoon, we heard about the need for more unification and the need to be productive from day one. And that brings me to the real challenge and the serious effort that will be required to bring education and the profession together. And if I bring this back to the situation we have in Norway and I guess in northern Europe, the problem is that we do not have a regime or a body that brings the link from education to the professional life. And what happens in Europe these days, especially with regard to the requirements, is that the tension and the stress of these issues are getting more and more important. My question or remark is that maybe we should more strongly focus on these issues within this network and maybe try to develop a framework or a body for it. I think it is achievable and it is interesting. Although we may have different national models, we really should start to work on ways to sort this out. Thank you.

Marvin Malecha, Raleigh, UNITED STATES

I just wanted to say, sort of following up on your comment, that a couple of years ago I published a book called *The Learning Organisation*, which was an observation on how offices were actually working; the most successful of them had stopped calling themselves service providers and had started calling themselves learning organisations (earlier, James talked about the teaching office), and in that process of identifying yourself as a learning organisation everybody is in the process of learning all the time and then that blurs the line between education and practice. I think someone said something about profitability of new architects, but no reasonable person says that a recent graduate is 100% billable and profitable, it just is not possible. And on the other hand having graduates who are purposeful and have great potential is different than their being profitable. So I think that I would like to define that topic of profitability a little closer, because many times it is the person who has been recently hired that teaches the principle in the office how to turn the computer on.

Ramon Sastre, Barcelona, SPAIN

For a large part of this session we have been speaking about cat-flaps and doors and barriers that have to be crossed between teachers and professionals. In our school we have a lot of experience of students who, in their last years of studies, work in professional offices. I expect that is the case for most of you here, and I agree with previous speakers that this is very important, but the inevitable outcome of this is that in most cases students take more years to finish their studies than is actually necessary because they are working as well. But this also shows us that for them, at least, it is very easy to cross this line, or barrier, or whatever you want to call it, between education and professional practice. For them, it is no problem to work in an office as well as go to school, to do a project for the school and discuss the project as a student and then to go to the office and discuss the project as a professional with colleagues. So perhaps we create the barriers when we finish.

And I have noticed this in other aspects where teachers are concerned: when a student finishes and begins to teach, he or she can teach any matter or subject, but once someone begins to teach one thing, e.g. construction, after five years that is all they speak of.

So these doors and barriers are something mental, I think. If we are teachers and professionals at the same time, as some of us are, we can use what we teach in our practice and we can use what we practice in the classroom, and there is nothing wrong with this. So very often this barrier between teachers and professionals is of our own making and does not exist in reality. We just imagine that there is a line there that we cannot cross, but we can cross it, because really there is nothing there.

Aart Oxenaar, Amsterdam, NETHERLANDS

Thank you, Mr. Chairman. I'm afraid I lost my voice somewhere between Amsterdam and Hania. As regards the story of the chicken and the fox, it is one of Aesop's fables, and as a matter of fact I know that one of Napoleon's architects incorporated the story into the decoration of a building he was commissioned to work on, so maybe it is actually a metaphor for the relationship between client and architect.

A point I would like to touch upon has to do with something Loughlin Kealy said earlier, and that is the question of what we demand from offices in terms of educating the young architect. This is a question that has always been very acute for us, being a school where we train students by

making them study part-time and work in practice part-time, and giving them credits for this. In our last visitation the committee said that our system is great, but they asked us whether we could more precisely define the curriculum we set for the students for the work they do in practice. And the question has become even more important, because Dutch law is changing and we are in the midst of a discussion now on three main issues. The first is risk – they want architects to be better insured, or at least their liability to be more clearly defined. The second is life-long learning – they want to know how architects keep up with their profession. The third point is practical training – they want architects to have two years of practical training before they can be registered. Next week I will continue the discussion with the Ministry, with all the architectural bodies and with all the other schools, and the main issue coming up now is which specific competences we expect students to learn in those two years of practical training and who or which body will be responsible for checking those competences. So I would be very interested in what the representatives of the ACE have to say about this, and also to hear any experiences Marvin Malecha has had with regard to developments in this regard in the US.

Bertrand Lemoine, Paris, FRANCE

I am Bertrand Lemoine from the Ecole d'Architecture de Paris-La Villette, in France, and I would like to point out some contradictions, or what I think is perhaps a lack of confidence in the words I heard today, specifically in the paper which was delivered this morning about the proposed theme of discussion and more particularly in the conclusions of this paper. In the conclusions we read that graduates can work profitably in the office on the day after they graduate, but the next paragraph says that in the cases where a student has acquired the required competences in that time a period of practical professional experience should be completed before he or she can become an architect. This second part poses a contradiction because it says that some students will be architects after five years but others will need a total of eight years in order to be recognised as architects everywhere in the world.

So if we accept the first point, that architects should be able to work profitably in an office the day after they graduate, then let us not be lacking confidence in the fact that after five years architects get a diploma in which of course they are given a certain amount of knowledge but never enough practice. But this is not unusual. If we consider other related professions, engineers for example, they do about the same amount of training, the same number of years, and the day they graduate they find a job in a construction firm or maybe even in a design office and they are expected to produce something but they are not expected to be as fully operational as if they had had ten years of experience. So we should be feeling confident that we are able to train architects in five years and that we do not necessarily need eight years. Of course, I completely agree that continuous education is a crucial issue and has a key role to play in this.

We should also consider the fact that, as Francis Nordermann mentioned earlier, many architects now, perhaps even most architects, do not go directly into individual professional practice the day after they graduate. Most likely they will work in an office – as we heard, this is particularly apparent in the US, where 10% of all offices employ 90% of all architects. In practice this means that working in an office, in a salaried position, you have several people above you with more responsibility than you, and that is very different from being in independent practice. Another thing is that now many architects work in institutions, national or local organisations, for clients, and this is also very important. It is also another very important factor

in ensuring that the prolific nature of the architect is recognised, and not only on the field of individual practice or professional practice. It is important that it is recognised that architects have a project-oriented way of seeing things, that they can cope with many different kinds of problems; that they can be focused on one project, but can work on it with competences gathered from a wide field of knowledge, which should be improving along the way. So we should be a little bit more confident in what we can do. I believe that schools of architecture across Europe are fully aware of that and are completely agreed on having a standard and even level of competence delivered through different schools and on ensuring the free circulation of architects once they have graduated.

James Horan, Dublin, IRELAND

Thank you very much. I am going to just take a few more comments and then I am going to ask the panel to make some final remarks.

Adalberto Del Bo, Milan, ITALY

This discussion is very important and I agree to a large degree what is said in the document the ACE presented. I see it as a step forward from the document Jean-Paul Scalabre presented two years ago, which was a very interesting analysis if I remember correctly.

There are many points clearly posed in this document, and I agree that it is not possible to solve them all in one afternoon. As we are nearing the end of this discussion I see that many of us are searching for directions in which to continue it. I do not think that we can just move on next year: it is too important for that. I think that we have to find some strategy, some way, to continue. So I am asking if there could be, if there are no other suggestions, something like a commission – a special and open commission maybe during the year, just to get together next year in Hania, or even before that if possible. I think it is imperative to find such a common strategy, because there are many things we need to discuss in this document, and I am sure that a common strategy could be very crucial for architecture in Europe and therefore in the world. Thank you.

Constantin Spiridonidis, Thessaloniki, GREECE

I would like to start with the following remark: the last time that the European Association for Architectural Education organised a debate with representatives of the profession was fifteen years ago in Brussels, and the main theme of the discussion then was how a person can enter the profession, which is totally different to what we are discussing today. Now, we are having another joint session focused on the ways in which we will collaborate in the future in the framework of architectural education. I think that this is very significant, because a discussion like this has never happened before. Last year we talked about it a little, as a departure from our discussion on the Directive, but now we are going into the essence of this collaboration.

The second thing I would like to say is that we must not forget a very significant point: that our schools of architecture are there to educate in architecture, not to train architects. I think that this is a major difference, and that in our attempts to build up this relationship with the profession it is a dimension that we have to protect. I repeat, we do not train architects, we educate in architecture. It is true that in the framework of architectural education we assure a training of architects, but that is not all.

As an extension to this thought, I would like to say that one of the professional activities of architects is research, and I think that, at least for the time being, experimentation and research are things that belong in the domain of architectural practice.

We all speak a lot about competences, and I have noticed that there is a tendency to believe that the process of defining competences is something evident, something very easy; I think, on the contrary, that it is extremely difficult. To define what competences our graduates should have is extremely complicated, and I think that it will provide a very fruitful ground for this collaboration with the profession. If you like, what I personally hope will come out of this discussion are operational proposals for activities and initiatives, which will assure this collaboration and will help define the competences, or the qualifications framework, and which we can then use to outline ways to control, judge and evaluate the competences that our graduates must have.

The last thing that I would like to say is that our Thematic Network is invited to collaborate with a tuning project in order to create the qualifications framework for architecture. If our application is successful this will provide the opportunity to develop initiatives such as Adalberto mentioned. Also, the European Association of Universities is organising a meeting for the sectorial professions, as you may already be aware, in order to investigate the problems that those who are involved in the Directive process are facing and how these professions deal with the Bologna Process. It is something that directly relates to this discussion and I hope that next year in this meeting we will have new information with regard to the results of this event.

Selahatin Onur, Ankara, TURKEY

What I want to bring up is very much related to Ramon's, Aart's and Dino's remarks, and it is also related to a point that has not been articulated too much on the part of the panel; namely, that practice and theory are considered to be balanced activities in the educational process. Now, how this is organised by the schools is very important, for it is done in different ways, and this relates to a technical issue that I want to bring up. Most of the training or practice experience that can be gained by students is generally undertaken during the summer months and requires very intensive work in order to cope with the heavy workload. Also, as you know, competences are to be related with the ECTS point system. So the problem we are facing now is that this training workload exceeds the course workload of the studies in architecture education, and this is a problem that has to be solved. I think this is an issue that is not being tackled and that needs to be considered in depth. Another point is that although I too agree with the strong cooperation involved in the education of architects, and both the educational and the professional media contribute to that, collaborate on that, there is also the very sensitive issue of keeping the autonomy of the special education of the milieu. If I have not misunderstood, in this case the fox is the profession and the chickens are the campus, so it is not a very balanced situation and we should be very careful about that too.

Hans Lindgren, Goeteborg, SWEDEN

A lot of people today have stressed the fact that we should not forget the subject of research when we are discussing these matters. I would like just to report that I have had some interesting and very positive experiences in this respect, and I think that there is a very promising future ahead of us with regard to building up relations between practice, education and research. And I think that these relations can have a very positive influence on the future, because we should not forget that research is no longer an isolated issue that we deal with separately. In

fact research is becoming more and more necessary in the profession, and there is a growing understanding of a methodology, etc. So if could suggest something that we should be talking more about in the years to come it would be precisely this matter of relating research, education and practice. Thank you.

Yordan Radev, Sofia, BULGARIA

I would like to take this opportunity to thank the organisers for giving us the chance to see these presentations and to have this discussion. This is the fourth time I have attended this meeting, and I am really surprised at how many answers I have heard today in this discussion. I am truly very glad to be here. But there is one answer that I have still not managed to find.

Two years ago, a colleague from Oslo, Karl-Otto Ellefsen, and I put a question to the floor, and we still have not found an answer. It had to do with the direction of education. In Karl-Otto Ellefsen's opinion, European and American education in architecture is heading in the wrong direction. As we see it, the right way is integration. We should teach students about heritage, history and tradition, but also about technology and innovations and changes. I know that transformation should be fundamental in architectural education, but it should not lead in the direction of the companies that subsidise education, because there is great danger in this. There is also profit – we all know that education is on a tight budget – but really the result is that we are orientated towards and dependent on companies that can sponsor or subsidise education. And in the end what is the benefit of this, if the students spend most their time working with these companies instead of in the classrooms? Of course, it is very good practice for the students, and they learn a lot in the offices, but they are not learning the heritage, the theory of architecture, the new construction. So is the path they are following the right one? And how can you blame education if the policy of the government is like that?

I am trying to be very brief, but I worry a lot about what is happening in Bulgaria now. These large companies have large budgets and connections with the government and they could lobby their way into forcing the Parliament to change the current legislation, and this would be a disaster. You know the problem that we face. Perhaps after my generation you will not find a doctor or a professor in the university. The brighter students are all going into practice, because professional practice is ten or twenty times better paid than teaching. So if you could say something about this to make it clear, I would be very grateful, because I know that you have a lot of experience, James, as do the rest of the people here.

Also, I must say, you surprised me with what you have been saying about this new Directive. I recently received a letter from the Chamber of Urbanism in Cyprus, asking whether someone who was educated 15 years ago at the Sofia University of Architecture could practice urban planning in Cyprus without any restrictions. And I answered that, according to Directive 2006/100/EC of 20/11/06, she could practice her profession, urban planning and architectural design, in Bulgaria and in Cyprus without any restrictions. But you said that after October 20th a new Directive will be implemented and this will no longer apply. Have I understood correctly? Perhaps I misunderstood what was said. Thank you very much.

James Horan, Dublin, IRELAND

Thank you. There are many issues here. I mean, there is no question about it, this topic is complicated and extensive and we are just beginning to look inside the box.

I will now ask the members of the panel to wrap up, starting with Adrian Joyce

Adrian Joyce, Brussels, BELGIUM

Thank you, James. There is a mountain of things I would like to say, but first I want to answer Yordan Radev's question. Yes, I think you must have misunderstood: the entry into force of the Qualifications Directive will not affect that person's ability to practice in Cyprus, because the Directive you referred to is the Accession Directive for Bulgaria and has nothing to do with the horizontal framework directive on qualifications. We can talk more about it later if you like, but I hope that clears up any misunderstanding.

In wrapping up, I am very heartened by the debate we have had and by the reactions from the floor, and there are a number of things that I would like to say. To begin with, it is accepted by both practitioners and schools that we cannot in five years give a person the full range of attitudes and skills required; which is why, when you see competences listed, they are not listed as total acquisitions. There are levels of acquisition of the various listed abilities, that start with the lowest level of awareness, simply to be aware that there is a need, followed by a knowledge in the specific area, followed by an understanding of that area, followed by an ability in that area and, ultimately, the acquirement of skill in that area. And this is evident in the way the profession lists these competences and expresses its expectations. Each description starts with these words: for instance, "an awareness of planning systems", "an awareness of the need to follow a regulated procedure to get permission", but "an ability to design" or "skilled in urban planning". So that is something that we are very aware of and that is very important.

With regard to Loughlin's very early comment about architectural practices, I believe he is quite right: professional practices have to stand up to the plate and pull their weight; and it is in this area that Marvin Malecha's book on learning organisations is very eloquent indeed. And in referring back to our own paper, which has been provocative and, happily, in the right direction, when we first talked about graduates contributing to an office we used the phrase "meaningful contribution". It might be exactly as Marvin suggested, that the new graduate teaches the senior partner how to go from model space to paper space in a CAD programme. It is a meaningful contribution. I am being a little cheeky here, but certainly the profession do not feel that they have the time or the resources to take a person into their offices who really has to be re-educated about practice the day they walk in. They have to have a set of skills that permits that office to mould them over a short space of time to be able to cope with the pressures and the realities of practice.

And I do not know what my colleagues are going to say, but of course we do acknowledge that there is territory for persons with architectural qualifications who never go on to practice architecture. Specifically, the ACE has an official policy to encourage the uptake by public administrations, financial institutions, banks and all sorts of administrations and private sector companies, of architects or persons with qualifications in architecture, because one of the things that is delivered and is recognised as being a genuine strength of our profession is the ability to synthesise, the ability to take a set of complex problems and synthesise them into a workable solution. And that is a skill that is not found in many other fields, maybe in no other field, but can contribute very meaningfully to a whole range of organisations.

So the ACE wishes that more persons with full qualifications in architecture would not practice architecture; and our views expressed this afternoon about practical training and the business end apply to those persons who do wish to practice, who do present themselves to society to say, we are fully competent architects who can safely and correctly design buildings that contribute to your society's needs and to building the heritage of the future.

Jean-Paul Scalabre, Paris, FRANCE

Thank you, yes, I will try to respond to a few of the comments that have been made.

First, just a quick reaction to the question of education in ethics: if you change the word, for example, to education in morality, you know it sounds different. So I am not sure that the morality of the ethic is something that can be taught.

The second point I want to make is related to risk and the question we had about risk. We must be conscious that within Europe the system of interest guarantees is very different from country to country, and there is a real need to regularise the interest guarantees that can be offered to the client. This means less diversity and much more similarity in the different conditions of practising architecture, because for the moment it is impossible to offer the same kind of guarantee to clients from one European country to another. So this is a really big challenge, and it will take a long time to bring some order into the existing chaos.

The third point I would like to make has to do with the long debate we had in France about the relation between schools and the profession – and I must say that I am very happy to see my French colleague, Bertrand Lemoine, here in Hania, because it is very difficult to meet him in Paris. There is a very significant point that we must be aware of: in the Qualifications Directive the minimum period is four years, not five. On the other hand, there is an agreement at UIA level and within the ACE, on a minimum of five years of academic education and two years of practice experience. So if we are looking to our different countries, there are different situations in Europe; but if we are looking all over the world, we must know and admit that the model is a certain period of education in schools or universities and a certain period of educational practice. So if we do not reach an agreement among ourselves with that aim in mind, we will be not in a good position to negotiate with our American colleagues, for example, or with our Chinese colleagues, on that topic. We must admit that in Europe we are acting for cross-border freedom, but the world is open for the moment and there is a real challenge for Europe, for us, to organise ourselves in order to be able to negotiate a good position with our friends outside Europe.

Luciano Lazzari, Trieste, ITALY

I do not have much to add. I would just like to express my satisfaction in the positive way with which our paper has been received. I find that gratifying, as I think we all do. The way that we will continue this collaboration I trust will be fruitful and, to answer Adalberto, the Joint Working Party itself in some way intends to be a permanent commission of collaboration between the two bodies. This is a work that will go ahead in Europe. It has twelve members, six and six.

I want to add just one small point. I am not sure about Constantin's statement that you are there to teach architecture and not to train architects. This is something that I personally disagree with. I may be old-fashioned, but I believe that a school's purpose is to train architects. And maybe we need to redefine what an architect is; but, to use an analogy, you study medicine not to learn about medicine, but because you want to become a doctor. So I think that we are training architects, but perhaps we do need to redefine what an architect is.

Marvin Malecha, Raleigh, USA

Well, I would like to reassert some things. One is that I believe that the autonomy of each of these partners is really crucial. Schools must be autonomous from the profession, there is no doubt about that – and by the way, since it was mentioned in the debate, this has to do with

teaching ethics. Business schools in America have made ethics a major part of their curriculum, because all you have to do is to take a look at the lending industry right now to find out that the older banks are not doing such a good job. So I think that is very important.

Another thing is, and maybe this is a slightly different take on what was just said, but I think we have the issue of introducing practice not only to educate in architecture but for the education of architects. I do not know if that is actually training, because I do believe that there is another step that happens once students graduate, but I certainly think that opening the domains of knowledge that lead to the preparation of individuals who can practise is really crucial. Because some of practice just has to do with being in the office and practising; and we can talk to the student until we are blue in the face about the importance of signing the right contract, but it does not make any sense to them until they have signed their own contract.

I also want to say something about this notion of such models as the teaching office and the practice academy. The American Institute of Architects now has a category called the intern-friendly office that is being investigated. This is something that we can do together, and offices actually sign on to observe certain principles for the bringing of young people into their office. And often I talk to people from offices who complain about experiences they have had with young graduates, and I tell them that perhaps they are just not the kind of office that should employ young people. So if an office's only motivation for employing recent graduates is to make money off them, they are probably misguided in hiring them – or at least that is my advice to them.

Another point is that we have an incredible obligation as a profession and as schools to generate new knowledge and to build a knowledge base. Somebody said that we should talk about practice and research – I would say, practice, research and what we, in the United States, now call engagement, for we have much to offer by getting involved in the problems of society and there is a lot to be learned there.

Also, I believe that there has to be a close interaction between schools and offices. We should talk about our relationship as a contact sport. In my time, a little less than twenty years, I have visited 500 offices in 80 cities around the world; and I think that one of the reasons why I was finally elected President of the American Institute of Architects was that I understood what was going on in the offices and I understood practice and I practise myself. So I was no longer labelled just an educator. So, I would urge everybody here to be a defender and have contact out in the field. I think educators should have more contact with offices, and in fact I would encourage the ACE to promote a culture of openness to educators to come and visit, to extend the invitation, buy lunch – you know, it is amazing what you can do with food.

The last point I would make is that we share the responsibility for the defence of practice. What I read a lot in the paper is the need to defend practice, to defend stature, but we should be aware that the best defence is a good offence, although I hate to use a sports analogy again. It is not enough to defend our ground, that is the old way of defending the profession; it is a new profession that is out there, let us cut the new ground, let us lead, let us recreate our profession so that we define it for people rather than having it defined for us. Defence of ground is a 19th-century concept, and so we should think differently about how we defend our profession.

James Horan, Dublin, IRELAND

Thank you, Marvin. To wrap up, I think that this has certainly been an invaluable discussion, and as I said earlier it is only the beginning of a huge topic that I have no doubt we are going to be engaging in much more substantially as time goes by.

Two things just to finalise: Adrian mentioned the difference between architects who, having graduated, go on to practise architecture and architects who, having graduated, do something else. I am reminded of a situation in my own institution where last year someone from the Faculty of Engineering came and said to me that they are beginning to introduce a fantastic new concept called problem-based learning, where people learn by tackling a problem. And I replied that architecture has been taught like that for one hundred years or more. So it is important to be aware that we have an educational process that is quite specific and prepares people for all sorts of activities over and above the business of designing and building buildings and that, consequently, architectural graduates are now being sought by many companies because of the mindset they bring to the table, because of the way they have been educated. Therefore, I see this as the real opportunity between the educators and the professionals to consolidate that position.

And as a last parting comment, I offer you an invitation to communicate directly with me or with anyone in the EAAE about any matters that you would like the Joint Working Party of the EAAE and the ACE to put on their agenda and include in this discussion, because we are just beginning an incredible new journey. Thank you very much.

(Re)searching a European Qualifications Framework for Architectural Education Trends and perspectives

As a sequel to the Berlin conference, the Bologna follow-up group has taken the initiative of developing an overarching Framework for Qualifications of the European Higher Education Area (EQF for HE). This framework has been adopted at the Bergen Bologna follow-up conference of May 2005. In the summer of 2006 the European Commission launched a European Qualification Framework for Life-Long Learning. Its objective is to encompass all types of learning in one overall framework. We have to develop the qualification framework for architectural education based upon the competences and learning outcomes presented last year. This framework will be a helpful ground for the national qualifications frameworks that different countries will also produce. What have other disciplines done? What are other Countries and schools doing?

Chair: **Constantin Spiridonidis**, Thessaloniki, Greece

Introductory panel:

Truss Ophuysen, Amsterdam, The Netherlands, European League of Institutes of Arts (ELIA)
& InterARTES Thematic Network

Jeremy Cox, Dean of Royal College of Music, UK

Ted Landmark, Boston, USA, Former President of ACSA

Constantin Spiridonidis, Thessaloniki, GREECE

I would like to make a short introduction to this session and try to link it to the debates and the discussions we have had in previous years. We have always tried to keep up a continuity from one meeting to the next, even though, as Richard mentioned yesterday, this may not always be evident. I would like to remind those of you who attended the 9th Meeting of Heads, and to inform those who did not, that the main theme of that meeting focused on the competences of graduates. We discussed the concept of competences, and the learning outcomes expressed by those competences, and how they are not just new terms that have appeared in the European Union's vocabulary but are words that represent a new paradigm, a new approach, a new concept, a new understanding of education in general, for the structure and restructuring of the curricula.

In keeping with this logic, we consider that it is very significant to start to think about the profiles of the graduates in terms of competences. We have had long discussions trying to define what an architect is, and for years those discussions were concentrated on the basis of the knowledge that someone has to acquire in the framework of the educational process in order to become an architect. What is new in this approach is that in designing a curriculum we no longer take into account only the knowledge that students will acquire, but also the abilities and the things that they will be able to do and to understand once they have that knowledge.

On the basis of that, and following the suggestions of the Tuning Project, a project created by the universities and financed by the EU, we tried to define the profile of the graduate architect. We ran an extended inquiry with the purpose of forming a general overview of how teachers in European schools of architecture understand the competences of the graduates. We began by preparing, with Loughlin Kealy, a list of competences that was divided into two big categories: the generic competences, that is to say those that concern the profile of the graduate, as a graduate of a higher education institution, and the profession-specific, subject-specific competences, those that relate to the particulars of the subject area that architects are following. Specifically, the questionnaire asked the teaching staff of European schools of architecture to evaluate and rank the significance and importance of the listed competences, so that the end product would be a hierarchical list of competences, describing the expected profile of the graduates.

So that was the main theme of discussion last year, and what we have planned for this meeting is a continuation of that discussion with the input of people from other domains and other areas. I know that we have often spoken about the importance of exchanging information and views at these meetings, but we usually mean exchanges between ourselves; however, I think that it is becoming more and more significant to have exchanges with other relevant disciplines. This is why, this year, we have invited to this session two people who represent thematic networks and associations of schools from different disciplines:

The first person is Truss Ophuysen, whom most of you already know because she has been here at least two or three times before. She is the coordinator of two organisations, the ELIA and the InterARTES Thematic Network.

The second person is Jeremy Cox, Dean of the Royal Academy of Music in London, who is here representing Polifonia, the Thematic Network of Schools of Music.

Both Thematic Networks have already worked in the direction of competences, and I thought it would be very useful to see how other disciplines, creative disciplines – if you remember, I spoke yesterday about ‘creative disciplines’ – deal with this subject.

The third person we invited is Ted Landsmark, former president of the Association of American Collegiate Schools of Architecture, an association representing the schools of architecture in the United States and Canada. He has worked for many years on these issues and has garnered a lot of experience, and it will be interesting to hear how our colleagues on other continents deal with the similar issues we all face.

The Tuning Project I mentioned earlier also worked on the definition of competences in Latin America, but unfortunately it was not possible to have with us someone from the Latin America Tuning Project, although I am sure it would have been interesting to hear about the conception of the profile of a graduate in Latin America for purposes of comparison.

So this is the spirit behind the structure of our panel this morning, and before giving the floor to our guests I would like just to outline the main points from the work we produced and presented last year in Hania.

As I said, the purpose of the questionnaire was to ask teachers in the schools of architecture to define how they understand the profile of the graduate, in terms of the things that graduates must know, must be able to do, and must understand. This was based in part on the idea that competences can adequately describe the profile of a graduate because they can provide an abstract description of the profile, which otherwise is often hard to define because the ways that people define individual competences are not always the same. Therefore, competences can act as a kind of DNA of the profile of the graduate, leaving the ground open to different interpretations, which will represent the particularities of the culture, region and country where those competences are achieved. So by predefining this DNA we will be in a position to have a common ground for communication and debate, while at the same time we will have the differences, the particularities of the cultural, social and geographical characteristics of an area.

Competences were organised into three types: generic, subject-specific and research-specific. And the reason we included research competences in this inquiry was that we considered that our group has to take initiatives towards a more coherent involvement of research as a notion and as practice into the educational structures of our schools. Because in most of our schools researchers are produced or created after the five years of study, and we thought that it would be very significant to incorporate competences related to research in the earliest stages of basic education.

We defined 20 generic competences, 23 subject-specific competences and 18 related to research. We developed this in such a way that it would give us both a vertical reading of the competences according to the different levels of studies, and a horizontal reading, which is to say to have a comparison between the gravity and the significance of one competence in the different degrees. So we have these two readings, which are presented all in the volume of the proceedings of the 9th Meeting.

This, then, is the result of the effort we made last year, and the next step is to define those profiles according to the logic of the special, or specific, qualifications framework. In closing, I would like to add that this inquiry will be open till October, so please ask your staff members

to visit the site (<http://www.enhsa.net>) and fill in the questionnaire on-line; as you realise, it is important that our data be as reliable as possible.

At this point, I would like to ask the other members of the panel to present their experience of dealing with these questions, and the strategies and initiatives they are planning in order to define their profiles for the qualifications framework.

So, let me pass the floor to Truss Ophuysen.

Truss Ophuysen, Amsterdam, THE NETHERLANDS

European League of Institutes of Arts (ELIA) & InterARTES Thematic Network

Well, I must say, when I saw the outcomes of this research for the first time, in Tallinn, I was really quite jealous. I think you have done some very good work, and you seem to be close to achieving your goals. Most of the work seems to have been finished, and the only thing that is missing perhaps is a discussion amongst you and some sort of an agreement that would result in a decision to set all this down in a tuning document.

I am here representing two organisations. One is the European League of Institutes of the Arts (ELIA), whose members are all Art Schools. ELIA covers all disciplines as specialised organisations, but we focus particularly on fine arts education, theatre education, dance education, even circus education.

The second structure I am involved in is a Thematic Network, sort of similar to your Thematic Network, called InterARTES, which for the last three years has worked in four major directions.

The first had to do with quality assurance and involved an extensive programme of self-evaluation, with peer visits of colleagues to other institutions; it led to a set of extremely interesting outcomes which I will describe briefly at the end if there is enough time. The second direction was tuning. The third involved case studies on rare knowledge, tradition and innovation in higher arts education, and the fourth was professional practice. We are doing many other things as well, including developing an MA course on the creative practitioner in Europe.

Now, I would like to tell you a bit about the tuning in fine arts document I have been involved in, and also something about the qualifications framework and how we are working towards it.

I am not sure how well acquainted people in this room are with the idea of qualifications frameworks, so perhaps I should start with that. Who in this room hears the phrase qualifications framework and really feels familiar with it? I see some Irish hands, and you, where are you from? Turkey? I am asking because, according to a report I read, only the Irish are familiar with the qualifications framework, and from what I can see that may be right.

Anyway, I will start with the example of fine arts. As early as 2004, we decided that we had to work on tuning. At first, and I am not going to hide this, it was because it was part of the conditions of our Thematic Network. This meant that we were more or less obliged to start working on it, and although it provided the motivation to start working in this direction there were some reactions to it. For instance, in the fine arts sector, the first working group, formed in 2004, refused to work with the tuning methodology and persisted in doing it their own way. This, however, led to a very valuable document, which later sort of seamlessly developed into a tuning document. Then, for instance, in theatre education we did similar research to yours. Our inquiries had too few responses, as always seems to be the case; but the results ended up being very useful, and after more work they were developed into a tuning document. Altogether we have produced four tuning documents – one in fine arts, one in theatre education, one in design education and one in dance education – and all are driven by the sub-networks that exist in those disciplines.

I have asked the people involved in them what their ideas were before they started. Altogether about thirty people were involved in the drafting of the documents, and I must say that there

was popular agreement that we should do this on our own terms rather than on those of the tuning project or the European Commission. We wanted to do it, but in our own way, because it was important for our disciplines. The phrase “on our own terms” is quite legendary in our Network.

There was also a strong idea that we needed a shared language, a shared idea, a shared vocabulary; and to a certain extent outcome-based learning and competences provide such a vocabulary – maybe not the best vocabulary, it may change in the future, but a vocabulary nevertheless. “Do it yourself before others do it for you”. That also has been at the forefront of our thinking all the way. It provides political arguments. Sometimes we have to overcome our own scepticism, our own criticism and our own idea that we are so terribly special. Some of us feel that no one could ever, ever write down what is essential about arts education. Others would argue that it is vital to write down what is essential about arts education because otherwise we will never have a case to present for the arts, and we will stay in the position of the underdog instead of showing strengths from the core of the discipline.

Ensuring diversity was another motivation, as was the fact that many of us are going through or have been through a similar process in our own countries. If you look at the people involved in drafting the documents, some of them are in administrative committees, but some of them are doing this because they are younger teachers who want to do things differently, who want to work on the basis of this outcome-based learning and who want to change their curricula.

All these were things that motivated us. Now, I will show the process of the fine arts group, because I am taking that as an example. We decided to take the document that the 2004 group produced and distribute it amongst a group of about 30 schools and see what the reaction would be. Amazingly, this one had a very positive outcome. The differences were fewer than the people who drafted the document expected, and it led to a very interesting discussion about what arts education is. In 2005 we formed a new group, with some of the old contributors also participating, and the first draft of a document was prepared based on the tuning template. The simplicity of the methodology of the tuning template made it, if not easy to write the document, at least possible to so, and to come to some sort of a consensus on definitions of competences. It provides a framework through which we can say significant things about the form of education, without saying you have to do things in any particular way. I have a copy of the document the fine arts group produced; it is about 10-12 pages. We are planning to publish it soon, but for the moment you can find it on different websites.

The new group organised a meeting of schools and they also decided to start a sub-network, which produced the ELIA Sub-Network on Fine Arts Education. And this led again to a very intensive process of discussion, with many changes proposed; and the result was a second draft, and afterwards a third draft. It is essential to have this meeting, I must say, to discuss it with teachers. If you put it on a website and wait for people to consult it, change it, do whatever they like with it, hardly anybody will reply. That, for instance, is the experience also in design, and it causes frustration when people have put a lot of effort into preparing this document and then nobody cares enough to react to it. In a meeting, on the other hand, you can have some very intense discussions – at least, that is our experience.

It also helped that we formed a group representing the four tuning author groups. In this group we discussed common problems and tried to help each other when there was a bit

of a dip. For instance, the process in dance education has been really difficult, so the dance authors needed the help of others.

Now the four documents are there, and we have been invited to a validation exercise in November, in Brussels, where we have to provide both internal and external experts, qualified people from the profession, to give their input. So that will be the next phase and I expect that there will be many more phases afterwards. I know you have been invited to attend, so we will be there together,

Another small point I want to mention is that the point of view of the employers in these sectors has not really been systematically included in the drafting of the documents. I think that you have done a lot more work on this, but you must admit that in your case it is easier to define the professional sector than it is in the case of fine arts or dance or theatre.

I am not a Bologna promoter, but I have about 20-30 Bologna promoters around me who worked on this, and they believe that for students this work somewhat clarifies what we have to offer, and it makes teachers reflect on their own practice. Learning outcomes make the range of skills that are delivered very transparent. It also makes clear where you do not conform or where you are different. As I mentioned before, there is a lot more agreement with regard to this sort of abstract level than was expected. There is no strict border between disciplines – we found many interdisciplinary crossovers. It is essentially a collaborative effort. You cannot do this on your own, you need people who are committed and a structure and some money for travelling, because it needs intensive working meetings.

To my astonishment the documents, without being published officially on websites, have been distributed by colleagues. I heard that they were used in Africa and in Asia. And I think that particularly individuals who are now getting involved in their national processes just want to have it and make use of it.

As always, it is difficult to foresee what is going to happen next. We are working on unknown terrain here, but we hope we can organise a number of follow-up actions; and maybe this is something else we can discuss together.

One thing that we have already done is develop a reading grid based on the four tuning documents. Again, the motivation for this was in the work plan, which demanded that we produce a reading grid in relation to a qualifications framework, and somewhere in January we were desperately wondering what this was and how we could begin to develop such a thing. We decided to begin by taking the level descriptors, the last three level descriptors of the European Qualifications Framework for Life-long Learning. Then we used the text and the competences from the four tuning documents, with some differences in structure, and we started summarising. We worked on this in a group of five people, and in the end it only took one day to prepare the reading grid, a document in which the levels and the level descriptors of the official document of the European Qualifications Framework for Life-long Learning are compared. These are levels 6, 7 and 8 of the Qualifications Framework, and they are divided into knowledge, skills and competences. There was some confusion because we thought beforehand that the way it is described would be similar, almost identical to the tuning documents, and it was not.

And there is also another qualifications framework in circulation, which I think you used as a reference, and which is again slightly different.

So, there are three slightly different methodologies: the first is from the tuning template, the second is from the European Commission, the European Qualifications Framework for Life-long Learning, and the third is from the Bologna Qualifications Framework. So there is some confusion there, and maybe you can make use of the learning process to choose the right one, just to speed up the work.

If I fantasise, and of course this is always tricky, I can see a number of things and a number of outcomes being developed in the future. It is my strong conviction that now that we have this simple tuning document to use as a basis it will be easier to move forward, in whatever direction we choose. I think you always need a basis, a starting point, from which to continue working, even if you do not know where it will lead. One of our goals now is to create a sectoral qualifications framework for the arts and maybe for all sub-disciplines – I mentioned circus, which is not a big sector, but at some future point it is not impossible that we could create a European qualifications framework for circus education. So that is one thing that we will be working on in the coming years, and I hope we can work together to create a common framework.

Life-long learning is an issue in the qualifications framework as such, and life-long learning in the arts, except for the UK and some other countries to a certain extent, is not very developed. So this may be an impetus to start working on life-long learning either within the degree structure or alongside it.

I mentioned our peer visits, our self-evaluation. The tuning documents are used as a basis. I can imagine that our use of it is made in a framework of evaluation, accreditation, etc.; and while I would not say there are thoughts about, there is somewhere an idea that it may be useful in the long run to start a separate accreditation structure for the arts or in some sort of framework related to the arts, which could be broader.

And somebody said to me a few weeks ago that while it is all very well creating tuning documents, he is thinking about setting up an MA course that is sort of based on European standards, and that is not provided for in these tuning documents. So that is another direction we must think about.

European standards have been a major part of our agenda, and I sure they will remain so for years to come. As I said, you never know what will happen, but there is a whole set of different ideas, and some of them will happen and some of them probably will not. And I do not think that accreditation is an innocent area; to set up your own accreditation system or to be advisors for accreditation bodies are not innocent pursuits; and of course there are all sorts of discussions and arguments against it.

As I mentioned at the beginning, according to a report I read most institutions do not yet understand the purpose or practical value of qualifications frameworks. Many do not know if there is a qualifications framework in their own country and in fact, from this research, Ireland is the only country where people are familiar with the idea, and I think that was confirmed by this audience. Essentially a qualifications framework is meant to be a tool to assist you to put the different degrees in a logical order, and – ideally, at least – it is meant to be used as a sort of climbing frame. From the point of view of the learner it means transparency; it means that students can pinpoint where they are at a certain moment in their studies and how they can reach the next level, whether they want to move up or branch away. So that is the basic idea of qualifications frameworks.

Now I would like to talk a little more specifically about the European Qualifications Framework, in order to show you what the function or the role of a European Qualifications Framework could be. As far as I understand it, a European Qualifications Framework is not meant to tell us what we have to do and how we have to do it, but rather it is supposed to act as a tool to bridge the different national qualifications frameworks. For instance, they have defined 8 levels, but more as a translation tool rather than as the rule for how it is supposed to be. And what they call level 6, in Ireland can be called level 7, and I think the Scottish qualifications framework has 11 or 12 levels, so it is something that you can modify as you think fit. But the main concept behind the European Qualifications Framework is that it is a device through which you can relate your national qualifications framework to a European tool.

There is a great deal more to say about qualifications frameworks, but we will have some time in the coming years to further develop our own ideas about it, and again I hope that we can do that in collaboration.

I think I will stop here now and leave my comments on creative disciplines for later, otherwise I will take up too much time, I think. But if there are any questions, I would be glad to answer them.

Yesterday, when Constantin mentioned the concept of creative disciplines, somebody said that it sounded like a good idea for a conference. And actually the title of the joint conference we had in Tallinn was: "Towards strong creative disciplines in Europe". And of course I would have to discuss this with my own organisation, but I think it would be worthwhile to explore whether we can use the concept of creative disciplines as a heading or an umbrella under which we could try to navigate this area together. Another advantage in this would be that it would make a distinction between us and the humanities. I say this because both Constantin and myself are involved in a group called the Archipelago for the Arts and Humanities, and we do not feel we really belong there. Actually, our colleagues from music are also involved in that, and I have heard that they do not feel comfortable there either. So, as we do not feel that we are part of the humanities, this idea of the creative disciplines could lead to the creation of an Archipelago for the creative disciplines, which would make us a distinctive group and which could also help us work towards better recognition at the European level.

I would say that there are numerous possibilities for cooperation if you start thinking in that direction. I know that not all the ideas we have will become realities, but I will mention some of them and I am sure that together we can develop many more ideas and initiatives. To begin with, I think I would make the distinction between, let's say, political, educational and more practical actions.

For instance, in terms of political cooperation in the framework of creative disciplines, my organisation has already produced three position papers on Bologna. Unfortunately, in the third position paper, produced for the London summit of Ministers in May, it was not really possible or feasible to include your point of view, but I do think that our next position paper could be prepared and presented jointly by our three organisations, so that is at least one very feasible objective. Another feasible step could revolve around the fact that 2009 is meant to be the European Year of Creative Europe in Occupation and Culture, which means that 2009 will be a year focused on creativity in education and culture in Europe. I know our Thematic Network we will be involved in this because it is a European Commission initiative, and I think it would be great if we could develop some joint activities with your two neighbouring networks in

the framework of that initiative. So that could be the second step: to organise joint activities, perhaps practical things, like exhibitions or performances, or whatever else we can develop.

A third idea for the future has to do with the many crossovers between research and the arts, and research and architecture, and I think that we can definitely learn from each other in this respect. I think that it would be very useful at some point to develop a common idea of what we want to promote in terms of PhDs or in terms of research development, and that is a whole new area. Of course, at the moment, this is still very abstract and nothing has yet been discussed, but in the long run I think we should definitely collaborate in terms of research. Particularly, we should try to make research in our sectors, in the arts, music and architecture, an issue with regard to the 7th Framework Programme for Research and Development.

So this is a summary of my ideas, and I am sure there will be many more if we begin talking about collaboration; and as I said before, I would be very happy if even one of these ideas became a reality in, let's say, the next two years.

Constantin Spiridonidis, Thessaloniki, GREECE

Thank you very much, Truss, and I agree we should work towards that. Also, let me say, if you were slightly jealous of our accomplishments, then we are jealous of yours because you have made advancements in directions that we did not.

Now, let me present Jeremy Cox.

Jeremy Cox, London, UNITED KINGDOM

Royal College of Music & Polifonia Thematic Network

It is a pleasure for me to be here and I have already learned a lot from the sessions that I have been attending. On a personal note, I should say that right up until just before university it was my ambition to become an architect, before being seduced away into music. But it is lovely to be back among architects and learning how the profession has grown across the years while I have been occupied in music.

So, as Constantin said, I am the Dean of the Royal College of Music in London, but I am also the chair of the Polifonia tuning group, which is part of the Polifonia Thematic Network of the AEC, the Association Européenne des Conservatoires. As the name suggests, the AEC is a European association of conservatoires, music academies and musikhochschulen, and so is the equivalent of the EAAE in architecture, as the Polifonia Thematic Network in music is equivalent to the ENHSA Thematic Network in architecture.

I would say that as creative disciplines – and I do use that phrase and I think that it is a very valid one – music and architecture share many characteristics. We both have a complex but often very productive practical-theoretical interface in our disciplines. We both have a very close relationship between higher education and the profession; it is true for music, and I understand for architecture too, that many of the teachers in the higher education schools are themselves practitioners. So, there is considerable porosity between the profession and education, and that is important to the nature of the discipline. There is one key difference, though, and this may strike you as strange because it is really embedded in your discipline, and that is this idea of professional certification at the end of training. Certification of professional status in architecture is a vital part of the process, but in music, there is no formal certification of professional status as a musician by any professional body or professional bodies. So that does make an important difference in the way that we operate.

Now, the Polifonia Thematic Network draws together several projects that were previously run by the AEC and its work is, I think it is fair to say, focused upon the implications for conservatoire training of the famous Bologna process. I will talk a bit about the two most important of these. The first is, looking at the organisation of European conservatoire training with regard to the three cycles of Bologna. Now I have gathered a little bit about your five-year training programme and the idea that this is by no means always divided into the BA and MA subdivisions; and it is the same case for us in music as well: in many national traditions there is not that break at the BA level. And it is very revealing, as somebody who has always worked within a BA and MA tradition, as to how difficult it can be to explain to somebody unfamiliar with that just what it means to be qualified at BA level and then at the MA level. So that has formed a very interesting part of our discussions and I will come to some of the ramifications of that.

The other thing that we have focused on is the development of shared learning outcomes for all the European conservatoires, and here I think I have some experience that I can share with you that I hope will be of interest to you and of some help in showing comparisons. Now the AEC's interest in the Bologna process goes back to 1999, the year in fact when the first declaration was made. Truss was talking about overcoming scepticism in parts of this process, and I think that we started very sceptically. At our meeting in Bucharest that year, colleagues from the southern European conservatoires were actually really alarmed about the declaration because

their governments were telling them that they would not be allowed to offer qualifications in anything other than the first cycle. So there was a great deal of concern, and in fact this is what prompted the drafting of one of the first statements, which later became a joint statement with ELIA, a position paper about Bologna. However, we also quickly recognised that it was not just one group of us for whom there were serious implications from Bologna: there were implications for conservatoire training across the whole of Europe; and I would like to pick out three of the most important of these implications, some of which again I think have parallels for you in architecture.

The first implication was in the length of training, because conservatoire training is traditionally longer than it is in most disciplines. Now, I have heard a great deal about the similar issue with architecture, the length of the training but also particularly the professional practice element of it. Because there was a statement regarding the minimum ECTS credits for the first cycle, we immediately realised that whenever someone talks about a minimum then education ministries, which have to think about the finances, will immediately accept it. So we could see that we were potentially under threat in terms of what we regard as the necessary length of training to produce a properly formed professional musician.

The second implication had to do with the fact that we as conservatoires, and particularly again perhaps conservatoires in the southern regions of Europe, have often taken in students younger than is typical for the higher education level, although by the time they have finished their training these students are usually both within the age range and at the attainment level of higher education. So we knew this would create some ambiguity over whether conservatoires are truly higher education institutions or institutions carrying on a professional formation that starts much earlier.

Well, in a number of countries the education ministries declared that we must separate all the pre-higher education training from the conservatoires, and this has led to a number of complications and problems.

The third implication is I think again closer to your situation. We have a situation where musicians enter the profession in a variety of ways and at different times, and of course not all musicians train by attending a conservatoire, some will learn privately and will simply enter the profession on the basis of their very high standard of musical performance. This makes it is very hard to speak of any threshold level of entry to the profession. And then of course, what is the profession? It could be anything from being a great soloist travelling around the world at the highest level to a very good, committed, dedicated teacher, doing some performances in a local area. The definition of the profession itself is very difficult and problematic for us in music. So this idea of the threshold of employability at the end of the first cycle that you were discussing a little bit yesterday is for us also a very major implication to consider, although in a slightly different way.

Prior to the Polifonia Thematic Network, the AEC had formed a working group in 2000 to explore these implications. That group began, as is often the case, by fact-finding, exploring the situation amongst the member institutions of the AEC. In order to this we asked four key questions:

- 1) Is your training arranged in cycles?
- 2) If so, are you using three, four or more years, for the first cycle?

3) If yes, are you using one or two years for the second cycle?

4) Are you as yet accredited?

And of course, at first we wanted to see whether there was some sort of pattern around which everything could converge. The answers we got indicated that two thirds of the institutions had the following pattern of two cycles, with four years for the first cycle and two years for the second cycle, and they were accredited. I have to say that we received those answers, and then when we probed them a little bit some of the apparent hardness of those data began to crumble. You must have all had these experiences with questionnaires. So although it sounds good that two thirds followed that pattern, by definition one third of all our member institutions were outside that pattern; and even if they wanted to change towards that pattern many were finding that their countries' education ministries moved very quickly, and indeed as we had feared were doing so by establishing a three-year first cycle pattern. So for these people there was a real problem because there was no room for manoeuvre or argument once the education ministry had decided on that pattern. So if we as a group were to recommend one pattern, this would disenfranchise many institutions. But the institutions were looking to us, not just for advice but also for support; they wanted arguments to back their fights with their respective ministries, so we came under quite a lot of pressure to try and hold out for the four-year first cycle. In the end this is what led us to develop what we called a qualitative rather than a quantitative approach: namely, an approach based not on the number of years of study of each cycle but on what a student should have achieved by the end of each of these cycles. This is how, in a kind of almost accidental, blundering way, we came to learning outcomes and competences. Rather than recommending, therefore, a particular duration of study, our approach would be to decide what a student will be expected to be able to do at the end of that study. And our aim therefore became to create learning outcomes for the AEC and its member institutions.

We began with existing materials – and Truss was teasing me yesterday, she said the one thing you must never do is just take the UK subject benchmarks. Well, we did take those, but not just those. There was also a description of competences that had been developed in the Netherlands, and we were also very fortunate because we had good links with the American equivalent association to the ACE, the National Association of Schools of Music, and they kindly provided benchmarks that they themselves had developed. So we had these three materials to look at, and I think that that was a good, strong starting place for us. We took what seemed to us to be the best elements of all three and then we worked on them to develop outcomes for the first and second cycles. And because our group, this Bologna group, had been deliberately chosen to represent countries in all parts of Europe, each with different traditions in conservatoire training, it became a wonderful debating ground for all of these issues, and we fought long and hard over the wording of these learning outcomes as we refined them. That meant that when we put them to the whole Association at its annual congress, we were quite confident that most of the arguments and objections had already been heard within the group. Still, many members at the congress asked us to define a specific number of years, but eventually I think we managed to persuade people that going in that direction would just divide the Association. We did agree, though, that along with the learning outcomes we would introduce a special statement about the importance of long study for musicians, and that is introduced now as a preface to the learning outcomes, and as a result of that the AEC was able to approve these learning outcomes.

So we had learning outcomes for the first and second cycles at the start of the new Polifonia Thematic Network (Polifonia ran from 2004 to this year, 2007). The key aim of Polifonia was to align these learning outcomes that we had developed ourselves, with references of course to other existing materials, with the methodology, the tuning methodology, of the European Union Tuning Project, of which we have already heard quite a lot. And this seems to me to be very much the situation where you find yourselves now.

This work included a thorough mapping exercise of the outcomes that we had produced on to the established European descriptions of level, etc., and the key document that we took as far as this is concerned is something we call the Dublin descriptors, which are general level descriptors for the first and second and third cycles, deliberately designed not to be subject-specific but to say that whatever the subject there would be these kinds of characteristics of learning at the completion of these three cycles. This is where we did our reading grid, as Truss called it. We produced what we now call the Polifonia Dublin descriptors, and what we have done is to paraphrase the wording of the Dublin descriptors and put it in more musical language, particularly to express a few more artistically oriented ideas, ideas of creativity and ideas to do with the skills of an artist practitioner. And although we have managed to keep very close to the basic wording of the Dublin descriptors, we think that this approach helps our colleagues, our musician colleagues, when they look at these things, not to have it reading like some kind of alien bureaucratic document, which is very important, and again this goes back to overcoming scepticism.

Another useful component in the Dublin descriptors is that they contain a very broad, helpfully broad, definition of research, and one that actually includes acknowledgement of research as potentially being based in practice, which we have adopted when considering the increasing research dimension as you move through the cycles. As Constantin was saying and as you have clearly developed in your learning outcomes, there is a research component that focuses on the development of the research mentality right through the cycles of higher education, although clearly this is something that becomes increasingly important in the second cycle and overwhelmingly important in the third. And this was very important for us because, in the particular areas that the Polifonia project was looking at, there were three new areas taking forward the work that had been done before into areas that had not been considered before. Key amongst those was the adding of learning outcomes for the third cycle to those for the first and second, and within that, discussions about the nature of practice-based research were very important. And for us in conservatoires that was a very contentious issue, because in some countries this third level of musical study is something that can only take place in a university and a conservatoire is not regarded as the appropriate place for this, whereas in other countries it is well established that conservatoires should be the kind of place where the third cycle of study happens. Therefore the debate about the nature of research becomes also a debate about which type of institution should be carrying on that training at that level.

Another very important issue for us was that musicians, when they come into higher education, have usually already been studying for a great number of years; which again is perhaps different to the situation of young architects, who may have been doing the underpinning subjects, the mathematics, the physics and so on, but who begin their study of architecture at this later level. With musicians, though, many have been training since they were very small children and for a number of years. So we needed to look at the nature, the different nature, of pre-conservatoire training, how the interface happens there, and whether the learning

outcomes can be a useful tool to unify and construct and maybe enhance pre-conservatoire training across Europe.

We also wanted to look at this whole question of employability, which as I said earlier was a very thorny issue for us, and to try and develop models of employability that are suitable for what I call a competitive artistic profession. Because in the end it is not good enough to be good enough to do a professional job – you will not be employed unless you are felt to be the best, and the basis of that is usually that you have to do the thing that you are expected to do; in other words, you audition, you play, before three people, who then decide whether they want to hire you professionally. So these things were also very important to us, and that group included representatives of the profession as well as educators, so that was for us the sort of collaborative working group from this point of view.

To validate the completed learning outcomes, stakeholders – including in the profession – were surveyed in a questionnaire. We sent out the various learning outcomes and asked them to rate the usefulness or relevance as they saw it on a scale of 1 to 5. Happily the feedback suggested that all of the outcomes that we had selected were relevant. We also asked people whether we had missed anything out, and we did not get any feedback to suggest that there were important areas that we had missed. But we asked another very interesting question: we asked people what they think about the job that conservatoires are doing; in other words, if these are the relative outcomes, are conservatoires producing students with these competences? And that was interesting. In most areas the answer was yes, you are doing a pretty good job, but there were some interesting exceptions, exceptions that generally reflected the way the profession itself has changed in recent years, and there was a feeling that maybe conservatoires have not quite caught up with that. Now I think part of that is that the people we were asking in the profession were of a certain age and that their familiarity with conservatoires was from some years back. I expect this is an issue for you as well. You were speaking yesterday about the interface between educators and the profession, and the group of people in the profession are the previous clients of the educational side as well, so there is a time parallax potentially here, a sort of transverse one. But we think that there are some interesting lessons in this. Therefore, going back to using this work as a tool for curriculum development, if there are areas that the profession feels are important and they feel that the conservatoires are not adequately addressing those, then that is a useful point for future curriculum development.

So as the Polifonia project comes to its end, conservatoire music is due to join the other ratified disciplines of the tuning project. As Truss was explaining, there is a kind of validation event in November, which we are to be part of. Earlier this year the Polifonia Thematic Network was declared one of the 20 ERASMUS success stories in Europe out of a field of 2500, and as you can imagine we were very pleased about that recognition for the work we had done. The website for the Polifonia work is laid out for you here, if you are interested.

There are two key next steps as we see them, and again this touches a little bit on what Truss was talking about. One, and we have already begun to work on this in fact, is exploring the usefulness of these learning outcomes as a tool for quality assurance; and this includes the idea of accreditation exercises to be carried out within institutions. We too have done some trials, some site visits, and we are beginning to develop those methodologies. And again our colleagues in the National Association of Schools of Music in America were very experienced in this, because NASM is an accrediting body as well as an association of the schools of music,

and their help and advice has been very important to us in that respect. And the other thing, again not surprisingly, is that we are considering the development of a sectorial qualification for music. And because of course, as I have said, music is something that pupils can start with at a very young age, in our discipline we have the potential to consider the mapping of specific musical outcomes for all of the levels of the European Qualifications Framework, true life-long learning, almost from the cradle to the grave, we might say. Thank you very much.

Constantin Spiridonidis, Thessaloniki, GREECE

Thank you very much, Jeremy. I think that was very helpful for all our discussions and all the experience that we have behind us. I am really very happy that you are here and that is something promising for future collaborations between our organisations.

I will pass the floor immediately to Ted Landmark.

Ted Landmark, Boston, UNITED STATES

Former President of ACSA

I will begin with a couple of general comments. I am actually here in two roles in a way. I am the past president of the Association of the Collegiate Schools of Architecture in the United States, and after having the privilege of being here last year and the experience of falling in love with the conference and the place, I would like to say that I muscled aside the person who has replaced me as president to come again this year. So she is still back in the US and I am here, and I expect to be here again next year too.

This is a very important conference for Americans, even though there are relatively few of us here at the moment. It is important because we learned a tremendous amount last year and it is important because Marvin Malecha, from whom you heard yesterday and who has become president of the American Institute of Architects, has been a regular participant in this conference and has brought information back to us in the US for quite some time. But it is also an important conference for us because we are in the midst of preparing for the national conference in the United States in October 2008, and at that conference we will be discussing and revising the structure of architectural education in the United States. And much of what we have begun to talk about in our preliminary discussions really relates to the role of learning outcomes as the way of assessing what goes on in our school; so to that extent, these dialogues across national borders are in fact going to end up shaping the structure of American architectural education for a period of six years, which will not begin until 2009-2010, so in fact these conversations will be shaping the structure of American architectural education until about 2015-16. And I would like you all to think back to what it was like for you ten years ago and how much both the profession and the teaching in preparation for the profession have changed in the last ten years, and then let us try to think about how different this profession will be in 2016. It is almost unthinkable, and it forces us to really reconsider in some very fundamental ways what it is we think we are doing as architectural educators.

In that regard, I want to put in a plug for a meeting that we have been working to put together, which will take place in Minneapolis, Minnesota, on October 31st of this year, where we are inviting as many of you as can attend to join your peers, heads of schools in the United States, for a special day of discussion about issues that we need to talk about, vis-à-vis the structure of education and the pedagogy that we use across national boundaries. We think that it is one of the first times, apart from our visits here, where we are going to be able to have those kinds of international conversations. You will hear a little bit more about the structure of that meeting tomorrow, but for any of you who can attend we strongly encourage you to join with us in what is going to be an international dialogue around the structure of design education that will cover the better part of the next decade.

The other role I play is as president to something that many of you have known for a long time as the Boston Architectural Centre. We changed our name this year to the Boston Architectural College, because many people, not knowing that we have been giving accredited degrees in architecture, interior design, and landscape architecture for several decades, did not necessarily associate our name with higher education and professional education. So if you know of us as the BAC, we are still the BAC, except that now we have 1000 students across multiple disciplines. We are one of the largest design schools in the United States, and I will tell you in

a bit about some of the innovations that we have had to introduce, as we, as one institution, begin to think about change within the profession.

I will make one or two other comments, picking up on some of the things that Marvin said yesterday and on comments other people made about the structure of where this profession is going; and then I want to share with you some information that focuses on life-long learning and the direction that life-long learning has taken within the architectural profession in the United States over the last few years.

To begin with, most of us in this room are dinosaurs. The old order is changing very rapidly around us; if you look around this room you see a bunch of us who have grey hair and beards. We were in school primarily in the 60s and into the early 70s, a point in time when architectural education was very much taking on a theoretical form, when our heroes were as much as anything architects who never built anything. We celebrated that kind of work and we became very theoretical in our approaches to teaching and learning, and as a consequence we pulled away to a large extent from the practice side of the profession. There has been, at least in the United States and elsewhere, an emerged disconnect between what goes on in many of our universities, our departments, our independent schools and in practice. And now, as a number of schools and individuals are saying that we need to rebuild connections, like those between the academy and the practice, many of us are nervous about that. It makes us a little uncomfortable to think about letting into our tent those grubby practitioners who want to drag us down and take us away from a lot of the theoretical constructs that we have been teaching. But the reality is that change within the profession in many respects is outstripping changes within our schools and pedagogies; that is to say, that the emergence of new technologies, integrated practice, building information modelling, Revit and the like, and the outsourcing of work across international boundaries, are occurring much more in practice than they are occurring in our own classroom. And so when we begin to think about for example, introducing software like Revit into our studio curricula, we all get nervous about it; but the reality is that large firms have been using this for years. I was in a conversation last night with a number of faculty and I asked them to what extent they are introducing these new technologies into their curricula and to what extent they are preparing students for outsourcing of work, giving the amount of outsourcing that major firms around the world are now using, sending their work from Europe or the United States to India or Pakistan or Egypt to actually be undertaken. And the reality is that in most of our schools, not only do we not teach to prepare students for that, we do not even acknowledge that it is happening! So we are behind the curve in many respects.

Another thing I would point out is that we do, in fact, have much to learn from our peer disciplines, the arts in particular, about issues of qualifications and life-long learning. But we must keep in mind that there are several fundamental differences between what it is we are preparing our graduates to do and what it is that people in the fine arts are preparing their graduates to do. Their graduates have a lot more career flexibility and freedom in terms of the nature of the work that they do, and that is a terrific thing. But it is also the case that our graduates are bound by a set of constraints that often include licensure, protection of public health, safety and welfare, and the vicissitudes of running a business that involves ethical considerations, where you are working with a known client. And that changes everything for us. And in the United States, those factors, in and of themselves, have generated a mandatory requirement for licensed professionals: in order to maintain their licenses and their membership in the American Institute of Architects, practitioners have to go through life-long learning – they

have to be exposed to a minimum of 12, and up to 18 and sometimes more than that, hours per year of life-long learning. And that is because the public expects us to be held accountable for the work that we do – when buildings fail, we are the ones who presumably have to assume the liability for that failure. And the reality is that over the last 20-25 years practitioners have moved away from assuming risk in the nature of doing their work, and I know this because I started practising law in this field and I represented a number of architects who were exposed to liability issues. Our contract forms and the way we structure practices have been largely focused on diminishing the risk and the liability that architects assume in their professional practices, and in the course of reducing risk we have also lost our sense of credibility and accountability in the eyes of the general public. So a lot of us talk about trying to regain the ground that was lost; and to them I say that we gave that ground up, as other professions did not, and we are now being asked whether we are prepared to assume the risk and the liability and the responsibility for the consequences of our work as it affects public health, safety and welfare. And so the mandatory requirements that are now being imposed on us to pick up life-long learning are based upon the fact that we have walked away from our responsibilities over the last 25 years. Now we are suffering the consequences of our own actions, or, as we say in the US, the chickens have come home to roost, and that is what we are faced with.

The last general comment I will make about this is that, by and large, universities at least in the United States have not embraced life-long learning as a part of what it is they are doing. We are satisfied to turn out graduates, and to a very large extent, when those graduates come back to us, our primary interest in them is as donors to our programmes, not as participants in a process of engagement and life-long learning both for themselves and as mentors for our students. So part of the process that we are going through at this moment is a process of trying to re-engage our graduates in life-long learning, in a way that helps them to become teachers and learners in our own learning setting.

Now, that said, I was fortunate enough to be able to pull a number of these data from my friends at the American Institute of Architects. Some of the information goes back two or three years, and most of it unfortunately is in dollars rather than euros, but a quick translation indicates that the world-wide global construction industry is now worth something in the range of 6 billion euros, spread roughly over 04'-05'; and you have to assume that there is an inflation factor that is built into this. Interestingly, in the US, there has been more or less stable growth of the profession at about 1% a year. It is interesting that there was a dip in that growth curve from 2001 to 2003, but it has now returned to historic growth levels. The number of registered architects in the US at this moment is somewhere around 105,000 and the majority of those, somewhere between 85,000 and 90,000 architects, are dues-paying members of the American Institute of Architects. In fact, growth in the architectural profession in the US has outpaced growth in a number of other learned professions, including law and medicine.

What is interesting in all of that is that despite the glamour and cachet of the architectural profession, if one looks at enrolment in architecture programmes in the US, for the past 20 years, the actual numbers of students in programmes has remained basically the same, at somewhere between 30,000 and 33,000 students. The number of programmes has increased during that period, from about 100 to about 118 at the moment. So this means that all of our programmes are growing in number but shrinking in size.

How many states in the US now have a continuing education requirement? Well, as of August 2007, 35 out of 50, which is to say, the majority, and some more are on line to come aboard soon. And how many programmes are there that would be considered as continuing education programmes? And by programmes, I mean those that have been recognised by the American Institute of Architects as programmes that can provide the necessary credits for architects to maintain licensure. That number is now in the order of 40,000 programmes in the US. These programmes are vetted by the AIA to make sure that they meet certain minimum standards, and if you want some details about how this is done, Marvin is probably the best person to talk to because he is on the panel that is involved in that. Records of all of these programmes are kept in Oklahoma; a rather obscure location, but a place that had the capacity to monitor all of the filings that these 100,000 architects have to submit for these 40,000 programmes.

What are the trends that are shaping the practice at this moment? Well, there are demographic and social changes. There are different communications preferences that are now showing up with increased reliance among younger people on technologies that most of the people in this room do not use regularly. There are issues about how we connect younger workers to working within our practices and firms. There is a significant transition because of the ageing of the baby-boomers, and those of us who are at the front edge of the baby boom are reinventing retirement – I have already spoken to a number of my peers here about how you are doing that. There are environmental trends that are shaping the way practices are looking at themselves. The AIA's current focus on sustainability is converging with global tendencies to focus on sustainable building. There is much more of a focus on green buildings and on lifecycle monitoring and on building that reflects lifecycle monitoring. And there is a lot more research that is going on at this point on building performance outcomes and the impact of sustainable design techniques and materials. Within technology we are seeing the emergence of building information modelling (BIM) - Revit, produced by Autodesk, is hardly the only product – and we are beginning to have conferences in the US about how to integrate that into our curricula, particularly the studio curricula. Clients are much more comfortable and have a much higher expectation of the use of technology. Virtual offices are coming into being; there are some who are saying that the large office of 200 or 300 registered architects is becoming a thing of the past – time will tell, but already it is clear that in ten years the opportunities to create virtual offices with nodes in different parts of the world will be upon us and the nature of the large office will have changed. Our clients expect speed and ease of use in terms of searching for information and their ability to collaborate with one another. Building information modelling is used much more frequently now in basic build and design services, wherein building information modelling and virtual modelling is beginning to take over in portions of the industry. There are also design, build and design, construction trends that are taking precedence, like performance-based building. Materials are now being selected to a greater extent in response to environmental concerns. Owners themselves are asking more of all of us in terms of design-build as a delivery model. Design is now being viewed as a business tool, and I often emphasise this to our students. This is the only profession I know of, although I would say that the arts fall into much the same category, but law and medicine do not, where we take young people and educate them on how to take a basic idea and turn it into material form. It is the only profession that takes a basic idea and turns it into material form, and that is a process that is useful in other disciplines and it is part of the reason that people are increasingly going to design school before they go into other professions.

But we do not necessarily tell our students these things. We do not tell them about the authority and power that they are acquiring because they are learning to be designers. And increasingly, other businesses are coming to us saying we would love to learn to teach the way you teach.

There is more discussion of sustainability and the use of green roofs, the use of fibreglass, of photovoltaics, of bio-mimicry. We are seeing more in the way of prefabrication and in new approaches and new ways of architects to serve a wider range of population. There is a changing role in the practice of architecture: at this moment, at least in the United States, there is a talent shortage. This talent shortage was driven in part by the large number of architecture-trained individuals who dropped out of the profession in the late 80s and into the mid-90s, when the economy was soft, and many large firms are now discovering that they do not have a large enough cohort within their firms of individuals in the 45-55 year old age group, who have experience and the ability to manage projects. And so across the United States there are complaints that there is a deficit of individuals with the training and the experience to actually be able to run projects.

Our academic programmes are only now beginning to reflect these changes and only now beginning to acknowledge that there are non-traditional career paths that many of our students are now following using the skill sets they have, as these are also becoming more diverse. We are seeing more specialisation within firms, in a variety of ways. We are seeing a significant growth in global work for a small number of larger firms in the United States. Several of us were in Prague a couple of months ago, and I was frankly surprised to see the number of American firms that are doing specialised work in a city like Prague; and work that is much more innovative than what they are doing in the United States. And then there are generational shifts that we are beginning to address at this moment

There are really four categories of workers who are now in the workforce. There are the traditionalists, and I see a lot of us in this room; there are the baby-boomers, of whom I also see a fair number in this room; there are the generation X-ers, the people that we are training; and there is generation Y, that is now beginning to come into the marketplace and who represent the bulk of our students. And what we are seeing, particularly in the latter generations, is an increased inclination for changes in the nature of work. More people want to work at home. Intranets are beginning to replace offices. Networks are beginning to replace hierarchical pyramids. Light rail replaces trains. Denser neighbourhoods are beginning to replace suburbs as people move back into town. Half of all the learning that goes on in the US right now is occurring on-line, and education itself is becoming more Web-based, with the exception of the design studio and the atelier. We are seeing more gains for women and people of colour across the board, as they come increasingly into the profession, and Marvin has declared that the 2009 American Institute of Architects conference in San Francisco will focus on issues of diversity – not just in terms of racial and ethnic diversity, but also of diversity in forms of practice.

And so there are changing needs in terms of what it is that individuals who are in practice have been looking for as they seek to update their skills through life-long learning. For the 20 years until 2000 the top-attended programmes at the convention were those on presentation skills, marketing leadership, business, and a mix of design issues. Essentially well-trained designers were asking how they could be more successful business people, which is generally not what we teach in design school. But since 2000 there has been a dramatic shift in what people are studying within continuing education. So at the 2006 convention the top-attended events were on: green building, preventing moisture (which was something of a fall-out of Katrina

and the storms), sustainable design, new regionalism, and 100 years since the San Francisco earthquake, or in other words, disaster preparation.

How does most continuing education occur within the United States? Most of it is appearing through individual instructors who provide it. To a lesser extent it is through lunch seminars, so called 'lunch-and-learns', in firms and to a lesser extent through conferences. The average cost per learning per hour in US dollars in 2006 was slightly over \$1200. The number and types of providers of continuing education really fall into four general categories: 1) architecture and engineering firms providing education to architects; 2) components, that means, local, regional, city-based groups within the American institute of Architects; 3) so called stakeholders, which essentially are private companies – window manufacturers, concrete firms, engineers, consultants; and 4) private firms, who are by far the largest providers at this point.

The growing business relevance of workforce training has essentially taken over within architecture firms to the extent that firms have begun to incorporate required learning into their strategic business and marketing plans, and indeed a number of the firms have begun to designate people to serve in effect as their in-house deans, overseeing continuing education within the firms to ensure that everyone is getting it. Firms are creating and staffing positions to support continuing education, and how many hours can one expect to see in the average firm? They run from 16 to 40 hours, and there is a comparison of the growth of learning as it is occurring on-line, that is to say technology-based asynchronous learning as opposed to having someone come in to the firm to teach face to face.

What are the resources that would be most useful to support continuing education programmes? I will be happy to provide copies of this to people who are thinking in terms of how universities and schools can become more engaged in developing continuing education. This chart comes from surveys of what firms feel they need in terms of continuing education. And then there is my questions chart here and a list of contacts within the American Institute of Architects. You will find myself there, and of course Marvin, but I think that the most useful person in the list is probably Tom Lowther, who oversees continuing education programmes for the American Institute of Architects.

Now, let us close with just one word on how this has affected the Boston Architectural College. We are an independent school. We are not bound by the usual university constraints. Of our 300 faculty members the vast majority are practising professionals, and they give us lots of feedback right away, both about how we teach and what their learning expectations are. As a result of their activities we developed two programmes, and there are brochures on them downstairs – I noted this morning that the entire stack that I put out on one of them had disappeared since last night, so I refreshed that. One is an on-line sustainability programme, funded in part by a grant from the United Nations, which enables people to focus on and study sustainability and to develop skills within sustainable practice. Everything is done totally on-line, at your own pace, asynchronously, without having to connect with a faculty member. And we found that enrolment in that has been explosive. In a way it was our test, to see whether we could in fact conduct courses at a distance on-line that would be useful to practitioners, and so far it has been a huge success for us. That led us to approach our accreditors and to ask them whether they would permit us to create the first-in-America on-line MA of architecture programme for individuals who have a degree in architecture, although one which has not been accredited by an American school, who have several years of practice and who want to

get an American licence. So we have created a programme that enables, initially in the United States, those individuals who would like to have an accredited American degree in order to get an American licence, to be able to do so on-line, spending only two weeks a year in Boston with us and the rest of the time continuing their work and practice. We started that programme back in January and we already have 40 American students enrolled in that from all over the country. It will take us a year or so to refine it and then we are going to open it up internationally.

Not to our surprise, what we have discovered is that the way practice has moved towards digitised, globalised practice with work happening around the world at a distance, can in fact be transferred into studio learning in architecture. We are only the first school that is likely to move in this direction, and it runs directly counter to everything all of us learned in our ateliers and our studio classes. But the cohort of students that we are dealing with at this moment are more ready to learn in this way than we think, and life-long learning is more likely to occur in that way than it will occur through face-to-face contact, and we need to be ready.

Thank you very much.

Discussion

Herman Neuckermans, Leuven, BELGIUM

I would like to make a general comment and then a more detailed remark. The general comment I want to make is in response to what Ted was saying about the profession losing ground, and I remember, that in the first meeting here I very naively put up my hand and said: "We have to reclaim land". In terms of today's discussion, I think the competences should be listed to reflect his ambition and not just the first remark. We should not just make a photocopy of what we have, but develop a prospectus, and when that has been adjusted, new developments should be taken into account. This is very important. Otherwise you are freezing what is there. In that context I think that it is very interesting to look in the neighbour's garden, so to speak. That is what is happening here with regard to the music and fine arts networks. Even then my advice would be that there are other gardens also, other gardens that play a very important role in our discipline.

Referring once more to Ted's presentation, there are plenty of relationships with what I would call constructive disciplines – Constantin mentioned creative disciplines, and I would say that engineering is also creative, but that perhaps is another discussion – where you have a whole bunch of other things that I think are as essential for architecture as the ones we have here, and maybe others as well. I do not pretend to know everything, but I refer to construction because I know that many of our members in the context of Polytechnic Schools are neighbours to engineers.

The second remark I wanted to make comes from my experience in assessing schools. Everyone is using these Dublin descriptors – for those that do not know, the Dublin descriptors are a way of describing the levels of achievement which are: being aware of something, knowing something, understanding something, applying something and learning to learn. I remember looking at these categories and reflecting that these refer to Bloom's taxonomies, or those made by similar thinkers, who mapped mental capabilities as belonging to: cognitive capabilities, psychomotoric capabilities and dynamic-affective categories. In my view, the Dublin descriptors' categories have been made by scientists, because if you ask where capabilities for creativity fit in they have difficulties in fixing them somewhere. They can tell you where synthesis is, but synthesis is not the same thing as creativity. I can make a synthesis of a text or two texts, but that does not mean I am creative enough to be an architect. So I think that it is important to be aware of this. That was my technical remark.

Jeremy Cox, London, UNITED KINGDOM

I very much agree with you on that last point about the Dublin descriptors. I think that is a very helpful intervention, and this was precisely why we felt that it was necessary to reintroduce the more creatively orientated statements. We too got the feeling that the original descriptors speak from a scientific perspective, rather than from an artistic one. But by interweaving some language and still thinking about what each of the six or so categories at each level meant or were intending to capture, we felt that we were able to make this more 'user-friendly' in some kind of way at least among our colleagues.

Herman Neuckermans, Leuven, BELGIUM

Yes, but by sticking to the Dublin descriptors there is the danger that you might miss the two other categories, including being able to work with others, which is very important for us architects.

Truss Ophuysen, Amsterdam, THE NETHERLANDS

This is all based on the Dublin descriptors. The Dublin descriptors were the starting point, but what we found, as Jeremy said, is that by using our own language we could express ourselves better. And in our documents we talk about embodiment, we talk about a body of work, we talk about creating, we talk about making, we talk about portrait work, we talk about working together, at least in some cases, for instance the theatre discipline is based upon working together. But we did not stick to the particular wording of the Dublin descriptors either. Like the Music Network we introduced our own language. Not too far away, but nevertheless not the same. And I think you can do that as well. You have to overcome to a certain extent the limitations of the Dublin descriptors and I think it is essential to do that.

Constantin Spiridonidis, Thessaloniki, GREECE

There seems to be an agreement that we have to redevelop our own frameworks and reference points from the beginning, and this is why I think that the collective work in the framework of such a kind of organisation is very essential to achieving this objective. And I am very glad to hear these kinds of comments, because that was the spirit in which we have worked in the framework of this tuning project. It is exactly what Loughlin and I were trying to do, rethink all this material but on the basis of the particularities of architecture.

Juhani Katainen, Helsinki, FINLAND

First I would like to thank you for your presentations; I enjoyed listening to all of them. I want to mention one thing that I feel is very important, and that is that the Bologna declaration is now looked at as a law and there are aspects of it, like this idea of employability after three years of studies, on which I really think we should be allowed to express our opinions. In any discipline, whether music or arts or architecture, I am sure somebody is employable at whatever stage they are, but that does not mean that after three years a person can be an architect. So I think this is something that we have to be very careful about. And we should be developing these tools that are important for us and we should be discussing how our practice and education are doing, and in doing that let us not forget that this three-year process is very dangerous. And perhaps the people in the Commission do not understand this.

And listening to the presentation on education in music in the conservatoires I was thinking that in my country there are very interesting music studies, Jeremy probably knows more about it, but no one would say that after three years of these studies a person can be employed in the market, unless it means playing in the streets; to that extent, maybe our architecture students after three years will be playing on the streets, because certainly they are usable, but they are not architects. And I hope that this conference agrees with this fact because it keeps coming up again and again.

Jeremy Cox, London, UNITED KINGDOM

Royal College of Music & Polifonia Thematic Network

Thank you. I think that one of the things that we have found in working towards this event in November is that there is a lot of scope to describe the special characteristics of your discipline in the tuning template document, which Truss mentioned earlier, and we have used that as powerfully as we feel that we can to express exactly what you have just been saying, our reservations about what is meant by employability, and we have asked that they be taken into account in relation to our discipline.

Constantin Spiridonidis, Thessaloniki, GREECE

I would like just to add that one of the points the Hania statement made was that an architect is someone who has completed five years of studies, and we made this point as a protection against the possibility that someone will demand to be called an architect after three years of studies. So this is one level of protection that we have; and the other one is that, according to the Directive, which is a law, the absolute minimum education for someone to become an architect is four years. Even though we all agree on five years and even though each one of us here knows that the four years that appear in the Directive are only there because of the German situation at the time, four years is still the absolute minimum time required. So with both those conditions in mind, to define someone as an architect after three years of studies seems to be very difficult, and if it is applied at all it could only be in very localised situations. Therefore I do not think that there is a serious danger in this direction. On the contrary, I think that the problem lies in the requests of some schools to split the five years into 4+1 rather than 3+2, because that holds the risk of the creation of a BA that is recognised after four years and which may eventually be recognised as complete architectural studies, thus diminishing the expected five years' duration. So I think that the schools that have already begun going towards the direction of 4+1 must take into account that they are opening a way which will probably become dangerous in the future, especially if you add the fact that private schools will appear offering four years of studies and will copy this model in order to introduce in Europe a four-year study model which will probably affect other conditions.

Truss Ophuysen, Amsterdam, THE NETHERLANDS

I agree that we should be very careful about that.

David Porter, Glasgow, UNITED KINGDOM

I am going to use the opportunity of the spectrum of discussion to make a point that I have made before in this room, so please forgive me for repetition. I want to go back to the actual purpose of the Bologna Agreement. It is not just systemization for its own sake; it is very clear that it is about international competitiveness in the global economy, and that is why we are doing it. And I think that there is a big risk in thinking that the big risk is related to the question of three years or four years; that is a small risk. And my worry is how easy we find it to talk about all that and not talk about what Ted's talking about. That is the important stuff! The Bologna agreement is to prepare us for a world that Ted has sketched out for us, and that is a global world. And I am just worried about how much easier it is to talk about all these other things and not talk about that. And that is the point I want to make, because it is really pretty

explicit, not in the Bologna Agreement, but in the Salamanca Convention statement, that came two years later. What they say is that in the United States you are putting double the amount of money into research that we are in the European Community, and they see that as a threat. And when they wrote that, they did not know that Lu Pinjing would be joining us from China – things have already changed. That is what we have to confront, and it worries me. Perhaps you should set a limit in these meetings on how much time we can talk about the process, because we have got to get beyond it, otherwise the purpose of the process will be lost.

Herbert Buehler, Muenster, GERMANY

Let me come back to the question of employability after four years. I know this was the bad example of Germany, and that Germany was the black sheep in architectural education because of its shorter period of studies. But nowadays, most if not all of the universities have changed to a five-year programme of studies on the level of UIA, with a 3+2-year system. I also want to say that with regard to people who have had three years of studies, instead of just considering them unfinished architects and using them as slaves in architectural offices, we could see it as a challenge to find a position for them in which the qualities that they do have would be useful. And I think that this discussion fails if we always talk about employability relating to an architectural office; there are other ways. In Germany we still have two systems, the classical universities and the universities of applied science, the former Fachhochschuler, but they have all changed to this new system and we have created an accreditation body comprised of representatives from both the profession and education, called ASAB, which defines the level of the education at both BA and MA levels.

Constantin Spiridonidis, Thessaloniki, GREECE

I would just like to add that I asked professor Buehler to make a short presentation about the German situation in the session tomorrow morning, because in previous years we did not have many German participants and we would like very much to know where things are going in Germany; and since he is the president of the Directors of the Schools of Architecture, I think that he is the most appropriate person to make a short presentation about the German situation.

Ted Landmark, Boston, UNITED STATES

I would also like to encourage you all to attend the session tomorrow on because Mike Monti from the ACSA will be part of that as well and I think there will be some interesting exchanges about what is going on across international borders.

Marvin Malecha reminded me to comment on the fact that in the United States, at this moment, it is the American Institute of Architects that has strongly encouraged the involvement of several alternative ways of linking the academy and practice. One model is something called the practice academy, and the BAC where I am president is one of three schools in the country right now where we are linking our students with three firms in Boston, in order to see how they are integrating building information modelling into their work. Our faculty and their practitioners are working together to develop curricula on how to get building information modelling, not only into our curricula but also into the way they are training their people in their firms. A second model is the so-called teaching firm. The fact is that there are some firms that are really good at teaching young people right out of school how to really become architects. Taking that into account, the AIA has moved towards the creation and virtual accreditation of firms that

are good teachers. Of course they will not replace universities, but as they get better at what they do they are going to make what happens in some of our universities look very deficient, and so as universities we need to start to think about how we fill that gap.

Then the last comment I would make is that we were very impressed when we were here last year with the surveys that you have done on competences, because in the United States we are increasingly coming to understand that the question is not whether the length of studies is four years or five years or six years or seven years – that is irrelevant; the question is what you have learned, what you can demonstrate, what competences you have. And so we are now undertaking exactly the same survey in the United States, because we think that it is useful to have international data that either reinforces or contradicts, but at least does something that shows that while students and faculty move across borders, knowledge also moves across borders in the same ways, and practices move across borders in the same ways, and we need to understand better what the expectations of those firms are. So rather than inventing our own survey document we are going to use your survey document and get that circulated within the United States, so that when we come back next year we will be able to compare data across national borders. That is what we need to do: determine the real learning outcomes that we expect, no matter how long it takes. If someone can get the required learning outcomes in two years it would be foolish for us to demand that they stay on for another five, but if it takes someone eight years, we would not want to turn that person loose on the streets in three, and that is what we need to know.

Carlo Manzo, Naples, ITALY

I am coordinator of the research doctorate in the Second University of Naples. I think we heard two very important distinctions this morning: the distinction between knowledge, skills and competence, and the distinction between the teacher and the trainer. The problem of universities in Italy, and particularly of faculties of architecture in southern Italy, is that they are increasing the components of artistic practice in the curricula, because our students and teachers are more interested in new trends in imaging and forms and less in building and what you might call the technical aspects. This is a very strong tendency in our university, and it creates difficulties in comparing different levels of knowledge and competence. There are many differences among universities and faculties of architecture in Italy, and it is difficult to equilibrate and to compare them. I know the component of this competence is important in order to increase the sensibility of architects, but it cannot take the place of other knowledge. So I think it is important to check the evaluation of these components and to help equilibrate the different situations in our faculties. Thank you.

Loughlin Kealy, Dublin, IRELAND

I just want to make a short remark really about the question of competences and what it might mean in architectural education. Generally speaking, any kind of framework that one produces is a fairly crude instrument, but where it becomes both useful and a challenge is for individual teachers, for heads of schools, and so on, to use it to look at this range of learning outcomes and to ask themselves very specifically how a specific subject area addresses a particular kind of outcome. And this is not a mechanical process, but is actually a discipline that is extremely important to try and apply. Now I would just like to say that this is merely the means to an end; the most important thing that we learn in the studio environment is actually not how to

design a hospital or a school or a house, but how to learn to be a designer. There is a “deuteral” learning, as it has been called, that is over and above the kind of specifics that we teach; and working with the competences gives people a tool to examine what they are teaching in a way that leads to those more desirable and, I would say, more radical learning outcomes, which we are going to have to address anyway. The business of embedding research-related skills, primarily in the first-degree programmes, is precisely for that purpose. We are trying to develop mental abilities in students that may profit them later on.

And so I just want to make a plea to say that, in a way, when these things are presented they have a fairly sterile feel, but very often that sterility is overcome in the practice of trying to give educational life to them for certain types of outcomes. This is, I would say, a really exciting and challenging prospect for architectural education, because among other things, and if I take some of Ted’s remarks into account and something I said on the first day, it means that the walls of the architectural studio, the walls of the architectural school, have to become more permeable than they are at the moment. And that to my mind is a very exciting prospect.

Constantin Spiridonidis, Thessaloniki, GREECE

Thank you, Loughlin. Indeed your remark is very useful. I fully agree with the sterility that you noticed and I think that if we manage to proceed to the end of this process, it is very likely that what we are saying now will be much more easily perceived. At the moment, most of the people in this room are still at the stage where they see all these sentences running in a stream one after the other and they find it quite alarming. So I think the first thing we have to do is to create some more coherent expressions that might have a better impact on our discussion.

Nicolau Brandao, Porto, LISBON

I just want to make a small contribution to this discussion. In talking about all these problems related to the Bologna Agreement, I think that we cannot ignore something that I have the feeling we sometimes pass over without too much thought. What I am referring to is the issue of civic responsibilities that an architect has in the social, political and national context in each country. And the context is really very different from one country to another. I do not know how it is in the United States, but I know for instance that in the Nordic countries, in Sweden and Norway, the responsibilities of architects are very different to what they are in Portugal. For instance, in Portugal students know that they will learn all about their responsibilities, in depth, in construction, because if something is missing in a building the responsibility by law belongs to the architect, and he is liable for it. On the other hand, in Portugal, architects have nothing to do with buying things, buying the land and all that stuff, and students are not taught how deal with that. In other countries it is completely the opposite. So I agree absolutely with what Ted said about the length of studies not the being as important as what someone learns, and I think that one of the most important things students should learn is be aware of the different circumstances that exist in each country.

Another thing is the social organisation of the protection of architecture, and this stuff about firms is an American reality that has nothing to do for instance with Portugal. We have all known for a long time that most of the things we learn happen outside the school. In the school of Oporto, it is said that we learn much more in the Majestic – the Majestic is one of the main cafés – than in school, because that is where people gather to discuss all the important questions

about architecture. But to go back to the idea of teaching firms, which firms do we choose? Which firms are qualified enough to teach? And what would they teach? If the schools are losing their main goal of providing a framework of knowledge to students and we accept that there are things that can be learned in teaching firms, large and small, there is still one thing, the critical sense, that can only – and I mean, only – be learned in the school.

Because, in my opinion, the school is really not a place that teaches integration – I am from the 60s generation, I participated in the '68 transition, I will not say revolution, and I really think that integration is not really the aim of the school. If it were, I would leave school right now. The school is meant to be a place where students can be critical about what is being done in firms and about what is happening in society, and where they can find ways to make things better, not in a traditional way, but by creating a new way of doing things. Thank you.

Ferenz Makovenyi, Budapest, HUNGARY

I only want to clarify what I believe the position of architecture is. I think it is a human service with a technical content and a global responsibility for society and the environment. I think that is the role of architecture and I believe that the main challenges we are facing are what we heard in the last presentation: mass production, mass consumption and civil engineering. Civil engineers are taking more and more places from us. This is a challenge and we have to respond to it. Until now we were the specialists and we were asked to make tailor-made answers to environmental questions. Nowadays, society thinks it is all so easy. There are computer games for everybody, where anyone can design their own home, and nobody believes that what we do is a necessary profession. So my suggestion is, that although continuous professional development (CPD) is important, we also have to start a continuous client development scheme, because if we do not develop the clients they will not understand the importance of what we do and they will not ask for our services. So I think that in part it is our duty to move in that direction also. We must educate the client, we must educate the developer, because if we do not they will not understand what we are talking about.

Ted Landmark, Boston, UNITED STATES

I would like to comment on these last remarks. I have long taken the position that the engineers and the builders and a whole range of other people in this industry, have not taken anything from us – we never fought to keep it, we gave it to them, by walking away from risk and liability.

We keep saying that these other groups of people took something from us but I would defy anyone to describe the battle that we put up to defend that turf. The fact is that to a large extent we gave it to them and we gave it to them in part because of what we failed to do, which is precisely what you are saying that we need to do, develop relationships with our existing clients and with new clients in ways that enable us to hold that ground. The average client would much rather have a meaningful conversation about a building with an architect than with an engineer. We are much more interesting people. We are much more erudite. We are better trained in terms of history and theory and communications. We are much more fun to hang out with. But the reality is that that battle we talk about, where they took it away from us – I would submit that that battle never happened. We gave it all away; and if we want it back, our own attitudes about our clients and what we expect of our clients have to change.

Paul Leandri, Clermont-Ferrand, FRANCE

I am very interested in everything I have heard because I think that there have been some very important contributions about architectural education, but I think that the most important thing we heard is what Mr. Landsmark said about not being too caught up in the issue of the number of years a student must complete. This gives rise to the idea that we should be trying to find ways in which we can give each student in our schools the possibility of building his own curriculum. It is not a matter of the number of years required to get an architect's diploma; the most important thing is to find a way to give to students who have undergone some initial formation in their own school, the freedom to go from one school to another and to discover in another school what they want to do, what they want to learn, in order to build their own curricula. And this question is for me the most important because it does not require that we have to harmonise our schools, our systems and the courses we offer. We do not have to harmonise all architectural education in all the countries in Europe. And that is a good thing, because each school has its own specialities, its own particularities, its own opportunities, its own thematic, and in each school our students can find something original to include in their own curriculum. So I think we should concentrate on ways and means to give the keys to our students that will allow them to build their own curriculum.

Carlo Olmo, Turin, ITALY

I have an observation to make and a question to ask.

My observation is that in the Bologna process we have two different philosophies that somehow contradict each other. The first philosophy, which was expressed by the speakers before me, is one that calls for three years' basic formation and then two years for mobility, for personal mobility. So three years is for methodological formation, not for professional formation. Professional formation comes in the two years where the student can choose to go to any faculty in Europe. The other philosophy calls for three years' formation to get a BA as a professional degree, and this sort of anticipates the possibility that young people may want enter the job market. This is another philosophy. Now, some schools, some nations, some people, use the two together and this causes a lot of problems for the European Commission, but also for European schools.

I think today's discussion is very interesting and it relates to what I have been saying because in first philosophy gives the possibility for exchange. I think the possibility in architecture for exchange with music and fine arts at the second level, the MA level, is very large. It is very interesting that we continue this discussion between us because one of the possibilities we have is this creation of a creative discipline, and I think that is a good idea. Of course, this is just the beginning, and we have a lot of work to do before that happens. Naturally, we also need a building sciences network, because architecture is also a building science, so we need to form a network or have a similar meeting with engineers, because that is another part of our profession.

So my observation is that if you choose the philosophy of the BA programme as a professional programme, the intervention of my colleague from the US is very interesting for one reason: BA programmes for professional formation are not meant to produce architects, but professionals for services for construction, for building. It is a world that architectural faculties do not study,

do not work on, and do not understand very well, perhaps because in Europe these kinds of services are not in the same as they are in the US.

But I think that if this kind of formation starts up in architectural culture, that is one thing; but if this formation goes on to continue in engineering culture, which is another formation entirely, that is something else again. And that is where the issue of civic responsibility enters the picture. The problem for us, for schools, is that if you let this formation go to the engineering school, the consequences for the landscape and for towns are our responsibility, because we have a social formation, a cultural formation, a historical formation and so on. These people are working on an information system, an information society, which is quite different from a knowledge society; it is in opposition to knowledge society. For us, it is better to work on forming this kind of professional in three years for services and so on, because we have a political and social responsibility to the landscape, to the towns, to our governments and to society. Thank you.

Luis Conceicao, Lisbon, PORTUGAL

I just wanted to make a very quick note about the implementation of the Bologna process in my school in Lisbon. They are expecting to make a five-year course, but it will end up as at least a six-year course, sometimes even a seven-year course. Because to finish the first degree the students will have to make presentations that will not let them finish in three years, and the same will happen for the MA. So basically what they are doing now is that they do the same thing they were doing plus a thesis at the end. So what happens is that the students that are working now to finish the course will need one more year at least to do their thesis, otherwise the thesis will not be any good. So although we work a lot with the laws and the different documents, what happens in reality is something very different. I do not personally think this is such a bad thing, because I believe that the formation of an architect is a long process, but the people who pay for the course were expecting to pay for five years and they will now find themselves paying for seven years and I think that is a bit dishonest. Thank you.

Herman Neuckermans, Leuven, BELGIUM

It will just take a minute. I wanted to respond to the issue of duration of studies versus the competences gained, which is something that we have been discussing for several years already. The new Qualifications Directive that has come twenty years after the Architects Directive has the same eleven points as the Architects Directive – nothing has changed. This means that in this twenty-year period we as a body did not manage to change it. So in the new Qualifications Directive it is frozen. And it is a rather Don-Quixote-like fight to try to change the Qualifications Directive, by saying now that we do not want the duration to be the measure any more, we want the competences to be the measure. I think that it would be more realistic, given that in the Qualifications Directive it says four years of which three years of full time study, to use this idea of competences rather than duration of studies, in the light of what you were saying yesterday, in our relationship with the profession, and to have the period of apprenticeship, whether of one year, two years or six years, expressed in competences. This is an area where there is still room to work and which is still quite open.

The other, I am sorry, but I do not believe it will happen, or at least I do not believe I will see it in my lifetime. Changing the Qualifications Directive is not, I think, a realistic perspective.

Richard Foque, Antwerp, BELGIUM

I very briefly want to make a comment on Ted's remark that we have given away the field to engineering and builders. I think that what he mentioned, the fact that we have been fleeing responsibility and liability is only one side of the coin. I think that there is a much more fundamental thing at stake, and that is the fact that there is a whole generation of architects who are simply not interested in building or in how to construct buildings; they are just interested in concepts, or whatever you call it. And you mentioned something about design earlier and that we are the only profession that are making software into hardware – but they are not even doing that anymore, because they do not know enough, and that is something that is much more fundamental, and we really should be considering it in our discussion on competences and education.

Constantin Spiridonidis, Thessaloniki, GREECE

Before asking the panel if they have any closing comments, I would like to say a few words about the different reactions that I have heard in today's discussion. We understand, of course, that there is a shift in interest towards the outcomes discussion, which is not related to the time and duration of studies. But I think that we must not fall into the trap of this kind of shift, because length of studies is something very significant in architectural education; and because length of studies is articulated with financial dimensions, like the cost of a person's education, it could become a political issue and a political position to put aside length of studies and speak about outcomes. This would result in minimising the duration of studies, and we all know that the shorter the length of studies the worse the quality of the education. So I propose that we do not entirely set aside the question of length of studies, but that we make sure that we always discuss outcomes in relation to the duration of studies. Those two have to go together.

The second remark I want to make is that I think that we have to go back to what David Porter said about the purpose of all these things. We all know that the knowledge-based economy is the objective, and everything that is happening is in view of that. So it is very important to keep in mind that there is a purpose, there is an objective. But with regard to the knowledge-based economy, I have to go back to David's argument about the risks. And speaking of risks, I would like to mention another risk, which was not mentioned in this discussion and which does not appear very often in our debates, and that is the risk of isolating the peripheral schools and perhaps even forcing them to close, and I will explain why. But first I want to say that I strongly believe that the learning outcomes could become a tool, an instrument, in the terms that David used earlier, which will assure the survival of peripheral schools. The danger that peripheral schools are facing is the result of this idea of student mobility for the purpose of finding a personal curriculum. And this is a very good idea as far as the students are concerned, but at the same time it creates a kind of condition where some schools will become more attractive than others, and we know very well that some schools, the schools in the capital cities or those that have already achieved a kind of reputation, will attract the most students. So those schools will have the possibility to attract students to their MA programme from all over Europe, and this will allow them to have very good students in their MA courses, which in turn will give them the possibility to have much better researchers and more financial support for their research, which will end up transforming the peripheral schools and leaving them with the students who are not the best.

This is a risk. It is not a certainty, but it is a risk, and we have to work against it. We have to understand that we have to move together, because if the central schools are expecting good students from the peripheral schools, then the peripheral schools have to be alive and retain the potential to offer that. This will create different conditions of equilibrium in Europe, which we have to take into account. And I think that through this discussion of learning outcomes we can create conditions for communication that will assure this kind of exchange. Central and peripheral schools could try to agree on terms that will benefit them both. Schools could say: "I will send you my good students, but I want something from you in return, otherwise I will not do it" or "I will send you my good students and I want your good teachers to come to my school to teach a seminar three times a year". So these are the kind of deals that are in front of us – you can see it happening already. So this is a new situation and a new environment, and this is why I believe we have to address this problem and try to find the operational tools we need to navigate through this new condition.

That is all I wanted to say for the time being. Would the members of the panel like to make some final comments?

Truss Ophuysen, Amsterdam, THE NETHERLANDS

Well, I could not agree more. As I said before, we are not living in an innocent world. We cannot influence everything, but we can see that there will be centres of excellence based in large cities. I mean, although I do not know much about architectural education I can already see that this will happen. A collective action, like working on learning outcomes and competences, establishing MA courses, not only in the big cities and in the big universities but also in other places, building up your own specialities and your own philosophy, even if you are not in Barcelona or Delft or Helsinki – that is terribly important. Peripheral schools have to find ways like these to counter this risk, to try to stay as much as possible on the same wavelength. And I think that it is a function of an organisation like yours, or like mine, to help that be developed and not only to be going after the sort of strict objectives set out in our work-plans.

Someone referred to the Lisbon agenda, and I wanted to say the Lisbon agenda is very strongly focused on the knowledge-economy, on research in competition with the US, and that is true. We cannot Don Quixote-like be against it; we have to form our own coalitions to live and survive and become stronger, even in such an economy. And we can also use the arguments in the Lisbon agenda in favour of the knowledge-based economy, to put forward our own research agenda and to make ourselves strong from that point of view also. So it is all double-edged, but that is the way we move forward.

Ted Landmark, Boston, UNITED STATES

I would just say that Constantin is right in saying that there is a risk that some of the smaller or more peripheral schools may suffer as standardisation and change occur. But understanding the risk does not mean that we should not take the risk on. In fact in the US I can think of two of our smaller programmes which when confronted with major changes seemed to be about to fail – one was the Frank Lloyd Wright School, in the middle of the desert, and the other was Tuskegee University, in the middle of the rural south. And when we at ACSA saw that those schools were at risk we went to them with the strength of the other schools and we said that the Frank Lloyd Wright School of all schools cannot fail and the Tuskegee University, which has trained as many African-American architects as any school in America, cannot fail. And

we went to them and provided them with backup and resources locally and we also talked to the people in Washington. We helped them out and they have both turned the corner. The Frank Lloyd Wright School has now appointed a Dean who is only about 30 years old, but who is bringing a level of energy and vision to the place that it lacked before because everyone else was 80.

So if we recognise that risk and diversity in teaching methods or systems and diversity in what we produce, which is the architect for the 21st century, are important for the vitality of the society that we live in, then those smaller schools will have our support and in fact we can defend them from people who would see them die. And in that regard I have to say, having now attended my second conference, that the discussions we have here are so rich for all of us, that it is important that we figure out how to have more of these kinds of exchanges. We will not resolve these issues today or tomorrow, but we want you to come to Minneapolis and we will have more people who will come here next year – how could we not? – and the dialogue that we will have is going to affect all of our students and all of our faculty. So again I want to thank you all for your contributions and I want to thank the organisers for making it possible for us to be here. This is a very significant set of meetings and we are very grateful to be here.

Session 5

Towards intercontinental collaborations: Aims, objectives and possibilities

What we are expecting of the intercontinental links?

What are we importing and what are we exporting?

What are the positive outcomes and the possible risks we are dealing with?

What forms of collaboration can we imagine or we have been already practising?

What are the main difficulties we have to deal with?

How can we overcome them?

Which are the necessary tools and policies we must develop
in order to make easier and more constructive
the intercontinental co-operations for the future of architectural education?

Chair: **Per Olaf Fjeld**, Oslo, Norway

Introductory panel:

Michael Monti, Washington, USA, Executive Director of American Collegiate
Schools of Architecture (ACSA)

Hernan Marchant, Santiago, Chile, Universidad Finis Terrae

Pedro Antonio Belaunde Martinez, Lima, Peru, Pontificia Universidad Catolica del Peru

Lu Pinjing, Beijing, China, Central Academy of Fine Arts in Beijing

Shadi Ghadban, Birzeit, Palestine, the University of Birzeit in Palestine

Per Olaf Fjeld, Oslo, NORWAY

Good morning, and welcome to this session on international and intercontinental co-operation. Architects have always found that distance is not an obstacle when it leads to interesting things: meeting new cultures, establishing new types of force in a region and generating new types of thinking. At the same time, collaborating with schools on different continents is very different to collaborating with the schools in your own back yard.

So what types of intercontinental collaboration are there? What are the objectives that we are searching for and what are the possibilities for dialogue on such a scale? What are our expectations or, more simply, what are we after? Is our goal to import and export ideas and to form a relationship based on that? And what then are the possible outcomes of such a collaboration? What are the risks involved and how can we deal with them? And in what ways, what real ways, are we all going to practice this type of collaboration and what do we need to get out of it?

We know that it is difficult to maintain an intercontinental collaboration. I think we all have some experience of that. It is the kind of thing that we usually begin with great enthusiasm, but which dies out after a couple of years. Therefore, we are faced with a challenge and it is up to us to find the necessary tools to make it work. One thing that is very clear, however, is that this type of collaboration is essential and that it will be very much a part of our agenda in the years to come.

We have a very strong panel before us: Michael Monti from Washington, DC, USA; Hernan Marchant from Santiago, Chile; Pedro Antonio Belaunde Martinez from Lima, Peru; Lu Pinjing from Beijing, China; and Shadi Ghadban from Birzeit, Palestine. We will start the session with Michael Monti.

Michael Monti, Washington, USA

Executive Director of American Collegiate Schools of Architecture (ACSA)

Thank you. I will begin briefly with the profile of the ACSA. Our members are BA programmes in the United States and Canada. At the moment we are seeing a slight growth in US accredited architecture schools, with five candidate schools coming on line in the next two-three years, mainly in the North East and in the Midwest of the United States, as well as one candidate school in Canada. The ASCA also has approximately 100 affiliated schools, international schools (just like yours could be if you are not already) and good professional colleges and junior colleges in the US, and many of these schools have articulated agreements with the professional programmes, sending students after two years or after four years into a BArch or an MArch programme. The ACSA represents over 5,000 faculty members in our professional programmes alone, many of whom are part-time faculty, practitioners, and in those programmes there are approximately 30,000 students – although we have had the same problems with people filling out surveys that Constantin mentioned before.

Among the professional schools in the US, ACSA member schools range from a variety of institutional contacts, from the largest research university in the country right now, the University of Minnesota, to some of the smallest independent and religious-affiliated schools. Our professional programmes offer BA, MA and DArch degrees that are differentiated on the basis of the number of hours of professional course content that students are required to take. They control the final degrees in architecture in the US so an accredited degree is a BArch, an MArch or a DArch, and that is the way it is supposed to read on the diploma and in the directories. Most of our schools that offer graduate degrees also offer post-professional or non-professional MA degrees, and then we have a handful of schools that offer a research doctorate.

I think the first thing I want to talk about, aimed at international contacts, is accreditation. And I want to begin with one aspect of accreditation that we do not really hold in common with schools in Europe. Accreditation in the United States and Canada is independent. It is independent from the federal governments in both countries. In the US, the National Architectural Accrediting Board, which you have heard Ted and Marvin mention in their presentations, is an independent organisation. They are right next door to the ACSA, which is housed in the AIA building in Washington, DC. NAAB is funded by 400 hundred collateral organisations, which are professional organisations, the ACSA, the AIA, which is a professional society, the licensing body, and also by an independent student organisation called AIAS.

In October 2008, as Marvin and Ted also mentioned, NAAB is going to revise its accreditation standards. It does that every five or six years and it is a big political deal in the United States. It used to be called a validation conference, but as of this year it will be called the accreditation review conference. Each of the funding organisations is gearing up to prepare papers, positions, points of view, and this year, as opposed to six years ago, right before I started with the ACSA, there is a lot more discussion going on. It was a lot more 'tribal' six years ago, with organisations just talking amongst themselves about what they thought accreditation should be. This time round, we are having more and more major group discussions, among practitioners, educators and students, and I think that we are going to have a much more fruitful process.

Tying into what I think is happening in the European context, I think the most significant part of the NAAB Accreditation Standards is what are called the student performance criteria, which

I see to be at least similar in many ways to the competences that you are studying. There are five conditions in the NAAB accreditation standards and the fourth condition is compliance with the student performance criteria. The student performance criteria are 34 areas measured in terms of student outcomes at the level of ability or understanding, very similar to what was talked about yesterday. There are a lot of different areas (apparently, before my time, there used to be upwards of 70), and when accreditation came oftentimes what they would end up getting is this matrix of courses and criteria that they would have to check off to see whether everything was covered, and they would review programmes on that basis, which has since become a point of criticism. It is probably not the best way to accredit schools, but these criteria are really at the core of architectural accreditation.

As Ted briefly mentioned yesterday, this fall we are going to be duplicating your tuning project, by taking the instrument that Constantin and all of you have been working on for the past couple of years and sending it out to ACSA faculty. And we hope that perhaps a year from now we will have some results and we will be able to have some discussion, at least some preliminary discussion. So if it was not obvious, we were very impressed with what we saw here and we are very anxious to imitate that, so that we can have some intercontinental discussions about it.

The last part of accreditation I want to share with you has to do with international accreditation, which is something that the NAAB has been moving into over the last three or four years. The most important work that has been done so far is the mutual recognition agreement that has been developed between eight accreditation systems – these are accreditation systems, not countries. These systems are at the educational level, not at the licensing level, which does happen but that is not what NAAB does. It is modelled on the engineering agreement called the Washington Accord, which essentially says that mutual recognition means that “academic qualifications in architecture that are accredited or validated by one of the participants in this agreement should be accepted as being substantially equivalent and should be recommended for recognition by all signatories...” – and here is the catch – “...subject to additional requirements proposed by local regulations”.

So there is a catch with this. And I will go back a little and show you the systems that have been working since 2005 to establish this Accord. I think that what holds these accreditation systems in harmony is that they are interdependent. They are not federal, they are not run by bureaucrats, for the most part they are run by the profession. So there have been initial discussions in the US, and they met last year in Canada, and they are planning to reach an accord next April, I believe, in Australia. It has taken them three years to take each other's accreditation standards and make a hard comparison to find out what is similar and what is different among them. And they were rather surprised when after the first year they found that there was a lot more similarity among accreditation systems and conditions than they actually thought there was going to be. And so I think that what we thought would take five years is going to take about three years. The full status signatories are Mexico, Korea, UIA/UNESCO that also has a validation system. I will not go more into the issue of who has full status and who does not. Like I said, it is modelled on the engineering agreement that has been in effect for over twenty years.

Per Olaf Fjeld, Oslo, NORWAY

Thank you, Mr. Monti, that was very interesting. Our next speaker is Hernan Marchant from the Universidad Finis Terrae in Santiago, Chile.

Hernan Marchant, Santiago, CHILE

Universidad Finis Terrae in Santiago

One of the main issues we are dealing with is the increase of the number of the students. Since the end of the 80s a very accelerated, and sustained, increase has been noted in the number of university registrations. Here, you see the numbers of registrations in millions: in 2003, for instance, we had almost 14,000,000, which I am sure you agree is quite a lot.

In this graphic you see the number of students registered in university per country, and the average is 259 students for every 10,000 inhabitants.

The next graphic shows what the education costs and what people have to pay. Here you can see clearly that most families in Latin America have to give a substantial part of their revenues to pay for education, but for many education is the only way to achieve any kind of social mobility. This graphic shows the difference between private and public institutions, and in this respect the situation is very different from one country to another. At the bottom, you see Cuba, where there is no private education at all, and at the top you have Brazil, Chile and San Salvador, where they have a large number of private universities.

This slide indicates the number of people who went to university in each country. For instance, in Argentina, in 2008, 2,500,000 people were enrolled in higher education, which is a very significant number. But then you see that Brazil for example has more than double that number of students, almost 6,000,000. The total number of people enrolled in university in Latin America is a little more than 18,000,000.

This graphic is an analysis of the distribution of students according to different areas of study. Architects are in the second column with the humanities and arts, and all together these areas represent 60% of the total university.

And this graphic shows the efficiency of the diplomas in the last five years, and as you see there are very different numbers in this area of investigation also. Architecture and arts varies from 8% to 93%, so it is quite different from one country to another.

This graphic shows the number of Latin American students who go to foreign countries to study, and where they tend to go. It is particularly interesting for you to know that Europe has 36% of the students from Latin America, the United States has 8%, Cuba 11%, and Spain, which is very important because of the language, has 32%, and then there are some other countries with lower percentages.

This is the same kind of graphic, but based on country of origin. It shows where students come from and where they go, with different colours for the countries of origin and different columns for the destination countries. And from this you can see that Cuba is a very important destination for most countries.

This graphic shows the total number of students enrolled in architectural studies, and as you see Brazil, Mexico and Argentina have the largest percentages in that respect, whereas small countries like the Dominican Republic, Granada and Belize have a very low total.

This is a graphic about the same kind of numbers, costs, fees, etc, according to each demand in each country.

These are the three countries with the greatest concentration of students: Brazil, Mexico and Argentina. These three countries account for more than 60% of the students in Latin America.

This graphic shows the percentages of students in different countries that attend private and public universities. The average is about 50-50, as is the case in Brazil, but in other countries the percentages vary greatly.

And then we have a graphic about participation in higher education, with totals in Latin America compared to other countries, which you can see at the bottom of the graphic.

And here is a mapping of individual universities that have very large enrolment numbers, which is a very interesting issue. At the University of Buenos Aires, for example, sometimes the architecture programme alone has 1,000 students in the first year. Such institutions work differently to what we are used to in other countries, and even more so to what is the norm in Europe.

Then, these are the different types of institutions that are trying to ensure the quality of education, because that is one of the newer issues we are dealing with. This has been happening since private education became an important issue in every country and forced the governments to begin establishing different systems of evaluation and accreditation. So here you have a list of the different kinds of institutions that every country has established in order to control that. And each country has institutional evaluations and accreditations, which are made both for the universities and for the schools.

Well, it is very difficult to create much more than a general overview of higher education in Latin America. It was actually impossible for Pedro and myself to make any kind of depiction of architecture in Latin America. It is very similar to the situation you have here in Europe, but on a larger scale, because of the dramatic increase of new private schools. What is happening in Chile, specifically, is that there are more than 45 schools of architecture at the moment and there are about 1,000 new architects each year, and Chile is a small country with about 17,000,000 inhabitants. There has been an explosion of private universities and it has created many serious problems.

So it is difficult to get an overall picture of what is really happening in education in architecture in Latin America, because there are too many differences and too many kinds of schools and there is no common pattern that all the countries are following, trying to align with Bologna. They are trying to align with the tuning project, with accreditations, with the system of competences, as Constantin knows very well because he has been working on the tuning project with Latin America. Most universities now think that to be aligned with that can be a way to have more students, because we have to say that in Latin America education is also a business.

So I will give the floor to Pedro, who is going to talk about the organisational rules.

Per Olaf Fjeld, Oslo, NORWAY

Hernan, before we go on, can you please make a couple of comments on communication between the schools and exchanges of students between the schools? Is there a good relationship, a good communication?

Hernan Marchant, Santiago, CHILE

Yes. There are organisations in each country and there are state organisations, but they do not have a common system. There are organisations for the state schools that do not permit any association or exchange with the private ones. And there are state accredited schools and others that are private. So, there are different kinds of organisations that do not cover all the spectrum of schools.

We have a lot of exchanges of students between schools but each school has its own system of accrediting the programmes of others. We do not have a common system or plan. We do not even have a commonly agreed length of studies. Some schools have a four-year programme, others a five- or six- or seven-year programme, so there are huge differences. With regard to mobility with foreign countries, there is only one university, the University of Chile, which has agreed to recognise, or not, students from foreign countries.

Pedro Antonio Belaunde Martinez, Lima, PERU

Pontificia Universidad Catolica del Peru

In the past 25-30 years we have seen a lot of growth in Latin America. There are six times as many schools of architecture than there were before and there is also an explosive increase in the number of students, and this has created many problems. For the time being it is just not possible for us to have a communication between our schools. There are some organisations, which is Latin American organisations, whose goal is to bring together all the schools of architecture, and then we have organisations like the SADA, for Seminary Schools of Architecture, a union of schools that has been a strong force for the last 20 years. It is very important to establish a coordination between the schools of Latin America and also to form transcontinental collaborations with the USA and with Europe. I think we all have to make a great effort to work on this, but it will take some time. First we have to get an accurate picture of the situation in each of our countries, then we have to get an idea of the global situation and what is happening in architecture all over the world, and then we have to make a synthesis of those things.

There is a lot of difficult work before us, but it is absolutely necessary that we do it because the way to grow in the same speed we are growing in our school is to have a good coordination and a good interchange with the schools of different parts of the world. We expect that in the future this communication will require a minimum of work and a maximum of ethics; this is the formula we think we have to work on. But to work in that way is necessary to create more professional and more responsible ways of education. I will not continue, because it is difficult for me to express myself well in English and I think it would easier if I could respond to questions.

Per Olaf Fjeld, Oslo, NORWAY

Thank you very much. I have one immediate question. Are there any schools today that have a strong and committed relationship with European schools or with schools in the US?

Pedro Antonio Belaunde Martinez, Lima, PERU

In Latin America the education model runs parallel to those in Europe and in the United States. Perhaps the model of the United States is more established than the European model, because we do not teach both engineering and architecture; we teach only architecture and most of the schools are architecture schools. Students who finish their degrees in architecture in Latin America often go to Europe or the United States to do their MA. One of the major destinations in Europe is Barcelona, for the facility of the language, but we also have good relationships with other countries in Europe, and this is mainly because we have an interchange between the governments.

In the last few years we are trying to change things in Latin America. We are trying to have the same level of quality in education and we are working on accreditation. For us accreditation is a very important matter, because some disciplines do not require accreditation, but others, like engineering, do require accreditation, so most of the Latin American schools at the moment are working on accreditations. Also, we do not have a good education in MAs and PhDs, and most of our schools in the last years have been sending people to the US and to Europe to take those degrees, so that is another area we want to work on.

Lu Pinjing, Beijing, CHINA

Central Academy of Fine Arts in Beijing

I would like to thank you for inviting me here to share my understanding about education in China. This is a map of the Chinese schools. In China the east part of the country has developed much more than the west, so most of the schools are located in the east of the country. In the past 20 years there was a rapid development in Chinese culture and at the same time we saw a rapid increase in the number of schools. Just 20 years ago there were 30 schools of architecture, but the number has now increased to 182 schools or departments of architecture. Schools are set in different backgrounds: in universities, in polytechnic universities, in academies, even in forestry universities called agriculture universities.

There are two important boards that are related to architectural education. One is the National Supervision Board of Architectural Education, which is composed of the main schools of architecture and the other is the National Assessment Board of Architectural Education. So there are two different kinds of degrees offered in different kinds of schools. The first one is a professional degree offered by the National Assessment Board of Architectural Education, which is in charge of the evaluation and accreditation, similar to the American system. In order to get a professional degree, you need five years to get a BA in Architecture and two and a half to three years to get a MA in Architecture. The other kind of degree is the academic degree, for which you need four to five years to get a BA in Engineering in Architecture. The difference between these two kinds of degrees is that to become a registered architect different periods of practice are required. For the professional degree a short period of practice is required and for the academic degree a longer period of practice is required.

This is the registration system: the Ministry of Construction has an organisation called the National Registered Architects Management Centre that is in charge of registration. And there is a Practice Qualification Registration Centre and also the Associated Ministry of Registered Architecture.

There are two classes of registered architects: first class registered architects and second class registered architects. If a student wants to become a registered architect he has to graduate from a university and he needs three years practice and after that he has to pass examinations in nine courses. I think this system is based on or is similar to the American system. The total number of first class registered architects in May this year was approximately 50,000 in all of China and more than half of them are registered in the east part of China, especially in Beijing and Shanghai.

Now, I would like to say a few things about our school. It is a new school, only six years old. In 2002 we cooperated with the Beijing Architectural Design and Research Institute to open up a new school in the academy of fine arts. The academy is a school directly controlled by the Ministry of Education in China. In our school of architecture we are close to the art school and we also work very closely with crafts because we cooperate with the design institute. We have 35 full teachers and a teaching group from BIAD, the Beijing Institute of Architectural Design and some part-time teachers. We have 500 BA in Architecture students, 70 MA in Engineering in Architecture students and 20 PhD students. We have three majors: architecture, interior design and landscape design. There are two years of joint courses, students in all three majors do the same courses, and after two years students go into the different majors and they do

three years professional practice according to the requirements of the Chinese education system. Thank you.

Per Olaf Fjeld, Oslo, NORWAY

Thank you very much and congratulations on the work of your school. One question that came up at the dinner table last night: you said that your school has collaborations with several schools in Europe and also in the US, and you specifically mentioned TU Graz. Can you talk a little about these relationships?

Lu Pinjing, Beijing, CHINA

Every year we organise a different kind of drawing course. This year we asked two teachers, one from the Technical University of Graz and one from Germany to organise a workshop in Europe. We arrange this kind of teaching in the third year because I think a fine arts school is influenced by other disciplines as regards structure, building and design. I think this kind of course is good for the students because they can be more open and more relaxed in such environments and the professor from the Technical University and the instructor from Germany were very interested and very serious and I think that were able to impart to the students a different kind of thinking about education.

Shadi Ghadban, Birzeit, PALESTINE

The University of Birzeit in Palestine

Good morning. My name is Shadi Ghadban and I come from the University of Birzeit in Palestine. I will start with a brief presentation about the development of architecture in our area, the Middle East, because I firmly believe that in order to find the links between different people you have to understand the background, the historical background of their country, and in this case, of the wider region. We can speak about modern architecture in the Middle East maybe after 1850. Until that time we had architecture but without architects, or without academic architects. Before 1850, the people who designed and built buildings were not educated; they were simple people who used our indigenous architecture in a tradition that existed for several centuries. But after 1850 we started having a lot of foreign architects coming with different missions, religious missions, political missions and so on. And this was the period of the Ottoman Empire, when the Middle East was not open to international presence. Maybe the only exception was Egypt in this regard, because during the rule of the Mohamed Ali dynasty Egypt was open to European influence in architecture and many foreign architects were working in Egypt. But that was not the case in the other areas, whether we are talking about the Mediterranean countries or the Levant countries like Syria, Lebanon, Jordan, Iraq and historical Palestine, or let me say between quotation marks "Israel" and the Palestine that exists now.

People always speak about the stylisation of our architecture in this area. That was received through the activities of these different architects coming from different European countries, from Italy, France, England, Germany, and so on, who produced their own style but with local means, using local handicrafts, using local materials; but the image, the structure, the design itself, all the elements were the product of Europe, or were copied from Europe, and were implemented in our area. So in a way this was one of the first modern schools of architecture.

Today, one of the compulsory aspects of education in architecture is that students cannot graduate unless they complete a three-year internship in practice. They can work in municipal projects or in engineering offices, dealing with planning or architectural implementation, management and so on. And one of the things that we are particularly happy about is that in the past three years my department has had good relationships with European countries and a few students were able to do their internship in some countries in Europe, mainly in Italy, Germany and France. But the efforts to organise this were made primarily by the students themselves or through personal contact between certain professors. It was not developed into a system between specific universities; rather it was based on personal contacts between individuals. And related to this maybe we can speak about the cooperation between different sides of the Mediterranean or between different continents, because in such cases personal contacts between people is one of the most influential factors in the building of the cooperation network between these universities.

In preparing our programmes and study plans we are influenced by several Arab institutions. We have the Union of the Faculties of Engineering in the Arab World and the directives of this union are advisory rather than compulsory. However, although they are meant to be advisory the universities usually accept them and demand them, which in the end makes them more or less compulsory for the faculties of engineering. Then there is the Union of Arab Engineers that also has a lot of influence on the engineering and architecture education of the Arab universities. One of their directives says that any graduate from Arab universities should have

five years of education to get his BSc, and this creates a problem with regard to the structure implemented by Bologna in Europe. And one of the issues we are dealing with in Arab countries now, is what we should do in relation to Bologna and how we can cooperate in this regard, because it truly creates a big problem for us. If anybody coming from the Arab countries with five years of education and a BA degree goes to Europe, how will you count their degree, as a first or second degree? BSc or MSc? What does a student have to know and what does he have to do? I think that when the Bologna declaration was accepted they did not take into consideration the international or the intercontinental relations and what influence it would have on them. And I think that this should have been taken into consideration, because we live in a world of increasing globalisation where the movement of people has become freer and thus more intensive.

I would like to finish by saying something about the Union of Engineers in Palestine. We have a union of engineers, and architects are part of this union although we have some independence and we are members of the UIA. The architects of this union are classified in five groups. You cannot practice with an architectural degree immediately after graduation, you have to pass a period of three years of training in an official office and you should have a programme, you should have all the documents and specifically one that documents the development during these three years, and after these three years you are allowed to practice and to have your own office. After that you will be classified according to your years of experience. So the main architects or the chief architects must have more than 12 years of experience. The offices are classified according to the same system. We have a consulting field, we have generic offices and then, architectural offices that can be Grade A, Grade B, Grade C or Grade D. And this hierarchy also involves certain requirements as to how many people have to work in an office, the area the office is located in, the equipment that should be in the office and even the size of the project that each category can work on. Of course, under the circumstances, the political circumstances, it is impossible to implement all aspects of this system in a proper way. There are some gaps that we are trying to fill in, but I think that the system we are producing right now is good and it is more or less effective. However, there is still plenty of room for improvement and I think that the cooperation between our people and Europe and the other countries in the area can help us in this.

I listened to all the discussions over the past two days, and I would like to mention some topics we could examine in the future. I was impressed by a lot of the communications and I really think that most of our colleagues touched on the main issues. Maybe we have to speak about better dialogue and better understanding and a better vision for the future of architecture and the very dynamic process of globalisation that is occurring now in the world. Maybe we have to report on the main differences between different regions but we must certainly not try to avoid them, because we will not be able to do so. Because these differences are not financial or economic, they are social, they are human differences, so maybe we have to learn how to utilise these differences in a better way with the forces of cooperation between the different groups. Maybe we have to discuss and plan a mutual definition of the ongoing process that some people call internationalisation, maybe I prefer to call it re-internationalisation, because for me the first internationalisation was in the beginning of the century by the Bauhaus school and the International style. This was the first period, the first instance of internationalisation, and now we speak about re-internationalisation at least in architectural practice. Also we can speak about the importance and the threats, the weaknesses and so on of globalisation. Maybe

we can speak about accreditation and the management of different approaches with regard to Bologna and how we have to be in relation to it. And then I think interaction between people should be promoted and the existing diversity should be respected and enhanced. Then there is also the issue of research as well as many other issues that were mentioned by our colleagues during the past two days and which I would like to discuss further.

Thank you Mr. Chairman and thank you all for listening.

Per Olaf Fjeld, Oslo, NORWAY

Thank you very much. I would like to thank all our speakers for their contributions. Let me open up the discussion.

Discussion

Carlo Olmo, Turin, ITALY

Out of curiosity, we now know how architecture is taught all around the world; at least in a very significant part of it, from the US to China to Chile to Europe, but I feel that there is an absence and what I think is missing is the Russian word, the word of the former Soviet Union. They were asked to say where they are. Russia is a part of Europe, and I am curious to know because I feel they have been absent from this discussion.

Per Olaf Fjeld, Oslo, NORWAY

I think I would like to hear an answer to that or comment on that myself. We also had a relationship with the Soviet Union, and several people from the former Soviet Union attended previous meetings. So it is not that we do not know where they are, we do.

Herman Neuckermans, Antwerp, BELGIUM

I think it is more that they have not been invited to speak today because they are a part of us.

I have a question for all the members of the panel. None of you referred to another element in the Bologna Agreement, and that is the currency we use – the European Credit Transfer System. Within the context of Bologna we have, and are now working on, a system of transportability: you do something somewhere and get credits and transport them elsewhere. Are you doing similar things? Is there some similar mechanism for mobility?

Shadi Ghadban, Birzeit, PALESTINE

We encountered this problem when we started an MA programme in urban planning and landscape architecture in cooperation with the University of Life Sciences in Oslo, in Norway. And, actually, the transferring of credits was one of the main issues that we had to deal with then. In general, because our university has a very good system, we work quite a lot with European universities and most of our students will take part in some exchange programme with European institutions at some time, so we have to deal with this problem quite a lot.

So in our MA programme now, the credit hours are transferred into ECTS units, but when we speak about the BA programme, it is a different story. For instance, taking that the average for ECTS points is 30 per semester, 24 to 30, I think it was, you make a rapid calculation and say that 3 credit-hours are equal to 10 ECTS points, so if you take for instance one programme of architectural engineering, you will have 4 figures: 6 semesters times 30 is 180 and you have to add also 4 times 30 which makes another 120. So in total we are talking about some 300 ECTS points for the MA degree. If you take our programme at Birzeit University we have a BA degree with 165 credits, divide them by 3 you will have 55, multiply that by 10 and you will have 550 ECTS points. So what will you do with the students when they come to Europe? You see?

This was one major problem when we reviewed the Bologna system. Maybe there is a mistake in my calculations, but the reality is that this is a very large amount of points. What are you going to do with our students? Are you going to offer them a PhD programme, or what?

But really we are aware of this problem and it is something that we are very much concerned with, because we are close to Europe and a lot of our students go to European countries – England, Germany, France, Belgium, Italy, and Norway – for their MA degrees.

Hernan Marchant, Santiago, CHILE

Yes, I did not refer specifically to that, because I understood that the main issue when talking about accreditation and a system of competences was mobility. I do not know exactly what is happening in Europe with regard to what you are talking about, but the main idea is that. I think that every institution in Latin America is focusing on mobility and the possibility of exchanges between different universities in Latin America and in Europe, etc.

Michael Monti, Washington, USA

In the US we do not have a standard system like that, we have enough trouble with figuring out transfer credits just within the US; generally, with international ones, it is on a one-to-one basis. Within the US there are better ways to do it, but at the moment the federal government is doing a lot of work to try to pressure schools to work that out amongst themselves before they make it a law – although, I think, the Bush Administration's time will run out before that is finished.

Luciano Lazzari, Trieste, ITALY

I have a question for Lu Pinjing. First of all, I would like to compliment him on the quality and scope of the work we have seen. I think I envy the vast opportunity that the low numbers of students in China will give in the future. I think that you are in for a very exciting time.

Now, I understood the difference between first class and second class architects, but it is not clear whether the exam on the nine subjects for the first class architect happens during the course, and if so whether that means that after the two years you are really choosing whether you are first class or second class, or whether it is an exam taken after you have finished your five years. In other words, first class and second class architects have a difference in competences, the first class can do anything, and the second class has limits. You mentioned the nine points that the first class architect needs, but is this part of the academic course or is it an exam taken after the degree is completed?

Lu Pinjing, Beijing, CHINA

The examination on the nine points is just for the first class architects. If you want to qualify for the second class, there is a full course and another examination you should take. All the examinations are taken after the students have graduated and have practiced for a number of years. So basically, if they want to become registered architects, they should take the examination.

Luciano Lazzari, Trieste, ITALY

So it is after.

Lu Pinjing, Beijing, CHINA

Yes, after.

Luciano Lazzari, Trieste, ITALY

Exactly the same academic course?

Lu Pinjing, Beijing, CHINA.

Similar, because the examination can include different kinds of courses at the same time. .

Per Olaf Fjeld, Oslo, NORWAY

Is that clear?

Luciano Lazzari, Trieste, ITALY

I was wondering, first class and second class architects are not exactly the same. If the first class and the second class architects do exactly the same course, academically, and then they choose to go into first or second ...? So there is no difference in...

Lu Pinjing, Beijing, CHINA

If you are an undergraduate, in maybe one or two years you can apply for a second-class register, but if you want a first class register you should have five years, at least.

Leen Van Duin, Delft, NETHERLANDS

I have a question for my Palestinian colleague and this is also a question for my colleagues from the United Kingdom. As far as I understood, the Bologna agreement was for a three-year BA, a two-year MA course and then finally a three-year PhD course. You told us that the BA in your country takes five years, and as I understood the BA in the United Kingdom and elsewhere is also five years.

I see someone disagrees. Is the BA in the United Kingdom five years or three years?

David Porter, Glasgow, SCOTLAND

It is three in England and four in Scotland.

Leen Van Duin, Delft, NETHERLANDS

So the United Kingdom is going to change according to the Bologna process. My question for Professor Ghadban then is: why don't you just change your system according to the Bologna process?

Shadi Ghadban, Birzeit, PALESTINE

We also have a definition for architecture where architects are called engineers and then there are a lot of other limitations. One of them is the union of our universities, our faculties of engineering. In our country the union of engineers, which includes the architects, demands that you should pass a minimum of 160 credit hours to be qualified as an engineer or as an architect.

You cannot change the whole world because you want to make one agreement. You have to take into consideration what is relevant in the other parts of the world when you create your system. This is the problem. There are certain requirements and certain limitations.

I know that maybe you are looking forward to seeing Europe unified in certain aspects, that you want to facilitate the movement of people, the transactions between different countries and different educational systems; but actually there are countries very close to Europe that are related to Europe through other networks, and you have to take this into account and you have to see the impact of this on the practice in these areas. Not to say, okay, this is our plan, we have it and you have to try to meet it. This is impossible to do.

So we have a real problem now, because anybody who goes to Europe and completes the three years and then comes back to Palestine will not be accepted. We will have to say: we're sorry, we cannot accept you – you have to have finished five years. And if someone comes and has an MA from Europe, again we will say: we're sorry, but according to our regulations you do not have an MA. This is the way it is.

Ramon Sastre, Barcelona, SPAIN

I want to put a question to you as well. What is the relation between the two types of architects you mentioned?

Shadi Ghadban, Birzeit, PALESTINE

Actually, I mentioned this as part of the historical background. At that point there was no organised body for architecture really because there were no architects. In the beginning of the '50s we had a lot of people who were trained by the English mandate and the French mandate – the French mandate from Syria and the English mandate from Palestine and Dakar and Jordan – and they worked a lot with these mandate courses and they had good experience and they were actually working as associate architects or associate engineers at their offices. And then the Union of Engineers in Jordan – because after 1948 Palestine was joined to Jordan and in 1954-55 we established the Union of Engineers in Jordan – had specific classifications and you had to follow a specific classification to be able to practice the profession. They then decided to use the title 'practicing engineer' rather than 'academic engineer' so they could continue their work.

So this was done at one time – it is not the case now. Most of the engineers or architects upon graduation have to apply for registration to the Union of Engineers and upon registration they will receive the right to start practising. But, as I said earlier, for the first three years they must practice professionally but under the control and direction of someone else, and only after the three years will they receive the right to be independent.

Pierre Von Meiss, Lausanne, SWITZERLAND

I have a question concerning the private schools of architecture, so this question is addressed more to Hernan Marchant, who mentioned the large growth of private schools of architecture in South America, and to the Spanish and Portuguese colleagues in the room, because I know they also have many private schools.

For most of us, when we hear about private schools of architecture, the reference is always linked in our minds with Yale, Harvard, Cornell, etc., all private schools in private universities. But I think that in this country, in Greece, that is not the case. Perhaps you are not aware that for more than one year academia has been totally disrupted because of a law that is going to introduce private universities – there have been more strikes than days of courses over the past ten months, here in Greece.

So the question is: what kind of private schools? Because if you ask here why they are on strike, well, most of them do not know, but those who do know say that there is a risk because private schools take money, subsidies, from the central government, and as there is one sum for all the university system that money will come partially from the state universities. You see, the sum does not increase, so that is the reason for the disruption, or so I was told. But I think that this issue of private schools is not necessarily the same issue as talking about private schools that have their own income like Cornell or Yale and so forth. So why does one make private schools and what really is their status?

I am not against private schools. I think private schools are a good thing, their existence increases competition, but why do not we make private schools on such a scale as you were explaining happens in many of the large South American countries?

Hernan Marchant, Santiago, CHILE

I cannot explain that for all Latin America, of course, but I can explain how it happens in Chile. The problem is complex. When I was a student, I do not remember how many years ago exactly but it was before Pinochet, there were very few schools; I think in the whole country there must have been only five or six schools, which at the time was a very reasonable number in relation to the number of students. But then Pinochet opened the system to the free market, which meant that the public universities no longer had the same support from the state and they had to enter in the same competition as private schools. The result is that now we have a system where you have to pay about the same fee in national universities as in private schools. Why? Because you have to submit a claim for an amount of money which is determined by a national test and depending on the number of points someone scores on the test they get more or less money. So this is a kind of pattern to catch good students, although I do not know how effective it is, but that is another issue. The point is that all the universities are in this kind of competition. On the other hand, the private schools are backed by different groups of power – different churches, different political groups, etc – who are believed to have some sort of influence in the teaching they give in the country, and who invest in them.

But what is happening now is in fact a very new situation for us. In the past twenty years many new universities have been created and now we are entering a process where some schools and some universities are dying, so it has become a kind of battle. And I do not know what the outcome will be in the future, but that is the system at the moment.

Now, to return to your question: I do not know. The same problem that you were talking about with regard to the schools in Greece, it happens in Chile too. There are people who definitely do not send their children to a national school because they know there are going to be strikes, they know there are going to be problems, and Chile is a country in which society is very compartmentalised and this complicates the situation further. And I do not know, it is not my point of view, but there are some people who think that they have to be in with the right people, the right *métier*. The way I see it is that one of the biggest strengths of national universities is principally that they are important for a very big *métier* of people.

Per Olaf Fjeld, Oslo, NORWAY

I think this question Pierre Von Meiss put forward is very important and should be discussed more deeply at a European level also.

David Porter?

David Porter, Glasgow, SCOTLAND

Forgive me if I speculate out loud, because over the last couple of days things have been said that provoke some thinking and I haven't yet been able to follow through. What I want to do is touch on privatisation, mobility, and globalisation. And I did a little calculation by the way: we have been sitting in this room for three and a half days and in that time the Chinese economy has increased by 0.1%, and one of my suggestions is that we have people from India next year to tell us what is going on there because their population will overtake China in fifteen years. I just mention this because while we are talking about structures, all sorts of other things are happening outside the room.

A long time ago, when I was an architect and designed buildings, my approach to rule books, like the Bologna process, was that first you think out what you want to design and then you take your rule book and see if you what you want to do can be made to work within the rules, and if it does not work within the rules you try to argue that it does – I do not think that I am alone in this. So with that in mind it would be very interesting for the next conference to actually map out privatisation, because I think it is happening in two ways: I think there are more and more private schools and there are more and more countries – England, for example, but not Scotland – where students in state-run schools are paying higher and higher fees. And what is focusing the tension in England is the rise of student debt in a profession that has a long period of training and low salaries. And what is being discussed is something which I think Ted mentioned yesterday, which is that in his school they are dealing with a lot of people who come part-time and who come through different routes, not from the normal, stable institutional system of five years in school. And I think that what is beginning to be looked at is maybe what other routes there are, including part-time routes, and in view of that I think the Dutch academy system is very, very interesting.

I raise that because it seems to me that the Dutch academy system, which is one of the most provocative and interesting that we have in Europe, where there is interaction between the school and offices in a very complex and networked way, makes exchange programmes quite difficult. Because how do you have an exchange programme with a student who is working four days a week in an office in Amsterdam? And a lot of the structures in Bologna seem to me to be set up in a rather old-fashioned way in that respect, around a lot of academic subjects that are not project-based. We have a project-based education which is intuitive, and that does not really fit with accumulating a credit here, a credit there, a credit somewhere else. In our profession you do not employ people off the Internet, you interview them face-to-face and you look at their portfolio; you do not actually count up the number of credits that people have – at least I never did. I looked at what kind of school they went to, who they studied with, and I looked at their work and talked to them, and in the end that is the stuff that really matters.

So I think that what I wanted to touch on is how we deal with mobility. I think there are more people who are spending short periods abroad in that sense. And an aspect of mobility that interests me, is what happens with young graduates once they leave and are not fully qualified. I think London is a relatively extreme example because I think that something like 40% of the workforce in the offices in London are non-British and non-British-trained. In five years time it could be 70% or more. But the fact is that there is mobility of recently graduated people, who are not qualified because they are still learning to be architects, and I think that it would be very interesting to focus on that group and I think that it is huge. Another thing for instance is to look at student exchanges with countries like China. It might be interesting instead of

sending a student there for a year, to have on-location workshops, which would mean that a student could go and spend three weeks in Beijing working on a group project. I think that such experience would be very valuable for someone who wants to become an architect. And I know that if I were doing a competition in practice and I had someone who had been in Beijing for three weeks making a project with a group of students from China that would certainly be in that person's favour.

So the question is how we can interpret the Bologna structures to get what we want. And it seems to me that there are different grades of mobility and we need to have ways of thinking about exchange that can look at how we deal with what I think will become increasingly mixed forms of study – full-time, semi-part-time and part-time. And I think that if we know the structure of Bologna well enough it will be interesting to see how much room for manoeuvre there is in those structures to allow that time, because I think this is what will happen.

Adrian Joyce, Brussels, BELGIUM

Thank you, Per Olaf. I do not want to go on about the Bologna accord or the handbook, but it seems to me that there is still a lot of confusion about the Bologna accord and I thought that maybe two or three paragraphs of it would be helpful.

First of all, the Bologna accord is not a European Union initiative. It is an initiative of the Council of Europe, which brings together 47 European countries in a wide geographical area.

Secondly, it is not mandatory. It is a voluntary programme, which the various signatories have bought into on a voluntary basis.

Thirdly, the Bologna accord covers every discipline, not just architecture.

And those three factors of the Bologna accord are really crucial to keep in mind whenever we are talking about it.

A fourth aspect is that the Bologna accord does not set down time limits, it simply says that education follows two cycles. Those cycles could be four years and one year, three years and two years, five years and three years; it does not matter. It happens that the structure of three years for a BA degree followed by two years for a MA is the most common structure. This brings me on to a second point. I think the problem for the Palestinians is one of labelling more than anything, because from what I have heard, your BSc in architecture and engineering is the same as an MA under the Bologna structure. So I think that it is just a labelling issue. But what I wanted you to explain in the framework of intercontinental collaboration, is to what extent you consider, when you are thinking about your courses, the future of trade negotiations across those intercontinental barriers. To tell you the profession's point of view, our benchmark will be the European standard. I mention this because I think that in any trade negotiations the level of any qualification is the first and most critical thing to get right. And so having true comparability across continents – I mean, we have struggled with the US; we have negotiated with Mexico and have made an agreement; we began negotiating with Chile, but we did not get very far; we tried China, but we had no response – but we are very, very concerned to push forward these trade negotiations and they are always based on reliable comparability across the continents. And I know it is there in the US, but I wanted to ask to what extent such thoughts of trade have crossed your minds in Latin America, in China and in the Middle East? I would be interested to know.

Shadi Ghadban, Birzeit, PALESTINE

There is something I feel I should explain. I graduated from Bulgaria in 1974 and when I graduated the diploma I received was a MA degree in architecture, according to the British standards or requirements. When I went to Jordan – at that time, we did not have a Palestinian authority yet so I was a citizen of Jordan – to the then Ministry of Education to apply, I gave my diploma for accreditation and what I received was a document which said that my diploma was equivalent to a BSc in architecture. So this problem is not new. It is an old problem and if you want to deal with it we cannot just discuss this at the university level, or at the level of architectural departments. I think that the final decision should be taken at a formal level, at the state level, because in the Middle East accreditation is run by the Ministries of Education or by accreditation committees established by the state. So I think that this problem has a political side to it, not only a professional and academic side, and you have to take the political issues into account. And therefore I think that something has to be done, because in many cases it is already too late. We have people coming now from several countries with four years of education whose credentials we are not able to recognise.

Pedro Antonio Belaunde Martinez, Lima, PERU

I think that one of the good things of this morning's panel is that we represent very different parts of the world and each place has its own rules and we have to understand and respect the culture and the rules of each place, and I think that the main issue is how can we form relationships between these different places and different cultures. I mean there is one idea that we have been working on since last year and that is competences. And we have heard the point of view from Palestine, from Latin America, from the United States, from China, from Europe. And now I think that the point is to reach an agreement about the competences. Then we can make agreements about mobility, and see what can work, but that point will only be reached by agreements between these places.

Herbert Buehler, Munster, GERMANY

I have a question about the differences between the different national systems: why hasn't anyone pointed out the relation between your system and the UNESCO/UIA Charter for Architectural Education? I think Sundowt is a unique instrument to come together, but none of you mentioned the similarities/relation of your system to this world-wide ?

Shadi Ghadban, Birzeit, PALESTINE

In closing I just want to say that the BA now is not the same as a BA two years ago. Let us be frank about that. Maybe we should redefine what the BA is, what the degree is which we should follow in the coming decades. This is something I am very much concerned with as an academic who has spent ten months a year for thirty years with academic life. And I think that this is a very crucial part of the academic cycle and we have to think clearly and objectively about that. Thank you.

Pedro Antonio Belaunde Martinez, Lima, Peru

In each country there are good schools and bad schools. The way that authorities can give architects a licence is for schools to have accreditations. The other way is to make a separation

of the qualities of each school. Then there is also the issue of international accreditation. No doubt it is useful to be in a good place in the ranking of schools of architecture. Most of the schools require international accreditation to be in a good position. That is one point. But the most important point I want to mention is that intercontinental collaborations permit us to look at what is happening in every part of the world. If that is possible, I can learn, and if I can learn I can teach, and I can change. An architect is someone who is permanently in a process of transformation and for me it is very important to have these meetings because I learn about what is happening, and I can make an interpretation to take to my country for my own school.

Hernan Marchant, Santiago, CHILE

Just a small remark. As I come from a continent whose history is recent and is created by colonisation, I am not afraid of exchange, I am not afraid of different traditions, I am not afraid of cultural transfers, etc. And I think that exchange is something that works from both sides, you give something and you do not know what you are getting back. You have to be open-minded and you have to be generous. I think that one of the main problems when you talk about things like that is a kind of underlying issue about domination, who makes the rules. Why do I take one system and not the other? Who dominates whom?

I am wondering who in this room knows who is going to dominate whom in the following years.

Michael Monti, Washington, USA

Thank you, Hernan. I do not know how to follow that.

Thank you, Per Olaf. Thank you, Dino, and thank you, James Horan.

My only comment is a provocation, and that is: on-line degrees are coming.

Lu Pinjing, Beijing, CHINA

Thank you for inviting me. I am grateful to be here, I have learned a lot from this conference that I can share with my colleagues in China, and I would just like to say that I hope we can have more interchange with European colleagues in the future. And I can give you my card and I will send you our catalogue and our students' work if you are interested. Thank you.

Per Olaf Fjeld, Oslo, NORWAY

Thank you for your patience, thank you for the discussion and the members of the panel for their great contribution.

Session 6

Synthesis and Conclusions

Panel:

Per Olaf Fjeld, Oslo, Norway

Constantin Spiridonidis, Thessaloniki, Greece

Maria Voyatzaki, Thessaloniki, Greece

Constantin Spiridonidis, Thessaloniki, GREECE

As I told you in earlier sessions, we have had limited input from Germany, because in previous meetings we had representatives only from the Bochum School of Architecture and the Regensburg School of Architecture, and so I would like to ask Prof. Buhler to describe for us the situation in Germany today.

Herbert Buhler, Munster, GERMANY

Thank you for this opportunity to make some remarks on what the situation is in Germany. For many years Germany was known as the black sheep in the international scene of schools of architecture. It was blamed for the short-cut architectural education of four or even three years, with an additional year of practice outside the school. This was mainly the programme of the Fachhochschuler, the Polytechnics, but even most of the other universities ran courses that were for fewer than five years.

What I am arguing now is that a fundamental change in the German architecture education system has taken place. The change was made possible in consequence of three factors:

The first, and the most important, is the UNESCO/UIA Charter for Architectural Education and the UIA Accord/Agreement on international standards of professionalism in architectural practice, both from the UIA Congress in Beijing. In order to implement these guidelines in Germany, the German Architects Union in accord with the UIA working programmes in education, initiated and hosted an association for the validation of architectural and planning studies, called ASAP. It is of special significance that ASAP is the first association in the history of architectural education in Germany that has united representatives from both the professional field and the academic world, to plot the best course or courses. In this sense ASAP sees itself as a forum for debate on architectural studies, programmes, and their goals.

The second factor was the Bologna declaration. Following the Bologna conference, the German government animated its university framework law in 1999 and thus made the introduction of a two-stage study programme possible in all types of universities, the first stage leading to a BA, the second to a MA degree. Parallel to this, accreditation agencies were commissioned with accrediting the various study programmes. That means, and this is very important, that the state delegates the quality of university programmes to several private agencies.

So far so good, but the situation in Germany is complex. Germany is a federal republic, with 16 federal states. University education and the protection of profession often are the responsibility of the federal states in our agreement on European law. It is a dual system, where responsibility for professional accreditation and professional work are divided between two Ministries. University education is the responsibility of the Ministry of Science and in individual federal states the Minister makes a federal state university law. The Ministries of Economics of the individual federal states are responsible for the protection of the profession. They make the architects' law upon recommendation from the Chamber. In consequence of the Architects Directive, entry into the Hall of Architects depends on completing the university education of at least three years and evaluation. The Chambers recommended four years of architectural study. The German Heads' conference voted and decided on a five-year study programme in two stages, three and two years. Following extensive discussion at ASAP, universities and universities of applied sciences voted for a five-year architectural study programme compliant with international standards, starting with a three-year BA course that does not qualify someone to be registered as an architect.

The majority of schools of architecture, some 95%, accepted this vote and are on their way to implementing this system of three years. Besides this, a minority of schools opted for a four-year study course with a BA degree. ASAP takes and marks the different educational programmes on the basis of the different qualifications. Level 1: Five-year courses according to UIA/UNESCO standards, including a three-year BA degree that does not admit graduates to

Chamber registration Level 2: short-cut courses for BA, qualifying for the registration – but it emerged that such degrees do not comply with the UNESCO standards and therefore cannot be recommended for international registration.

This is the situation. Now, I have two personal remarks. We have not discussed further whether we should accept Bologna, and I think we should. In Bologna there is an important instrument of exchange and transfer, the transfer system of ECTS points. More and more students use this system, not only supported by ERASMUS. This system is mainly based on two factors: moderation and the work-out of the model. Therefore, beside output, study time is also an important factor if you have a transferring system in Europe.

Second, today most Chambers of Architects have problems with the first degree, the BA, after three years, which does not qualify someone as a registered architect, because in this system they lose twenty-five people as members; but the MA degree, as a higher qualification for architects means quality instead of quantity. I can tell you, my own experience with BA degrees, is that they do not qualify someone for registration as an architect.

In consequence of Bologna, schools of architecture started the BA/MA programme in 2000, which means that by this time we have gathered some experience. The students that failed the qualification for the MA studies feel the challenge of a new orientation corresponding to their special talents. They change mostly to study programmes of other professions. Only a few go immediately into practice and not in architectural offices but in professions in the field of management, controlling, facility management, etc. They do not want to be losers and I found that their experience in their BA studies helped them find their own place in the wide field of modern professions and also in new professions. And this is in answer to the question of employability of BA graduates.

To conclude, the UNESCO/UIA standards became the basis for the re-orientation in the study of architecture in Germany. Following this introduction of the BA and MA degree the majority of German schools of architecture have adopted the five-year goal for all types of universities. ASAP is an association for validation of architectural standards and it is of especial significance because it is the first association in the history of architectural education in Germany to have united representatives of the professional field and the academic world with the aim to develop procedures for equality and mobility. The validation is successful. ASAP calls in external experts with the rule that they must be at least one per year from outside Germany. I see in this auditorium some colleagues who have been involved in different accreditation systems in Germany and I think this evening you can discuss this system and the special situation in Germany. Thank you for listening.

Constantin Spiridonidis, Thessaloniki, GREECE

Thank you Professor Buehler. This is the first time of course that we have had the opportunity in this meeting to hear about the German schools. I hope that in the future we will have the possibility to continue the exchange of information and that we will be in the position to install more permanent collaborations with the schools of architecture in Germany.

I would like now to invite Maria and Per Olaf to run the closing session. As those of you who have come more than once probably remember, in the last session we always try to make a synthesis of all that has gone before. Of course we have never been very successful at this, not only because we are tired as Maria says, but also because the way that we discuss and the way that we organise the different things, do not leave serious room to make substantial conclusions or syntheses at the end. So the idea for this discussion today was to follow the following schedule: First, we will give you an idea of the activities that took place before the organisation of this meeting. Second, we will say a few words about our future plans. Then we will leave the floor open to you to express your own suggestions, comments, remarks about the way the meeting was organised, so we can incorporate them if possible in the future planning of such events.

This is the concept behind this session and I would just like to make a reference to the past. Since the last time we were in Hania, several events took place. The first event was the workshop organised in Hasselt, in the School of Architecture of Diepenbeek, which was focused on teaching theory and history in architectural education. Then, two months later there was a workshop in Venice, organised by the Construction Thematic Sub-Network.

I would like to ask Koenrad and Maria to say a few words about those events.

Koenrad Van Cleempoel, Diepenbeek, BELGIUM

The meeting in Hasselt was the first meeting of the Thematic Sub-Network on History and Theory in Architecture. We had about 35 participants and we hope to produce the proceedings very soon. There was a follow-up meeting in Trondheim, Norway, in June, and the idea, or at least the hope is to continue with a meeting in Lisbon during the following year. It is a small Sub-Network but it has proved to be very valuable. There is already a network emerging from it, and we would like to thank the ENHSA and the EAAE for providing the platform for it.

Maria Voyatzaki, Thessaloniki, GREECE

If I may start with an introduction for the people who are here for the first time, I would like to say that the Meeting of Heads is one of the activities of ENHSA, the European Network of Heads of Schools of Architecture, but ENHSA in collaboration with the EAAE also runs thematic sub-network workshops related to subject areas of architectural education, which rather than dealing with managerial or administrative issues of architectural education deal with the content and the pedagogy of architectural education. There is an overlap of about 30%, because heads of schools also teach sometimes and therefore they have a genuine interest in the particular areas they teach.

We started off some years ago with workshops in the different subject areas, not all of them kicked-off to a good start, but the one on construction teaching will this year hold its 6th workshop. And as it happens these workshops become more and more popular as the word gets spread around, the work produced and the actual content is deeper and more profound

each time, and this is thanks to the participants themselves who define or propose issues for the next workshop.

I have been in charge of the Sub-Network on Construction Teaching. It has been in operation for five years, with a sixth coming up. These things always start off, as all the workshops in my experience and as you will know if you have run similar workshops, very generally, very tentative, without any real knowledge about where it is going, without really knowing if it will have a future, but so far all of us have the experience that people are really looking for a niche, a milieu in which they can talk about the teaching methods of their subject areas.

The last workshop was held in Venice and was hosted by the IUAV, the local school of architecture. We started off five years ago with the first meeting in my school in Thessaloniki which drew 45-50 participants, and over the years each year we saw an increment of 10 to 15 people, eventually to reach 95 people in the fifth workshop last November in Venice. This is both a good and a bad thing, in the sense that it could be good because there is more pluralism, more ideas put forward, but then it could run the risk of losing the intimacy of people getting together to discuss real issues and being more concerned in presenting papers for their research record and causing chaos in the organisation because you end up having parallel sessions, people do not really hear each other, some things are discussed in one room and are not heard by the people in the others, and so on and so forth. So I am not saying that I consider it necessarily a good thing to have larger numbers. In any case we have to accommodate as many people as we can who want to voice their ideas.

In the first few years of these construction sub-network workshops we have tackled questions of a practical nature, such as the nature and the profile of construction teachers, who they are and what their background is, or questions of the timing, length, credits and duration of construction teaching in schools of architecture; so it was a kind of mapping that we ran in the first couple of years, and then the questions concentrated on issues of methodology, teaching practices. A couple of workshops were dedicated to the methodology employed via exercises in construction. So schools have an assortment, a selection of exercises run in schools of architecture in Europe in the form of proceedings and websites, where people explain what is the vehicle through which they teach construction in their schools. And in the last couple of years we have dealt with the question of new realities influencing and having an impact on the teaching of construction, digital tools, etc. The last workshop, in Venice, focused on the issue of interdisciplinarity. It is a common truth, well accepted these days, that architects do not work alone anymore. especially given the fact that digital tools play an important part not only in representation but also in the generation of forms and their effective construction. Venice focused on that and it was as I said hugely well attended. Of course, being conscious of the beauty of Venice, we know that the city is an attraction in itself. It was a very rich experience, because we had the opportunity to have people from other disciplines to give keynote lectures. We had computer specialists from the Bartlett. We had engineers from Buro-Happold, talking about their experience working with architects, and how that has an impact on teaching and how teaching should adapt to this new reality. We even had a nanotechnologist, a physicist, who came to talk about new materials and so on.

The proceedings from the workshop in Venice have been produced and now we have to look forward. The call for the next workshop is in your delegates pack and I would ask you not to leave it behind in your hotel as one does, but to take those three pages and if you are not interested personally in the topic to pass it on to construction teachers, or to whoever on your

staff you think would be interested to attend the Mons workshop which is focusing this time on simulation and testing. Simulation and testing has always been the centre of construction in architecture as a whole but also in construction, how we simulate from wind loads to actual loads to the lighting conditions of a space and so on, but there have been traditional ways of achieving that, as loners working on the construction and the contractibility of ideas. But now, with all these new realities of interdisciplinarity and the new means that have emerged, there might be new ways of thinking of the pedagogy of construction with simulation and testing in mind.

Then there was Lisbon. Lisbon, with the very warm and very kind hospitality of the school of Joaquim Braizinha, whom you saw on the first day in the first panel, was the first workshop on architectural design. It focused on teaching and experimenting in design, again putting the emphasis on 'experimenting' when one tries to think of architecture as a whole. There were some 100 participants in total if you include the people attending from the local schools. So again it was somewhat out of hand and since it was the first such workshop we were not expecting to get as many people as that, but the really important thing was the set of keynote speakers that were invited again from centres where experimentation is a *modus operandi*, so we had very stimulating presentations from people from the AA, from the Bartlett, from schools in Austria and Switzerland and so on, and I can say that there is already a plea for a follow-up workshop. The proceedings from the Lisbon workshop are coming out soon.

Perhaps Constantin has some more to say about it?

Constantin Spiridonidis, Thessaloniki, GREECE

The only thing that I would like to say in this regard is that the concept of this event was a little bit different to the previous workshops that we had organised. The idea was to invite to this event the schools that we knew are more or less well known for the experimental character that they try to include in their design teaching. It was a very expensive workshop because we had something like twelve keynote speakers. So the concept behind this event was different in nature and I would like to thank Joaquim Braizinha, but also Johannes Kaefenstein and Oliver Fritz from the Liechtenstein School of Architecture, with whom we collaborated very closely in formulating the concept of the workshop, together with the Bartlett School of Architecture, and particularly Sean Hanna, who was one of the group with whom we organised the content and structure of this event. For the time being we do not have a follow-up meeting planned, but probably it will appear in the next year.

I would also like to make reference to the workshop on conservation education, another sub-network in the framework of the ENHSA programme, which is being organised by the School of Architecture in Genoa in mid-October and you will find information about this event in the newsheet and of course on the EAAE Website.

So that is what I have to say about the activities. What I would also like to tell you is that the Thematic Network, ENHSA, this project financed by the European Union, ends next year, at the end of 2008. That is to say, by the end of September next year this period will close. In order to be able to have a continuation of this financing, and of course in order to be able to continue to organise what we have been organising up to now, we have to make a new application. The new application has to be submitted by the end of March – theoretically, because the new invitation for proposals has not yet been issued. As you probably know, the SOCRATES programme ceased to exist last year and it has been replaced by the Life-Long Learning programme. This means

that the Thematic Networks are actions that are now included under the label of Life-Long Learning, and this means that there are some differences in the application process, some differences in the content and the structure of the projects, so it is slightly different but not so significantly different that it is necessary to discuss all the details.

But what is very important to know at this time is that in complete contrast to the previous processes, in order to be entitled to apply, to submit the application and to have a school as a partner of this project, it is necessary to have an endorsement letter, signed by the authorised person, that is to say the person who according to the internal regulations of the university is authorised to sign all the contracts with the European Union and the programmes financed by the European Union. In the previous format, that was not necessary. They said that you have to have the endorsements, but you never had to submit them, either the original letters or even in the form of copies. In this new process the endorsements have to be submitted together with the application, even in the form of faxes or printouts of scanned documents, but they must exist. So if you wish your institution to be part of this project it is necessary to react as soon as we send you the invitation. Together with the endorsement letter this time it is necessary to fill in a form that asks for the particulars of each institution but also asks you to describe the experience of your institution in dealing with programmes financed by the European Union.

The other thing that is significant and different from previous years is that this year, each institution has to define the person who will be the contact person for this project from each institution and that contact person must submit his or her CV. We will try to inform you as soon as we know when we have to submit the material and we will keep you informed in order to participate in this new version of the project. What I would like to say, in connection with the content of this application, is that we would like to continue to work on this issue of competences, trying not only to make a list and create definitions of those competences, but mainly to see what the operational value of those competences is and how they could appear in the work as a tool for the structure or restructuring of the curricula as a first level, the straight academic level, and at a second level, how those competences could be transformed into educational and teaching practice.

So we will propose to keep the two levels of discussion we had in this project, one with the Heads of Schools and the more structural and academic administrative level, and the second with the different subject areas of the separate sub-networks that are already in existence and which will continue to work of course, but asking them to investigate the possibility of working on how a competence or a set of competences can be transformed and translated into the educational practice. And a first experiment and a first tendency to see how that would work will very possibly be done during the next year, I mean after September-October, because we have already applied for an extension of this Thematic Network towards the Latin American countries and we are expecting from day to day to hear an answer from the ERASMUS MUNDUS programme, in which case our Thematic Network will collaborate with approximately fifteen schools of architecture belonging to twelve different Latin American countries; the ACSA is also one of the partners in this project. So that will have a duration of almost one year, until the end of September and what we will try in this project is to bring together European, Latin American and North American teachers, in order to discuss and examine ways to give operational value to the discussion about the competences that we have already begun in previous years.

So for the time being, I do not have more detailed information, because we are still working on that. When we send you the material relating to endorsements and so on, we will send you a more precise description of the outline and the content and the actions of the programme.

I would now like to ask if you have any suggestions, comments, critiques, which could make such meetings more profitable, more creative, more constructive, or any other comment you may have.

Patrice de Rendinger, Bordeaux, FRANCE

I will give everyone a little time to organise their thoughts and take this opportunity to thank the organisers for what they have done. Organising such an event is a huge responsibility and I am conscious that everything cannot be perfect, but it is only the people who do nothing that make no mistakes. So thank you for everything that you have done.

Juhani Katainen, Helsinki, FINLAND

I have attended these meetings here in Hania with great pleasure and I have seen the development over the years, the great development, not only with regard to the spaces we are in and the organisation that keeps becoming finer and finer, but also as to the content of the discussions. I found the presentations that we heard yesterday and today very interesting and it was very informative to see what kind of things exist and are going on in the world. I would propose that we add to the material that has to be discussed, these kinds of limitations that we heard of from remote, or strange, to us, places around the world. But even closer to home, the presentation by Professor Buehler was absolutely fantastic. The selective presentations of different situations help us to continue our thinking about what we are doing and what others are doing. Thank you very much.

Constantin Spiridonidis, Thessaloniki, GREECE

Thank you, Juhani. I would like to repeat that we are looking for critical comments. For example, yesterday evening someone said that it would be very useful for the new people here should be presented to the others so that they can get to know each other. This is a very small technical thing but when he told me I felt that it was a very constructive comment for the organisation next time.

Tore Haugen, Trondheim, NORWAY

First, I would like to express my thanks, as it is the first time I have been here, and being informed about what is going on through all these different discussions. Point one is a reflection from the first day, and that was you, I think, Constantin, who said that we need to focus on establishing a research agenda in the way that we should forward it on the political level, both in the EU, and on a national level in the different countries. In my view, that is very important. I think we have to fill in what we think about research and I am not afraid of saying we can go into science, we can go into humanities. And I think that we should try to make some priorities, in that respect. And my reflection is that these meetings, they talk about education, about research and about the professional activities, and I think that what you have been doing for the last ten years is great but for the future, maybe if we could open up for having three tracks in a way where we will probably be on individual levels and in order to develop all these three areas maybe we

should have some sort of three tracks or three subgroups. Because I believe that we are on different levels, especially on the research agenda. So that is my little suggestion.

Constantin Spiridonidis, Thessaloniki, GREECE

Thank you very much, and I really think that this is a very important issue that we have to deal with in the future. I would like just to add on a suggestion that what would be useful would be to incorporate or recycle the experience that the EAAE has already developed in collaboration with the American Consortium of Research in Architecture in order for this history on research on architecture to become a driving force for the kind of claims that we have to raise towards the centres of financing for research.

I think that it is very positive that our discussions can be so open; that is very important in my view. Because our discussion showed that there are many very important issues to discuss, like the new Qualifications Framework and the BA title in Europe. And it is very positive in my opinion that the representative of the ACE accepted a remark on the document, where it says that "...the schools of architecture should primarily be the training grounds for the practicing architects." As Luciano Lazzari told me, they have accepted to substitute the word 'also' for the word 'primarily'.

Pierre Von Meiss, Laussane, SWITZERLAND

Well, Dino, I think that you are the first EAAE president who was able to institute an organisation parallel to the EAAE which has lasted for ten years. You had this very clever idea to bring together those who decide, or rather, those people who are most involved in developing education policies within the field of architecture. And I feel that really this thing that you started ten years ago was just a great idea and a great invention and as you see it has been very successful. So, criticism? There is no need to make any. I think that there is no fundamental criticism to make. So all I can do at this point is make suggestions.

I think that within the field of the relation with the profession one thing that we have not talked about, and that I personally believe is very important, is the practical experience, the year out, the number of years to be admitted to the profession. Personally from the experience I have I really think that no European school of architecture should accept an MA student directly from the BA. They should in my opinion require a year of practical, or less practical, experience, somewhere, before a student can continue in the MA programme. Don't forget, we are talking about people who have been sitting in a school classroom since the age of six, they have no idea what they are going to have to face. So anyway I think this is very important and what I would like in relation to the ACE and so on is to establish that that year out before they even finish their studies should be counted as one of the years they require before you register as an architect and not only the years after the diploma. So, please take this into account. And that is a suggestion that has to do with policy and which really can be discussed only in a place like this, nowhere else.

I think that also we have to get a little bit more inside in the context and the status of private schools of architecture, which I am neither for nor against, but we have to know where we stand. I remember once, when I was President of the Association, there was a school applying which I knew, by chance, that it was not a school of architecture at the university level. So we refused them admission. But there will be many more schools in the near future, so we have to know a little more about what is going there and what the standards are and in what ways

different countries deal with this. So that is another thing that I think has to do with education policy.

A third thing I want to say, which I think has not been touched upon this time, because we were talking about the relationship with the profession, is that what is changing the profession more than anything else is the Clearmant Proposal by Bouluig and the fact that all these big general contractors, service included, do the project in three days, they have their own architects, and so on, and this is something that we have not talked about, but it is a serious problem for those who come out of our schools.

Constantin Spiridonidis, Thessaloniki, GREECE

Thank you very much for those suggestions. I would just like to say that when you were speaking about the internship, the year out, I was thinking that it would be very useful if we include in the agenda an attempt to make a short mapping of what is currently happening in all schools of architecture, which kind of models are applied, how long their duration is, in order to see what is happening in Europe with regard to this issue, and on the basis of that to start to think which of those models seem to be more appropriate than others. That would be an interesting case to examine during the next year. And perhaps that would be the kind of work some researcher or PhD student who is working on architectural education could do, for whom such a job would probably be very useful and very interesting. The thematic network has a small amount of money for that kind of activity, so if you know any young people who would like to be involved in this please let us know in order to see if it would be possible to develop such an inquiry, which will improve the data that we discuss here.

Richard Foqué, Antwerp, BELGIUM

I want to build on what you have been talking about, so there may be a little bit of repetition.

First of all, I want to make just a general remark. I was asked at the first session to look back at previous meetings and also to look forward. One of my comments the first day was maybe over those ten years we were dealing with internal problems, within our schools, problems that we had to deal with, that were very serious and were absolutely necessary for us to deal with. I appreciate this meeting and the fact that we have started to look outside; we looked at the profession and our relationship with the profession; we looked at other continents and how people are dealing with these things there; we looked at how other creative professions deal with these problems, the arts, music, and so on. So I think that is a promising new direction and it helps us see that we are not alone and that there are things we can learn from others. And related to that and to what Pierre said, I think it is important to see that in the profession and in the building industry and in education there is a different pace of evolution, and sometimes I have the fear that education will fall very much behind what is happening in the so called real world, and perhaps these differences are something else we should be looking at in the years to come. To look at what is really happening in the profession, in the large offices and in the building industry and how in education we do or do not relate to that.

The second point I wanted to make relates to research. I think it is important to build our own intensity. You know it is important that in research we try to find out our own intensity, as the medical profession has PhDs based entirely on research, chemical research, so I think that is

something that we have to establish, because so far we do not do that, or very little if we do. Usually our PhDs are about or within architecture.

A third remark I wanted to make, and this is more general and goes back to what Pierre said. This is the tenth year, and of course ten years is important for us because we are using the decimal system, so ten is special. Not nine, not eleven, it is ten that is special. Pierre said, and I do not want to repeat everything he said, but what Dino started ten years ago has become a brand, Hania has become a brand name for architectural education, and I think that we should not lose that, we should continue and foster this brand and even build and strengthen it even more.

We are not sufficiently aware that this meeting and the ENHSA Thematic Network and the EAEE as an association could influence much more than we do now and could put more political pressure on the evolution in education which is happening in Europe. I think we should do that, I think we are prepared for that. We survived those ten years, we built up an incredible amount of knowledge and exchange, and I believe that the time has come to use that knowledge and to use also the growing membership and to put it into more political kinds of actions.

Constantin Spiridonidis, Thessaloniki, GREECE

Thank you, Richard. I would like to ask Maria if she would like to add something, otherwise I will give the floor to the President of the European Association for Architectural Education, who has been sitting here patiently waiting for this discussion and since he officially opened this meeting I would like to ask him to make his comments and his remarks and to officially close this meeting.

Per Olaf Fjeld, Oslo, NORWAY

I will be very brief. I listened to you all during these days and I was inspired, and I do not take being inspired for granted. And I think that it is very important that we have that capacity to inspire one another.

We started this session by talking about a new type of format. First of all, I think that there is a continuation of the format that we had, and in that sense we are all navigating our way through these discussions, and I think that it is a very good word, because I think that it is one session built upon another, so what is going back and what is going forward is a very complex thing. I would say that the content, the complexity, the understanding, and the sophistication of our discussions has become better and better and will continue to do so, especially since the common ground that we talk about is much, much stronger than ever before.

The work and the impact of the work these last years are important for each individual school. They give us confidence and are important for architectural discussion as a whole. The information that is gathered is also of the utmost importance in itself and with a political goal in mind. But it also means that we have established a base to work from for each partner institution. Therefore, I think that it is essential to continue the Meetings of Heads, and that it continues to be called simply the Meetings of Heads, because in that there is a power that we can never establish anywhere else, and at the same time it is a source from which we can go into all the other sources.

We still talk a lot about the Bologna declaration. I think the essence now is that we can see that the Bologna declaration was more or less a tool for all the discussions that we have been

able to come up with; and how to implement that in different ways, in individual ways, is one of the things that is still ahead of us in many cases. And if we can talk about any architectural institutions' discussions in Europe, the EAAE and the ENHSA have been at the centre of that discussion, and I am not talking only about this meeting but about all the activities that go on in these associations. I am talking about the confidence of being part of this and the strength that we have together in that sense. We have done things that we cannot do alone. In the definition of competences, again I think that Constantin and Maria came up with a very important word, because the system of competences is not a direction, it is one more tool that gives us the possibility to think in different directions. And if the work on competences is not finished, as I know Maria and Constantin believe, then that work should continue until it is finished. It is very important to look upon competences as content; the content itself has no direction, but the content can be the starting point for a creative process.

This meeting has also made very clear that the openness, the relationship between the profession and education has advanced very much in a very short time, and there is a strength in that communication and a depth in that communication that will be fruitful for all of us in the future. Also, as we saw, we have included other creative disciplines in our thinking. Relating to change, which we have talked about in many different ways in this meeting, I think that to have the capacity to see the overall creative process within different types of creativity is essential, and it would be fruitful for architecture and it certainly would be fruitful for the other arts also.

And finally, in relation to the discussion this morning on intercontinental collaborations, one of the key things today is to have the capacity to open, to have the capacity in some way to understand whatever we are, because there may always be things that we do not know. And with regard to that openness, I think also this association has gone a long way.

I would like to thank you for coming and for the quality, the individual quality, that each one of you has given to the meeting and which we have as a body, as a whole. I thank you again.

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